

Abstracted Landscape Assignment

What does it mean to abstract?

How is it different from representational artwork?

What is the focus of a nonobjective piece of art?

“Instead of using paint to show a figure, the artist used a figure to show paint. The painting can evolve beyond the subject. “

“...Landscapes make use of emptiness to create or infer space.”

Fred Holcomb (Seattle Painter)

The ultimate goal of this assignment is to create an abstracted landscape by first building up a solid under painting, and then adding medium and light values over it. We will be using gel medium to extend the acrylic paint medium and create transparent layers which allow for the subtle and gradual establishing of value. Each positive or negative shape within the composition must be transitional in value creating a play of light on the painting surface. The art elements emphasized in this lesson are brush stroke texture, color, space, and shape.

Notice the use of space in the samples provided, the compositions are divided into shapes that define the edge of a positive or negative space, these shapes are then painted over with a mixture of complementary color and tints. There is a great deal of stylization used to define the objects and space within the format.

Inspirational Artist

- Paul Klee (1879-1940)
- Egon Schiele (1890-1918)
- Balthus (Balthasar Klossowski) (1908 - 2001)
- Gustav Klimt (1862 – 1918)
- Paul Gauguin (1848-1903)
- Vincent VanGogh (1853-1890)

Student: _____ **Period:** _____

Part I – Abstracting the Landscape

10 - Thumbnail sketches

This exercise is designed to help you learn to abstract from what you see and know to exist in the real world. You will be working together from a variety of projected images, begin by looking at the shapes the negative space make – work from the foreground to the background. You may add large areas of darker value, neutralized color to help establish your shapes.

Format: 8.5 x 11 inch drawing paper (one side only).

Media: 4-6B pencil

Requirements:

- Fill your format with generalized, stylized shapes
- Begin with a contour line drawing - do not use shading, value changes or texture
- Create a NOTAN relationship between the positive space (the objects) and the negative space (the empty space around the objects). Think of it as a visual puzzle and all elements must appear to be interlocking.
- Concentrate on making an open format.
- # and label each drawing with your name and period (there should be 10, feel free to include additional work such as close ups from class studies)

_____/40

Reflection Worksheet:

1. I had a hard time developing, controlling, understanding, creating or establishing:
2. I am excited, inspired, anticipating, thrilled by or generally intrigued about:
3. Landscapes are different from the figure work we have done, what is one of the distinct differences other than subject?
4. Which of the artist listed on the reverse page do you feel most inspired by?
5. What is it about their work that particularly intrigues you?

Name: _____ Period: _____

Class: Studio/AP Arts

Goal: To create an abstracted landscape in another artist's style using acrylic paint on a gessoed format

Work Flow:

1. Begin by cutting your paper to the desired size and tape it a drawing board – burnish the edges – label the tape with your name and period
2. Apply 2 coats of gesso – allow each coat to dry
3. At the same time – label and gesso a scrap of matboard for your brush stroke sampler.
4. Create a **brush stroke sampler** on illustration board – each sampler must be unique
 - Establish a dark underpainting value
 - Use a distinct brush stroke to create a tightly packed texture – work to shape edges
 - Tints – use white to create tints (thus producing a range of values and a play of light
 - A distinct color harmony: Analogous, monochromatic, complementary, triad

<p>Sample 1:</p> <ul style="list-style-type: none"><input type="checkbox"/> Underpainting<input type="checkbox"/> Brush Stroke<input type="checkbox"/> Tints<input type="checkbox"/> Analogous – 5 colors side by side <p>_____/20</p>	<p>Sample 2:</p> <ul style="list-style-type: none"><input type="checkbox"/> Underpainting<input type="checkbox"/> Brush Stroke<input type="checkbox"/> Tints<input type="checkbox"/> Monochromatic – 1 hue + black or white <p>_____/20</p>
<p>Sample 3:</p> <ul style="list-style-type: none"><input type="checkbox"/> Underpainting<input type="checkbox"/> Brush Stroke<input type="checkbox"/> Tints<input type="checkbox"/> Complementary – opposites (mixed) <p>_____/20</p>	<p>Sample 4:</p> <ul style="list-style-type: none"><input type="checkbox"/> Underpainting<input type="checkbox"/> Brush Stroke<input type="checkbox"/> Tints<input type="checkbox"/> Triad – do not mix colors <p>_____/20</p>

5. Working from an image, or combination of images – open composition landscape
6. Choose an artist to emulate: _____
7. **Create 4 different thumbnail sketches of your image** – do not go with the first sketch that shows up on your page - **use large, simplified shapes representing the biggest areas in the image** – these shapes should be slightly geometric or stylized
8. Select your strongest composition and sketch it out on your gessoed paper
9. Work with acrylic paint added to gel medium – wash in the darkest values – the entire format should be filled with color before you being - gaps between shapes
Using gel medium to extends the acrylic paint making is smoother and allowing for the creation of transparent layers for the subtle and gradual establishing of value.
10. After step 6 you may begin adding medium and light values – the emphasis is on developing obvious directional brush strokes.
11. Each shape, positive or negative, must transitional in value creating a play of light on the painting surface. The viewer should be able to see the process and feel a distinct visual flow.
12. The art elements emphasized in this lesson are brush stroke texture, color, space, and shape.

Name: _____ Period: _____ Date: _____

Art Studio - Abstracted Landscape Evaluation Criteria

Self-evaluate your work by placing an X in the box you feel you earned. Attach this sheet and your title card to your drawing with a paperclip.

Criteria	Couldn't be Better	Well Done	Gets the Basics	Confused about the basics	Missing or incomplete
Abstraction of imagery – you were not trying to “copy” the original image, but rather, interpreted and abstracted the shapes					
Color Mixing – you have used your talents to mix colors and tints rather than working straight out of the tube (triad color harmonies are exempted)					
Obvious Underpainting – dark values mixed with gel medium underlie the overlaying paint strokes - visual depth					
Brush Strokes – consistent and separated to show the underpainting below - texture and visual unity					
Limited Color Scheme - visual unity <input type="checkbox"/> Monochromatic <input type="checkbox"/> Analogous <input type="checkbox"/> Triad <input type="checkbox"/> Complementary					
Transitions - color and value - livens up the surface and creates visual movement					
Use of Tints –color added to white - creates clarity, depth and changes of value					
Emulated Artist: Works reflects the style of: _____ <input type="checkbox"/> Paul Klee (1879-1940) <input type="checkbox"/> Egon Schiele(1890-1918) <input type="checkbox"/> Balthus (Balthasar Klossowski) (1908 - 2001) <input type="checkbox"/> Gustav Klimjt (1862 – 1918) <input type="checkbox"/> Paul Gauguin (1848-1903) <input type="checkbox"/> Vincent VanGogh (1853-1890)					
Presentation Signed on front right hand corner Name, period and date on back right hand corner					

_____/90 Project points

Complete the following to be submitted with your work and this evaluation form.

_____/ **8 points - Abstract Landscape Reflection Worksheet**

_____/ **10 points - Abstract Landscape Prewrite**

_____/ **10 points - Final Abstracted Landscape Reflection**

Abstract Landscape Prewrite

Use your answers from this worksheet when composing your *Abstracted Landscape Reflection*.

Font: Times New Roman

Size: 12 point

Format: double space

Editing: Names and signatures of 2 individuals who have proof read your work – use two different colors of ink so I can see evidence of editing on your first draft

Name: _____ Signature: _____

Name: _____ Signature: _____

Final Draft:

Font: Times New Roman

Size: 12 point

Format: double space