

LESSON PLAN



SCRUMPTIOUS SCULPTURES

DESCRIPTION

Using the art elements of line, shape & color as ingredients, students will develop their own art “recipe” and create sculptural works representing their ideal meal.

STUDENT AGE/GRADE LEVEL

K - 4

OBJECTIVE

Upon completion of the lesson, students will be able to both identify in artworks and show within their own works how the elements line, shape, and color make up identifiable objects seen within artworks and their every-day lives.

RELATED EXHIBITION/TOUR/ARTIST

Art Recipes: Line Shape & Color

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RELATED WORKS



Kristin Cliffel *The Dirty Dozen*, 2010.

Low fire clay, glaze, lustre, wood and lucite

NOTES: "While Cliffel makes reference to an assortment of objects associated with children such as toys and stuffed animals, elaborately decorated cupcakes appear in several of her works. Their form seems the perfect canvas for her wide array of textural treatments and colorful glazes. But the cupcake also functions as a symbol, a kind of lighthearted domestic triumph. It's not quite as kitschy as a coffee mug with "World's Greatest Mom" printed on it, but it's close. Not surprisingly, Cliffel is both smart and comical in person, quickly acknowledging that she is, in a sense, entrenched in the very world she is critiquing. On the topic of actual baking she does for her kids' school, she said: "I really do want to be the mom who makes the best cupcakes. And I think I am."

- D. Tranberg, *The Plain Dealer*

Discussion questions:

- What do you think this artwork is made out of?
- Do you think you could eat this artwork?
- Can food be art? Why or why not?

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Jackie Windsor, #2 Copper, 1976.

Wood and copper

NOTES: “Math shaded into mantra” is how one critic described Windsor’s blend of minimalist geometric forms with the personal ritual of repetitive manual labor. *#2 Copper* was built by the artist’s hands. Its form and scale relate to the size and strength of her body. Windsor used rough construction materials typically associated with masculinity but united them through a surprisingly feminine process, coiling the wire into a ball as if it were a skein of yarn for knitting.

This work has been interpreted as “spaghetti and meatballs” by young museum visitors and serves as a perfect example of how simple line and shape can represent everyday objects.

Discussion questions:

- What is this artwork made of? What shapes do you see?
- Do you think a machine or a person made this artwork? What makes you say so?
- If you could eat it, what would this artwork taste like?

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Charles Bell, *Pleasant Tasting, Gumball #16*, 1985

Colored pencil on paper

NOTES: There is much question of how to classify Charles Bell's work: Photo-Realist? Post-Pop Realist? Some (during the artist's prime) have settled upon the classification of Contemporary Realist. Whatever the classification may be, Bell's vivid colors and sense of realism stand out. Bell's subject matter could be seen as Pop, but the way in which he handles his subject matter does not have the sarcasm and irony that most Pop art contains. During his time, Bell was seen as a revival to the still-life genre. Even in his mature work, Bell holds a child-like perspective. Bell's work tends to have a great sense of movement and sound – in drawing gumball and pin-ball machines, one cannot avoid the words, sounds and aesthetic that comes with them. Bell's heightened sense of realism communicates that aesthetic to viewers through smart use of color, perspective, scale and rendering of subject matter.

Discussion questions:

- What did the artist use to create this work? A camera? A pencil? Paint? What makes you say so?
- This artist has made many other drawings of gumballs, why do you think he chose to draw so many?
- If you could put gumballs or other kinds of candy on any type of food, what would you put them on? Would it taste good?

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Claes Oldenburg, *Inverted Q*, 1976

Painted cast concrete

NOTES: In 1972, Mary and Louis Myers invited Oldenburg to propose a sculpture for a park adjoining the downtown Akron library. A letter seemed appropriate for a library, while the Q's tire-like shape paid homage to the then-dominant rubber industry. Oldenburg, a fan of the giant balloons in the Macy's Thanksgiving Day Parade, hoped to cast the sculpture in rubber.

Two years of collaboration with researchers and technicians at the rubber companies revealed that current technology did not permit the casting of such a massive form in rubber. In 1976, Oldenburg had *Inverted Q* cast in concrete in an edition of four. By this time, the library had acquired another sculpture for its garden.

Many museum viewers have interpreted the *Inverted Q* as certain foods such as apples and bubble gum.

Discussion questions:

- What food do you see here?
- Why is the Q upside down? And why do you think it is painted pink?
- If you could eat it, what would this artwork taste like?

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MATERIALS

- Miscellaneous objects (Styrofoam, yarn, string, paper, anything three dimensional that could be manipulated/sculpted to represent food).
- Variety of colored paints
- Paintbrushes
- Colored pencils
- School Glue
- Images of artworks and food
- Materials for line, shape and color activity (described below)
- Paper plates (two per student)
- Water cups
- Paper towels

PROCEDURE

DISCUSSION:

- Present students with art objects (or reproductions) and lead a discussion about what the students observe. Use the [Visual Thinking Strategies](#) technique if desired. Visit the Akron Art Museum's online gallery for artworks and information: www.akronartmuseum.org/collection/
- As you discuss the artworks, ask students to find and match up a variety of lines, shapes and colors used in each piece. Use physical props such as pipe cleaners for "lines", physical 2D and/or 3D shapes, and colored paper/paint swatches for "colors."
- Ask students about their favorite foods. Have a variety of images displaying breakfast, lunch, and dinner meals to reference from.

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STUDIO:

- Provide each student with one paper plate.
- Reference the previous classroom discussion about the students' favorite foods. Instruct students to think about what foods they would put into their ideal meal – a meal in which they could eat whatever they want.
- Instruct students to, on their paper plates, with colored pencils, sketch out their ideal meal using a variety of lines, shapes, and colors.
- After sketching is completed, provide students with their second paper plate. Provide students with (or have them bring in) a variety of materials for students to sculpt, manipulate, glue and paint onto their paper plates to physically and three dimensionally sculpt their ideal meal.
- Sample Questions: “What foods do some of the materials you find and are using look like?” “Would the foods you put into your ideal meal taste good together? Do they have to?”

STANDARDS

OHIO DEPARTMENT OF EDUCATION VISUAL ARTS STANDARDS

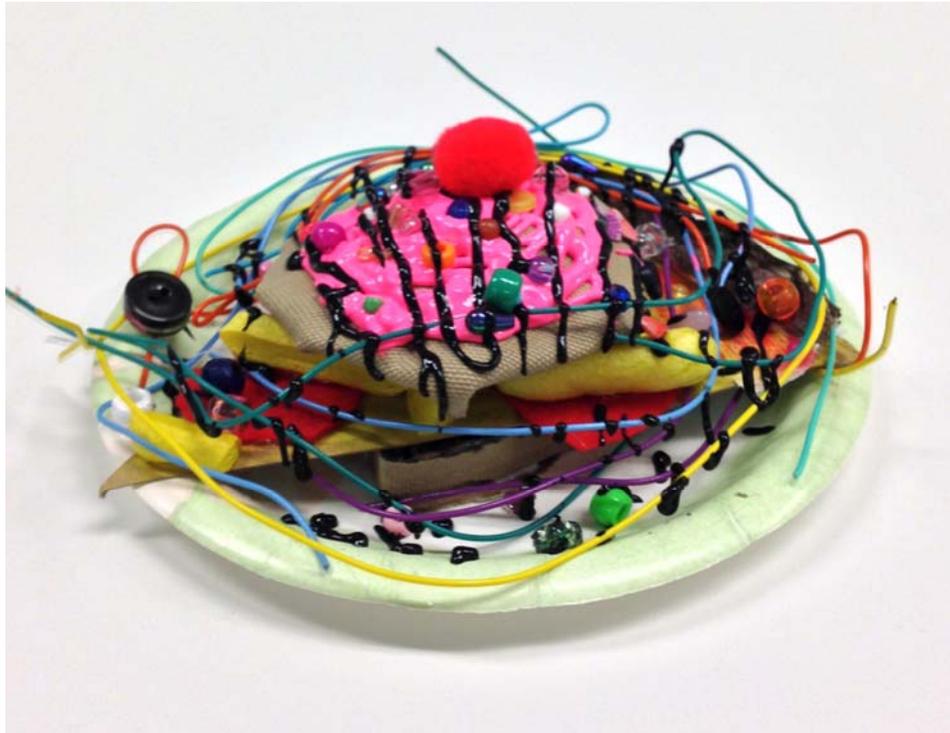
	Perceiving/Knowing	Producing/Performing	Responding/Reflecting
K	2PE	3PR	1RE
Grade 1	4PE	1PR	6RE
Grade 2	7PE	1PR	6RE
Grade 3	2PE	4PR	1RE
Grade 4	6PE	1PR	1RE

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Finished Artwork



Education Dept, *Chocolate Drizzled Pizza Macaroni Burger with a Side of Candy Spaghetti and a Cherry on Top.* 2013

Cardboard, tempera paint, colored wire, puffy paint, beads, foam, canvas and felt on a paper plate.

This sculpture depicts Mr. Sedar's "Ideal Meal." Collectively, the work may not taste too pleasant, but is still visually appetizing.

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FOLLOW-UP LESSON SUGGESTIONS

This lesson provides a great opportunity for multicultural exploration. A multicultural lesson could be a follow up, one in which students explore various foods, traditions, and art from different cultures.

Resources

Akron Art Museum Collection <http://akronartmuseum.org/collection/>

2012 ODE Visual Arts Standards http://education.ohio.gov/getattachment/Topics/Academic-Content-Standards/Fine-Arts/2012-Revised-Fine-Arts-Standards/2012_Visual_Art_Standards_Final-1.pdf.aspx

CHARLES BELL: Marbles & Toys 1983 exhibition catalogue-Louis K. Meisel gallery, New York.

Fresh Quacamole by PES. Retrieved from http://www.youtube.com/watch?v=dNJdJlwCF_Y

Juxtapoz Magazine (2013). *The 'sandwich book' by Pawel Piotrowski*. Retrieved from:

<http://www.juxtapoz.com/search?q=pawel+piotrowski+we&Itemid=101>

Pittman, H. (1998). *Still Life Stew*. Hyperion Press: New York, NY.

Sanger, A. (2001). *First Book of Sushi*. Tricycle Press: Berkeley, CA.

Tranberg, D. (March, 2008). Ceramic sculptures stack up to symbolize life's many layers. *The Plain Dealer*.