

**The Art of Map Making**  
**designed for 8<sup>th</sup> grade (but may be adapted for other grades)**

This lesson incorporates two works of art from the *Cardinal Points* exhibition on display in the Baum Gallery, UCA campus in Fall 2009.

1. Freddy Rodríguez (1945)

Born in Santiago, Dominican Republic; resides in New York, New York

***Multicolor Political Statement***

**Declaración política multicolora**

1999

Acrylic on canvas

Image: 28 1/2 x 43

Frame: 30 1/4 x 44 5/8 x 2 1/8

2. Guillermo Kuitca (1961)

Born in Buenos Aires, Argentina; resides in Buenos Aires, Argentina

***Neufert Suite: Work Stations***

**Suite Neufert: Estaciones de trabajo**

2002

Cyanotype

Image: 46 x 46 3/8

Frame: 49 1/8 x 49 1/8 x 2

**Enduring Ideas of the Unit:**

Humans have created and used maps to help them define, explain, and navigate their way through the world.

Artists incorporate forms of cartography to give visual representations of places and spaces or thoughts and ideas of various kinds.

**Lesson Objectives:**

Students will be able to identify clues in works of art (*Multicolor Political Statement* and *Neufert Suite: Work Stations*) that express the artists' use of cartography to express personal ideas and design.

Students will create original works of art that utilize mapping to express and define ideas-both real and imaginary.

**Arkansas State Frameworks:**

Foundations

Demonstrate the application of line characteristics in a work of art (VA.5.8.1)

Apply knowledge of 2-D shapes and 3-D forms in artworks (VA.5.8.2)

Apply knowledge of specific formal color relationships (VA.5.8.3)

Demonstrate knowledge of complex patterns which occur in the environment and in works of art (VA.5.8.7)

Demonstrate various types of movement and rhythm within works of art (VA.5.8.8)  
Demonstrate an understanding for the various purposes for creating art. (VA.5.8.15)  
Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment. (VA.5.8.16)

#### Creative Processes

Apply the knowledge of spatial relationships to create a work of art (VA.6.8.4)  
Produce artwork using various alternative and traditional techniques and media (VA.6.8.9)  
Produce artwork that involves problem solving (VA.6.8.10)  
Select subject matter, symbols, and/or ideas to communicate meaning (VA.6.8.11)  
Create artwork that communicates personal observations and life experiences (VA.6.8.13)

#### Reflections and Responses

Evaluate historical connections between the artwork of self and others (VA.7.8.1)  
Utilize art criticism and aesthetic theories to discuss art (VA.7.8.4)  
Participate in the process of exhibiting artwork (VA.7.8.6)

#### **Vocabulary:**

Cartography – the art or technique of making maps or charts.

Dominican Republic- is a nation on the island of Hispaniola in the Caribbean region.  
Haiti is also included on this island. Dominican Republic is the second largest Caribbean nation, with Cuba as the largest.  
See: [http://en.wikipedia.org/wiki/Dominican\\_Republic](http://en.wikipedia.org/wiki/Dominican_Republic)

Santiago – located in north central Dominican Republic; second largest city.

Argentina- the second largest country in South America. It includes 23 provinces. It is located in the southern half of South America.  
See: <http://en.wikipedia.org/wiki/Argentina>

Buenos Aires- the capital and largest city in Argentina  
See: [http://en.wikipedia.org/wiki/Buenos\\_aires](http://en.wikipedia.org/wiki/Buenos_aires)

Neufert- author of *Architects' Data*, a vast reference book on architectural design.

cyanotypes- a photographic printing process. The developing process includes flushing the picture with water, washing away iron salts and leaving the Prussian blue ink. The process was popular in engineering firms because the simple and low-cost process enabled them to produce large-scale copies of their work, referred to as blueprints.  
See: <http://en.wikipedia.org/wiki/Cyanotype>

### **Contextual information**

Freddy Rodriguez was born in Santiago, Dominican Republic in 1945 and moved to New York in 1963 at the age of 18. He comes from a family of artists. He studied painting at the Art Students League and the New School for Social Research, and textile design at the Fashion Institute of Technology. Rodriguez has said that curiosity has pushed him to explore different subjects, techniques, styles, and materials. The title, *Multicolor Political Statement*, is Rodriguez' satirical way of telling the mainstream art world that because they expect all art by Latinos to deal with political or social themes; that this artwork may not fit their mold, but he can play their game.

See: <http://www.freddyrodriquez.com/>

For image go to google image and search: "multicolor political statement, freddy rodriguez"

Guillermo Kuitca was born in Buenos Aires, Argentina in 1961 and currently resides there. He was trained privately in art from the age of nine. He is known for his map and architectural work. The *Neufert Suite* series included spatial diagrams for exercise, religion, gambling and fundraising.

See: <http://kuitca.com.ar/> and

<http://www.speronewestwater.com/cgi-bin/iowa/artists/record.html?record=6> and

<http://www.barbarakrakowgallery.com/contentmgr/showdetails.php/id/2190>

### **Art Analysis**

Included below are three activities to consider for guiding students to look closely at each work of art and to form their own connections and interpretations. These activities are important motivational strategies prior to students making their own original works of art.

#### Activity 1:

1. Project digital images of *Multicolor Political Statement* and *Neufert Suite: Work Stations*.
2. Give students some time to study the works of art.
3. Ask students to select one of the shapes in the artwork.
4. Have students imagine their selves actually "becoming" that shape in that place.
5. Have students share points of view as if that shape is talking. Have them include details of where they—as the shape-- are located, how they got there, what they think is going on, and how it feels to be in that location, etc
6. Discuss how this made students notice or understand more about each work.

#### Activity 2

1. Project digital images of *Multicolor Political Statement* and *Neufert Suite: Work Stations*.
2. Ask students to choose one of the artworks and imagine what it would say if the work of art could talk.
3. Have students write a "statement" the work would make verbally if it could speak.
4. Ask students to justify their statements with visual clues from the artwork.

### Activity 3:

1. Project digital images of *Multicolor Political Statement* and *Neufert Suite: Work Stations*.
2. Distribute a small sticky note to each student.
3. Have students write one word that describes the work of art.
4. Stick the words near the work of art.
5. Read the words aloud while students look at the work of art.
6. Discuss, compare and contrast. Which words are surprising or change the way you view the art?

Provide students with some brief contextual information, such as title of art, artists' names and background and the media.

Other possibly discussion questions that include contextual information and personal connections:

1. When have you used a map? Have you ever created a map?
2. What is the point of view to the artwork (below, above, at eye level) of the observer?
3. How do the titles suggest meaning?
4. How can these "maps" reflect behavior and relationships?
5. What does the artwork remind you of?
6. Why do you think these artists created these works?

### **Personal Artmaking**

Project digital images of *Multicolor Political Statement* and *Neufert Suite: Work Stations* for reference as you guide your students to begin reflecting and brainstorming ideas for their personal artmaking.

Neither of these focused artists, Freddy Rodriguez or Guillermo Kuitca, are concerned with creating maps of specific locations in order for the viewers to find their way. Yet, might their "maps" provide a "picture" of how our lives are organized?

This lesson asks students to utilize cartography or map-making to express their own place, life, or imagination. They will produce a 2-dimensional work in the media of your or their choosing.

The students will be asked to consider the following sections to begin forming their ideas.

Content:

1. What interests of yours would you like to create a map about? Is it a real place? Your room? Or the inside of your computer? Or is it imaginary? An amusement park? Or dirt bike trail? Or is it symbolic? A map of your dreams? Or of your life's journey?
2. Begin to identify symbols to suggest what you are mapping. Will you use identifiable objects such as trees, toys, or animals? Or will you use geometric or organic shapes?

Design:

3. What colors will you use? How can you use color to communicate meaning to your viewers? Earthy colors if it is outside; unreal colors if it imaginary or dreamlike?

4. Consider point of view. Will it be from above, looking down? Or will you somehow layer all of the areas of your map overlapping one another? Just as with the art we looked at, the viewer may not know what they are looking at—but you, as the artist, will know!

Media:

5. Review your answers to the above questions. What media will best support your ideas? Values in pencil? Rich colors of oil pastel? Subtle watercolor? How about combinations? Possibly incorporating cut-outs from magazines or your sketchbook and included in your drawing or painting?