



Grade

7

Strand

Visual Art

Curriculum

[www.curriculum.gov.sk.ca](http://www.curriculum.gov.sk.ca)

## Grade 7: Place - Abstract Prairie with Artist Heather Cline

**Aim:** This 1½ hour session will give students the opportunity to participate in a live broadcast with professional artist Heather Cline.

Students will learn how artists are influenced by technical knowledge and will examine some ways that colour and abstraction impact Cline's painting technique.

Students will explore the use of colour theory as an important understanding in visual art and will use this knowledge to create an abstract landscape study based on the students' surroundings.

**Creative/Productive:** Students will create an abstract painting. They will explore concepts of colour theory in the creation of art work.

**Critical/Responsive:** Students will have the opportunity to ask artist Heather Cline questions during the broadcast about how she makes art and what her art work is about.

**Cultural/Historical:** Students will learn about the history of colour theory and abstract painting, and examine art work by various international and Saskatchewan artists.

### About the Artist

Heather Cline works and lives in Regina, Saskatchewan and passionately pursued making art from an early age. Since completing her MFA at the University of Saskatchewan in 2001, Cline has continued to work in painting, printmaking and new media.

Cline has participated in group exhibitions throughout North America, with solo exhibitions at the Mendel Art Gallery in Saskatoon and regional exhibition centers throughout Saskatchewan. She has also participated in a series of artist residences in Saskatchewan; and conducted workshops and lectures on a variety of topics throughout North America.

In 2006, Cline was the writer, host and co-producer of the television series, 'Art from the Start.' She was also the writer and host for two seasons of 'Art Inclined' a program examining artists and art history, seen on SCN and Treasure HD. Currently, Cline is involved in long-term multi-media project entitled 'Populating Veduta: Contemporary Cityscapes'.

## 1½ Hour Program Structure

**PART 1: 30 min.** LIVE broadcast introductory session with a professional artist:

- Video - 'Studio Tour'. What do artists do?
- Demonstration 1 - Colour intensity and application, acrylic painting techniques
- Video - History of colour theory
- Demonstration 2 - How abstraction developed differently on the prairies (e.g., environment impacts art production); How to develop an abstract painting using ideas drawn from the students' personal environment.

Teachers are encouraged to send in questions from their students via Adobe Connect at any point during the 1½ hour broadcast <http://connect.edonline.sk.ca/liveartsed/>

**PART 2: 60 min.** Teacher-guided hands-on workshop activities with online support from artist. Teachers and students can consult artist via the Internet or telephone during this segment.

Resources are available for use in the classroom at the LIVE Arts Education website [www.liveartsaskatchewan.com](http://www.liveartsaskatchewan.com) and via Adobe Connect during the broadcast.

Note: You may need additional classroom time beyond the 60 min. to complete this project.

## Curriculum Outcomes

### **Creative/Productive:**

CP7.10 Create visual art works that express ideas about the importance of place (e.g., relationship to the land, local geology, region, urban/rural landscapes, and environment).

CP7.12 Use image-making skills, tools, techniques, and problem-solving abilities in a variety of visual art media.

### **Critical/Responsive:**

CR7.2 Investigate and identify ways that the arts can communicate a sense of place.

### **Cultural/Historical:**

CH7.3 Investigate and identify a variety of factors that influence artists, their work, and careers.

Refer to renewed Grade 7 Arts Education curriculum documents for further information on outcomes, indicators, and assessment at [www.curriculum.gov.sk.ca](http://www.curriculum.gov.sk.ca)

## Materials and Resources

Acrylic paint (basic colours - red, blue, yellow, orange, purple, green, white and black); white paper (bond or cartridge, size around 18"x 24"); **large** round brushes (bristle or whatever is on hand); water and containers (large plastic work best - tall enough for large brushes); plastic sheeting or newspaper to cover table or desk top.

### Teacher Guide for Hands-on Workshop Segment of the Broadcast

1. This first step is a quick colour theory exercise. Have students fold a piece of paper (18"x 22") randomly to create a variety of geometric shapes and forms. Remind students of the broadcast demonstration. There should be enough shapes to make the design interesting but not too difficult to paint. Do this as a quick warm-up exercise and don't let students spend too much time on this first step.
  - Start by filling unconnected shapes with primary colours (red, yellow, blue).
  - Now fill in the remaining shapes with secondary colour (orange, green, purple).
  - Try to place secondary colours next to a shape that is painted in a related primary colour (e.g., orange next to red or purple next to blue).
  - Examine the effects of the various colour placements.
2. Have students plan out a second piece inspired by the shapes and forms in their surroundings or "place". Is the students' community in the middle of flat grain fields or is it surrounded by trees and parkland? Are the students living in the city with highrises and large neighbourhoods or a small town dominated by a central street?

Have students consider their emotional reaction to these spaces as a part of their colour application. What colours might represent happiness, energy, calm, quiet, or busy?

- Have students draw out their designs using a pencil and a ruler on a sheet of paper (at least 18" x 22").
- Next, fill in the shapes thinking about the colour relationships that the students explored in the first exercise.

**Tip: Keep the colour (hue) nice and solid don't water the paint down too much.**

3. Discuss how some colours draw the eye (e.g., bold or more intense colours having bigger visual impact). Examine places in art works where a secondary colour (created by mixing two primary colours) has been placed next to certain primary colour and consequently may have a visual "buzz". That is due to the effects of complimentary colour relationships (i.e., red is complimentary to green, yellow is complimentary to purple and blue is complimentary to orange).