

Title

2011 Learn Green Conference – Repurposed and Reused: Learning Green Through Contemporary Art

Grade level

Grades 6-12

Student Target

Benchmark

VA.68.S.1.4: Use accurate art vocabulary to explain the creative and art-making processes.

VA.68.S.3.1: Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each.

VA.68.H.3.3: Create imaginative works to include background knowledge or information from other subjects.

VA.912.C.1.1: Integrate curiosity, range of interests, attentiveness, complexity, and artistic intention in the art-making process to demonstrate self-expression.

VA.912.C.1.2: Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme.

VA.912.C.1.5: Analyze how visual information is developed in specific media to create a recorded visual image.

LA.910.1.6.1: The student will use new vocabulary that is introduced and taught directly;

LA.910.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;

LA.1112.1.6.9: The student will determine the correct meaning of words with multiple meanings in context;

Materials

Teacher

- Lesson Plan
- Separate image of Pam Longobardi's *Drifters*
- Vocabulary Sheet
- List of Artists
- Resources Guide
- Paint
- Paint brushes
- Construction Paper

Student

- One copy of Vocabulary sheet per student
- Markers
- Crayons
- Pencils
- Trash: paper, newspaper, plastic shopping bags, candy wrappers, beverage container, sandwich bag, plate, straw, plastic packaging, and other materials students bring.

Warm-up

Repurposing and/or reusing everyday objects is also known as assemblage or found art. Assemblage is an artistic process in which a three-dimensional artistic composition is made from putting together found objects.

Assemblage is the three-dimensional cousin of collage. Assemblage artists tend to use found objects, fragments and bits, often everyday manufactured materials, junk or trash never intended as art materials. Found art allows artists to bring new and different meaning to found objects as they position them within a new context of understanding and interpretation.

Found art derives significance from the designation placed upon it by the artist. The context into which it is placed (e.g., a gallery or museum) is usually also a highly relevant factor. The idea of dignifying commonplace objects in this way was originally a shocking challenge to the accepted distinction between what was considered *art* as opposed to *not art*. Although it is now widely accepted in the art world as a viable practice, it continues to arouse media and public interest, as is the case with Pam Longobardi's project *Drifters*, which includes photographs of debris along the southern most point of the U.S. in Hawaii. Found art, however, has to have the artist's input, at the very least an idea about it, which is nearly always reinforced with a title. Usually the object goes through some degree of easily noticeable modification. This process of modification adds a layer of meaning, playing with the object's inherent value and juxtaposing this with the artist's imposed intended meaning, forcing the viewer to take both meanings into account.

Discussion Questions:

- Is there a difference between assemblage and your family's everyday trash?
- Have you ever made an artwork using everyday objects or trash?
- Do you think that the significance of an object is derived from its placement?
- Assemblage consists of repurposed, reused, everyday objects. How do you think the universality of the objects used affects the value of the art, if at all?
- How are found objects, such as Pam Longobardi's debris (Attachment A: Projected image) transformed by their placement with objects and/or their placement by the artist?
- Talk with students about the elements and principles of art pertaining to Pam Longobardi's *Drifters* project. (Hand out Attachment B: Vocabulary List)

Main Lesson

1. Discussion: Go through the list of artists (Attachment C: Artists List) and briefly discuss...

- Who they are
- How they create their art
- What they use to create their art
- How they are environmentalists
- Any concepts, noticeable traits, and/or qualities specific to the artists

2. Selection: Have each student select an artist that interests him or her. Ask each student to answer the questions (Attachment D: Artist Questionnaire) in relation to the artist he or she selected.

3. Activity: After analyzing their chosen artists, have the students bring out the materials they brought from home (or are leftover from lunch – i.e. beverage container, sandwich bag, plate, straw, shopping bags, plastic packaging, anything that is not edible) that they found,

have used, were about to throw away, etc. and have them create a work of art with these found materials that embodies the concept they answered with on the questionnaire.

REMEMBER: Look at your objects. Think about your concept and how the placement of the objects would best reflect that.

Reflection

1. Self-evaluation: Have the students reflect on their own work and answer Artist Questionnaire on a separate sheet of paper about what they have created themselves.

2. Peer-evaluation: Have the students be each other's critics. Have the students each find a partner and switch works. Each student will critique, evaluate, and interpret the other student's work, while thinking about and answering the following questions.

- What different types of elements and principles can you see?
- Can you relate to the image?
- Did you have any challenges?
- What do you see?
- What does it mean?
- How was it created?
- What does it represent?
- What does the viewer believe the message to be, and how does it compare to the artist's intended message?
- Does the art piece successfully display the intended message?

Assessment

Informal assessment: A completed artwork project that shows that effort was made and has a relative connection to the topic (artist) selected.

Formal assessment: Three (3) answered questionnaires reflecting the artists work, the students' work, and the students' peer's work.

Attachments

- Attachment A: Pam Longobardi's *Drifters*
- Attachment B: Vocabulary List
- Attachment C: Artist List (Goldsworthy, Schult, Dahlsen, & alternatives)
- Attachment D: Artist Questionnaire

WWW.RESOURCEDEPOT.NET – Place for teachers to get activity materials for their class for only \$1 per visit!

WWW.GREENMUSEUM.ORG - Online museum with plenty of other environmentally green artists to choose from!

WWW.FAU.EDU/GALLERIES - For more information and activities please visit our Museum Education page

Pam Longobardi

<http://www.pamlongobardi.com/>



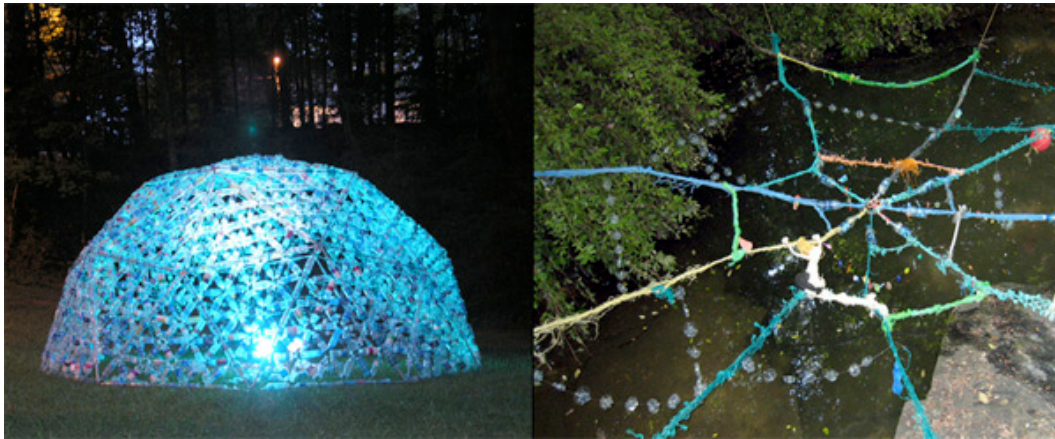
Drifters, digital photograph, 2008



Driftweb 1, found driftnet and plastic marine debris, 2007



Inland Net, digital photograph, 2008



Bottle Dome and Bottle Web, The Bottle Project created for Atlanta's Sunken Garden Park, over 2,500 plastic bottles and discarded plastic driftnets found off the coast of Hawaii. Created by Craig Dongoski, Pam Longobardi, and Joe Peragine.

Pam Longobardi is continuously developing her *Drifters* project, which includes photography, installations, and works on paper that began in Hawaii when she saw debris collecting on the shores. She sees the debris as beautiful and sad and photographs it before collecting it to create a giant driftwood web. To Longobardi, the debris is personally and directly connected with humankind, as something that looks innocent enough but is in actuality extremely dangerous.

VOCABULARY OF ART

Students will hear the docents use a specific visual arts vocabulary during the course of their tour. It is important that they are familiar with these terms so they will more thoroughly appreciate and be able to discuss the artist's intention as they view a particular work. In addition, docents will use inquiry techniques to stimulate analytical and critical thinking among the students.

The *ELEMENTS OF ART* are: Color, Line, Shape, Space, and Texture. They are the artist's language.

Color: Color is the quality of the appearance of something that results from the way it reflects light. The primary colors are RED, BLUE, and YELLOW. All other colors are a combination of the primary colors. ORANGE, GREEN, and PURPLE are called secondary colors. Colors can create mood, feeling, contrast, and emphasis.

Line: Line directs movement. A CURVY line is referred to as *curvilinear*. It's soft and gentle. A STRAIGHT line is called *rectilinear*. It is a stronger, harsher line. Lines can go in different directions — HORIZONTAL, VERTICAL, and DIAGONAL. Make these lines with your arms, and describe the different feeling of each line. Horizontal = calm; vertical = strong, powerful; diagonal = out of balance, tense. Line can also be created by other elements of art and is not always specifically drawn.

Shape: In art, there are three basic geometric shapes, the CIRCLE, SQUARE, and TRIANGLE. Shape is often defined by line.

Space: In referring to space within a work of art, two main kinds of space are considered, POSITIVE and NEGATIVE. POSITIVE SPACE fills a void; it is a shape or object designed by the artist. NEGATIVE SPACE is the empty or open area surrounding it. In sculpture, the POSITIVE SPACE is the solid mass or marble, bronze, wood, etc., fashioned by the artist, and the NEGATIVE SPACE is the open area around and through the sculpture.

Texture: Texture is defined as the surface quality of an object, the way it feels, or is perceived to feel. Texture relates to our senses, but we associate it primarily with the sense of touch.

While not one of the formal Elements of Art, light is another important aspect of art that we must consider.

Light: Light is important, since without light we have no visual perception. We are unable to see color, line, shape, space, or texture. Artists use lights and darks to achieve desired effects in their work. Lighter areas appear to

noticeable. Artists learn to incorporate light and dark into their work to create a sense of movement and rhythm.

The *PRINCIPLES OF DESIGN* are: Repetition, Rhythm, Balance, Contrast, Proportion, Scale, Unity, Theme, and Variety. They are created by the ways artists use or combine the Elements of Art.

Repetition: An ordered, regular occurrence of an Element of Art

Rhythm: The look or feel of movement achieved by repetition

Balance: The real or imagined equality of opposing or contrasting Elements of Art
Balance creates a feeling of equilibrium or harmony.

Contrast: Opposites used together

Proportion: Size relationships within a composition

Scale: Size in comparison to some constant such as the human body or a hen's egg

Unity: The individual Elements of Art working well together to make a whole

Theme: The motif, content or subject matter

Variety: The recurring, dominant Elements of Art with changes. Creates interest

The students will be introduced to other terms such as composition, content, style, medium and technique, purpose, overall effect, etc. These will become clearer to the students in the context of their discussion with the docents regarding the art works they are interpreting.

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Artist Questionnaire

1. Who is the artist? _____

2. What did the artist use to create this piece? _____

3. Where or how did the artist obtain the materials for this piece? _____

4. How is this artist an environmentalist? _____

5. Are there any noticeable traits, qualities, or concepts specific to this artist? _____

6. What do you see in this work of art? _____

7. What types of elements of art or principles of design can you identify in this work?

8. What does this work represent? _____

9. Now identify an environmental concept that you would like to incorporate into a work of art. It can be anything from endangered species to pollution and melting ice caps.

Artists from the Power Point:

Pam Longobardi



Pam Longobardi is continuously developing her *Drifters* project, which includes photography, installations, and works on paper that began in Hawaii when she saw debris collecting on the shores. She sees the debris as beautiful and sad and photographs it before collecting it to create a giant driftwood web. To Longobardi, the debris is personally and directly connected with humankind, as something that looks innocent enough but is in actuality extremely dangerous.

Andy Goldsworthy



Andy Goldsworthy, uses materials endlessly available to him through nature, such as rocks, wood, twigs, leaves, snow, ice, clay, and more. His work shows cycles and patterns that are always there, you just have to look closer than what you only see on the surface. He works with nature to create his art, he does not try to “make his mark” on it, rather he changes his ideas and approaches as nature changes throughout time. He tries to tap into the energy of nature through his work and documents his creations at the peak of each of their lives.

Ha Schult



Ha Schult takes it upon himself to make the public aware of the environmental and social issues by means of what he calls **action art**. He makes the community aware of these issues by making some things as small as sculptures of humans (replicated a thousand times over) to a big hotel structure, which is all created out of found trash. His *Trash People* represents the people of today, consumed by materials that inevitably are thrown away and claimed as useless.

John Dahlsen



Previously, while collecting driftwood on the Victorian Coastline to make into furniture, he discovered an enormous amount of debris collected on the ocean shores. He collected approximately 80 jumbo garden bags full of this ocean ‘garbage’ and brought it back to his studio where he sorted it all into colors to create his new palette from which he’ll now work. Dahlsen sees his work as a sort of alchemy by transforming these ordinary objects that have been dumped and abandoned into aesthetically beautiful works of art as each piece of plastic or garbage works with the composition as a whole to tell its story.

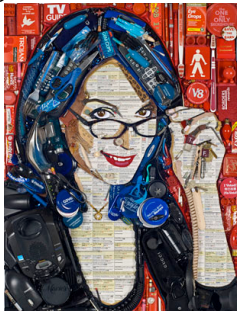
Alternate Assemblage Artists:

Dave Hind



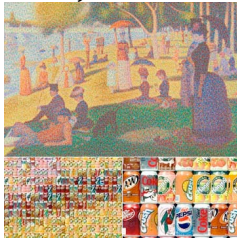
Dave Hind, an artist, musician, and metalworker, combines his love of art and metal in his artworks. He uses scrap metals, reclaimed metals, and bio-products in all of his creations, these metals and bio products are waste that was found or discarded by people. These unwanted materials are then created into pieces of art. His purpose for these works of art is to find an interaction between the industrial and the natural.

Jason Mecier



Jason Mecier, a humorous mosaic portrait artists, takes “junk” gathered by people and creates their portraits in one collection. Various materials such as food, candy, yarn, beans, and a slew of other miscellaneous materials help to create some other collections of work.

Chris Jordan



Chris Jordan creates his work to depict mass consumption of waste. All works are photoshopped, however the subjects are varied. Some works consist of plastic bags, plastic spoons, lighters, teeth, and seeds just to name a few are used to show the relationship of harm it is creating to the environment.

George Herms



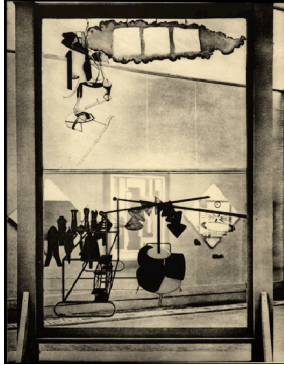
George Herms is a classic assemblage artist and is even one of the founders of the California assemblage school of sculpture. He was apart of the Beat Generation, using found objects as his form of writing and poetry. He began his career in 1957 and has continued it for over 6 decades creating works of installations, sculptures, wall pieces, and so on

Edward Kienholz



Edward Kienholz, another assemblage artist, constructed life-size rooms full of props helping his suggestions along. He created these “rooms” to induce memories from his teenage years and filled them with magazines and other memorabilia from the time. All of his works are framed like a stage in a theater, full frontal, providing an environment for the viewer to enter and experience.

Marcel Duchamp



Marcel Duchamp is a controversial artist from the French Dada movement, influencing much of the 20th century avant-garde art. Duchamp introduced two new forms of art to the avant-garde world: **ready-made** art and **kinetic** art. Ready-made art, such as his *Urinal*, are every day objects that he gives a new meaning to, turning it into art. Kinetic art, such as his *Bicycle Wheel*, is made of objects that move.

southXeast

Contemporary Southeastern Art Exhibition, Florida Atlantic University, Boca Raton, FL, 2008

Philip Estlund



Mike Calway-Fagen

