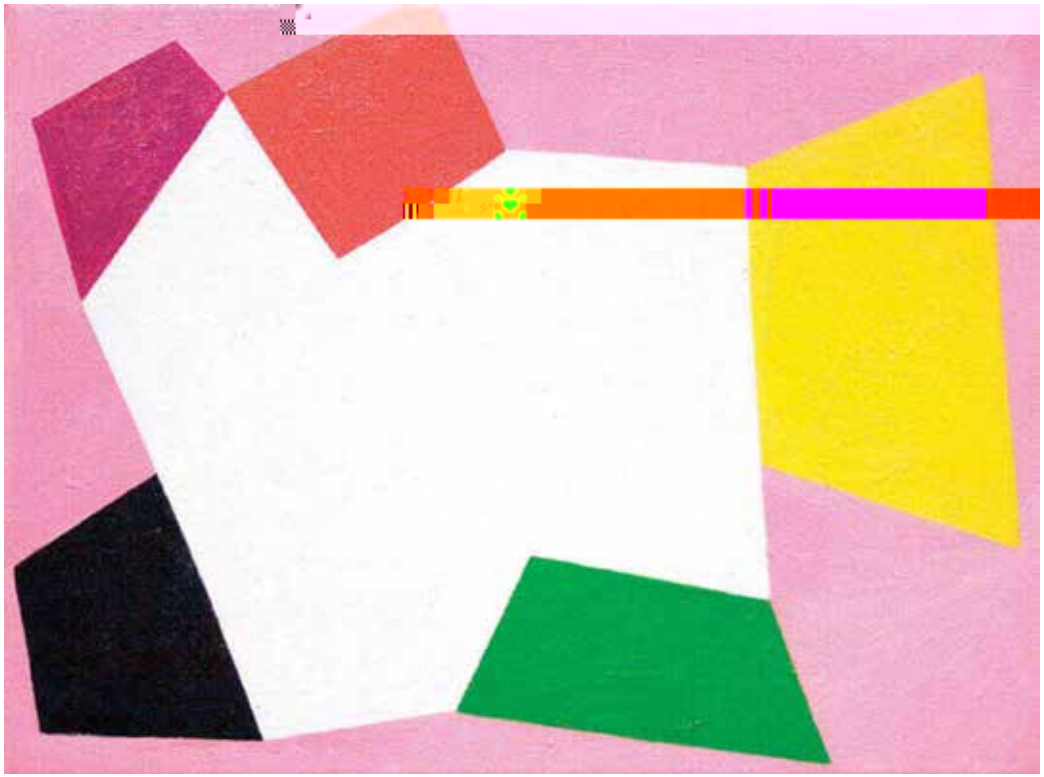
# Studio Saturdays: Non-Objective Frame

Rollins Museum of Art

by Andrew Masullo



Andrew Masullo

2006

Oil on canvas

12 x 16 in.

## LIST OF MATERIALS

- 4 sheets of colored paper
- Cellophane bag
- Scissors
- Glue
- Pencil

complementary color scheme attached to the central white piece. A “color scheme” is the specific combination

# INSTRUCTIONS

1. Pick one full sheet of colored paper that matches one of the complementary color combinations we learned about.

2. Use a pencil to draw the inner section of your fame, it can be any shape you want just make sure to leave enough space to be able to see a picture in it.

/LJKWO\ EHQG WKH SDSHU DQG FXW D VPDOO KROH LQ LW WR ²W WKH

4. Using the other pairs of complementary colored papers, cut them into different shapes. Use Masullo's non-objective, simple shapes as inspiration.

5. Arrange the shapes around the cut-out frame. Think about the color wheel and how different colors look when placed next to or across from their complementary color counterpart.

6. Glue into place.

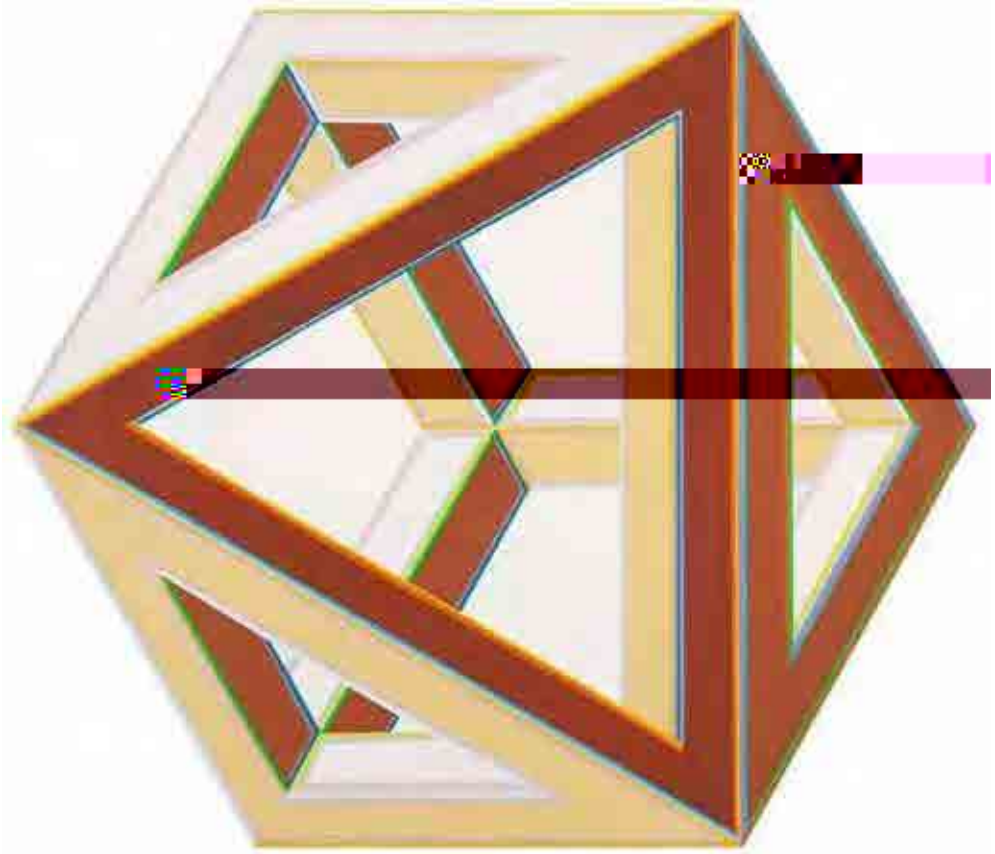
7. Flip the paper  fame over and cover the back in glue. Then place it on the cellophane bag, making sure that you can still open and close the bag.

9. Fill your frame with artwork or pictures to bring it to life.

# Studio Saturdays: Impossible Triangle Pyramid

Rollins Museum of Art

## Untitled by Al Loving



Al Loving
Untitled
1969
Acrylic on canvas
40 x 35 in.

## LIST OF MATERIALS

- White paper
- Black paper
- Colored pencils
- Pencil
- Ruler
- Glue

Alvin D. Loving, known as Al Loving, was an American artist born in Detroit, Michigan in 1935. After studying art DW WKH 8QLYHUVLW\ RI 0LFKLJDQ /RYLQJ PRYHG WR 1HZ <RUN LQ 2QH \ African-American artist to have a one-person show at the Whitney Museum of American Art in New York City.

This untitled artwork from that same year is a good example of the paintings from Loving's early career. He created large, geometric paintings of multi-sided objects that look 3D. Paintings like this artwork are examples of geometric abstraction, a style of art that focuses only on sharp, geometric shapes and lines, rather than soft, natural ones. In his geometric abstraction artworks, Loving mainly used the square as his base shape. He stated that, to him, a square is "pure energy and focus." If you look closely at this painting, you can see that it is made up of squares and triangles.

Geometric abstraction is a form of Abstract art, a larger category of art. In abstract art, the artist uses shapes to form an image instead of trying to recreate a real-life object. The goal of an abstract artwork is often to communicate a feeling or emotion rather than create a recognizable picture.

For today's activity, we will learn how to create an optical illusion inspired by Loving's geometric shapes in the form of a 3D paper pyramid, made up of impossible triangles. An impossible triangle, also called a Penrose triangle, is a shape that appears to be solid, made up of three "bars" that connect to one another in a way that, in a real physical object, wouldn't be possible. This is an optical illusion. Just as Al Loving combines different shapes into one painting that looks 3D, we will create four impossible triangle drawings that, when combined, create one impossible pyramid. You can use the same colors for your drawings, or create a complementary color scheme, like we learned about last week with Andrew Masullo.

## THINK LIKE AN ARTIST

1) Do you prefer looking at realistic or abstract artworks? Why?
2) Do you prefer creating realistic or abstract artworks? Why?

# INSTRUCTIONS

1. Measure the bottom of the long side of the paper with a ruler and draw a short line at 4 and 8 inches. Repeat at the top of the paper.

2. Measure 1/2 an inch on the short side of the paper and draw a line connecting to the 8-inch line. Repeat on the top of the paper and erase any extra lines.

3. Use a ruler to connect the middle mark from the top of the paper to the bottom left corner of the page and draw a diagonal line. Line up the ruler to the middle mark again and the bottom right corner and draw another diagonal line to create a triangle.

4. Measure the diagonal line, it should be about 8 1/2 inches and then mark with a dot in the center of it at 4 1/4  inches. Repeat on the other side and then connect the dots with a horizontal line.

5. Line up the ruler to one of the dots and the middle mark on the bottom of the paper. Connect with a diagonal line. Repeat on the other side to create another triangle.

6. On the bottom right side of the triangle draw two lines 1/2 inches long and then connect with another line. Repeat these steps on the top left triangle.

7. Mark the top left, bottom left, and right tabs with an X, these will stay connected to the triangle.
Cut out around the shapes to create the pyramid outline.

# INSTRUCTIONS

8. Use the ruler to draw a triangle in the center of one section. Draw three longer lines extending from each corner. Draw a line from each corner to the edge of the paper, this will create the illusion of an impossible triangle. Repeat steps on all other sides.

9. Color in the sections, use shading to enhance the illusion of the impossible triangle.

10. Glue the cut out triangle to the black paper, cut off extra black paper and cut out the holes in the center of each section.

11. Fold over each line of the pyramid and bend the taps inwards. Apply glue on each tab and fold it over to create the 3D pyramid.

Edward Burtynsky is an American artist who uses photography to discuss industrialization and the environment. Industrialization is what happens when the way a country makes its money changes from one business to another. China started as a country focused on farming and then experienced very fast industrialization to big businesses that use factories to make products. This photograph, titled Manufacturing #18, Cankun Factory, Zhangzhou Fujian Province, China, 2005, is part of a larger series of photographs Burtynsky has taken. In the series, he photographs old, empty factories, and new factories that are full of people. He contrasts these two sides of factory production in China to show the negative effects of industrialization on the people and the environment in the country.

In this photograph, Burtynsky uses repeating subjects and one-point perspective to show the large number of people who work in the factories, and how large the factories are. One-point perspective in an artwork means WKDW DOO WKLQJV LQ WKH LPDJH OLQH XS DORQJ LQYLVLEOH OLQHV WR RQ LV WKH ©OLQHª WKDW VHSDUDWHV WKH JURXQG DQG WKH VN\ 2QH SRLQW SI mimic how things look smaller when they are farther away in real life. This makes the artwork look life-like. In this photograph, we can see an example of a natural one-point perspective.

For today's activity, we will learn how to draw from a one-point perspective by creating a drawing inspired by our environment. Think about your neighborhood, town, or state. How would industrialization affect the nature around you? Or, if you live in an area that is already industrial, what do you think it may have looked like before factories and businesses started building there? Splitting our drawing down the middle, we will contrast those two different environments in one picture, the same way Edward Burtynsky uses his photographs to contrast old and new factories.

## THINK LIKE AN ARTIST

1) What changes have you seen in your environment during your life?
2) Would you rather live in a farming society or an industrial society?

# INSTRUCTIONS

1. Use a ruler to measure 6 1/2 inches on the edge of the paper, mark it with a line and repeat on the other side. Connect the two marks with a horizontal line. This is the horizon line.

2. Draw a dot at the 5 1/2 mark on the ruler. This is the vanishing point.

3. Mark with a line 1inch from the bottom of the page on both sides. Connect the ruler to the vanishing point and draw a line. Draw a mark 1/2 inch up the side of the paper, connect to the vanishing point. This creates a sidewalk and a road.

4. Draw two marks in the bottom center of the paper. Connect to the vanishing point. Turn the lines into rectangles to create the dashed lines in the road.

5. Use the ruler to draw lines on the sidewalk.

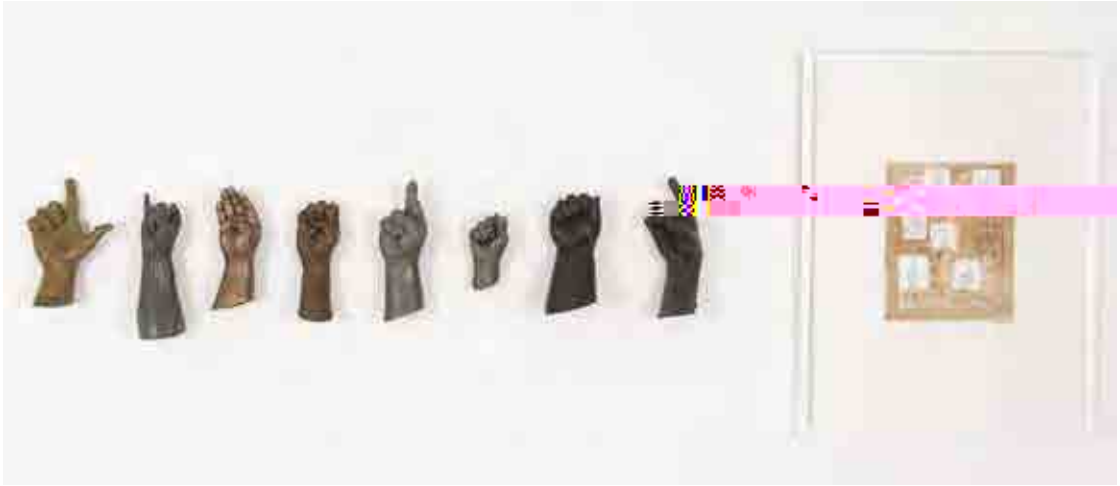
6. On the left side draw your neighborhood as you see it now. On the right draw what your neighborhood would look like if it was affected by environmental pollution. If your neighborhood has already been affected by environmentalist production, then you can draw what it would look like if it wasn’t.

7. Color with colored pencils.

# Studio Saturdays: American Sign Language Poster

Rollins Museum of Art

## Abstinecia (Libertad) by Yoan Capote



Yoan Capote

Abstinecia (Libertad)

2014

Cast bronze and engraving and drypoint

## LIST OF MATERIALS

- 4 sheets of colored paper
- Pencil
- Scissors
- Glue
- Poster board

1. Think of a big idea that is important to you, like “Libertad” - liberty. After you have chosen your word, write it down – then count out how many letters are in that word.

2. Spread your hand out on a piece of colored paper and use a pencil to trace it. Ask friends and family to join in and trace their hands to give a variety of shapes and sizes. About two hands should be able to

# AMERICAN SIGN LANGUAGE ALHABET

# Studio Saturdays: 8-Point Star Tile

## Harem #1 by Lalla Essaydi

Lalla Essaydi

Harem #1

2009

C-41 print on aluminum

60x40 in print

Lalla Essaydi is a contemporary artist whose work focuses on her identity as a woman, a Muslim, a Moroccan, and an artist. “Contemporary” means things happening right now in the present, but it can also relate to things that happened in the past ten to thirty years. When we say “contemporary artist,” that means an artist who is making art right now, or was making art within that time.

Lalla Essaydi’s photography centers on Islamic calligraphy— a visual art involving writing words in a decorative way— the female body, and the importance of architectural space in Islamic culture. In her art, Essaydi shows large interior spaces covered with patterns, placing women within them as if they are trapped. Essaydi states that in Arab cultures, public spaces, like markets and streets, are seen as places for men, and private spaces, like the home, are seen as places for women. By putting her female subjects in one small area of the larger spaces she is photographing, Essaydi suggests that they are trapped by the rules of men, represented by the walls and architecture.

,Q ,VODPLF FXOWXUH FDOOLJUDSK\ JHRPHWULF VKDSHV DQG ³RUDO RU SOD
buildings. In many Islamic communities, this is partly because images of humans and animals are not allowed.
7KLV SUDFWLFH LV FDOOHG DQLFRQLVP ,VODPLF DUW LQVWHDG WXUQHG WR
buildings. Patterns of stars, circles, squares, and leaf or vine shapes are common, and the patterns often weave together with no clear beginning or end. A common pattern in Moroccan design is the eight-pointed star, which is made by two overlapping squares.

For today’s activity, we will be focusing on the geometric designs found within Moroccan tiles by creating our own mosaic-inspired wooden coaster! Using the eight-pointed star as a jumping-off point, you can take inspiration from the tiles and colors in Lalla Essaydi’s photograph or create your own design using
FDOOLJUDSK\ ³RZHUV DQG OHDYHV DQG RWKHU VKDSHV ,PDJLQH LI \RXU G
cover a room—would each tile be its own design, or would they weave together and connect? Keep that
LGHD LQ PLQG ZKHQ FUHDWLQJ \RXU GUDZLQJ

## THINK LIKE AN ARTIST

1) If you could only decorate your room with words, what would you write?
2) Will your tile be monochromatic or multicolored? Why?

0HDVXUH WKH HGJH RI \RXU ZRRG VTXDUH ZLWK D UXOHU DQG ²QG \
going across the center.

2. Measure the other edge of your wood square with a ruler and draw a vertical line going across the center of the square.

/LQH WKH UXOHU GLDJRQDOO\ WR WKH WRS DQG ERWWRP FRUQHUV
Repeat this on the opposite side to create two diagonal lines.

'UDZ D FLUFOH ODUJH HQRXJK IRU WKH HGJHV WR WRXFK WKH VLGH R
a large cup to create a perfect circle.

5. Find the corner point where the circle meets the diagonal line. Use the ruler to connect it to another meeting point and draw a line. Repeat these steps to create a square inside of the circle.

)LQG WKH FRUQHU SRLQW ZKHUH WKH FLUFOH PHHWV WKH KRUL]RQW
it to another meeting point and draw a line. Repeat these steps to create a diamond inside of the circle.

Untitled #25 by Masao Yamamoto

Masao Yamamoto was born in 1957 in Gamagori city, Aichi Prefecture, Japan. This photograph, titled simply “#25” as Yamamoto does not name his artworks, is part of the artist’s “Tori” series of

# INSTRUCTIONS

1. If you don’t have origami paper, you can take a sheet of paper and fold one corner of it diagonally to the other edge to create a triangle. Cut off the extra paper and unfold to reveal a perfect square.

2. Fold the square in half diagonally to create a triangle. Then fold the right corner to the left to make a VPDOOHU WULDQJOH 6OLJKWO\ XQIROG WKH SDSHU DQG SUHVV WKH ³D the paper and repeat. You should now have a diamond shape, with a vertical crease running down the center—this is an origami square base.

3. Make sure the open end is at the bottom. Fold the right edge to the center crease. Repeat on the left side. Then fold the top triangle section down over the crease line. Unfold the previous three folds.

4. Pull one layer up from the bottom, along the creases you just made. Push the left and right edges inwards. This is called a squash fold

5. Flip the paper over to the other side. Repeat the same steps of the squash fold on this side.

6. Fold the lower right edge to the central crease. Fold the bottom left corner in the same way, to the crease. Flip the paper over and repeat the same steps. You should now have a thin diamond shape.

7. Fold the right corner of the diamond into the center crease, repeat on the left side. Flip paper over and repeat the same folds so that it is even on both sides.

8. Slightly open one side of the diamond and fold the long end to the top, adjusting so that it sticks out at an angle. Repeat on the other side. Fold over one side of the paper to create the head of the crane.

9. Repeat these steps to create 3 more cranes.

10. Grab a bead and tie it to the end of the string. Then thread the other end of the string through the eye of the needle.

11. Insert the needle in the small opening on the bottom of the crane and push it through to create a hole in the back of it. Pull the needle and string though and place the crane on the end with the bead.

12. Determine how far apart you want the cranes to be then tie a bead on the next area. Push the needle into the bottom of the crane and pull through to thread another crane. Repeat these steps until all cranes are on the string.

7 L H  D  O R R S  X V L Q J  W K H  U H V W  R I  W K H  V W U L Q J  W R  K D Q J  \ R X U  F U D Q H V