

ANCHORAGE MUSEUM

HIGH SCHOOL: COLLAGE PATTERN PAINTING



JAMES ROBERT SCHOPPERT
BLUEBERRIES, 1986

Wood, paint
1986.36.1ac

ARTIST BIOGRAPHY

Born in Juneau to a father of German descent and a mother of Lingít descent, James Robert Schoppert (1947-1992) explored carving, painting, and poetry throughout his career as an artist. He is the grandson of Lingít Taku chief Jimmy Fox and a member of the Raven moiety and Kiks.ádi clan.

The artwork titled *Blueberries* is carved from alder, a tree common to Southeast Alaska. Schoppert carved forms, shapes, and patterns into nine separate pieces of alder wood for *Blueberries*. Schoppert then arranged the panels to fragment the familiar formline shapes.

ARTIST QUOTES

- *"If Art has a Master, Imagination cracks the whip... Learn the rules, then break them. We cannot return to the old ways but we must reflect them in our attitudes and in our art."*
- *"The exquisite work of our ancestors teaches us to create work suited for the day in which we live. By taking the old, breathing new life into it, and developing a new creation, the spirit of our people lives."*
- *"It is a spiritual reawakening, not political or economic. It's purely intuitive rebirth. The young people are burning with interest to learn songs, dances and art forms."*
- *"There is tremendous pressure for conformity from collectors and scholars, who want work that fits into the classic definition of Northwest Indian art. When things don't fit their expectations there's a raised eyebrow, and a sort of suggestion of 'What do we do with it now?'"*
- *"I often wonder how Tlingit art would look today if left unseathed from contact with the Western world. The question can't be answered; however, it can, is, and will continuously be pondered. In my work it serves as a departure point."*



KEY TERMS

<i>Culture</i>	Characteristic features of everyday existence shared by people in a place, time and continuum of ideas or values
<i>Kanat'á</i>	The Lingít term for blueberry
<i>Formline</i>	Traditional Lingít, Haida, and Tsimshian formline design is a system of orderly, interconnected forms and lines—primarily red and black—with strong, contoured lines. Formline designs often represent stories of Raven and other figures, historic events, clan crests, or concepts including clouds or glaciers. Formline designs are depicted on a variety of objects such as bentwood boxes, clan hats, house screens, masks, and totem poles
<i>Lifestyle</i>	Habits, values, and ways of daily life
<i>Landscape</i>	An area of land and collection of landforms; culturally this may include the resources found in that area and the interaction of those resources with human inhabitants; the term may also reference a visual representation of an area of land. As a term in the visual arts, landscape is a type or genre of subject depicting scenes of nature, such as mountains and seascapes, and urban sceneries that may feature people, animals, or architecture. Landscape is derived from the Dutch word of <i>landschap</i>
<i>Pattern</i>	An arrangement of lines, shapes, or colors
<i>Repetition</i>	An object or shape repeated



INSTRUCTIONAL SEQUENCE

Begin this art lesson by looking and discussing about the artwork together for 15 minutes.

CLOSE-LOOKING Invite students to look closely, quietly at the artwork.

OBSERVE Invite students to share observations about the artwork.

ASK

- *What is going on in this artwork?*
- *What colors does the artist use?*
- *What do you notice about the materials?*
- *What patterns do you notice?*
- *What does it remind you of?*
- *What more do you see?*
- *What more can you find?*

TITLE Reveal the title to the students.

How does the title affect your understanding of this artwork?

DISCUSS **USE [20 Questions Deck](#)** for more group discussion questions about the artwork.

LEARN MORE *Instrument of Change* exhibition by NMAI and Anchorage Museum of Art
americanindian.si.edu/exhibitions/instrument_of_change



COLLAGE PATTERN PAINTING

TIME FRAME 30 minutes

MATERIALS 11x17" watercolor paper
Black marker
Large sheets of cardstock for mounting
Watercolor palette and brushes
Glue or mod podge
Scissors

DIRECTIONS Note that this art activity is in homage to Schoppert's *Blueberry* artwork, which takes inspiration from the processes used in the creation of the artwork, rather than copying or replicating forms. It is culturally appropriative to replicate formline design of the Lingít, Haida and/or Tsimshian peoples.

1. [2 mins] Invite students to choose one ingredient they have foraged, harvested, or cooked with before. On 11x17" watercolor paper, prompt students to draw a simple outline of this ingredient with a black marker.

2. [7 mins] Invite students to **repeat** the simple outline of the ingredient throughout the watercolor paper.

The 4 types of pattern repeats are:

- Full drop
- Half drop
- Mirror
- Continuous

3. [10 mins] Invite students to select 2 colors that are related to the ingredient for their watercolor palette. Prompt students to apply these 2 colors throughout their painting.

4. Allow for the painting to dry. While waiting, invite students to reflect on and write about a memory or experience with the ingredient they have illustrated.

5. [5 mins] Using a ruler, students will lightly draw on the painting into 9-12 shapes of their choosing. Cut the entire painting into 9-12 shapes using scissors.



6. [5 mins] Invite students to re-arrange their 9-12 shapes on the larger cardstocks. Students may overlap the pieces, layer, and experiment with juxtapositions to create new shapes and designs. Glue or mod podge the pieces on the paper.

7. Remind students to title their artwork. Students may present their artwork to the class and share their writing.

ASSESSMENT

Students will be assessed based on their participation in the discussion, completion of the two projects, and art presentation to class.

RESOURCES

For more teaching resources, visit anchoragemuseum.org/teachingresources

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