

## Lesson Plan: Fragmented Imagery Paintings Advance Art-High School

### Introduction:

This art lesson relates to the work of Jered Sprecher. It is part of an abstract painting unit that also covers the art of Tomory Dodge and Stuart Netsky. The individual lesson plans focus on the Idea of concept throughout a body of work (paintings) executed through different techniques as demonstrated by the specific artists.

### Objectives:

After completion of this lesson, the student should be able to:

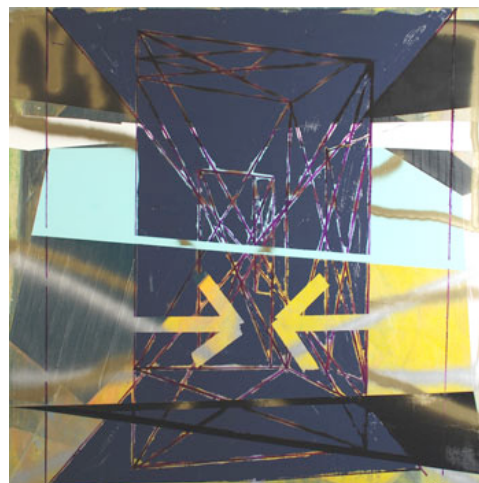
1. Show an understanding of Sprecher's intent and style.
2. Demonstrate painting techniques in a similar vein as Sprecher.
3. Utilize and begin to demonstrate concept in art.
4. Relate the concept to personal experience and/or expression.

### Instructional Objectives:

The student will review the concepts of creating "fragments in the midst of change, destruction, redefinition, and restoration" used by Jered Sprecher in a teacher led discussion. The student will choose an image and fragment it into basic elements and shapes in a painting to show understanding of the concepts discussed by the teacher. The students will also discuss their finished product during a critique on the end of the lesson.

### Vocabulary:

- Concept
- Visual Culture
- Exchange of Information



Jered Sprecher (American, born 1976) *A Type of Magic*, 2008 oil paint, spray paint, and graphite on linen, 60 x 60 inches

### Materials/Media:

- Computer (to look up visual culture imagery)
- Sketchbook-to sketch out ideas
- Canvas (stretched)
- Gesso
- Acrylics or Oil paints
- Brushes
- If using oil, cleaning supplies
- Paint palettes
- Rulers
- Charcoal
- Graphite
- Copy paper (for imagery source)
- Smocks
- Water container

## Instructional Procedures:

### 1. A. **Set -**

The teacher will show the work of Jered Sprecher and explain his artist statement. His work is a reflection and fragments of what we see everyday but rarely stop and look at. It is a reflection of our visual culture. The process of painting the imagery is what abstracts the object. The teacher will explain that his concept drives his production. As the students develop as artists and prepare for portfolio review, it is important to begin a body of work that relates through a particular concept or meaning.

**B. Key Questions** – After finishing the set the teacher will ask the students a series of questions while looking at the images of Jered Sprecher’s art.

1. Do you remember seeing this piece at the museum?
2. How did it make you feel when looking at it? What gave you that feeling? The subject matter? Color? Shapes, Lines, and Movement? Size?
3. Knowing Sprecher’s artist statement and reasons for creating his paintings, do you think he was successful in this painting? Why or why not? How so?
4. Why is concept important in art?
5. What is visual culture?
6. How can artists integrate visual culture into their art? How can you do the same?

## Who Made It?

### Jered Sprecher (American, born 1976)

#### Artist Statement

I am a hunter and a gatherer, constantly accumulating images produced by the people and cultures around me. Segments of this collection of images then emerge in my paintings. My work shows images that are revealed as fragments in the midst of change, destruction, redefinition, and restoration. The sources they are drawn from are changing and evolving and the paintings are caught in that “still” moment of change.

Today as the exchange of information increases on a daily basis, it becomes more difficult to trace the heredity of images. One is seldom afforded the time to begin to understand what one is viewing before the image has moved on and evolved. It is out of this fast paced exchange that I extract elements that resonate with a sense of vital meaning. I seek to use this wide language of visual marks and notations to describe that which humanity has in common, be it humor, mortality, or yearning to understand what is beyond.

My work is based in an eclectic aesthetic. My paintings extract elements from the high and low of visual culture. This culture and crush of images is in constant flux. My paintings hold no single allegiance, but are constantly shifting from one form of representation to another. The paintings function as sources of both inductive and deductive image making processes. In our day-to-day life, one is seldom afforded the time to comprehend what one is viewing under the barrage of images produced by humankind. I try to grasp a single moment, a glance, a small epiphany. The paintings are haptic documents of everything and nothing.

### ***Classroom Strategies Day One*** Choosing an image from Visual Culture and Prepping the Canvas

1. Review the artwork and concepts of Jered Sprecher.
2. Allow the students to choose an image from visual culture that relates to them through experience or personal expression.
3. Remind the students to think of concept and meaning as well as their larger body of work for their portfolio.
4. Give the students time to research their imagery.
5. Ask the students to find their imagery and write and draw ideas in their sketchbook to be ready for following class.
6. Monitor the class and talk to the student one by one about their ideas.
7. Demonstrate how to prep a canvas by priming with gesso.
8. Allow the student 15 to 20 minutes to prime their canvases.
9. Allow for 5-10 minutes of clean up.

### ***Classroom Strategies Day Two and Three*** Sketching on Canvas

1. Review the concepts covered in the previous class.
2. Demonstrate how to take part of an image and deconstruct it to the basic elements (review elements of design) and how those relate to one another to create the principles of design (review concepts).

3. Explain that the students should first sketch out the general shapes onto the canvas before they even paint.
4. Monitor as the student sketch their ideas on the canvases.
5. Clean up five minutes prior to end of class.

### **Classroom Strategies** *Day Four-Eight* Painting the Canvas

1. Review concepts and art every day before production work time.
2. Conduct a small critique of work in progress and concepts to help any students that may be struggling with their ideas.
3. Cover safety and proper use of paints before any students begin.
4. Demonstrate painting techniques-mixing colors, adding acrylic mediums, using different sized brushes.
5. Allow the students quite a bit of freedom to paint in their personal aesthetic.
6. Monitor painting progress and give ample time for completion.
7. Allow up to 10 minutes each class period for clean up

### **Classroom Strategies** *Day Nine* Critique

1. Monitor a class wide critique.
2. Ask the students first to swap projects and write 3 things they like and 3 things to improve the work
3. Place all of the works on the tables and critique the work (about 3-4 minutes per work).

### **Practice and Review:**

- The students will review the artist Jered Sprecher throughout the process, addressing his techniques and concepts.
- The students will review how concept and visual culture can heavily influence an artist's work.

### **Learner Involvement:**

- Students will answer and ask questions during the discussion.
- Students will be picked as volunteers to help pass out the supplies.
- Students will be encouraged to give feedback to the critique and be expected to talk, at least briefly, about their own piece and how it relates to the artist.

### **Learner Environment:**

- Teacher will need to prepare by gathering examples of Jered Sprecher's art found on the Knoxville Museum of Art website as well as the artist's personal site: <http://www.jeredsprecher.com/>.
- Teacher will need to prepare by either buying pre-stretched canvas boards or frames or stretching canvases.
- Teacher will need to make sure all accommodations have been made for special needs learners.

### Closure:

- Close with positive statements about each student's work but also enough constructive criticism to help them successfully create a body of work for their portfolio.
- All students should fill out a self-reflection/evaluation sheet.
- Students will receive a rubric that scores their individual work.

### Alternative/Supplemental Activities:

- This project relies heavily on visual culture and imagery to be deconstructed and fragmented into an abstract painting. Abstract photography would be an interesting combination with this project and would allow students to add another media to their portfolios. The students could research the photography of Aaron Siskind ([http://www.metmuseum.org/toah/hd/phef/hd\\_phef.htm](http://www.metmuseum.org/toah/hd/phef/hd_phef.htm), <http://www.aaronsiskind.org/news.html>), and do a similar project based on contemporary visual culture. The student in turn, could translate their photography into painting.

### Evaluation:

**Informal:** Teacher will walk around the room to make sure the students understand the assignment. Teacher will check individually (time permitting) with each student.

**Formal:** Teacher will grade students according to rubric.

### Reteaching:

- Teacher will go over the artist at successive intervals in the future.
- Teacher will ask students in successive lessons if they remember the artist Jered Sprecher and what he did in his art work
- Teacher will remind students of this project and encourage the student to relate every project in aesthetic, style, and/or concept for their portfolios, citing specific examples of student work that stood out to those individual students.

### References:

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

<http://www.knoxart.org/index.html>

<http://www.aaronsiskind.org/news.html>

### State Standards for Visual Arts:

9-12 Grade: 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 5.1, 5.2, 6.1, 6.2