Abstract Art: Interpreting the Musical Qualities of Colour & Symbolism   Name:_____

Expressing Music In Visual Language

"Color is the keyboard, the shapes are notes, and the artist is the hand that plays, creating vibration in the soul." – Wassily Kandinksy (Russian Expressionist Painter)

STEP ONE: RESEARCH & REVIEW ABSTRACT ART & SYMBOLISM: Read the definitions and begin researching different abstract artists work and the use of symbolism in artwork.

What is Abstract Non-Representational Art?
Abstract art: does not depict Objects in the natural world, but instead uses colour and form in a non-representational way.

Abstract Expressionist Artists to Research on-line

Wassily Kandinsky	Barnett Newman
Jackson Pollock	Hans Hofmann
Helen Frankenthaler	Clyfford Still
Willem De Kooning	Jean-Paul Riopelle
	Robert Motherwell
	Mark Rothko

Jonathan Lasker's The Quotidian and the Question 2007

STEP TWO: SELECT ONE SONG AND PAINT: While you are listening to your chosen song, begin working with abstract non-representational **shapes** and **colour** and create an expressive two-dimensional colour image. You will interpret **rhythm** and mood in a visual language that others will understand. The goal is to be able to use the language of art to express a specific musical style.

• Your work **must** show clear evidence of influence from contemporary or past works of art. • No text can be used
• Must include at least one symbolic representational element.

STEP THREE: WRITE your **Artistic Statement Template** to document your artistic process. **READ** the attached **ArtNews Feb 2013 - The Golden Age of Abstraction Article** and **ANSWER** the questions.

STEP FOUR: REFLECT: Answer the following questions using the elements and principles of design and complete your **Artistic Statement Template**:
1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?

What does Symbolic mean?
Symbolic: Something that represents something else by association, resemblance or convention. Relating to or expressed by means of symbols or a symbol. The practice of representing things by means of symbols or of attributing symbolic meaning or significance to objects, events or relationships.

Different Cultural Symbolism - Lion

European Symbolism: The lion is a common charge in heraldry. It traditionally symbolizes bravery, valour, strength, and royalty, since traditionally, it is regarded as the king of beasts.
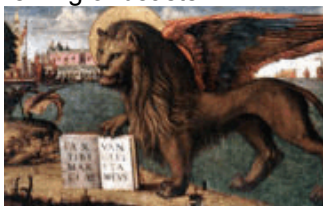
The winged lion of Mark the Evangelist for centuries has been the national emblem and landmark of Venice.
Vittore Carpaccio, 1516.

Asian Symbolism: Although lions are not native to China, lions appear in the art of China and the Chinese people believe that lions protect humans from evil spirits, hence the Chinese New Year Lion Dance to scare away demons and ghosts.

A Qing-era guardian lion pair within the Forbidden City.

Other Symbol Examples: Heart: represents Love; Pandora's Box: represent a secret/memories. Cross: represents Spirituality

The Golden Age of Abstraction:

Right Now

Riffing on the past as it comments on our own time, contemporary abstraction evokes landscapes, bodies, signs, buildings, and much more   **BY PEPE KARMEL**

Chris Martin's *Seven Pointed Star for Isaac Hayes*, 2009, touches on cosmology and technology.

t's tempting to see the years 1912–25 and 1947–70 as the two golden ages of abstract art, and to feel that the present revival of abstraction is no more than a silver age. But the present is always deceptive: it was not evident to their contemporaries that Malevich, Mondrian, and Pollock were the towering giants they seem to us in retrospect. The fact is, there is a vast amount of good abstract art being made today, and the best of it is every bit as good as the best abstract art of the past. The golden age of abstraction is *right now*.

Museums and art centers have lately been taking a remarkable interest in abstract art, past and present. Last year, MoMA opened "Inventing Abstraction, 1910–1925"; the Guggenheim offered "Art of Another Kind," comparing American and European abstraction of the 1950s; "Destroy the Picture," at the Museum of Contemporary Art, Los Angeles, explored the fascination with dirty, distressed materials among artists of the same era; the Musée d'art contemporain de Montréal traced the impressive history of Canadian abstraction since 1939; the Hunter College/Times Square Gallery presented "Conceptual Abstraction," a survey (which I curated with Joachim Pissarro) of 20 abstract painters who came to prominence in New York in the 1980s; and MUDAM (the Musée d'Art Moderne) in Luxembourg gathered 23 contemporary European artists in "Les Détours de l'abstraction." Already in 2013, the Walker Art Center in Minneapolis has opened "Painter Painter," a survey of emerging abstract painters from both the U.S. and Europe, and next month, the Museum of Contemporary Art in Chicago opens "MCA DNA Chicago Conceptual Abstraction,1986–1995," with works in various mediums.

How do we make sense of all this activity in a type of art

that was declared dead 40 years ago? I believe the most useful way to understand abstraction is not in terms of its formal evolution (which does not, in any case, fit the linear models beloved of theoreticians) but in terms of thematic content. The formal qualities of an abstract painting or sculpture are significant not in themselves but as part of the work's expressive message. Artists work by reviving and transforming archetypes from the unconscious of modern culture. Therefore, the most useful questions to ask about contemporary abstract painting or sculpture are: What themes and forms does it retrieve from the tradition of modern art? How have they been changed? And how has the artist used them to express the social, political, and spiritual experience of our own time?

We might view abstract art as falling into six basic categories. Three respond to nature: cosmologies, landscapes, and anatomies. And three respond to culture: fabrics, architecture, and signs. These categories are not mutually exclusive. It often happens, for instance, that cosmological images include anatomical imagery or that images inspired by fabric patterns include drawn or written signs.

1. Cosmologies

Cosmological imagery in modern art assumes three main forms: orbs, orbits, and constellations. The orbs and orbits in the work of pioneering abstract artists like Alexander Rodchenko and

Pepe Karmel is associate professor of art history at New York University.
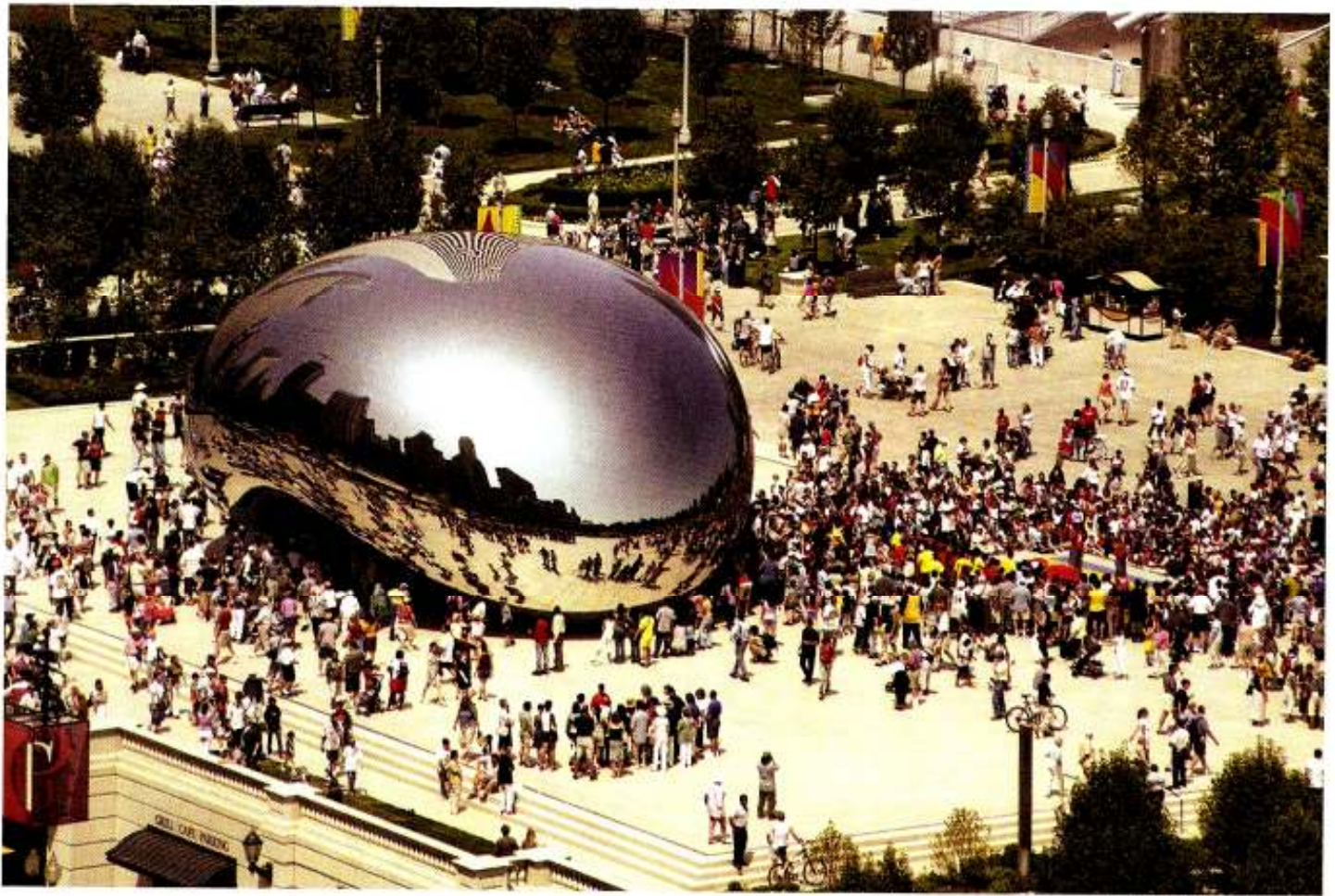
Liubov' Popova reflected the Russian avant-garde's obsession with space travel as an allegory of revolution: the cosmonaut left behind the corrupt old world to build a rational utopia in outer space.

Another kind of cosmological imagery emerged in the 1920s: the constellation or star chart, consisting of an array of dots connected by lines. In the late 1940s, Pollock took the fixed constellations and set them into motion, in paintings like *Reflection of the Big Dipper* (1947). Both static and mobile versions of the motif play important roles in contemporary abstraction.

For the Parisian Surrealists, the dot-and-line motif of the star chart was significant as an example of the way that intelligible meaning (the figurative image of Orion or the Great Bear) can emerge from chance events (the random distribution of stars in the night sky). For a contemporary audience, however, the same formal motif is likely to read not as a literal constellation but as the more abstract image of a network.

Chris Martin's cagelike "constellations" evoke the Internet Age, with its promise of total connectedness and its threat of incessant surveillance. The funky, handmade facture of his painting, with papier-mâché spheres emerging at each node, reasserts the value of flawed humanity over the seamless web of technology. Julie Mehretu's paintings similarly transform the meaning of her sources. Where Pollock's swirling constellations appeared to their original audience as images of the Jungian unconscious, Mehretu's grids and streaks, punctuated by shifting crowds and billowing smoke, express the dynamism and turmoil of the global economy.

Among contemporary painters, David Row combines orbital imagery with crystalline forms, shifting its meaning from social and utopian to spiritual and transcendent. Other abstract artists using cosmological imagery include Olafur Eliasson, Iole de Freitas, Bill Komoski, Albert Oehlen, Matthew Ritchie, Peter Schuyff, and Christopher Wool.

Anish Kapoor's *Cloud Gate*, 2004, in Chicago's Millennium Park, reflects and distorts the surrounding landscape.

2. Landscapes

A half-century ago, in the February 1961 issue of *ARTnews*, the iconoclastic art historian Robert Rosenblum coined the term "abstract sublime" to describe the way that the paintings of Clyfford Still, Mark Rothko, and Barnett Newman call to mind a sense of the immensity and power of nature comparable to that found in the landscapes of such Romantic painters as J.M.W. Turner and Caspar David Friedrich. While the sublime may be out of fashion, references to the natural landscape persist in contemporary abstraction.

The huge popularity of Anish Kapoor's monumental *Cloud Gate* may be due to the hallucinatory impression it gives of having brought the heavens down to Earth. At the same time, the sculpture's mirrorlike skin, recalling Brancusi's polished bronzes, places it in the avant-garde tradition of art that

actively interacts with its viewers and its environment. In the setting of downtown Chicago, Kapoor's silvered sculpture seems to absorb, concentrate, and reemit the essence of a great American metropolis.

Of course, abstract art does not need to be monumental to evoke the natural environment. David Reed shades his gestural brushwork with such precision that it suggests roiling clouds over a western landscape. Gerhard Richter's abstract pictures glow with the same damp, shimmering light as his paintings of the German countryside. His translucent colors and modulated shading look like photographs even in his nonfigurative compositions.

At the opposite extreme, Mary Heilmann uses opaque colors and rough brushwork to avoid any hint of illusionism. Nonetheless, the baroque swerves and switchbacks of her stacked bands in a painting like *Surfing on Acid* (2005) suggest the parallel lines of waves approaching a beach, swelling and breaking as they near the shore. Using the new technology of digital animation, Jennifer Steinkamp transforms trees, vines, and branches into writhing, abstract arabesques.

Jonathan Lasker's *The Quotidian and the Question*, 2007, suggests anatomical structures.

Landscape-related imagery also appears in the abstract work of Tara Donovan, Stephen Ellis, Anoka Faruqee, Jacqueline Humphries, Shirley Kaneda, Wolfgang Laib, Fabian Marcaccio, Joseph Marioni, Odili Donald Odita, Cornelia Parker, Joanna Pousette-Dart, Pat Steir, William Wood, Sanford Wurmfeld, and John Zinsser.

3. Anatomies

In Jonathan Lasker's canvases, thinly painted stage sets and imaginary landscapes are occupied by brooding presences laid in with thick strokes of impasto. These "presences" have typically come to take the form of P-shaped configurations suggesting massive heads that confront one another, like the haunted eyeballs and truncated feet of late Philip Guston.

However, the abstract anatomies of contemporary artists rarely correspond to the image of the human body as a whole. Instead, their work tends to hint at individual body parts, internal organs, or the "abject" substances excreted by the body. The masterwork of sculptor Tim Hawkinson is an enormous installation of floating bladders linked by long intestinal tubes, appropriately titled *Uberorgan*. Among painters, Sue Williams has created throbbing allover compositions of sexual organs, while Carrie Moyer uses biomorphic curves and blushing colors to intimate arousal in compositions that initially look like abstract landscapes.

Leaving the recognizable body further behind, Ingrid Calame depicts a universe of drips, stains, and smears, their pathetic associations offset by bright, incongruous colors. It seems at first

glance that Calame's skeins and pools of color must have been dripped freely onto canvas, Pollock-style. However, the apparent fluidity of her work is the result of a meticulous process of tracing markings found on sidewalks, floors, and streets. These drawings on translucent paper are archived and then arranged i layers to create new compositions.

We can also find more or less bodily images in the abstract paintings and sculptures of Ghada Amer, Ross Bleckner, Chakai Booker, Cecily Brown, Lydia Dona, Christian Eckart, Margaret Evangeline, Ellen Gallagher, Charline von Heyl, Rosy Keyser, Giles Lyon, Thomas Nozkowski, Roxy Paine, Monique Prieto, Martin Puryear, Ursula von Rydingsvard, James Siena, and Mark Dean Veca.

4. Fabrics

Turning from natural to man-made models for abstraction, fabric has figured prominently as a source of inspiration. Throughout much of the 20th century, male abstract artists rejected comparisons between their paintings and decorative fabrics. In the 1970s, however, women artists, such as Miriam Schapiro and Joyce Kozloff, set out to revindicate decoration and to use it as the point of departure for a new, feminist mode of abstraction.

The artists (both male and female) of the Pattern and Decoration movement often incorporated representational and architectural elements into their brilliantly colored compositions.

Of the artists emerging from this movement, Valerie Jaudon has remained one of the most severely abstract. In her recent work, she almost eliminates color, using only black and white, or white paint on bare brown linen. But she combines this austere palette with a sensual profusion of pattern, numbing and teasing the mind like a carved wooden panel from the Alhambra. Her designs suggest the repeat patterns of fabric or
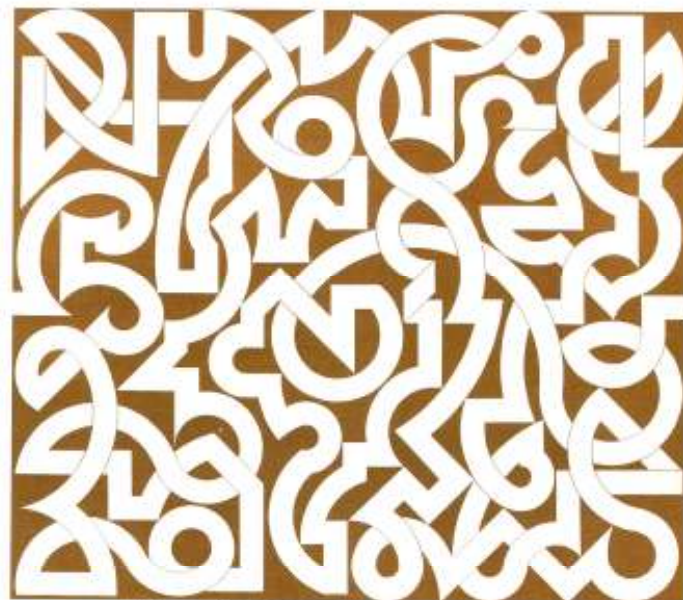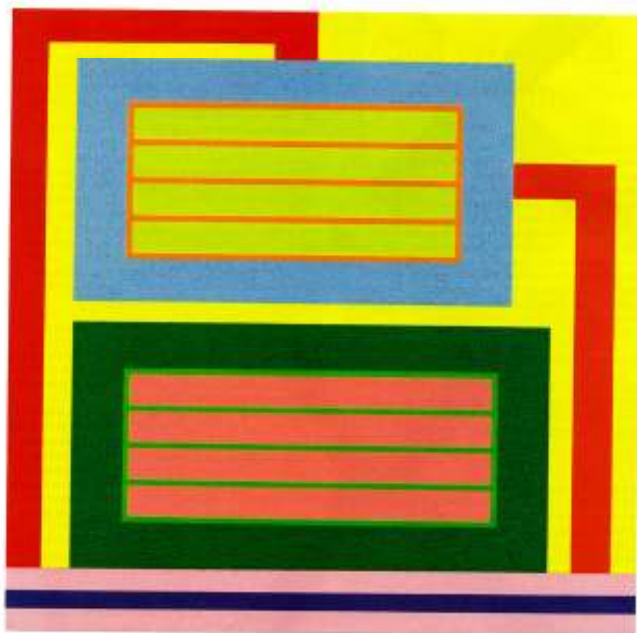
The work of Valerie Jaudon, who emerged from the Pattern and Decoration movement, has remained highly abstract but alludes to the repeat patterns of fabric or wallpaper, as in *Circa*, 2012.

wallpaper, without ever quite resolving into regularity.

In the 1970s, some American artists, like Kim MacConnel, looked to African fabrics as models of laid-back geometry. Today, it is African artists themselves who are winning recognition as brilliant innovators. Take, for example, the abstract tapestries of El Anatsui, on view in a retrospective that runs through August 4 at the Brooklyn Museum. Anatsui's tapestries are put together from hundreds or thousands of pieces of metallic scrap—the caps, bands, wrappers, and labels that adorn the bottles and other items you would find in a market or trash heap in western Africa. The shimmering gold and silver of Anatsui's work offer an

Architectural structures inform Peter Halley's paintings, as in *Accretive Cognition*, 2010.

image of celebratory splendor. Draped and folded, rather than hung flush against the wall, these tapestries challenge our assumptions about the obligatory flatness of abstraction. Other contemporary abstractionists working with the imagery of fabric and decorative patterning include Linda Besemer, Bernard Frize, Richard Kalina, Ryan McGinness, Beatriz Milhazes, Sean Scully, Frank Stella, Philip Taaffe, and Adriana Varejão.

5. Architectures

Peter Halley's paintings, which launched the Neo-Geo movement of the 1980s, focus obsessively on the motif of a rectangular cell, reminiscent of a house, a prison, a computer chip, or a piece of machinery. Resting on a narrow band of earth or

Untitled, 2010, Wade Guyton updates abstraction, eliminating the artist's hand by using digital printers instead of stencils.

flooring, the structure is plugged into its environment by conduits that run through the ground or take to the sky, connecting it into an invisible urban grid. Instead of a place of refuge, the cell becomes a symbol of the postmodern self: isolated, immobilized, and under surveillance. The pure optical quality of 1960s modernism gives way in Halley's work to a purgatory of Day-Glo colors and motel-room textures: garish, menacing, and weirdly seductive. Another painter, Sarah Morris, uses tilted grids and pulsing colors to suggest the dazed confusion found in the mirrored facades of corporate modernism.

Whereas Halley and Morris propose large allegorical statements about contemporary society, Rachel Harrison speaks to a realm of personal experience. Her sculptures often incorporate beams, lintels, and moldings embedded in cement or pieces of sheetrock fastened into a loose grid, accompanied by toys, framed photographs, and other household furnishings. The works seem like fragments of houses that have been smashed apart by natural disasters or worn down by everyday life. And yet there's something oddly cheerful about Harrison's eroded architectures, even when they're not painted in the primary-school colors she often favors. They have a kind of pluck, as if they're determined to carry on, no matter what. (In Harrison's most recent work, architecture has mutated into anatomy, as her stacked forms begin to resemble living creatures.)

Architectural structures also play an important role in the abstract work of John Armleder, Frank Badur, Helmut Federle, Liam Gillick, Guillermo Kuitca, Sherrie Levine, David Novros, Doris Salcedo, Andrew Spence, Jessica Stockholder, Sarah Sze, Phoebe Washburn, and Rachel Whiteread.

6. Signs

Signs have been an important element of modern art ever since 1911 and 1912, when Picasso and Braque put stenciled letters and scraps of newspaper into their Cubist pictures. But Jasper Johns's flag, map, and number pictures of the 1950s and early 1960s initiated a revolutionary transformation in the character of sign painting. His stenciled letters and regular grids came to convey meaninglessness instead of meaning. They didn't express emotion; they repressed it. In one way or another, his work lies behind much of the most important art of 1960s, from the monochromes of Frank Stella and Brice Marden to the Minimal boxes of Robert Morris and Donald Judd.

Fifty years later, Johns continues to exercise a decisive influence on abstraction. Wade Guyton, shown last year at the Whitney, updates Johns's number paintings, eliminating the artist's hand by using digital printers instead of stencils. Guyton's insistent X's seem less like marks than like cancellations, refusing to signify and then fading into blankness.

Mark Bradford's paintings resemble the giant computer screens that sophisticated police departments use for real-time surveillance of traffic, crime, and accidents, with data overlaid on urban grids. But in contrast to the flickering pixels of the computer screen, Bradford's images have actual substance. Like Calame, he works with papers and materials gathered from the streets of Los Angeles, shredding and aging them, then layering them into his compositions. Bradford's powerful combination of imagery and materials captures the experience of living simultaneously in the parallel universes of information and sensation.

Other artists using written language or formats recalling maps and diagrams include Ai Weiwei, Mel Bochner, David Diao, Caio Fonseca, Carmela Gross, Gu Wenda, Jenny Holzer, Wosene Worke Kosrof, Glenn Ligon, Tatsuo Miyajima, RETNA, Joan Snyder, Xu Bing, Stephen Westfall, Terry Winters, and Hossein Zendoroudi. Written language, in particular, seems to have an international potency.

Ultimately, the evolution of abstract art—like the evolution of modern art more broadly—has been a series of responses to the experience of life in the 20th and 21st centuries. As Halley argues in a brilliant 1991 essay, abstraction before World War II was largely inspired by the utopian belief that rational technocracy (i.e., socialism) would create a better world. The technocratic ideal found its most powerful symbol not in the rosy-cheeked workers of Socialist Realism but in geometric abstraction. After the devastation of World War II and the revelation of the horrors of Stalinist Russia, geometry could no longer function as an image of utopia. Changing polarity, it became instead a symbol of alienation.

Much contemporary art—not to mention fiction, film, and television—reflects a *Blade Runner* vision of a world, in which the individual is rendered powerless by anonymous government agencies, giant corporations, and deafening mass culture. It's useful to remember that this nightmare vision is itself a romantic stereotype, ignoring the positive aspects of postmodern society. Since 1980, the number of people living in extreme poverty has declined dramatically, both as a percentage of world population and in absolute numbers. The principal reason is the globalization of the economy, which has created millions of factory jobs in the former Third World, lifting workers from starvation in the countryside to subsistence in the cities. Some of the most exciting abstract artists today are those, like Anatsui and Mehretu, whose work responds to this transformation, either by reinventing traditional arts for a global art world or by creating visual allegories of social change that carry us beyond the old capitalism-socialism divide. In 2013, as in 1913, abstraction is how we think about the future. ∎

In 2013, as in 1913, abstraction is how we think about the future

Artistic Statement Template   **Name:_____**

Artwork Title:_____

    A) Influences from past and present works: **ArtNews Feb 2013 - The Golden Age of Abstraction Article**

1. When is considered the two Golden Ages of Abstract Art? (2)

2. What are the six basic categories for exploring Abstacrt Art? (6)

   Three responses to Nature

   1.   2.   3.

   Three responses to Culture

   4.   5.   6.

3. Cosmological imagery in Abstract Art assumes what 3 main forms? (3)

   1.   2.   3.

4. Landscape imagery in Abstract Art assumes what kind of forms? (1)

5. Anatomies in Abstract Art assumes what kind of forms? (1)

6. Fabrics in Abstract Art assumes what kind of forms? (1)

7. Architecture in Abstract Art assumes what kind of forms? (1)

8. Signs in Abstract Art assumes what kind of forms? (1)

B) Painting techniques used in my work and how they support my intended visual message:(use back of sheet if necessary)

Use of symbolic element(s):

C) REFLECT by answering the following questions using the elements and principles of design:
1. What part of your finished project did you find most successful and why?

2. What part of your finished project did you find least successful and why?

3. If you had to do this project, what part would you change or improve on and why?

Painting Techniques

Washes

The most basic watercolor technique is the flat wash.

STEP ONE: First wetting the area of paper to be covered by the wash.

STEP TWO: Then mixing sufficient pigment to easily fill the entire area in your pallette.

STEP THREE: Apply the pigment slightly sloped to the surface in slightly overlapping horizontal bands from the top down.

STEP FOUR: Once complete the wash should be left to dry and even itself out - **don't** be tempted to work back into a drying wash, the results are usually disastrous!

Graded Wash

A variation on the basic wash is the graded wash. This technique requires the pigment to be **diluted** slightly with **more water** for each horizontal stroke. The result is a wash that **fades** out gradually and evenly.

Graded wash through the sky
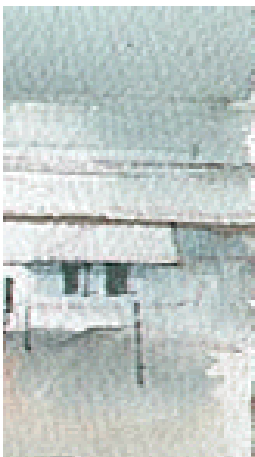
A cool Gray glaze pushes back the end of the buildings

Glazing

Glazing is a similar watercolor technique to a wash, but uses a thin, transparent pigment applied **over dry existing washes**. Its purpose is to adjust the color and tone of the underlying wash.

Non staining, transparent pigments such as light reds or blue are ideal for glazing as they can be applied layer after layer to achieve the desired effect. **Be sure each layer is thoroughly dry before applying the next**.

Wet in Wet

Wet in wet is simply the process of applying pigment to **wet paper**.

The results vary from soft undefined shapes to slightly blurred marks, depending on how wet the paper is.

The wet in wet technique can be applied over existing washes provided the are thoroughly dry. Simply wet the paper with a large brush and paint into the dampness. The soft marks made by painting wet in wet are great for subtle background regions of your painting.

Wet in wet push the bushes into the distance.

Dry Brush

Dry brush is the almost the **opposite** watercolor technique to wet in wet.

Here a brush loaded with pigment (and **not too much water**) is dragged over completely dry paper. The marks produced by this technique are very crisp and hard edged.

They will tend to come forward in your painting and so are best applied around the centre of interest. (Usually the foreground)

Dry brush gives crisp, sharp details

Lifting Off / Masking

Most watercolor pigment can be **dissolved** and lifted off **after** it has dried.

Staining colors such as blue, red, yellow are **difficult** to remove and are best avoided for this technique.

The process for lifting off is simple - **wet the area to be removed** with a brush and clean water then **blot the pigment away with a tissue**.

Using strips of paper to mask areas of pigment will produce interesting **hard edged lines** and **shapes**.

The foreground shadow was lifted off so as not to draw too much attention

Dropping in Color

This technique is simply the process of introducing a **color to a wet region** of the painting and allowing it to blend **bleed** and **feather** without interruption.

The result is sometimes **unpredictable** but yields interesting and vibrant color gradations that cant be achieved by mixing the pigment on the palette.

The soft Burnt Sienna suggestion of a bush was dropped in while this area was still very wet

Abstract Painting: Interpreting the Musical Qualities of Colour & Symbolism Rubric Name:_____

	Level 0	Level 1	Level 2	Level 3	Level 4	
Knowledge/ Understanding Demonstrates understanding of the elements & principles of design in the painting (e.g. colour, rhythm, line, shape) Visually expresses a musical style through rhythm, colour and form	Work does not meet assignments expectations for this category. Incomplete. 0	Student demonstrates limited understanding of the elements & principles of design in the painting. 0.25	Student demonstrates some understanding of the elements & principles of design in the painting. 0.50	Student demonstrates considerable understanding of the elements & principles of design in the painting. 0.75	Student demonstrates a high degree of understanding of the elements & principles of design in the painting. 1	**/1**
Thinking/ Inquiry Depicts a song using abstract non-representational imagery in the painting & incorporates a symbolic representational element	Work does not meet assignments expectations for this category. Incomplete. 0	Student depicts an abstract non-representational painting with a symbolic representational element limited effectiveness. 0.25	Student depicts an abstract non-representational painting with a symbolic representational element with some effectiveness. 0.50	Student depicts an abstract non-representational painting with a symbolic representational element with considerable effectiveness. 0.75	Student depicts an abstract non-representational painting with a symbolic representational element with a high degree of effectiveness. 1	**/1**
Communication Clarity: Discusses artistic influences and questions in the artistic statement	Work does not meet assignments expectations for this category. Incomplete. 0	Student discusses influences and questions in the artistic statement with limited clarity. 0.25	Student discusses influences and questions in the artistic statement with some clarity. 0.50	Student discusses influences and questions in the artistic statement with considerable clarity. 0.75	Student discusses influences and questions in the artistic statement with a high degree of clarity. 1	**/1**
Explains use of symbolic element(s) & painting techniques in the artistic statement	Incomplete. 0	Student explains symbolic element(s) & use of painting techniques in the artistic statement with limited clarity. 0.25	Student explains symbolic element(s) & use of painting techniques in the artistic statement with some clarity. 0.50	Student explains symbolic element(s) & use of painting techniques in the artistic statement with considerable clarity. 0.75	Student explains symbolic element(s) & use of painting techniques in the artistic statement with a high degree of clarity. 1	**/1**
Reflective Questions: Strength, Weakness & Next Step	Incomplete. 0	Poor, yes/no answers/limited incomplete. 0.25	Somewhat coherent and somewhat complete. 0.50	Clear and substantial answers. 0.75	Superior and insightful answers. 1	**/1**
Application Creative Process: Creative Process: Demonstration of Skill Development & following procedures including Clean Up	Incomplete. 0	Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5	Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 5-6	Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8	Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 8- 10	**/10**
Uses elements & principles of design and painting techniques to produce an effective abstract artwork (rhythm, colour, shape, line, etc.)	Incomplete. 0	Student demonstrates limited use of the elements & principles of design and painting techniques to produce an abstract art work of limited effectiveness. 1	Student demonstrates some use of the elements & principles of design and painting techniques to produce an abstract art work of some effectiveness. 2-3	Student demonstrates considerable use of the elements & principles of design and painting techniques to produce an abstract art work of considerable effectiveness. 3-4	Student demonstrates a high degree of using the elements & principles of design and painting techniques to produce a highly effective abstract art work. 5	**/5**
						/20

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
   A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in using brainstorming, concept webs, mind maps, and/or groups discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)
   A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary

versions of their work, and revise the work on the basis of reflection and self-assessment)

    A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

    A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions (e.g., extend their skills in combining various elements and principles to convey a sense of fear, happiness, hopefulness, despair)

    A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues (e.g., extend their skills by manipulating elements and principles and using conventions in creative ways to produce an art work that conveys the point of view of a teenager living on the street or that comments on a current event or social issue)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

    A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes (e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an outdoor space, a mixed-media work for display on the Internet, an installation evoking their cultural heritage)

    A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

    B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)

    B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's Falling Water and Moshe Safdie's Habitat)

    B1.3 explain in detail, with reference to a variety of historical and contemporary art works (e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton's Crystal Palace; works by Canadian war artists, such as Alex Colville's Bodies in a Grave or Molly Lamb Bobak's Private Roy, Canadian Women's Army Corps), how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning

    B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

    B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies (e.g., how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people's culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas)

    B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works (e.g., how artists are affected by oppression, persecution, censorship, or war, or by cultural, political, and/or religious beliefs; how access to locations, materials, technologies, and funding can affect the production of art works)

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

    C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles

correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)

    C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

    C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

    C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)

    C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

    C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space)