

The Unexpected Juxtaposition
designed for Art II-IV (but may be adapted for lower grades or levels)

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

(Though this lesson parallels the lesson for Art I, it offers the possibility of including the figure and offers higher expectations and more complex solutions from these upper level art students.)

1. Laura Cohen (1956)

Born in Mexico City, Mexico; resides in Mexico City, Mexico

Tengo el universo en las manos

I Hold the Universe in My Hands

2001

Gelatin silver print

Image: 35 3/4 x 86

Frame: 39 3/4 x 90 x 1 3/4

2. Perla Krauze (1953)

Born in Mexico City, Mexico; resides in Mexico City, Mexico

Escalera #7

Ladder #7

2002

Digital print

Image: 39 3/4 x 30

Frame: 49 1/16 x 39 1/8 x 1 1/2

3. Enrique Martínez Celaya (1964)

Born in Palos, Cuba; resides in Los Angeles, California and Delray Beach, Florida

Figure with Flowers (Morning)

Figura con flores (Mañana)

2002

Aquatint etching

Image: 17 3/4 x 13 3/4

Frame: 27 1/8 x 23 1/8 x 1 7/16

Enduring Ideas of the Unit:

Humans contribute symbolic and metaphoric meanings to objects.

Artists cause us to reconsider or reflect in new ways through the juxtaposition of objects.

Lesson Objectives:

Students will be able to identify clues in works of art (*I Hold the Universe in My Hands, Ladder #7, Figure with Flowers [Morning]*) that express the artists' use of juxtaposition to express personal ideas and meanings.

Students will create original works of art that utilize juxtaposition to express and define ideas that are important to them.

Arkansas State Frameworks:

Art II

Creative Processes

Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art. (CP.1.AII.1)

Create artworks that show deliberate choices in the use of elements and principles of design as well as aesthetic concerns. (CP.1.AII.2)

Produce complex compositions through the use of spatial relationships (CP.1.AII.3)

Utilize sketchbook to show development of ideas toward a final product (CP.1.AII.5)

Create artwork that is inspired by art history (CP.1.AII.16)

Reflections and Responses

Critique artworks in terms of history, culture, and aesthetic theories (RR.2.AII.1)

Evaluate the content and manner in which subject matter, symbols, and images are used in the student's own and works of others (RR.2.AII.2)

Participate in the process of exhibiting student artwork (RR.2.AII.6)

Art III

Creative Processes

Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art. (CP.1.AIII.1)

Create artworks that show intentional and expressive choices in the use of elements and principles of design as well as aesthetic concerns. (CP.1.AIII.2)

Produce complex compositions through the use of spatial relationships (CP.1.AIII.3)

Utilize sketchbook (CP.1.AIII.5)

Create artwork that is inspired by interdisciplinary connections, art history, cultures, and/or careers (CP.1.AIII.16)

Reflections and Responses

Critique artworks in terms of history, culture, and aesthetic theories (RR.2.AIII.1)

Evaluate the content and manner in which subject matter, symbols, and images are used in the student's own and works of others (RR.2.AIII.2)

Participate in the process of presentation and exhibition of student artwork (RR.2.AIII.6)

Art IV

Creative Processes

Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art. (CP.1.AIV.1)

Utilize sketchbook (CP.1.AIV.2)

Create a body of meaningful artwork that exhibits:

- an underlying visual idea, content or theme
- evidence of thinking, problem solving, and focus on a concept or idea
- complex compositions (CP.1.AIV.3)

Reflections and Responses

Evaluate the content and manner in which subject matter, influences, symbols, and images are used in the student's own work and the work of others. (RR.2.AIV.1)

Reflect upon the personal, social, and global impact of art (RR.2.AIV.2)

Exhibit personal artwork (RR.2.AIV.3)

Vocabulary:

Juxtaposition- placed together; situated side by side

Metaphor- something used, or regarded as being used, to represent something else; emblem; symbol (Verbal metaphors can be simple and direct, such as "A heart of stone" or more complex such as "Love is a fragile flower opening to the warmth of Spring.")

Cuba- is an island country in the Caribbean. Cuba is 90 miles from the tip of Key West, Florida. See: <http://en.wikipedia.org/wiki/Cuba>

Palos, Cuba – a location/place so remote that no information could be found on the internet.

Contextual information

Laura Cohen was born in Mexico City in 1956 and still resides there. She speaks of giving new meanings to everyday objects which have historical and cultural significance of their own. She uses these objects to express her inner being, like self-portraits. "The pictures are not about the objects."

See: <http://zonezero.com/exposiciones/fotografos/cohen/default.html>

Perla Krauze was born in Mexico City in 1953 and still resides there. She has studied at academic institutions in Mexico City and London, England. Krauze says that she seeks to establish a dialogue between the real and the imaginary. She continues to explore the use of dualities, dichotomies, and opposites. Her work reflects her memory, history, and identity. Recurring elements include ladders, pathways, squares and rectangles.

See: <http://www.howardscottgallery.com/dynamic/artist.asp?artistID=30>
http://www.arteven.com/imagen/perla_krauze/

Enrique Martínez Celaya was born in Palos, Cuba in 1964. He resides in Los Angeles, California and Delray Beach, Florida. He studied Physics and Quantum Electronics in New York and California. He studied art in Maine and the University of California, Santa

Barbara. He has taught at several universities in the United States. Celaya works in painting, sculpture, photography, and the literary arts. Influences of art, literature, philosophy, and science are evident in his art. See: <http://www.martinezcelaya.com/>

Art Analysis

Included below are several activities to consider for guiding students to look closely at each work of art and to form their own connections and interpretations. These activities vary in sophistication and complexity. Choose which ones are most appropriate for your level of students. These activities are important motivational strategies prior to students making their own original works of art. These require short writing exercises that would be appropriate in a journal or sketchbook.

Activity 1:

1. Project digital images of *I Hold the Universe in My Hands*, *Ladder #7* and *Figure with Flowers (Morning)*.
2. Draw a Venn Diagram (see attached).
3. Using the Venn Diagram, analyze the two works of art by placing similarities in the central portion of the two circles.
4. Have students share their discoveries.

Activity 2

1. Project digital images of *I Hold the Universe in My Hands* and *Ladder #7*.
2. Ask students to choose one of the artworks to be a new friend.
3. Have students write why would the work of art be a good friend? Use visual clues for support.
4. Encourage students to consider questions such as: What makes your friend unique? What does your friend like to do? How is your friend like you? How different?

Activity 3:

1. Project digital images of *I Hold the Universe in My Hands* and *Ladder #7*.
2. Divide the class of students into small groups.
3. Assign groups to one of the works of art.
4. Have each group member write a sentence about the work of art.
5. Within the group, have students read each statement aloud. Collaboratively, students will arrange and edit the statements into a logical sequence to form a narrative, poem, or rap.
6. Have each group share their narrative, poem, or rap.

Activity 4:

1. Project digital images of *I Hold the Universe in My Hands*, *Ladder #7* and *Figure with Flowers (Morning)*.
2. Have students write metaphors for each of the three works.
(metaphors can be simple and direct, such as “A heart of stone” or more complex as “Love is a fragile flower opening to the warmth of Spring.”)

3. As a class, or in smaller groups, have student read their metaphor and allow listeners to guess which art work best fits the written statement.
4. Discuss results and any new perspectives.

Activity 5:

1. Project digital images of *I Hold the Universe in My Hands, Ladder #7* and *Figure with Flowers (Morning)*.
2. Have students choose one of the works of art. Have them brainstorm 5-8 each adjectives/adverbs, nouns, and verbs that relate to the artwork.
3. Using the cinquain worksheet (attached), select the best words to fill in the blanks.
4. Have students share their writing on a volunteer basis; invite their classmates to guess which work of art is being described.

Activity 6:

1. Project digital images of *I Hold the Universe in My Hands, Ladder #7* and *Figure with Flowers (Morning)*.
2. Tell students: "Choose one of these works of art that reminds you about something from your past. What is it about this piece that reminds you of the past?"
3. Have students briefly write their answers.
4. Next tell students: Look for which work of art that you are intrigued by or attracted to. Ask the artwork, "What do you have to tell me about my life?" Wait until you have a response.
5. Have students briefly write their answers.
4. Allow students to share on a volunteer basis.

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. What does the artwork remind you of?
2. How do the titles suggest meaning?
3. How have the artists used objects to suggest a metaphoric or symbolic meaning?
4. Why do you think these artists' created these works?
5. Do you think the artists were effective in communicating to the viewer?

Personal Artmaking

Project digital images of *I Hold the Universe in My Hands, Ladder #7* and *Figure with Flowers (Morning)* for reference as you guide your students to begin reflecting and brainstorming ideas for their personal artmaking.

Each of these focused artists, Laura Cohen, Perla Krauze and Enrique Martínez Celaya, chose combinations of objects (and figure) as symbols or metaphors to imply personal meaning.

This lesson asks students to choose and draw 2-4 objects (may include a figure in whole or part) to express something meaningful about them. 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 about you would you like to express metaphorically? Your personality? A goal or dream? A fear? A memory? A belief? A poem? A story?
2. Begin to identify 2-4 objects (may include a figure in whole or part) that might suggest your idea.

Design:

3. What colors will you use? How can you use color to communicate meaning to your viewers?
4. Consider scale and proportion. Will you draw your objects and/or figure to scale, or will you enlarge or reduce the size of any of them for emphasis or for added meaning?
5. Consider placement. How will you organize your objects and/or figure? Will one be placed inside another? Will they be close together or spaced evenly apart? Will they be placed in the center of your paper? Symmetrical or Asymmetrical balance?

Media:

6. Review your answers to the above questions. What media will best support your ideas? Values in pencil or charcoal? Rich colors of oil pastel? Color pencil? Consider the color of your paper as well.

Cinquain Poem Worksheet

Line 1
NOUN
(Person, Place, or Thing)

Line 2
TWO ADJECTIVES
(Describe the noun)

Line 3
THREE VERBS
(Action or “ing” words)

Line 4
FOUR WORD PHRASE
(Describe the noun)

Line 5
NOUN
(Person, Place, or Thing)