Studio Saturdays: Pop Art Ads
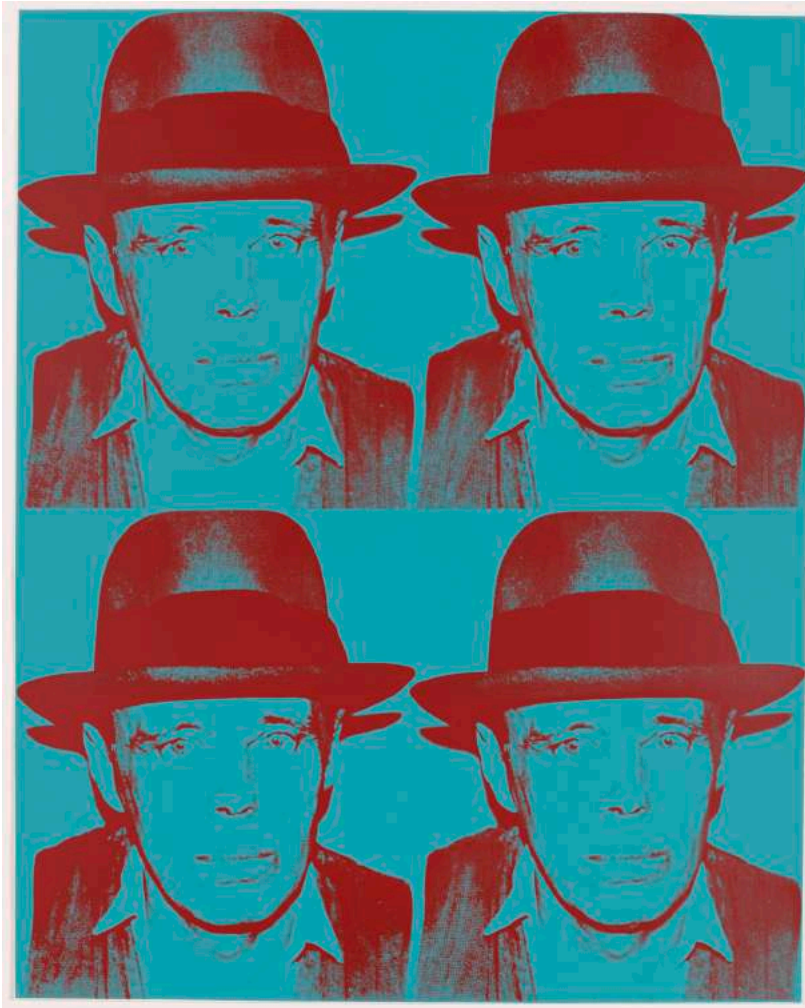
Joseph Beuys (Boys) by Andy Warhol

Andy Warhol

Joseph Beuys (Boys)

1980-1983

Screen-print on Lenox Museum Board

LIST OF MATERIALS

- 4 Sheets Color Paper (different colors)

- A pencil

- Scissors

- Some Glue or Tape

- White Paint

-Sponge Brush

Andy Warhol was one of the most famous American artists from the Pop Art Movement of the 1950s, 60s, and 70s. Pop Artists drew much of their inspiration from popular culture like comic books, advertisements, and mass-produced objects to explore themes of repetition, commercialization, and mechanical reproduction. Commercialization is the process of making, or producing, something in order to make money off of it, usually on a large scale. For example, if you liked to bake cookies and sell them to your neighbors, but wanted to make more money from those sales, you could commercialize your cookies by selling them to your local grocery store in larger amounts so more people could buy them.

Warhol was drawn to the Pop Art Movement in part because of his childhood love of comic books and pop culture magazines. Warhol suffered from Sydenham chorea, a neurological condition that caused his body to sometimes move without his control, and his condition often made it difficult for him to go to school. Warhol would spend those days at home reading comic books and playing with paper cutouts from Hollywood magazines.

As he grew up, Warhol became interested in the power of advertisements, especially their abilities to represent the world around us and normalize our everyday experiences through the products we buy. As a gay man in a time that criminalized his sexuality and limited his ability to openly be himself, Warhol thought a lot about how to represent himself through his work and how to normalize his lived experiences.

Although this artwork from our collection does not depict a repeated product like his famous Campbell Soup Can prints, Warhol's portrait of German artist Joseph Beuys uses the repetition of Beuys' face, and bright red and blue ink, to flatten Beuys into a 2-dimensional image, turning him into an advertisement.

For today's craft, we'll be making our own Pop-Art ads using our handprints, construction paper, glue, and a little paint! This craft is all about color and process, so take some time to decide how you'll want to arrange your colors and reflect on how it feels to make the same thing four times over. Feel free to look up old advertisements or other works by Warhol to get inspired!

THINK LIKE AN ARTIST

1) How are Warhol's artworks similar or different from the advertisements you've seen?

2) How will the color of your paper affect how you arranged your colors?

INSTRUCTIONS

1. Fold your paper in half horizontally, along your shortest side, to get two even sides. Unfold and cut in half across the fold.

2. Repeat this step for all 4 sheets of paper.

3. Now that you have two identical sets of 4 different colored sheets, set one aside.

4. Take the other and trace your hand on each sheet with a pencil.

5. Once you have done all four, cut out each tracing.

6. Grab your second set of papers and place a hand cutout on each, mixing and matching your colors so that they contrast.

7. After you've arranged your colors, glue each hand down and set aside to dry.

8. Once dry, glue or tape your four sheets together to make a single, large artwork.

9. Using your sponge brush, apply white paint to your hand. Make sure you cover your entire palm evenly.

10. Press your painted hand down over your traced hand, like a stamp! Push down firmly to make sure your full handprint transfers.

11. Repeat this step on all four sheets, making sure to reapply paint to your hand each time to get a vibrant handprint.

12. Remember to wash your sponge brush and tray when you are done to reuse for future projects!

Studio Saturdays: Layered Self Portraits

Untitled (Playground) by Cobi Moules

Cobi Moules

Untitled (Playground)

2009

Oil on canvas

LIST OF MATERIALS

- A Mirror

- Crayons (different colors)

- Sheet of white paper

Rollins Museum of Art

Cobi Moules is a contemporary artist who explores his place in the world as a queer and transgender man through his artwork. The word "contemporary" describes people or things that live, or are made in, the present day. Contemporary artists make work that is related to their own lives or that address current social, political, or cultural themes. In Moules's case, he paints highly detailed landscapes that he fills with multiple images of himself interacting with each other and the world around them to create spaces of acceptance for himself and the wider LGBTQ+ community. By showing himself connecting with nature in these scenes, Moules hopes the viewer will better understand that being queer and transgender is as natural and beautiful as the landscapes he paints.

Moules takes a different approach to these scenes in Untitled (Playground). Made early in his career, Moules depicts 16 versions of himself as a young teenager playing on playground equipment and in the area around it to show different parts of his personality and emotional expression. Like his other works, Moules uses these versions of himself to not only promote self-acceptance and self-love, but also to promote acceptance and celebration of the LGBTQ+ community.

For today's craft, we'll be taking a closer look at ourselves and our own expressions by creating a layered self-portrait made-up of all our different facial expressions. Each portrait will be made with a different color to represent our different emotions, but it's up to you to decide what colors you will use to show your different emotions. For example, I'll be using yellow to represent happiness. If you need help matching colors to emotions, feel free to do some research or talk to a family member, guardian, or friend to see what they think.

My portraits will also be made using one continuous line and will be connected to each other to show how all of my different emotions are a part of me. You're welcome to draw your portraits however you'd like but be sure to draw big so that your portraits will overlap. For an extra challenge, you can try blind contour drawing your portraits, meaning that you do not look down at your drawing or lift your pencil up from your paper until you think you've finished drawing. Blind contour drawing requires close looking and careful movements, so take as much time as you need!

THINK LIKE AN ARTIST

1) What colors represent different emotions?

2) If you'll be using blind contour drawing, what do you think will be the hardest part of making your drawing? Once you're done, see if the end result looks the way you expected!

INSTRUCTIONS

1. Place your mirror where you can easily see yourself

2. Decide if you'd like to make a horizontal portrait or a vertical portrait, like me. Either is fine

3. Choose your first color and think about which emotion you'd like to represent.

 4. I am using blue, which is a color that sometimes makes people think about unhappiness, so I think this first portrait will be a sad face.

5. Look at yourself in the mirror and make the face that matches your emotion. Try to hold the expression the whole time you draw your portrait.

6. Start drawing using a continuous line, that means you try not to lift your crayon off the paper until you're done!

7. Repeat this process with different colors and emotions until you've filled your page, or decided you've finished.

8. Examples: Red for angry. Yellow for happy. Green for disgusted. Purple for surprised. Orange for relaxed.
    Black for worried.

9. Remember that there are no mistakes in art, only outcomes you didn't expect! Don't worry if your portrait does not look exactly like you and just have fun with the drawing process!

Studio Saturdays: Geometric Masks

Lonesome George by Juan Travieso

Juan Travieso

Lonesome George

2013

Oil and acrylic on canvas

LIST OF MATERIALS

- 3 Half Sheets of paper (different colors)

- A Pencil

- Scissors

- A Glue Stick

- 12-inch strand of yarn (cut in half)

Juan Travieso is a Cuban artist who combines realism, portraiture, and abstraction to raise awareness for animals' rights and endangered species. Travieso mixes geometric shapes with realistic images to represent how human interference has changed the environment. His artworks usually include a protagonist, a positive character, and an antagonist, a negative character, to tell a story about how the antagonist has impacted the environment of the protagonist.

In Lonesome George, the protagonist is George, the last Pinta Island tortoise, and the antagonists are the goats. Pinta Island tortoises like George became endangered after people brought goats to the island and set them run free to eat all the vegetation, accidentally starving the tortoises. Pinta Island tortoises went extinct after George passed away at the Galapagos National Park. Travieso paints the goats with geometric masks and other elements to show how their introduction to Pinta Island permanently changed the landscape.

For today's craft, we'll be making our own geometric masks inspired by an endangered species using construction paper and string. I'll be modeling my mask after the Florida scrub jay, an endangered species of bird mostly seen close to my home in Southeast Florida, but feel free to choose whichever animal you'd like! Be sure to think about how you can include geometric shapes into your design. For example, I'm going to use geometric triangles to mimic feathers on my mask. how This craft is a great opportunity to learn more about the endangered species in your area, and what you can do to help!

THINK LIKE AN ARTIST

1) Which animal did you choose and why?
2) How will you include your geometric shapes?

INSTRUCTIONS

1. This project is a complete freestyle! You can follow along with me but and make a bird mask but I encourage you to create an idea all your own!

2. Ask your parents to help you research endangered animals and, once you choose one, create a mask that represents that animal. Use your different colored sheets of paper to create geometric shapes and glue them together in layers to add dimension to your mask.

3. Make sure to cut two eye holes so that you can see through it when you wear it.

4. Once your mask is complete, take a scissor, sharp pencil, or hole punch and make two small holes on each side of your mask. As your parents to help with this one!

5. Run a piece of yarn, approximately 12 inches long, through one the hole and make a knot. Do the same with a second piece on the other hole.

6. Now you are ready to wear your mask! Tie the tie strands of yarn behind your head and adjust to fit your face comfortably.

Studio Saturdays: Acrylic Wash Paintings

St. John's Sunset by Monte Olinger

Monte Olinger

St. John's Sunset

2012

Acrylic wash and mixed media on canvas

LIST OF MATERIALS

- 1 Sheet of Watercolor Paper

- Foam Tray

- Sponge Brush

- Bowl of Water

- 4 Different Colored Paints

- 1 Sheet of Paper Towel

Monte Olinger is an ambidextrous painter who uses his work to express himself and as a form of art therapy. If someone is ambidextrous, that means that they can write, or paint, with both hands. Shortly after Olinger received his master's degree in Interior Design, he began to suffer from a movement disorder called dystonia, a condition which causes the muscles in your body to contract involuntarily, or without you telling them to. These contractions can cause your body to make repetitive or twisting movements, often keeping your body in uncomfortable positions until your muscles relax. As someone who grew up surrounded by art and who painted throughout his life, it was natural for Olinger to turn to painting to help him process his feelings towards his condition and find comfort in making art, a practice called art therapy.

Art therapy uses art, and the process of making it, to help people connect with their emotions, build self-esteem, and exercise their creativity. Olinger's use of an acrylic wash in St. John's Sunset allows the colors to blend and flow through the work, making it easier for Olinger to loosen his movements and not get too stressed about where his colors settle on the paper.

For today's craft, we'll be making our own Olinger-inspired acrylic wash paintings! This process is all about relaxing your control over your painting and experimenting with your water to see how your colors will blend. I'm going to try and follow Olinger's painting, but feel free to paint however you would like! Make sure you place protective or waterproof material underneath your painting before you start in case your water bleeds through the paper and remember that there are no mistakes in art! If you'd like, you can use this craft to connect to yourself and reflect on how you're feeling.

THINK LIKE AN ARTIST

1) How does the water change the colors?

2) Do you have an image in mind? Once you finish, see if your image changed while you worked on it.

INSTRUCTIONS

1. First, we will learn how to make color washes.

2. Start by applying dabs of paint onto your foam tray. Keep them as far apart as possible because we are going to be adding water, which will make them spread.

3. Take your sponge brush and soak it in clean water. Let it drip over each dab of paint until there is enough of each color for the size of paper you are using.

4. When you have added water to all your colors, mix them up with your brush. Make sure to clean your brush between mixes so that your colors don't get muddy. You can always make more paint wash later if you run out, so keep some more clean water close by.

5. Before you start painting, you can either plan how you'd like your image to look, or you can choose to let yourself be spontaneous and make it up as you go along based on how you're feeling as you paint. I'm going to take the second approach and let how I'm feeling tell me how to paint and how much water to use to let my colors blend.

6. Now it's time to start creating! While you're painting, practice your close observation skills to see how the water carries the paint across the paper, and how colors mix to make new colors.

Studio Saturdays: Charcoal Works

Untitled by Claudio Parmiggiani

Claudio Parmiggiani

Untitled

2014

Smoke and soot on wood

LIST OF MATERIALS

- Two Sheets of White Paper

- A Pencil

- A Charcoal Stick

- Scissors

- Glue Stick or Tape

- You can also use other materials you have around the house in addition to the white paper to experiment with different rubbings.

Claudio Parmiggiani is an Italian artist who uses smoke, soot, and shadows to explore themes of absence, the passage of time, and the power of memory. To create his work, Parmiggiani places objects in a space, or lays them on top of a wooden board, and burns tires to fill his studios with smoke. The smoke then settles on top of the objects, leaving bright, white memory images of the objects behind. Parmiggiani's use of fire is symbolic, as the fire represents both creation and destruction, essential parts of the passage of time. It's important to note that we'll be avoiding any potential fire hazards by using charcoal sticks instead of smoke and soot.

Because the ideas behind Parmiggiani's work are just as important, if not more important, than the final artwork, he is known as a conceptual artist. The word "concept" is a synonym for the word "idea," meaning they have almost the same definition. Unlike artists who specialize in specific mediums, like oil painting or clay sculpting, conceptual artists have more freedom to use whatever materials they think will best share their ideas with the viewer. Conceptual artists also use symbolism to help share their ideas. In Untitled, Parmiggiani uses butterflies to symbolize impermanence and remind the viewer how quickly time passes.

For today's craft, we'll be making our own charcoal works inspired by Claudio Parmiggiani. I'll be following Parmiggiani's work and using butterflies, but you can create any design you'd like! Be sure to think like a conceptual artist and spend time deciding what you will make and what meaning you'd like to share with the viewer.

THINK LIKE AN ARTIST

1) What message did do you want to share with through your work and how did will you show it?

2) How do you think the materials you choose will look after you cover them in charcoal?

INSTRUCTIONS

1. You can also use other materials you have around the house in addition to the white paper to experiment with different rubbings, like the tissue paper square you see here.

2. Draw repeated shapes on a sheet of white paper. I chose to make butterflies like Parmigianni, but you can choose to come up with your own.

3. You can experiment with various types of materials, such as tissue paper or cotton rounds, to see if you can produce different effects.

4. Carefully cut out all your shapes.

5. Arrange your cutouts on a second sheet of paper in the design of your choosing. Use a glue stick or tape to stick them down on your paper. If you are using a glue stick, just apply a tiny dab and do not stick them too firmly since you will be removing them very soon. Liquid glue is NOT recommended.

6. Take a stick of charcoal and rub over your entire paper, making sure to cover each of your shapes. WARNING: this will definitely get messy!

7. Remove all your shapes from the paper, slowly, so that you do not rip the paper beneath. Watch as your impressions are revealed!

Studio Saturdays: Color-Tone Sculptures

Alte Liebe by Imi Knoebel

Imi Knoebel

Alte Liebe

2011

Acrylic on aluminum

LIST OF MATERIALS

- 1 Half Sheet of Watercolor Paper

- Foam Tray

- 8 Popsicle Sticks

- A Pencil

- Flathead Paintbrush

- Bowl of Water

- Three different paints colors + white

Imi Knoebel is a German artist who uses painting, color, and geometrical objects to study how colors can create, define, and become shapes or 3-dimensional structures. Knoebel draws inspiration from Minimalism, an art movement from the 1950s, 60s, and 70s that focused on breaking art down to its basic elements and exploring how these elements can be put back together in new ways. The movement extended beyond art to literature, music, film, and architecture. Knoebel's work expands on this connection to architecture by investigating the effect different colors have on the viewer's understanding of his structures' space, weight, and volume, or the amount of space something takes up.

Knoebel uses color theory to help him choose which colors will create the most visual interest, or which colors will keep the viewer's eyes moving around the work. Color theory is the study of how people see and understand color, how different colors mix together, and what colors look best together. If you have ever used a color wheel, you've used color theory! Color theory also helps us to know which colors stand out to our eyes and which colors fade into the background. Using color theory, Knoebel is able to play with his placement of contrasting or similar colors in his structures to control how the viewer makes sense of what they see.

For today's craft, we'll be making our own Imi Knoebel-inspired structures and practicing how to mix and place different colors to create visual interest. I'll be using my own structure to practice tonality using blue as my main color. Tonality describes all of the different shades that can be made from one base color. Feel free to paint and stack your popsicle sticks however you'd like but be sure to take time to think about how your structure will look before you start!

THINK LIKE AN ARTIST

1) What color did you use as your base and why?

2) Did mixing all of these colors change how you thought about painting?

INSTRUCTIONS

1. Choose a base color and squeeze out large dabs of your paints on your foam tray. You will be building on your base color to explore all the tones and other hues that can be made from it. As you can see, I started with blue, so that will be my base.

2. Think about your base color. How many combinations can you make by mixing your base color together with other colors to create many different shades? This range of colors is called a color family. Create 8 different shades and don't be afraid to experiment!

3. If you are using acrylic paint, remember that it dries quickly, so mix large amounts—larger than what you see me mixing here—so that you don't have to remix your paints.

4. Take your sheet of watercolor paper and arrange 4 popsicle sticks on top of it in the shape of a square.

5. Trace the square, making sure to firmly press down on the sticks so they don't move and mess up your square.

6. Paint each popsicle stick a different color. Make sure to cover the entire front and each side but leave the back unpainted. Clean your brush between popsicle sticks to keep your colors bright!

7. If two of your colors look too similar, remix them with a different ratio of base colors to get a new shade.

8. Once you've painted all your popsicle sticks, set them aside to dry.

9. While you wait, grab your piece of watercolor paper with the square drawn on it. We'll be painting it in your original base color.

10. Dab extra paint in your base color on the tray, being careful not to let it mix with any others. Add some water to make a color wash—this will bring out some different tonal qualities in the color as you apply it, since the amount of water in each brushstroke will change the saturation in that spot. Saturation means how much color gets applied to the paper. The darker it is, the more saturated.

11. When your square is completely painted, cut it out and set it aside to dry.

12. Take 4 of your popsicle sticks and glue them inside your square, placing one on each side. Take a moment to think like Knoebel and consider how you'd like to arrange your colors in a visually interesting way.

13. Make sure to leave some room between the popsicle stick and the edge of the paper since we be adding a second, offset layer on top so we can see all the colors and the range they create.

14. Once you've glued the bottom layer, glue the remaining popsicle sticks on top, aligning them with the edge of the paper so they only half cover the layer below. Use lots of glue to make sure they hold!

15. Be sure to give your structure plenty of time to dry. You can help the process along by placing a heavy book on top of it to flatten and press together the popsicle sticks.