



A WILD STORY:

THE DAVID AND SAROJINI JOHNSON
PRINT COLLECTION

EDUCATOR
RESOURCE
PACKET

DAVID
OWSLEY
MUSEUM OF
ART BALL STATE
UNIVERSITY

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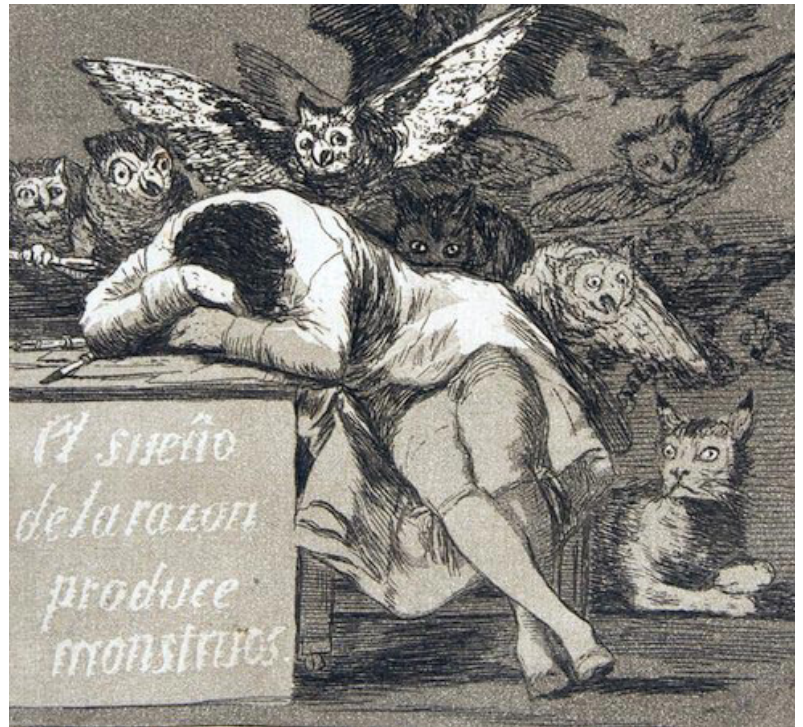
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Exhibition Overview:

This exhibition is the first public presentation of an outstanding Midwestern collection amassed over four decades by printmakers and educators David and Sarojini Johnson. The display features relief and intaglio prints created by more than 25 artist printmakers represented in the Johnsons' collection, including works by Francisco Goya, Lea Grundig, Stanley William Hayter, Mauricio Lasansky, and Sue Coe. The selection emphasizes the contributions of German Expressionist and Midwestern artists, with concentrations of art condemned by the Nazis as degenerate (entartete Kunst) and the legacy of printmaking at Atelier 17. These works are juxtaposed with several prints from the David Owsley Museum of Art's collection that incorporate items acquired for the museum with David Johnson's advice. A catalogue with essays by the collectors and contemporary Midwestern printmakers examines the democratic foundation of print collecting and the Johnsons' desire to acquire works on paper of historical significance, quality, and social impact.



Francisco de Goya, Spanish (1746-1828) *The Sleep of Reason Produces Monsters*, 1799, etching and aquatint

- **Dr. Robert La France, DOMA Director**

Exhibition Themes:



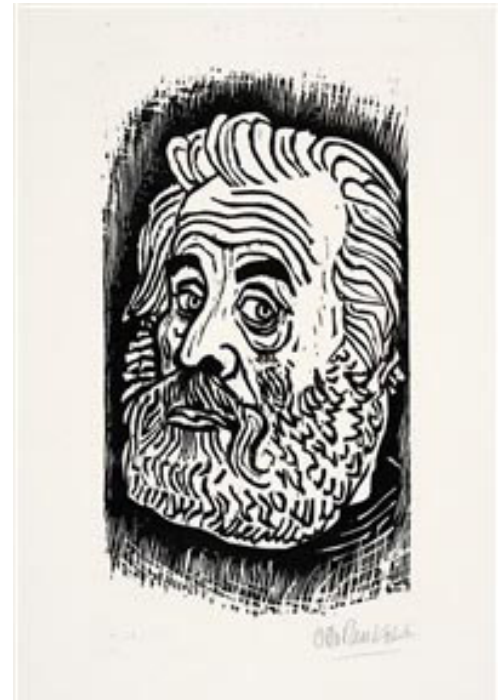
Jacques Villon, French (1875-1963), *The Apse of the Church at Beaugency*, 1939, etching and aquatint

Progenitors of Modern Printmaking:

Artists have been influenced and inspired by their predecessors throughout the history of art. Two of these predecessors that continue to influence artists today are renowned artists Francisco de Goya and Georges Rouault. These progenitors of printmaking occupy a unique position in art history as they represented a distinctive marriage of tradition and modernity. Often cited as an Old Master, Goya's art embodies Romanticism's emphasis on emotions, imagination, and the individual. Goya was influenced by artists such as Velazquez and Rembrandt as seen in his early court paintings. Simultaneously, his bold departure from artistic conventions paved the way for future artists and earned him a place as one of the first Modern Western painters. Rouault, similarly, blended traditional religious subject matter with elements of avant-garde movements of the time, such as Expressionism and Fauvism. Through these artists' mastery of intaglio techniques, one can observe their influence on later artists and their importance in the history of printmaking.

German Expressionists:

As part of a larger Expressionist movement in north and central Europe, German Expressionism developed before the First World War and reached a peak in Berlin in the 1920s. The movement emerged simultaneously in various cities across Germany as a response to a widespread anxiety about humanity's discordant relationship with the world and accompanying lost feelings of authenticity and spirituality. Seen through literature, film, and art, this cultural/artistic movement is challenging to define as it is not distinguished by a singular style or method of creation but is better described by both the mindset of the artist creating the work and the influences of their generation. Expressionist artists often employed emotional, swirling, swaying, and exaggerated lines or brushstrokes in the depiction of their subjects. These techniques were meant to convey the emotional state of the artist reacting to their modern world. Printmakers such as Max Beckman, Lea Grundig, and Käthe Kollwitz emphasized their feelings or ideas over replicating reality and developed a powerful mode of social criticism.



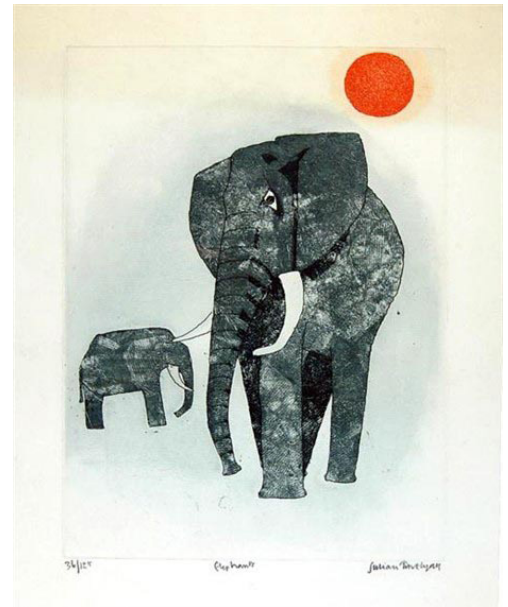
Otto Pankok, German (1893-1966), *Self (Selbst)*, 1947, woodcut

Atelier 17:

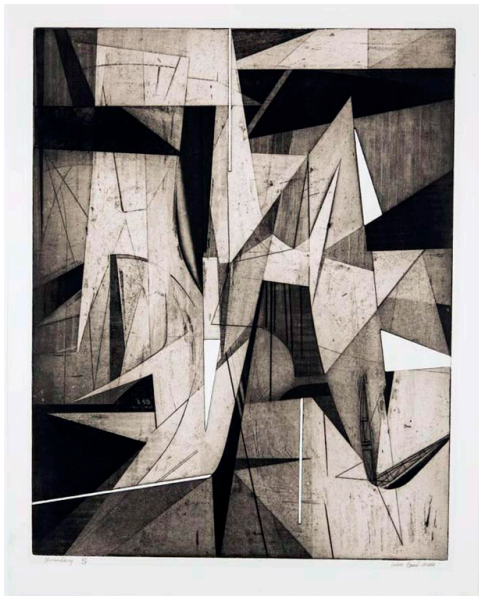
The influential avant-garde studio, Atelier 17, was a significant force in the development of modern printmaking. This experimental workshop for the graphic arts was founded in Paris by former chemist Stanley William Hayter in 1927. It operated for several decades as a creative laboratory where hundreds of artists explored innovative printmaking techniques, imagery, and methods and shared those discoveries with others.

Represented in this exhibition are notable Atelier 17 artists such as Warrington Colescott, Mauricio Lasansky, and Karl Shrago to name a few. Hayter and the artists of Atelier 17 revived intaglio techniques (etching, engraving, and drypoint), developed new methods (soft-ground etching and simultaneous color printing) and incorporated practices from movements such as Surrealism. Although no particular style was either elevated or proscribed, artists were encouraged to emphasize spontaneity and improvisation instead of rigid preconception.

By 1940 the studio's founder, Stanley Hayter, left Paris as World War II was starting and moved to NYC to reopen the Atelier workshop. There it attracted many European artists who had fled from Europe and also introduced American artists to fine art printmaking. Hayter moved his studio back to Paris in 1950 where it continued to operate until Hayter's death in 1988. That year the studio was renamed Atelier Contrepoint and remains active to this day. Atelier 17's significance to the history of modern printmaking cannot be understated, as it was the first 20th century workshop to encourage artists to share their ideas, both technical and aesthetic, and to work together in a common creative cause.



Julian Trevelyan, British (1910-1988), *Elephants from the Africa Suite*, 1966-67, etching with aquatint



John Paul Jones, American (1924-1999), *Boundary*, 1951, intaglio, etching, and aquatint

Midwestern Artists:

The Midwestern region of the United States has a long tradition of fine art printmaking. Thanks to the G.I. Bill, which provided soldiers returning from World War II with tuition funds for attending college, many former soldiers with artistic talent were able to continue their education. One result of the G.I. Bill was the growth of university art departments, artist workshops, and printmaking programs. In the years following the Second World War, Argentinian-American Mauricio Lasansky, who had studied new printmaking techniques and processes at Atelier 17, went on to teach art at the University of Iowa and established the university's printmaking workshop. Similarly, several other printmakers who had trained with Hayter at Atelier 17 established studies in Midwestern states like Kansas, Ohio, Wisconsin, Iowa, and Indiana. Thus, the legacy of Atelier 17 has contributed to the history and progress of art education in America, through the creation of a Masters of Fine Arts degrees that included printmaking concentrations. Generally referred to as the American Print Renaissance, artists of this group like Sidney Chafetz, John Paul Jones, David Driesbach, and Lasansky himself, greatly enhanced the status of prints in American art and pushed printmaking into the spotlight in critical and art-historical discussions.

Iconoclasts:

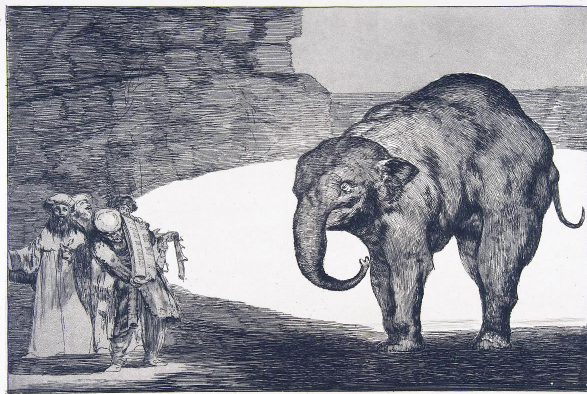
Contemporary printmakers are turning to new digital approaches, renewing age-old techniques, and printing on and with alternative materials and tools. While the original use of printmaking as a means of multiplying an original is no longer the main goal, the traditional processes have become liberated and open for reinterpretation with many of the old techniques still being used and further developed in the fine art context.

In addition to methods, materials, and techniques, contemporary printmakers are also sharing new views and narratives that reflect issues relevant to our modern world. Artist Sue Coe works in the tradition of social protest art addressing animal rights, the rights of marginalized peoples, and critiques of capitalism. Bucking long set orthodoxies, Antonio Frasconi found inspiration in comic books as well as Old Masters in his art addressing war, racism, and poverty. Naoko Matsubara, a Japanese artist based in Canada, creates work that reflects upon solitude and moments of daily life spent alone, while utilizing traditional Japanese woodblock techniques. With technology advances and more diverse artists sharing their artistic voices, now more than ever, printmaking has become an expansive field of creative exploration and experimentation.



Antonio Frasconi, Uruguayan/American (1919-2013), *Self-Portrait*, Washington Square, NY, 1952, woodcut

Select Artist Biographies:



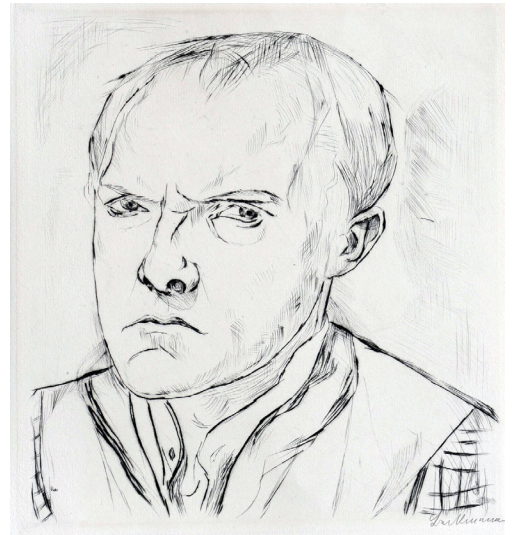
Francisco de Goya, Spanish (1746-1828), *Animal Folly*, 1799, etching and aquatint

Francisco de Goya (1746-1828)

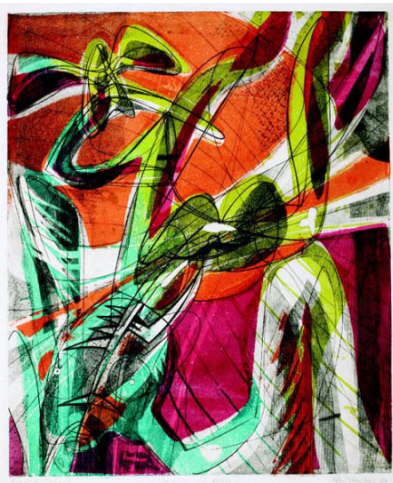
Considered the most important Spanish artist of the late 18th and early 19th centuries, Francisco de Goya's artistic influences expand into the 21st century. Goya's studies began as a teenager and brought him to Madrid and Rome to study under highly regarded artists of the time. He began his career as a court painter for the Spanish Royal Court in the 1770s. In his later work, Goya turned to etchings and aquatints to visually respond to the tumultuous events of the time such as the Inquisition and the Napoleonic war. Goya's imagery and techniques have influenced modern and contemporary artists and he is often referred to as the last of the Old Masters and the first of the moderns.

Max Beckmann (1884-1950)

German born artist, Max Beckmann, was part of a major modernist movement that developed in Germany and Austria during the early decades of the 20th century. His portraits, self-portraits, and allegorical scenes engaged with and critiqued the political, social, and economic issues plaguing post-war Germany. Beckmann was a key figure of the New Objectivity movement that emerged as a challenge to Expressionism in the 1920s. Artists of this movement rejected the abstract, romantic, or idealistic tendencies of Expressionism in favor of focusing on the objective world and a return to unsentimental reality. Beckmann taught art in both America and Europe where he stressed the importance of personal narrative to his students. World War II had a profound effect on his life and work as he, as well as many other modern artists of the time, were labeled "degenerates" by Adolf Hitler and the Nazi Socialist regime and many of his works were shown in the 1937 *Degenerate Art* exhibition in Munich.



Max Beckmann, German (1884-1950), *Self-Portrait*, 1918, drypoint



Stanley William Hayter, British (1901-1988), *Winged Figures*, 1952, engraving, soft-ground etching, and woodcut

Stanley William Hayter (1901-1988)

Stanley William Hayter is most well-known for the founding of the experimental workshop Atelier 17 and is regarded as one of the most significant printmakers of the 20th century. Originally trained as a chemist, Hayter painted as a hobby until 1926 when he moved from his native England to Paris to pursue his art career and opened his own printmaking workshop. Among the long list of artists that studied at Atelier 17 are Jackson Pollock, Joan Miro, Marc Chagall, and Pablo Picasso. With the outbreak of World War II, Hayter joined a multitude of European artists that fled the war for New York where he reestablished his studio in lower Manhattan. Hayter believed color should be used intuitively to express a particular emotion or evoke a feeling and is noted for his innovative work in the development in viscosity printing; a process that allows an artist to lay three or more colors on a single intaglio plate.



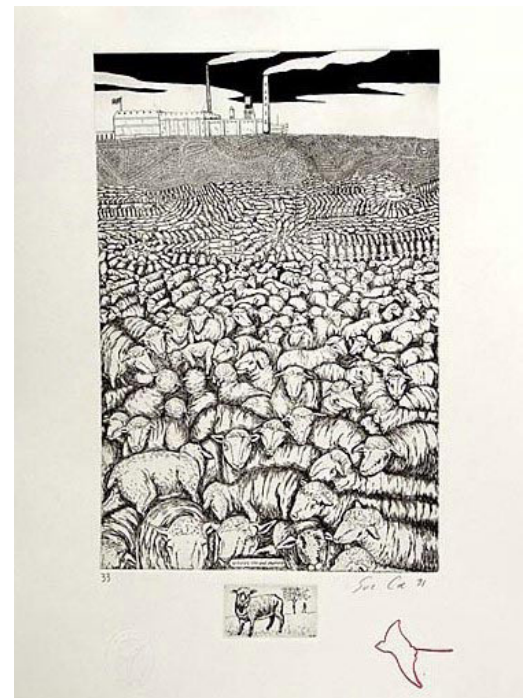
David Driesbach, American (1922-2019), *All Children Must Be Accompanied by Adults*, 1971, intaglio

David Driesbach (1922-2019)

Printmaker and educator, David Fraiser Driesbach, was born in Wisconsin and showed his artistic talent at an early age. Driesbach attended the University of Iowa to study art but his schooling was interrupted by the outbreak of World War II. After serving in the Marine Corps, Driesbach returned to Iowa where he studied under printmaker Mauricio Lasansky. In 1969 Driesbach studied with Stanley William Hayter while on sabbatical in Paris, France. Driesbach has said of his work that he thinks of his prints in terms of a theater – with the main characters, symbolism, and mood contributing to the overall composition and visual narrative.

Sue Coe (born 1951)

Sue Coe was born in England and came to the United States in 1972 where she began work as an illustrator for the op-ed section of the New York Times. Coe's artwork focuses on the victimized or marginalized and explores various social concerns including animal abuse, the prison-industrial complex, as well as gender and racial inequality. Her art combines shocking imagery with objective facts, all charged with emotion, as a means to raise awareness of global injustices and to advocate for change. As part of the Coe's activism, the artist donates her prints and paintings to be auctioned at fundraisers for a variety of progressive causes. While much of her art is dark, both in subject matter and style, Sue Coe sees herself as an optimist. She believes when injustice and abuse are exposed, viewers will listen, analyze the situations, and in many cases take action.



Sue Coe, British (1951-), *Where's the Good Shepard?*, 1991, etching

Printmaking Processes, Terms, and Techniques:

What is a print?

A print is an impression made by any method involving transfer from one surface to another.

relief: woodcut, linoleum cut, collagraph

A general term for those printmaking techniques in which the printing surface is cut away so that the image alone appears raised on the surface. The raised areas of the printing surface are inked and printed, while the areas that have been cut away do not pick up the ink.

intaglio: drypoint, etching, aquatint, engraving, mezzotint

In intaglio printing, the lines or areas that hold the ink are incised below the surface of the plate, and printing relies on the pressure of a press to force damp paper into these incised lines or areas, to pick up ink.

Brayer: A small, hand-held roller used to spread printing ink evenly on a surface before printing.

Baren: A circular tool with a flat surface used for rubbing paper to effectively transfer ink.

Block: In printing, a piece of thick flat material with a design on its surface, used to print repeated impressions of that design. Called a plate in etching and engraving.

Print: The actual picture the artist makes from a printmaking process.

Gouge: In relief printing, a tool for clearing non-image areas from a block of wood or linoleum.

Burin: A steel tool used for engraving in metal or wood.

Ink: Printing ink is a mixture of pigments, varnishes, or other solvents and is thicker than most paints.

Printing press: A device used by a fine art printmaker to produce prints one copy at a time. The press applies pressure between a sheet of paper and an inked printing plate.

A Brief History of Printmaking

With our current technology making sharing images a daily occurrence, whether through museum's online catalogues of their collection, in magazines and newspapers, or through social media, it can be hard to imagine a world in which every image is unique.

The earliest evidence of printmaking comes from Sumerians and dates from around 4,000 B.C.E. Among their carved reliefs are stamping devices that they pressed into moist clay. From 1,000 to 800 B.C.E., the Olmec people of Mexico baked clay tablets with relief designs that were used to create repetitive patterns on fabric. The invention of paper in China as early as 107 B.C. then opened up the possibility of creating multiple prints and the dissemination of images and information.

The first examples of printing on paper and fabric were created during the Han Dynasty and were made by pressing a small wooden carved board onto fabric or paper.

Starting in the 8th century, Japanese artists used printmaking to make multiples of Buddhist manuscripts. In 14th century Europe woodcut prints became a popular way to distribute Christian images. And in the 15th century, Johannes Gutenberg's printed Bible ushered in a whole new era of literacy. Prints spreading knowledge of art, architecture, and science influenced the Renaissance revival of classical antiquity. Woodcuts, engraving, and etchings also publicized the work of famous artists, spread knowledge of new styles, and facilitated stylistic comparisons.

Three intaglio processes were in use during the Renaissance: drypoint, engraving, and etching, but engraving was by far the most popular. In the 17th and 18th centuries, however, etching became the preferred medium of artists while engraving came to be used primarily for reproducing paintings and sculptures and for book illustrations.

Printmaking in the 19th century was characterized by an even greater variety of media. Artists found ways to introduce color into their prints and experimented with combined techniques, while an entirely new method of printing, lithography, allowed artists the most direct means of creating multiple images from drawings.

Lessons and Activities:

Animal Scratchboard Art Project

Art Lesson Plan

By Olivia Miller, Education Intern

This lesson can be adjusted and adapted for varying ability levels and topics.

Lesson Overview:

This lesson will provide students with an accessible material to study the techniques and styles of intaglio printmakers. Scratchboards are a reductive process, similar to a woodcut, while having the line quality of an intaglio print. Through this project, students are able to understand the commitment of making a mark on a zinc plate without the need of chemicals!



Joseph Hecht, Polish (1891-1951), *The Raven*, 1926, engraving

Objectives:

- Students will show their understanding of focal points by utilizing negative and positive shapes in their scratchboard drawing.
- Students will effectively use two types of shading techniques within their drawing.
- Students will study and replicate visual texture within their drawing.
- Students will use a range of 5 or more tonal values in their drawing.

Essential Questions:

- How can lines be used to create depth and shape?
- How can physical 3D texture be conveyed on a flat 2D surface?
- How do artists use a limited color palette to create an illustration?

Enduring Understandings:

- Subtractive art-making processes flip the way we approach a drawing.
- Scratchboard etching is similar to the etching in a reductive printmaking process.

Vocabulary:

- **physical texture:** the real surface of a work of art
- **visual texture:** the perceived surface of a work of art
- **focal point:** the part of an artwork that gets your attention first
- **value scale:** a gray scale arranged from lightest to darkest
- **shading techniques:**
 - **cross hatching:** drawing of two layers of lines at right-angles to create a mesh-like pattern to convey light and dark values
 - **hatching:** drawing lines of varying proximity to convey light and dark values
 - **stippling:** drawing with only dots to create form
- **subtractive printmaking:** material is removed or carved out before printing
- **engraving:** the physical process of scratching lines into a hard surface



Francisco de Goya, Spanish (1746-1828), *Flying Folly*, 1815-17, etching, aquatint, and emery stone

Materials:

- scratchboard
- etching utensil: experiment with items such as thumb tacks, x-acto knives, etc to create a variety of line weights
- newsprint/paper
- pencil

Lesson steps:

1. Background Info

- Begin by introducing students to intaglio printmaking, using the creation and production of the dollar bill as an example.

- Create a contrast to woodblock printing, forming an understanding of additive versus subtractive printing.
- In this artform, artists cannot simply shade and erase with a pencil, so it is important to make every line purposeful and meaningful.

2. How to Shade

- Introduce students to hatching, cross hatching, and stippling shading techniques.
- After demonstrating, have students practice on their own paper, then advance to a small square of scratchboard.

3. Looking at Artists

- Take a closer look at the artwork from reference artists, focusing on linework and shading techniques.
- How did these artists use their lines to convey depth, texture (soft vs rough), value (light vs dark)?
- Focal point - What is your eye drawn to? Why?

4. Design Composition

- On a piece of newsprint or other thin paper, students will create options for their subject and composition. This drawing should include an animal and their sketches should be accompanied by a list of words they would use to describe the texture of the animal.
- Communication: : Have students compare and contrast their textures with their peers to brainstorm techniques that will help them solve visual challenges
- What kinds of lines/shapes would you associate with those words?

5. Final Scratch

- Designs can either be transferred onto the scratchboard (lightly!) or drawn directly onto the surface. Focus on using shading to create forms, avoiding contour outlines.
- Using multiple shading techniques, students will start with the lightest values and work their way to the darkest parts.
- Students should be provided with enlarged examples of reference artist's works in order to practice and study techniques and lines.

The Importance of German Expressionism

Art and History Lesson Plan

By Teagan Hayes, Education Intern

This lesson is intended for middle through high school students and can be adapted for grade levels and accessibility.

Lesson Overview:

In this lesson, students will explore how artists express their emotions and experiences through their artwork. Students will also learn how art can spark emotion within the viewers. Students will look at four prints made by different artists of the German Expressionism movement. Students will evaluate how these prints make them feel, as well as what the artist was trying to communicate. Students will also learn how art can be inspired by current events while exploring social-emotional learning principles through thoughtful discussion and written responses.

Objectives:

Through studying works of art and discussions, students will:

- interpret what they think the artist was feeling and what the artist could be trying to communicate
- learn how current events can shape art.
- evaluate the impact art can have on themselves, others, and people in positions of power.

Essential questions:

1. How do current events, specifically negative events and tragedy, influence art?
2. How do works of art spark emotion, and why?
3. How did German Expressionists respond to the events happening in Germany at the time these works were created?

Vocabulary:

German Expressionism: German Expressionism was an art movement that emerged in the early 20th century and was characterized by a focus on emotion and ideas as inspiration. The basis of the movement came in stark contrast with other movements that preceded it, which focused on more accurate depictions of reality and nature.

Lea Grundig (1906-1977) was born in Dresden, Germany. Lea Grundig was a Jewish German, being born into a large Jewish family. In 1926, Lea Grundig joined the German Communist Party. Lea Grundig was married to Hans Grundig, who was also a German artist. Both Lea Grundig and her husband believed their art could show political unrest. They also used their art as propaganda for the German Communist Party, both believing in producing their artwork for the masses. With the rise of the Nazi party, Lea Grundig was associated with two groups that were oppressed by the Nazis, being both Jewish and Communist. Lea Grundig and her husband were both anti-Nazis and produced artwork underground with a printmaking press they had obtained. Both Lea and her husband were arrested multiple times by the Nazis, with Hans Grundig being taken to a concentration camp and fighting against Soviet troops before suffering long-lasting pulmonary health conditions. After the war, Lea Grundig was the first female chaired professor at the Dresden Academy of Fine Arts.

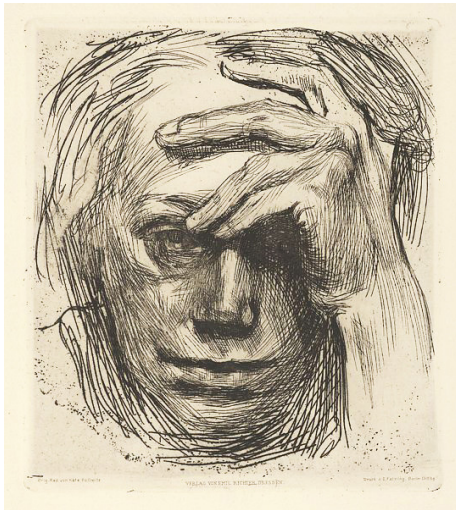


Lea Grundig, German (1906-1977),
Mrs. Frolich, 1936, etching

Ludwig Meidner (1884-1966) was born in a part of Germany that is now considered a territory in Poland. Meidner studied for two years at the Royal School of Art. After these two years, he moved to Berlin and created illustrations to display in advertisements for the fashion industry. He then moved to Paris for a year, where he studied art and learned from other artists. When he returned back to Berlin in 1907, he did not have the funds needed to continue his art and lived in poverty. With the minimal supplies he was able to obtain, he depicted scenes of Berlin and received a grant from fellow German Expressionist Max Beckmann. Meidner created scenes depicting the realities and doom surrounding wartime throughout WWI, in which he titled the series *The War*. Meidner was drafted into the German army in 1916, where he served as a translator as the prisoner of war camp in Germany. In 1933, some of Meidner's work was burned in Nazi book burnings. He was then labeled a "degenerate" by the Nazi party and Adolf Hitler.



Ludwig Meidner, German (1884-1966), *Portrait of an Old Woman*, 1920, drypoint



Käthe Kollwitz, German (1867-1945), *Self-Portrait with Hand on Forehead*, 1902-1903, etching

Käthe Kollwitz (1867-1945) was a woman artist whose artwork was seen as radical. Her artwork portrayed women, including portraits of herself, the working class, and peasants. She chose printmaking as her primary technique in creating art, using techniques such as woodcutting, etching, lithographs, and drawing. Her art represented the long-lasting effect of war, as well as poverty, loss, sacrifice, and rebellion. Kollwitz is important, being that she was a woman artist in a field dominated by men. She was the first woman to be elected as a member of the Prussian Academy of Arts, but was later forced to resign with the rise of the Nazi party in 1933. Her art is still representative of social protest and is honored at two different museums, one being in Berlin and one in Cologne, Germany.

Lesson Steps:

- Look closely at the selected works of art. As a group, discuss the following questions:
 - What do you think is happening in each artwork? What do you see that makes you think that?
 - What do they have in common?
 - What types of line are used?
 - Are these pieces more realistic or are some of the forms exaggerated?
 - What does the exaggeration of the form imply?
 - What elements of the artwork influence what you think is happening in each piece?
- Using the biographies of the artists above, discuss the artists' background and life as German Expressionist artists and their similarities and differences.

3. As a group, discuss the following questions:
 - a. Does knowing more about the artist and their background change the way you feel about their artwork? Why or why not?
 - b. Can you think of any modern or contemporary artists that use their art to comment on current events?
 - c. Why do you think artists throughout history continue to use art as a reaction to the world around them?
 - d. Do you think these types of activism or protest art can make a change in the world around us? Why or why not?
4. Have students complete the "Communicating Emotion with Line" worksheet by drawing the emotion listed in the appropriate box.
5. Come back together as a group and discuss the following questions relating to the works of art and the worksheet completed:
 - a. What emotions are depicted in the four pieces of art chosen? How does the art make you feel?
 - b. How easy/hard was it for you to depict emotion on the worksheet?
 - c. How would you illustrate and depict intense emotions or difficulties in your own life?

Sources:

Blumberg, Naomi. 2018. "Käthe Kollwitz | German Artist." In Encyclopædia Britannica. <https://www.britannica.com/biography/Kathe-Kollwitz>.

"Grundig, Lea (1906–1977) | Encyclopedia.com." n.d. www.encyclopedia.com. <https://www.encyclopedia.com/women/encyclopedias-almanacs-transcripts-and-maps/grundig-lea-1906-1977>.

"Ludwig Meidner | German Artist and Writer | Britannica." n.d. www.britannica.com. <https://www.britannica.com/biography/Ludwig-Meidner>.

Communicating Emotions with Line

In each square below, draw one or more lines that represents the word in the box.

Angry	Happy
Sad	Confused
Relaxed	Energetic

Printmaking Made Easy

Art Lesson Plan

By Eilish Kelly, Education Assistant

This lesson can be adjusted and adapted for varying ability levels and topics.

Note: You can try this activity upstairs in the education gallery at DOMA.

Lesson overview:

- Students will learn how prints are made. Students will practice carving their own designs into a matrix and transferring their design to a piece of paper.

Objectives:

- Students will understand and describe how to create a print

Guiding questions:

- How do printmakers create prints?
- What distinguishes printmaking from other techniques to create art?

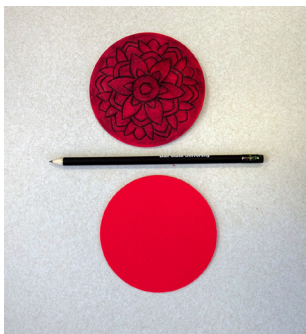
Materials:

- Large foam pieces
- Paper
- Pencils
- Washable markers
- Spray bottle with water

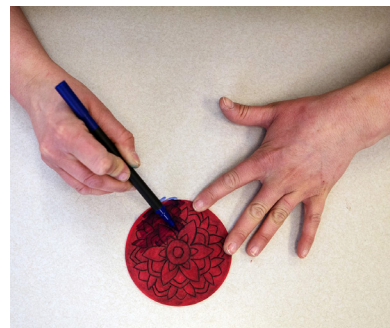
Lesson steps:

1. Start with a large piece of foam and a pencil. Use your pencil to lightly sketch a design onto the foam. Try to keep your design simple. Remember, your final print will be a mirror image of your foam design.
2. Once you are pleased with your design, trace over the lines with your pencil. Press hard enough to leave a groove in the foam, but don't press hard enough you tear through the foam.
3. Use washable markers to color your design. Keep the marker on the foam; don't press it into the pencil lines.

1 and 2.

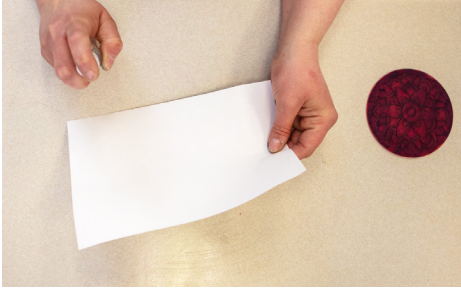


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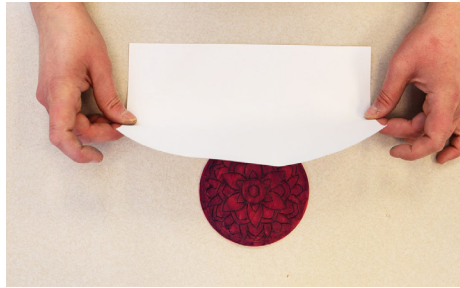


4. Get a piece of paper, and spray it with water. The paper should be damp, but not soaking wet. If the paper is too dry, the marker ink won't transfer onto the paper. If the paper is too wet, the marker ink will bleed or the paper will rip.
5. Lay your foam on the table, design side up. Lay your paper on top of the foam. Gently rub your hands on the back of the paper.

4.

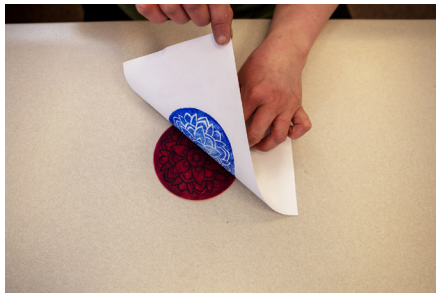


5.



6. Gently lift your paper off the foam to reveal your design. You can use your template more than once.
7. If you would like to make this lesson more complex, consider the following. Consider using lines of different thicknesses in your design. You could also experiment with different patterns. You could even use multiple foam pieces to print different designs on the same piece of paper.

6.



7.



Art as Activism

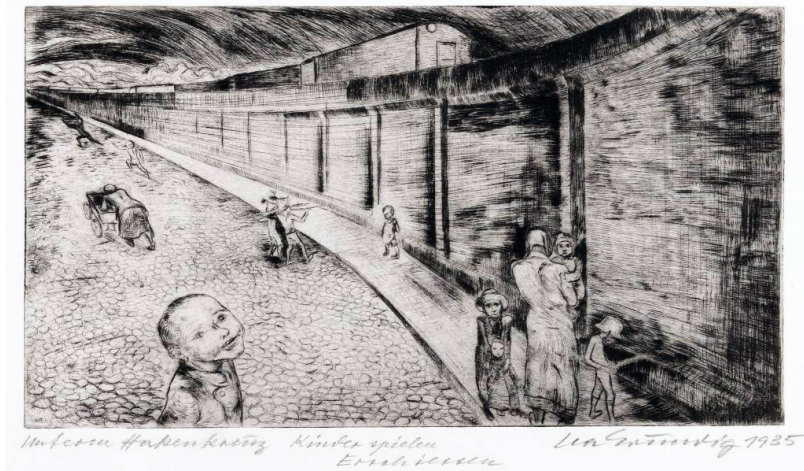
ELA and Art Lesson Plan

By Milo Hardison, Education Intern

This lesson is intended for middle through high school students and can be adapted for grade levels and accessibility.

Lesson Overview:

Students will examine the political significance of art and the influence of social justice on art from German Expressionism to printmaking in contemporary art. Students will choose one German Expressionist print and one contemporary art piece that share a common theme to write a short essay drawing from historical context.



Lea Grundig, German (1906-1977), *Children Playing War*, 1934, drypoint

Objectives:

Students will:

- Identify the defining features between different art movements.
- Be able to understand the influence of social and political movements on art and vice versa.
- Choose a social problem discussed by an art piece to compare and contrast how it has changed and/or stayed the same and how different artists chose to bring attention to it.

Indiana Academic Standards Addressed:

- 9-10.RL.2.2: Analyze in detail the development of two or more themes over the course of a work of literature, including how they emerge and are specific and refined by specific details.
- 9-10.RL.4.2: Analyze and evaluate how works of literary or cultural significance draw on and use allusions, archetypes, symbols and allegories from myths, traditional stories, or religious works, including how the material is rendered new.
- 9-10.RN.4.2: Analyze various accounts of a subject told in different mediums, examining the differences among the various accounts.



Sue Coe, British (1951-), *She Packed Her Trunk and Said Goodbye to the*

Writing Prompts:

- What does each artist convey about the theme? How do they work to tell a story?
- How similar are the socio-political issues between the time periods?
- What issues need to be talked about today and how do we see them talked about?
- What themes in art and literature are considered "rebellious" today? Why are they thought to be rebellious?
- How does historical context affect artwork?

Vocabulary:

German Expressionism: An Expressionist movement responding to anxieties about humanity's relationship with the world. Artists often used emotional, swirling, swaying, and exaggerated lines and brushstrokes to convey their emotions.

Contemporary Art: The art of today, spanning the second half of the 20th century into the 21st century.

Resources:

Printmaking Processes/History

Peterdi, Gabor. *Great Prints of the World*. New York: Macmillan, 1969.

Rothenstein, Michael. *Linocuts and Woodcuts*. London: Studio Vista, 1962.

Watrous, James. *A Century of American Printmaking*. Madison: University of Wisconsin Press, 1984.

Adam, Robert, and Carol Robertson. *Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Drypoint, Mezzotint: The Complete Safety-First System for Creative Printmaking*. London: Thames & Hudson, 2007.

Ruble, Ronald L. Warrington Colescott, Kathleen Walls, et al. *The Print Renaissance in America: A Revolution*. St. Augustine: Global Authors Publications, 2015.

1. Progenitors

Johnson, R. S. *Francisco Goya (1746-1828): Los Caprichos*. Chicago: R. S. Johnson Fine Art, 1992.

Hofer, Philip. *The Disparates; or, The Proverbios*. New York: Dover Publications, 1969.

Flora, Holly, Soo Yun Kang and Museum of Biblical Art. *Georges Rouault's Miserere et Guerre: This Anguished World of Shadows*. New York: Museum of Biblical Art, 2006.

2. German Expressionists

Kollwitz, Käthe, and Carl Zigrosser. *Prints and Drawings of Käthe Kollwitz*. New York: Dover Publications, 1969.

Fisher, James L.. *Max Beckmann Prints: From the Museum of Modern Art*. Fort Worth and New York: Modern Art Museum of Fort Worth and Museum of Modern Art, 1992.

Robison, Andrew, Jacob Kainen, and Ruth Kainen. *German Expressionist Prints from the Ruth and Jacob Kainen Collection: An Exhibition*. Washington, DC: National Gallery of Art, 1985.

Sabarsky, Serge. *Graphics of the German Expressionists*. New York: M. Bell, 1984.

3. Atelier 17

Hayter, S. W. *About Prints*. London: Oxford University Press, 1962.

4. Midwestern Printmakers

Chafetz, Sidney. *Chafetz Graphics: Satire and Homage*. Columbus: Ohio State University Press, 1988.

Chapin, Mary Weaver. *The Prints of Warrington Colescott: A Catalogue Raisonné, 1948–2008*. Madison: University of Wisconsin Press, 2010.

Meyer, Jerry, and Stanley S. Madeja. *David F. Driesbach: Retrospective*. Dekalb: Northern Illinois University Art Museum, 1991.

Landauer, Susan, Mike McGee, and Peter Selz. *John Paul Jones: The Pursuit of Beauty's Perfect Proof*. Fullerton, CA: Costa Mesa, CA: California State University Fullerton; Orange Coast College, Frank M. Doyle Arts Pavilion, 2009.

5. Iconoclasts

Frasconi, Antonio, Nat Hentoff and Charles Parkhurst. *Frasconi: Against the Grain: The Woodcuts of Antonio Frasconi*. New York: London: Macmillan Publishing Co., Inc.; Collier Macmillan Publishers, 1974.

Matsubara, Naoko, Fritz Eichenberg, and Bunshō Jugaku. *Kyoto Woodcuts*. Tokyo: Kodansha International, 1978.

Coe, Sue. *The Animals' Vegan Manifesto*. New York: OR Books, 2017.