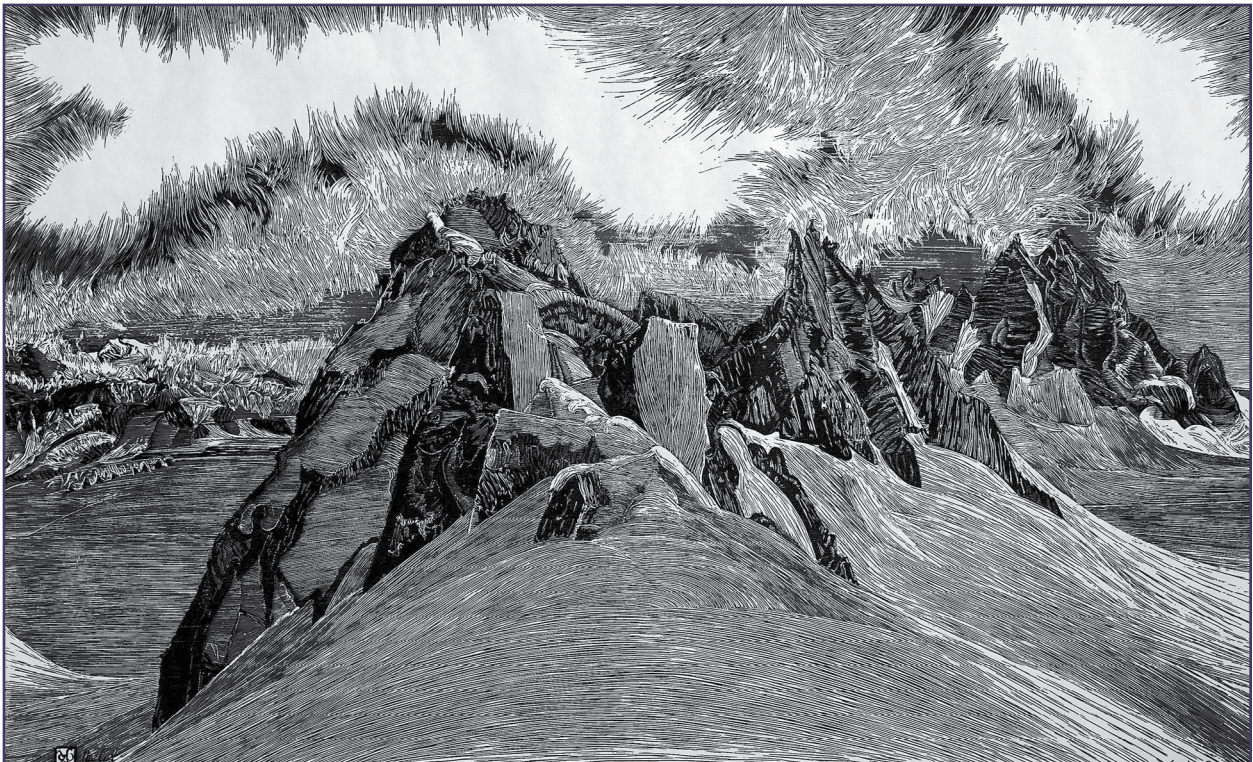


ANCHORAGE MUSEUM

GRADE 10: ART FROM WHAT YOU SEE



BILL BRODY
THE COL, 2006

Ink on paper
Anchorage Museum collection
2008.311



ARTIST BIOGRAPHY

Bill Brody was born in New York in 1943 and earned his B.S. in mathematics at Harvey Mudd College in 1965, and his M.F.A in Painting in Claremont Graduate University in 1967. He has spent many Alaskan summers painting in remote locations upwards of 20 hours a day, creating many paintings of the various landscapes of Alaska. After years of service as the chair of the University of Alaska Fairbanks Art Department, he has relocated to Florida where he lives and continues to paint.

ABOUT THE ARTWORK

Bill Brody paints on location above the timberline and near the Arctic Circle — remote regions that possess an austere beauty. Using ropes, tarps, and tents, Brody hikes, climbs, and explores the landscape, creating large-scale canvases in situ.

ARTIST QUOTES

“Painting in the wilderness has become a significant focus of my artistic life. I’ve been going out into the backcountry of Alaska every year starting in 1989 with the goal of representing something of what it is like to be immersed in that wilderness. My artwork serves as a tool for me to recall those special times. I have taken more than 70 extended trips dedicated to this purpose.”

“Each summer I go deep into the wilderness of Alaska’s mountains to paint. I spend my time chasing light and dancing shadow, trying to capture the dynamic richness of this spare and wonderful northern landscape.”

“I am a figurative artist. I see the world as personified; as flexing muscles, skin, and bones. My art makes sense by expressing an explicit connection between my physical self and the appearance of the world.”

“The measure of art is how successful it is as an agent to alter and enrich the viewer’s capacity to experience the universe. Art is supposed to cast the scales from your eyes and enable you to see the world anew. It is not about pretty pictures and social climbing. My art is about authentic experience transformed into signs and pathways to encourage experience of a wider and wilder world.”

KEY TERMS

COL	A low point between two mountain peaks in a range
PEAK/SUMMIT	The topmost point on a mountain
EN PLEIN AIR	<i>En plein air</i> is a French phrase for ‘outdoors,’ the phrase is usually used to describe painting of the landscape made onsite outside, an approach which gained popularity in western art in the 19th century
LANDSCAPE	The collection of landforms and resources in an area; also a genre of painting depicting natural scenes, such as mountains or seascapes, or urban sceneries, featuring people or architecture; landscape is derived from the Dutch word, “landschap”
WOODBLOCK PRINT	A print created by carving a scene in a block of wood and then printing it onto another medium using ink or paint
MONOCHROME	The use of many shades of one color to create an image



INSTRUCTIONAL SEQUENCE

Begin this art lesson by looking and discussing about the artwork together for 10 to 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?*
 - *Where else have you seen something like this?*
 - *How do the colors affect how you see the work?*
 - *What might it feel like to be in the artwork?*
 - *What does it remind you of?*
 - *What more do you see?*
 - *What more can you find?*

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

- LEARN MORE**
- About the Artist:
<http://www.billbrodyartist.com/about2014.html>
 - Landscape painting in Alaska:
Woodward, K. E. (2000). Painting Alaska. Alaska Geographic Society.
 - On the technique *en plein air*:
<https://files.eric.ed.gov/fulltext/EJ1118305.pdf>

PART I: EN PLEIN AIR

TIME FRAME 40-50 minutes

MATERIALS A5 or A6 Sketch pads

Pencils

Chairs

- DIRECTIONS**
1. *En plein air* simply means 'outdoors'. Though the style is most often associated with oil paintings of the 19th century, students today will create simple sketches of a simple outdoor scene.
 2. [2 mins] Pass out newspapers to lay over tables, clay and palette knives. Invite students to explore creating geometric and organic forms both with their hands and with the palette knives. Engage students to share their experiences with the methods they employ as they create their forms.
 3. [5 mins] Gather students outside, preferably with a view of the school and a view of the outside environment opposite of it.
 4. [15 mins] Have students gather in pairs, sitting back-to-back and face in opposite directions. Invite them to sketch their respective views.
 5. [15 mins] Once finished, invite students to trade places with their partner and to sketch their new view.



6. [5 mins] Gather students inside and allow time for them to reflect and pair-share on their sketches with other students.

7. [5-10 mins] Once pair-sharing is complete, invite students to discuss some differences with the plein air technique and other art-making experiences with which they are accustomed. Invite students to sign their work for future identification.

PART II: LINOCUT

TIME FRAME 55-60 minutes

MATERIALS

- Tracing paper
- 4" x 6" linoleum blocks
- Water-based ink, tempera paint, or acrylic paint
- Sponges or brushes to apply ink or paint
- Soft roller or a spoon
- Soft roller (clean) or thick paint brushes for applying paint
- Linoleum block cutters
- Tape
- Paper

DIRECTIONS

- 1.** [5 mins] Return to a brief viewing and discussion on the artwork. Introduce the terms “woodblock print” and “monochrome” and engage with students on how these terms may apply or relate to *The Col.*
- 2.** [5 mins] Invite students to choose one of the sketches they used from the last activity and to trace over it with tracing paper, affixing the sketch and the tracing paper to the table with tape. Prompt students to emphasize the larger outlines before tracing finer details.
- 3.** [5 mins] Once finished, invite students to reverse the tracing paper, tape it onto linoleum blocks and retrace the images.
- 4.** [1-2 mins] After tracing the images, invite students to use a soft roller or spoon to press the tracing paper down onto the linoleum/rubber stamp block. This will provide the outline. Invite students to remove tracing paper and edit any parts of the sketch that did not transfer directly on the linoleum/rubber stamp block by drawing directly on it.
- 5.** [20 mins] Return to the artwork and invite students to start carving the shapes of their landscape. Make students aware that carving with their fingers in the path of the linoleum block cutters may result in injury, and that proper finger placement is the best way to avoid injury. Remind students that raised portions of the blocks will be what gets printed. Encourage etching patterns incrementally at shallower angles so as not to create holes in the blocks.



6. [2-3 mins] When finished, prompt students to apply ink or paint onto the raised areas of their stamp blocks using a soft roller or brush.

7. [5-10 mins] Invite students to gently lay a sheet of paper onto the colored linoleum block and press down using a soft roller or spoon to transfer the ink/paint.

8. [10 mins] Prompt students to sign their work on an unfilled portion of their artwork and to let them dry alongside those who created a similar vantage point (for example, school side prints with non-school side prints) While letting the ink/paint dry, invite students to collectively view their artworks and discuss what similarities and differences their works have in terms of possible techniques and subject composition.

ASSESSMENT

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

For more teaching resources, visit <https://www.anchoragemuseum.org/programs/for-educators/teaching-resources/>

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