



*Art and the City: Los Angeles*

## **Lesson Plan for Ovation documentary *Art and the City: Los Angeles***

**Grade Level – 9-12**

Discipline

- Visual Arts

Materials:

- National Visual Arts standards-based curriculum units – with student evaluation sheets.
- Programming clips for the Ovation documentary *Art and the City: Los Angeles*

Notes:

- *It is suggested that the teacher view all program clips and related web links contained in the lessons prior to using the resources in class.*
- *See details for National Visual Arts Standards for these units, on page 13.*

### **Unit Overview**

There are two parts to this lesson.

#### **Part I**

Students will explore contemporary art, designs, and architecture which were featured in Los Angeles. They will observe, discuss and make notes about themes, techniques, materials and colors used in these artists' creations. Students will view selected footage from a documentary and will research information on the Internet related to the documentary about artists, designers, and architects.

#### **Part II**

Students will engage in two art-making lessons, creating preliminary sketches, and creating assemblage artwork. They will analyze and evaluate their own work and the work of other students.

### **Length of Units**

**Ten – 45 minute class periods**

### **Instructional Objectives**

**Students will:**

- Identify characteristics of artworks and designs created by contemporary artists and designed by architects, featured in Los Angeles.



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- Gain knowledge about specific contemporary art and understand the themes, compositions, techniques, and mixed media associated with these artworks.
- Create assemblage art communicating a statement about arts culture of a particular city or county.
- Compare and contrast their artworks with the art of other students.
- Through use of the Internet, research information about renowned contemporary artists, architects and designers.

#### **Supplies:**

- computers with Internet access
- White Board, or laptop computer, screen and speakers
- journals in binder format (for each student)
- Ovation documentary *Art and the City: Los Angeles*
- materials for art-making lessons, including:
  - o sketchbook for each student (size TBD by teacher)
  - o boards (size 18"x24" or size TBD by teacher)
  - o colored pencils and colored markers
  - o acrylic medium or glue
  - o paint: acrylic, watercolor, gouache, etc.
  - o brushes
  - o scissors
  - o paper toweling

## **PART 1**

### **Lesson 1**

#### **Homework and Motivation Activities**

The teacher will ask the students to research background information about the artworks and designs of significant contemporary artists, designers, and architects. Following are suggested web links for this exercise. This activity is provided as a means for students to become acquainted with particular artists, designers and architects, and to prepare them for art-making lessons contained in these units.

#### **Related Websites**



## ***Art and the City: Los Angeles***

The Getty Center

<http://www.getty.edu/visit/center/architecture.html>

Gregg Fleishman

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

Tim Hawkinson – *Uberorgan* at the J. Paul Getty Museum

<http://www.getty.edu/visit/events/hawkinson.html>

Tim Hawkinson – *Zoopsia* at the J. Paul Getty Museum

<https://www.getty.edu/art/exhibitions/hawkinson/>

Gregory Michael Hernandez

<http://artsy.net/artist/gregory-michael-hernandez>

Kelly Wearstler – *Maison 140*

<https://www.google.com/search?q=kelly+wearstler+maison+140&tbm=isch&tbo=u&source=univ&sa=X&ei=WASpUo3CCZP7yAGt6oDABA&ved=0CEwQsAQ&biw=1464&bih=752>

Assemblage Art – artworks featured on *Google*

<https://www.google.com/search?q=what+is+assemblage+art&tbm=isch&tbo=u&source=univ&sa=X&ei=B9KwUoLQG-LmyQHFw4D4DA&sqi=2&ved=0CD4QsAQ&biw=1464&bih=752>

Assemblage Art – definition shown on *About.com Art History*

[http://arthistory.about.com/od/glossary/g/a\\_assemblage.htm](http://arthistory.about.com/od/glossary/g/a_assemblage.htm)

### **Subject Related Words**

The teacher will relate the following list of words and definitions to the students for use during class discussions and in their writing assignments. This information was selected specifically for its correlation to words used in association with this lesson, from <http://www.merriam-webster.com/> The students can obtain additional meanings for these words and usage from this website.



## ***Art and the City: Los Angeles***

- aesthetic** *adjective* : appreciative of, responsive to, or zealous about the beautiful; also, responsive to or appreciative of what is pleasurable to the senses
- characteristic** *noun* : a special quality or trait that makes a person, thing, or group different from others
- Conceptual Art** *noun* : an art form in which the artist's intent is to convey a concept rather than to create an art object
- configuration** *noun* 1 *b*: something (as figure, contour, pattern, or apparatus) that results from a particular arrangement of part or components
- contemporary** *adjective* : happening, existing, living, or coming into being during the same period of time – 2 *a*: SIMULTANEOUS *b*: marked by characteristics of the present period: MODERN, CURRENT
- culture** *noun* : the beliefs, customs, arts, etc., of a particular society, group, place, or time  
: a particular society that has its own beliefs, ways of life, art, etc.
- design** *verb* : to create, fashion, execute, or construct according to plan: to conceive and plan out in the mind
- dimension** *noun* : the quality of spatial extension : MAGNITUDE, SIZE *c*: a lifelike or realistic quality *d*: the range over which or the degree to which something extends : SCOPE —usually used in plural
- dynamic** *adjective* : 1 *a*: of or relating to physical force or energy *b*: of or relating to dynamics – 2 *a*: marked by usually continuous and productive activity or change <a *dynamic* city>
- process** *noun* : a series of actions or operations conducing to an end; especially: a continuous operation or treatment especially in manufacture
- resonate** *verb* : to relate harmoniously: strike a chord
- sculpture** *noun* : 1 *a*: the action or art of processing (as by carving, modeling, or welding) plastic or hard materials into works of art *b*: (1) work produced by sculpture (2) a three-dimensional work of art (as a statue)



## ***Art and the City: Los Angeles***

**symbolism** *noun* :1 the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations: as a: artistic imitation or invention that is a method of revealing or suggesting immaterial, ideal, or otherwise intangible truth or states

### **PART 1**

#### **Lesson 1/Day1**

#### **Class Work**

#### **Exploring Contemporary Art, Design and Architecture in Los Angeles**

The students will be introduced to contemporary art, interior designs and architecture featured in Los Angeles, by viewing and discussing selected programming clips from the documentary *Art and the City: Los Angeles*. Each clip ranges from two to three minutes in length. Following each clip the teacher will engage the students in some or all of the discussion points listed below.

#### **Clip 1**

##### **Discussion Points**

- In these opening sequences the host relates that there is art everywhere in Los Angeles. Observe the images in these scenes and discuss the mood, sensations, and images that you believe contribute to his assessment.
- Use single words to sum up the feelings and energy you perceive of the city, by viewing these scenes.
- Discuss the designs, colors, patterns and objects displayed in the interiors of the hotel, Maison 140. Do you agree or disagree that the design expresses exuberance? If so, or if not, expand on your opinion.

#### **Clip 2**

##### **Discussion Points**

- Observe the overall design, and structural aspects of the Helios House gas station. In your opinion, does it convey a particular theme, mood, or sensation? If so, what elements of the design and structure do you believe contribute to your assessments?
- In this sequence the host visits the Walt Disney Concert Hall with architectural design of Frank Gehry. What do you feel as you view the exterior of this building?



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- Discuss the attributes of the overall design, scale, dimensions, and materials of this structure. In your opinion, does the exterior effectively convey the purpose of the building? If so, or if not, expand on your opinions.
- The host notes that since the Hall opened in 2003 it has served as a beacon for hipsters and moms and dads. In your opinion, what is the broadest meaning of that statement?
- Assuming his statement is accurate, why do you believe that would be integral to the overall purpose of a concert hall named the Walt Disney Concert Hall?

#### Clip 3

##### Discussion Points

- As you view the interior of the Walt Disney Concert Hall, discuss the various aspects of this space.
- Focus on the scale, angles, patterns and materials of the walls and seating areas, stage and halls. In your opinion, do the designs, colors, and materials contribute or distract from the overall purpose of the concert hall?
- What do you feel as you view the organ? Relate what particular qualities of the design, scale and use of materials contribute to your feelings.
- The host views the monument to Lillian Disney, a gift from her children and grandchildren, designed by Frank Gehry. What feelings do you experience as you view this monument? Expand on your opinions, relative to the sculpture's size, structure, material, patterns, and colors.

#### Clip 4

##### Discussion Points

- The host visits with artist Sarah Cromarty to discuss the themes, techniques, and influences in the art she produces. As you view the art displayed at the gallery, compare and contrast the characteristics of various artworks, focusing on themes, use of colors and materials.
- Cromarty states that "Out here things are about surface a lot." In your opinion, does her artwork reflect that sentiment? If so, indicate which pieces in particular evoke that sensation.
- As you view the artist Gregg Fleishman in his studio, make note of the various aspects of his creations. Make a list of singular words you would use to describe the patterns in his wood pieces and furniture.



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- After viewing his pieces, in your opinion, what artistic and building skills do you expect Fleishmann possesses to be able to produce these works?

### **Lesson 2/ Day 2**

#### **Homework**

The teacher will ask students to keep journal notes about various images, artworks and objects they observe throughout the lesson days. The purpose of this exercise is to sensitize the students to the designs, objects, themes, colors, and symbols that often inspire contemporary artists and designers. The teacher will tell the students that they should refer continually to their notes, for purposes of discussion, which will be used following the art-making exercise.

#### **Class Work Activity**

The students will continue to view and discuss the content, artists and works featured in selected programming clips from the documentary *Art and the City: Los Angeles*. Following each clip, the teacher will engage the students in some or all of the discussion points listed below.

#### **Clip 5**

##### **Discussion Points**

- In these sequences the host walks by various buildings, gardens and settings at the Getty Center. What do you expect that visitors to this Center feel as they first arrive at this site? What particular aspects of the Center and its location do you think would contribute to these feelings?
- Observe the distinctive composition and artistic qualities of David Brody's creation, *Uberorgan*. What mood do you believe it evokes?
- Once you determine a mood, cite the artistic qualities, structural elements and animations that contribute to your assessment.
- The artwork *Zoopsia*, created by Tim Hawkinson, is displayed. What emotional words come to mind as you look at this artwork?
- Focus on the overall composition, image, color, then take time to analyze various smaller images in the artwork.

#### **Clip 6**

##### **Discussion Points**

- Observe the sculpture *Leviathan*. Focus on both the overall work and the individual components of its structure.



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- Compare and contrast this artwork to the Hawkinson artwork, *Zoopsia*. In your opinion, do these artworks reflect similarities of style? If so, or if not, expand on your opinion.

#### Clip 7

##### Discussion Points

- In these sequences the host visits a gallery and views the artwork of Brandon Koch, *Crate & Barrel*. Discuss the composition, use of repeated imagery and scale.
- These scenes include a view at artwork by David Brady.
- What are your overall reactions to these two works? Are there other contemporary or POP artists whose works you think relate to these two artworks? If so, who are the other artists, and in your opinion, why do these works resonate with these other artists' works?
- After having viewed the video clips from this brief tour of some of Los Angeles' art and its cultural centers, can you cite three terms to describe what you have observed?
- From what you observed, do you believe Los Angeles serves as a fertile environment to inspire contemporary artists? If so, or if not, expand on your ideas.

#### **ART II – Lessons 3 and 4 – Days 3 – 9**

##### **ART MAKING**

##### **MIXED MEDIA**

##### **PROJECT: CREATING ASSEMBLAGE ART**

##### ***Student Guidelines***

The teacher will relate the meaning of assemblage art to the students. Assemblage is an artistic process in which a three-dimensional artistic composition is made from putting together objects. The process can be traced back to the early 1950s, when Jean Dubuffet created a series of collages. Marcel Duchamp and Pablo Picasso worked with found objects prior to Dubuffet. Robert Rauschenberg worked with assemblage in creating his combine artwork.





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- *About.com - Art History* describes it as the following:

As one familiar with the word "assembly" might assume, **assemblage** is a form of sculpture comprised of "found" objects arranged in such a way that they create a piece. These objects can be anything organic or man-made. Scraps of wood, stones, old shoes, baked bean cans and a discarded baby buggy - or any of the other 84,000,000 items not here mentioned by name - all qualify for inclusion in an assemblage. Whatever catches the artist's eye, and fits properly in the composition to make a unified whole, is fair game.

The important thing to know about assemblage is that it is "supposed" to be **three-dimensional** and different from collage which is "supposed" to be two-dimensional (though both are similarly eclectic in nature and composition).

- Assemblage Art – artworks featured on *Google*

<https://www.google.com/search?q=what+is+assemblage+art&tbm=isch&tbo=u&source=univ&sa=X&ei=B9KwUoLQG-LmyQHFw4D4DA&sqi=2&ved=0CD4QsAQ&biw=1464&bih=752>

The teacher will provide the following guidelines to students:

- You will create an assemblage artwork using household items or objects from other environments, on an 18"x24" board (or other size TBD by teacher).
- The assemblage art you will create will relate your vision or statement about your city's or county's arts culture.
- Write a paragraph in your notebook describing the feeling, ideas, and artistic messages you wish to communicate in your assemblage piece.
- Summarize your city's or county's arts culture with three defining words.
- Begin gathering items or found objects you believe will effectively be incorporated in an assemblage to reflect the statement you wish to make in your piece.
- After viewing the variety of art, architecture and design in program sequences in *Art and the City: Los Angeles*, let these be an inspiration to create an assemblage artwork.
- Refer to your notes about various artworks and sites featured in the program clips.

You will:

- o Use acrylic medium or glue to fix objects to the board



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- Use paint: acrylic, watercolor, gouache, etc. for various aspects of the piece
- Use newspaper, magazine clippings and/or photographs, which can be altered by you (enlarged, reduced, painted, torn, etc.)

Think about the design elements of the artwork you wish to create. How do they reflect your view of your city's or county's arts culture? How much of your artwork is three dimensional? What do the items you are using tell us about particular cultural aspects of your city or county?

- Begin to gather materials and objects to incorporate into your assemblage
- Gather newspaper, magazine clippings and/or photos

After you gather your material, you must:

- **create 3 FINISHED (full color and well defined) sketches.**
- Include your research in your sketchbook.
- Nothing is to be handed in outside the sketchbook.
- Be prepared to explain how this piece will fulfill the criteria of this project.

You will have eight school days to complete this project. Your sketches for this project are due first, followed by a finished assemblage.

You are to work on this piece **IN CLASS ONLY**. Bring all materials and tools necessary for this piece into class at the starting date.

**You may continue to revisit any or all of the assignments and you may alter, touch up, finish or begin anew, for a bump up in your grade. You have until (due date) to hand in any upgraded work for a change of grade.**

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#### **Lesson 4/Day 10**

##### **Analyzing and Discussing the Creative Process**

During this final lesson, the students will be encouraged to discuss their experiences of understanding and creating artwork which they believe reflects the arts culture in their cities and/or counties. The students will be asked to refer to the notes



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they took, and the preliminary sketches they produced. The students will share their completed artworks, and compare and contrast the outcome of their creations.

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**Student Self Evaluation Sheet (mid-completion)**

**MIXED MEDIA**

Name \_\_\_\_\_ Band \_\_\_\_\_ Date \_\_\_\_\_

Assignment Assemblage Art

Please describe your artwork thus far and explain how this piece will represent you as an aspiring artist. \_\_\_\_\_

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How are you using the time in class and your sketches to help you create the finished piece? \_\_\_\_\_

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Considering the point you are at now, what do you feel is the strongest aspect? Why? \_\_\_\_\_

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If you were to change something at this point, what would it be? Why? \_\_\_\_\_

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Is there a skill that you wish you had for this project? \_\_\_\_\_

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If you had to grade yourself at this point, what grade do you think you should receive?  
Why? (you cannot say because you worked hard!)? GRADE \_\_\_\_\_

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**Student Self Evaluation Sheet (at completion)**

**MIXED MEDIA**

Please answer the following questions below in full sentences, typed, double spaced,  
and hand in no later than \_\_\_\_\_ (TBD) \_\_\_\_\_. Include the following:

Name

Band

Date submitted



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### Assignment Assemblage Art

1. How did you interpret this assignment?
2. How did you approach solving this assignment?
3. In what ways did you change the way you work to improve upon the outcome of this piece versus your previous piece?
4. How well does this work solve the problems outlined in the assignment sheet?
5. How did the mid-completion assessment aid you in completing this piece more successfully?
6. How has your experiences in completing the previous projects in this class helped you to create a more exciting assemblage?
7. What grade would you give yourself for this project and why (and you cannot say because you worked hard!)?

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### **National Visual Arts Standards**

#### **Grades 9-12**

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See [www.arteducators.org](http://www.arteducators.org)

*\* Denotes selected art terms that may be found in the glossary*

#### **1. Content Standard:**

Understanding and applying media, techniques, and processes

#### **Achievement Standard, Proficient:**

Students

a. Apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks

b. Conceive and \*create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use



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**2. Content Standard:**

Using knowledge of \*structures and functions

**Achievement Standard, Proficient:**

Students

a. demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art

b. evaluate the effectiveness of artworks in terms of organizational structures and functions

**3. Content Standard:**

Choosing and evaluating a range of subject matter, symbols, and ideas

**Achievement Standard, Proficient:**

Students

a. reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture

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**Related Links**

The Getty Center

<http://www.getty.edu/visit/center/architecture.html>

Gregg Fleishman

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

Tim Hawkinson – *Uberorgan* at the J. Paul Getty Museum

<http://www.getty.edu/visit/events/hawkinson.html>

Tim Hawkinson – *Zoopsia* at the J. Paul Getty Museum

<https://www.getty.edu/art/exhibitions/hawkinson/>

Gregory Michael Hernandez



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<http://artsy.net/artist/gregory-michael-hernandez>

Kelly Wearstler – Maison 140

<https://www.google.com/search?q=kelly+wearstler+maison+140&tbm=isch&tbo=u&source=univ&sa=X&ei=WASpUo3CCZP7yAGt6oDABA&ved=0CEwQsAQ&biw=1464&bih=752>

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Assemblage Art – definition featured on *About.com Art History*

[http://arthistory.about.com/od/glossary/g/a\\_assemblage.htm](http://arthistory.about.com/od/glossary/g/a_assemblage.htm)