

THE BRANT FOUNDATION
ART STUDY CENTER

THIRD DIMENSION: PAINTING & SCULPTURE

TEACHER GUIDE

Grades: 3rd-6th

This guide is designed to be used in conjunction with a visit to The Brant Foundation Art Study Center or in the classroom alongside the images provided. The suggested projects can be catered to all age groups.



MISSION

The Brant Foundation Art Study Center, located in Greenwich and New York, has a mission to promote education and appreciation of contemporary art and design, by making works available to institutions and individuals for scholarly study and examination. The Brant Foundation Art Study Center presents long-term exhibitions and extensive public programming for individuals of all ages.

The Brant Foundation strives to uphold its objective of art education advocacy by developing programs tailored to specific grade levels. These programs allow students to learn and work in a contemporary art institution through lessons designed to excite and inspire. More explicitly, because our K-12 programs are particular to individual classrooms, each group's current in-school curriculum is integrated into the docent-led tour and subsequent art project – making for a highly personalized, unique educational experience. Through immersive learning, the Foundation's activities encourage the exploration and exchange of ideas in order to develop deeper understandings of contemporary art and to help navigate today's highly visual society.



ARTISTS TO EXPLORE

Claes Oldenberg

Richard Prince

Julian Schnabel

Josh Smith

Franz West

INTRODUCTION

[THIRD DIMENSION: Works from The Brant Foundation](#) features twenty-five artists and over fifty artworks, all of which incorporate three-dimensional elements, allowing students to witness different styles in medium, process, and technique. This lesson plan focuses on artists who combine elements of painting and sculpture.

OBJECTIVES

- Introduce students to the artists and work in the exhibition
- Introduce students to key terms used to describe art
- Students will explore and analyze different elements in art making
- Students will combine the elements of painting and sculpture to create their own artwork

KEY TERMS

sculpture, painting, medium, Pop Art, canvas, abstract, subject matter, style, line, appropriation, found object

INTRODUCTORY QUESTIONS

1. What is **sculpture**?
2. What materials can you use to make a **sculpture**?
3. What is the main difference between **painting** and **sculpture**?
4. Does anyone know what a **medium** is?



ABOUT THE ARTISTS

DAVID ALTMEJD (b. 1974) creates sculptures that often blur the distinction between interior and exterior, surface and structure, representation and abstraction. For Altmejd, the process of making is paramount—he is interested in how the act of constructing an object and the unconventional use of materials gives rise to meaning. The human body in relation to processes of decay, renewal and transformation is a principal theme, with more recent sculptures appearing to either create or destroy themselves. His sculptures, which range from monumental to head scaled works, often incorporate a myriad of unexpected materials (such as plaster, polystyrene, chain, hair, quartz, mirrors, and casts of hands and fruit), the combinations of which can be captivating, disturbing or extremely poetic. Motivated by the invisible worlds that often exist beneath the surface of things, the artist reveals the hidden structures in his own works through negative spaces: gaps, holes, fissures and crystal-filled orifices are a recurring motif.¹

KAREN KILIMNIK (b. 1955) Drawing correspondences between romantic tradition and consumer culture, Karen Kilimnik's work brings a haunting and contrary sense of beauty to contemporary art. The world of the ballet and childhood, romantic painting and pop music, icons of film and fashion, signs of witchcraft, time-travel, and murder comprise an imagery that has been culled from the fairytale and recent past into an unsettling present. In a world where the forces of nature, youth, and terror have taken awesome hold, Kilimnik's art rematerializes a quest for the romantic sublime.²

ROB PRUITT (b. 1964) is a contemporary American artist. Translating personal experience into broader political statements, Pruitt's work is eclectic and ironic, often striving to achieve a spectacle while retaining a sense of social, cultural, or artistic critique. Spanning the disciplines of painting, sculpture, photography, and performance, Pruitt's practice often bridges the gap between art and life, and has been met with both critical and commercial success.³

JULIAN SCHNABEL (b.1951) is an artist, filmmaker, musician, and writer, best known in the art community for his hasty rise to fame after the exhibition of his famous Plate Paintings at Mary Boone Gallery in 1979. Encouraged to draw by his mother during his childhood in Brooklyn, Schnabel's artistic interest piqued as a teenager when he encountered the art of the Mexican muralists. After earning his BFA at Houston University in 1973, Schnabel enrolled in the very prestigious Independent Study Program at the Whitney Museum, and began his career as an artist.⁴

FRANZ WEST (1947-2012) Emerging in the early 1970s, Franz West developed a unique aesthetic that engaged equally high and low reference points and often privileged social interaction as an intrinsic component of his work. While he was known primarily as a sculptor, his body of work incorporated drawing, collage, video, and installation, using papier-mâché, furniture, cardboard, plaster, found imagery, and other diverse materials. By playfully manipulating everyday materials and imagery in novel ways, he created objects that serve to redefine art as a social experience, calling attention to the way in which art is presented to the public, and how viewers interact with works of art and with each other.⁵

¹ <https://www.xavierhufkens.com/artists/david-altmejd>

² <https://www.303gallery.com/artists/karen-kilimnik/biography>

³ <http://www.artnet.com/artists/rob-pruitt/>

⁴ <http://www.artnet.com/artists/julian-schnabel/biography>

⁵ <https://www.davidzwirner.com/artists/franz-west/biography>





CLAES OLDENBERG, *Soft Pay-Telephone (Ghost Version)* (1963), Muslin filled with kapok, painted in acrylic, mounted on wood, 49 ⅞ x 22 ⅞ x 11 ¼ in.

LET'S LOOK: Ask students to look closely at this work.

ASK: Does anyone know what **Pop Art** is?

Claes Oldenburg is a Pop artist known for his soft **sculptures**. During the 1960's movement of **Pop Art**, artists were looking at the world around them and finding inspiration in everyday objects. Claes Oldenburg's soft **sculptures** are made to look like objects from everyday life, such as a hamburger, toilet, and telephone. The sculptures are familiar in their resemblance to common, mass-produced objects, but are also precious, hand-crafted works. Oldenburg often made three versions of his **sculpture**; a hard version made from cardboard and wood, a ghost version made of **canvas** painted white (as done in this artwork), and a soft version.

This work of art has multiple characteristics to explore: it's flat and three-dimensional, painterly and sculptural, **abstract** and recognizable.

QUESTIONS FOR DISCUSSION

- What does **abstract** art mean?
- What object has the artist recreated?
- How does the artist make the phone look different from the real version of a phone?
- What are some words you would use to describe this artwork?
- How would you describe the work's **texture**?
- Why do you think the artist made this work soft instead of hard?
- What part of this work is connected to a **painting** and what elements connect to **sculpture**?
- What other artworks in this room could belong to the movement of **Pop Art**? How so?





JOSH SMITH, *Stage Painting #2* (2012), Wood, paint, fabric, lights and hardware, 96 x 68 x 54 in.

ASK: What's **subject matter**?

Text is an important tool for contemporary artists and many use it in place of traditional **subject matter**, such as an object, a place, or a person. Through text, Josh Smith uses his own name as the subject matter. Artists express their feelings through their artwork, and therefore, put a part of themselves on display when exhibiting their art. Josh Smith takes this idea and presents it in a very literal way through painting his name and putting it on a stage, which can be folded up and rolled away. According to Smith, after years of exploring ideas of art making, he soon realized an artist's name is a large part of what it means to be an artist, and due to the simplicity of his name and the shape of its letters, it allows him to use his signature as a concise pictorial image.⁶

QUESTIONS FOR DISCUSSION

- At first glance, how would you describe this artwork to someone who has never seen it before?
- Let's take a closer look: How would you describe the **style** of **line** he uses to paint his name? For example, are they squiggly, straight, energetic, happy?
- What are your thoughts on the colors of this artwork? Why do you think he only used black and white?
- Do you think the way you responded to the colors of the artwork would have been different if he used other colors?
- What part of this work is a **painting** and what elements make it a **sculpture**?
- How would you describe the **texture** of this artwork if you could touch the **canvas** or the wood?
- How does the artwork's **texture** connect to the **style** of **line** used to paint the artist's name?
- Do you feel this artwork can be seen as a version of a self-portrait? Why or why not?

⁶ Greenberger, Alex. "Painter Josh Smith on His New Bodies of Work." *Artspace*, 26 Sept. 2013, www.artspace.com/magazine/interviews_features/qa/josh_smith_interview-51690.





RICHARD PRINCE, *Slingerlands* (2004)
Fiberglass, bondo, acrylic, and wood
72 x 60 x 11 in.

LET'S LOOK: Ask students to look closely at this work.

Richard Prince's work is influenced by popular culture and symbols of American identity. One focus of Richard Prince's work is the culture surrounding the American automobile and its status in society. America's love affair with cars is fueled by dreams, speed, passion, identity, and values and has been a major symbol of our country since the 1950's. Through the process of painting on top of a **found object**, a muscle car hood, this series can be seen as a connection to Prince's long standing use of appropriation. Using the car hood as a **canvas**, Prince departs from the car hood's original color by applying a loose and atmospheric **style**.

"The subject comes first, the medium second"
-Richard Prince

QUESTIONS FOR DISCUSSION

- How does it make you feel that an artist is using a **found object** as art?
- How do you think this artwork was made?
- How does this qualify as a **sculpture**? As a **painting**? Why do you feel that way?
- How would you describe the colors?
- What is the mood of this **painting**?
- Is this an **abstract** painting? Why or why not?
- Do you think the **scale** of the artwork is important? What kind of effect does the size of the painting have?





JULIAN SCHNABEL, *The Sea* (1981)

Oil, Mexican pots, plates, burnt wood, plaster, styrofoam, antlers, bondo on wood
108 x 156 in.

LET'S LOOK: Ask students to take a few moments to look at this artwork.

Through exploration of brushstroke, **line**, shape, and color, Julian Schnabel conveys strong feelings of emotion in his work. Schnabel paints on a very large **scale**, creating both an overwhelming and peaceful experience. This work of art was made outside in Long Island, overlooking the Pacific Ocean, but by observing the artifacts included in this work, this scene feels more inspired by the Mediterranean Sea and ancient ruins from past civilizations. The ocean is something that can be symbolized as relaxing and clarifying but can also be seen as fearful and violent at times. In this work, Schnabel creates a pictorial image that exudes the ocean's balance of chaos and tranquility.

QUESTIONS FOR DISCUSSION

- What **medium** is the artist using?
- Where do you think the artist discovered the **found objects**?
- How does the artist make this work look or feel like the ocean?
- How does this artwork make you feel? Does it feel frightening or calming? Why do you feel this way?
- How does this connect to **painting**? How does it relate to **sculpture**?
- Why do you think the artist used the wood? How does this connect to the ocean?
- What does the shape of the wood remind you of?
- Do you think it was easy or hard to paint over broken pottery and antlers?
- How would you describe the **style** of this painting?





FRANZ WEST, *Neurose* (1994)

2 panels of aluminum, plaster and dispersion paint, 2 Chaises lounges of iron, rubber and fabric

Panel 1: 33 ½ x 82 ⅝ x 7 ⅞ in., Panel 2: 34 ¼ x 79 ⅞ x 5 ⅞ in., Chaises lounges: 36 ¼ x 55 ½ x 26 in. each

LET'S LOOK: Ask students to take a few moments to look at this work.

Franz West's work had an extreme variation of **abstract** and interactive **sculpture**, furniture, and collage that engages the viewer, across a variety of **mediums**. West's artworks often fused these **mediums** together to project a playful approach both in their aesthetic and meaning. In the 1970s, West began creating his "Adaptives," objects that only became art when interacted with. By the mid-1980s, West combined **sculpture** and furniture, creating chairs and sofas where viewers could relax and physically interact with the work while discussing it. *Neurose* contains a **symmetrical** balance with the two **abstract** plaster **paintings** and the lounge chairs flanked on either side.

"The perception of art takes place through the pressure points that develop when you lie on it"

-Franz West

QUESTIONS FOR DISCUSSION

- How does this work combine **painting** and **sculpture**?
- Why would we consider the **paintings** included in this artwork to be **abstract**?
- How would you describe the **textures** included in this work? How do they contrast?
- How is this work similar to the Richard Prince work? How is it different?
- What do you think the meaning of this artwork is?
- What are your feelings about an artist using furniture in their artwork?



PROJECT

Students will use cut up paper plates to create their own sculptural painting, inspired by Julian Schnabel's work, *The Sea*.

MATERIALS

- Canvas
- Watercolors
- Glue
- Cut up paper plates

ACTIVITY

1. Have students gather five to six pieces of broken paper plates.
2. Students will be instructed to glue the pieces onto the canvas. Let dry for five minutes. While they allow for the pieces to dry, they will think of what they will paint between and over the plates and canvas.
3. Students will paint their desired scene over the plates.



Example Artworks



QUESTIONS FOR DISCUSSION

1. What is the subject matter of your painting?
2. Why did you choose to paint this?
3. Did you find this easy or hard to create? Why?

EXHIBITION REFLECTION

1. What did you learn from the artworks you saw today?
2. What artworks interested you the most? Why?
3. Which was your least favorite artwork? Why do you say that?

KEY TERMS

Sculpture: A three-dimensional art form.

Painting: A solid flat surface that contains paint, pigment, color or other mediums. The mediums are commonly applied with a brush, but also include the use of knives, sponges, and airbrushes.

Medium: Refers to the materials used to create an artwork.

Pop Art: An art movement that began in the 1950's and 1960's, where artists drew inspiration from sources of popular and commercial culture.

Canvas: A strong, coarse cloth used as a surface for painting.

Abstract: A style of art that uses shapes, colors, forms, and textures to express ideas and/or emotions. Abstract art does not imitate people, objects, or places realistically.

Texture: The feel, appearance, or consistency of a surface or substance.

Subject Matter: The topic or subject represented in an artwork.

Style: A distinctive appearance or design determined by specific principles and/or expression.

Line: A straight or curved geometric element that is created by a moving point that extends along an unbroken path.

Found Object: An object found by an artist that is turned into an artwork through changing its context and original function.

Scale: The size of an object in relationship to another object.

LEARNING STANDARDS

The project and lesson within this teacher guide adhere to the national and state learning standards for the arts.

New York State P-12 Common Core Learning Standards in the Arts

<http://www.nysed.gov/curriculum-instruction/arts>

New York City Department of Education's Blueprint for Teaching and Learning in the Arts

<https://www.weteachnyc.org/resources/resource/visual-arts-blueprint-for-teaching-and-learning-1/>



NATIONAL CORE STANDARDS (VISUAL ARTS)

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

3RD VA:Cr1.1.3a Elaborate on an imaginative idea.

3RD VA:Cr1.2.3a Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process

4TH VA:Cr1.1.4a Brainstorm multiple approaches to a creative art or design problem.

4TH VA:Cr1.2.4a Collaboratively set goals and create artwork that is meaningful and has purpose to the maker

5TH VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making.

5TH VA:Cr1.2.5a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art

6TH VA:Cr1.1.6a Combine concepts collaboratively to generate innovative ideas for creating art.

6TH VA:Cr1.2.6a Formulate an artistic investigation of personally relevant content for creating art.

Anchor Standard 2: Organize and develop artistic ideas and work.

3RD VA:Cr2.1.3a Create personally satisfying artwork using a variety of artistic processes and materials.

3RD VA:Cr2.2.3a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

4TH VA:Cr2.1.4a Explore and invent art-making techniques and approaches.

4TH VA:Cr2.2.4a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others

5TH VA:Cr2.1.5a Experiment and develop skills in multiple art-making techniques and approaches through practice.

5TH VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

6TH VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

6TH VA:Cr2.2.6a Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

Anchor Standard 3: Refine and complete artistic work.

3RD VA:Cr3.1.3a-6TH VA:Cr3.1.6a

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

3RD VA:Pr5.1.3a-6TH VA:Pr5.1.6a

Anchor Standard 6: Convey meaning through the presentation of artistic work.

3RD VA:Pr6.1.3a-6TH VA:Pr6.1.6a

Anchor Standard 7: Perceive and analyze artistic work.

3RD VA:Re.7.1.3a Speculate about processes an artist uses to create a work of art.

3RD VA:Re.7.2.3a Determine messages communicated by an image.

4TH VA:Re.7.1.4a Compare responses to a work of art before and after working in similar media.

4TH VA:Re.7.2.4a Analyze components in visual imagery that convey messages.

5TH VA:Re.7.1.5a Compare one's own interpretation of a work of art with the interpretation of others.

5TH VA:Re.7.2.5a Identify and analyze cultural associations suggested by visual imagery

6TH VA:Re.7.1.6a Identify and interpret works of art or design that reveal how people live around the world and what they value.

6TH VA:Re.7.2.6a Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.



Anchor Standard 8: Interpret intent and meaning in artistic work.

3RD VA:Re8.1.3a-6TH VA:Re8.1.6a

Anchor Standard 9: Apply criteria to evaluate artistic work.

3RD VA:Re9.1.3a-6TH VA:Re9.1.6a

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

3RD VA:Cn10.1.3a-6TH VA:Cn10.1.6a

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

3RD VA:Cn11.1.3a-6TH VA:Cn11.1.6a

COMMON CORE ENGLISH LANGUAGE ARTS STANDARDS

CCSS.ELA-LITERACY.SL.3.1-CCSS.ELA-LITERACY.SL.6.1

CCSS.ELA-LITERACY.SL.3.1.B-CCSS.ELA-LITERACY.SL.6.1.B

CCSS.ELA-LITERACY.SL.3.1.C-CCSS.ELA-LITERACY.SL.6.1.C

CCSS.ELA-LITERACY.SL.3.1.D-CCSS.ELA-LITERACY.SL.6.1.D

CCSS.ELA-LITERACY.SL.3.3-CCSS.ELA-LITERACY.SL.6.3

CCSS.ELA-LITERACY.SL.3.4-CCSS.ELA-LITERACY.SL.6.4

CCSS.ELA-LITERACY.SL.5.5-CCSS.ELA-LITERACY.SL.6.5

CCSS.ELA-LITERACY.SL.3.6-CCSS.ELA-LITERACY.SL.6.6

