

LESSON PLAN: Landscapes

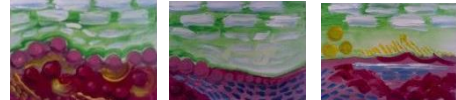
By Wendy Ping, April 2015

Learn about landscape paintings and create an imaginary panoramic scene.



Key Questions/Ideas:

- How do artists create landscapes in different ways?
- How is the illusion of depth implied?
- What makes a scene panoramic?
- Where have you seen panoramic paintings?



In art history, panoramic paintings became popular 200 years ago in Europe and America at Worlds Fairs. These were long horizontal narratives, cityscapes or landscapes displayed on a curved background, which surrounded the viewer, and others were unrolled before the viewer (the rolled versions evolved into the **stereopticon** and motion pictures). The first **panoramas** were exhibited on the walls of large cylindrical spaces and the viewer stood on a platform in the center and turned around to see all points of the horizon. We use the term **panoramic** to describe long horizontally formatted photographs and 3-dimensional models, too. “**Depth**” means that there is a sense of distance in the artwork, as if you could step into a painting or drawing. Contemporary artists might create an illusion of deep space, or they might reinforce the actual flat surface of the paper or canvas by making **patterns** and designs.

Objectives:

Students will be able to define “landscape.”

Students will identify how artists create representational or non-representational landscapes.

Students will use art vocabulary to describe their art and the art of others.

Students will connect personal experiences to their own landscape paintings.

Vocabulary:

Landscape	Non-Representational
Horizon	Color
Depth/Space	Value
Panoramic	Texture
Representational	

Procedures:

1. Introduce the lesson and key vocabulary terms.
2. Tour and discuss landscape paintings in the museum galleries and art on campus focus areas.
3. Plan actual (or implied) panoramic landscapes. Discuss ideas to make a personal connection. Horizontally divide the canvas to begin composing a landscape. Differentiate the spaces with changes in color, value or texture.
4. Assess with Review Activity sheet and group critique.

Materials: Canvas Boards (8 x 10”) one per student OR three per student 5 x 7”

Acrylic paint

Paper plates or plastic palettes

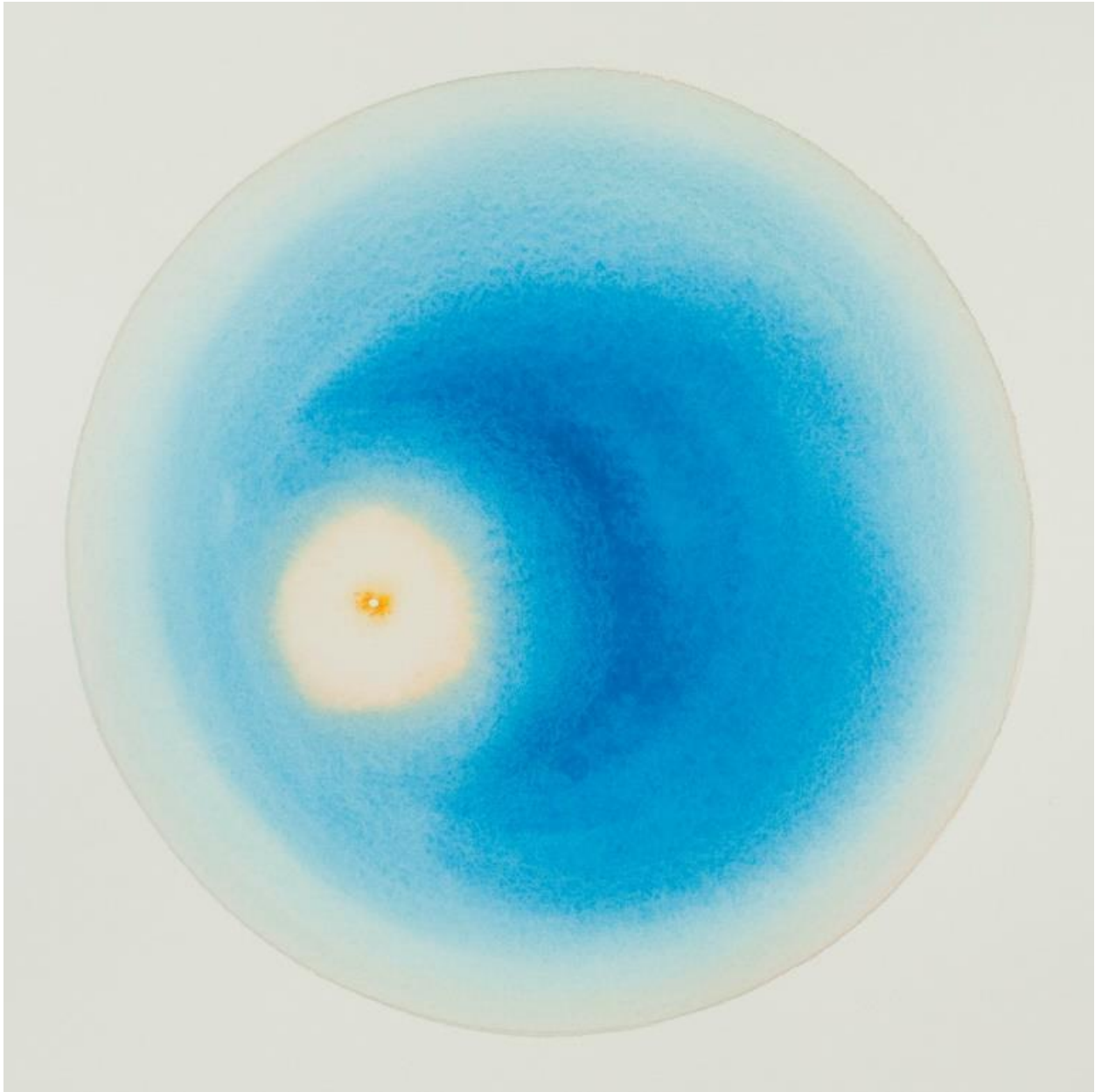
Brushes

Water Bowls

Paper towels

Newspaper to cover the tables

Tour artwork images:



Lisa Grossman (American, b. 1967)

Sun Before Noon I, 2014

Watercolor on paper

Collection Nerman Museum of Contemporary Art, 2015.17

Funds provided by the Barton P. and Mary D. Cohen Art Acquisition Fund of the JCCC Foundation



Lisa Grossman (American, b. 1967)

Kaw - Bend at Valencia, 2006

Watercolor on paper

Collection Nerman Museum of Contemporary Art, 2007.14



Lisa Grossman (American, b. 1967)

Kaw - Bend Near Willard, 2006

Watercolor on paper

Collection Nerman Museum of Contemporary Art, 2007.15



Keith Jacobshagen (American, b. 1941)

Between Bennet and Palmyra, 6.18.05, 2005

Oil on paper

Collection Nerman Museum of Contemporary Art

Acquired with funds provided by the Barton P. and Mary D. Cohen Art Acquisition Endowment of the JCCC Foundation



Benjamin Butler (American, b.1975)
Fifty-five Trees at Sunset, 2006
Oil on canvas
Collection Nerman Museum of Contemporary Art, 2006.24



Robert Sudlow (American, b. 1920-d. 2010)

Spring Snowfall, 1988

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2015.30

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Shonto Begay (American Indian, Navajo, b. 1954)

Jewelry 4 Sale, 2006

Acrylic on canvas

Collection Nerman Museum of Contemporary Art, 2007.87



Robert Becenti (American Indian, Navajo, b. 1949 -d. 2001)

Man and Wife on Horseback, c. 2000

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2007.07



Stan Herd (American, b. 1950)

Kansa, 2013

Site-specific earthwork, limestone and variable plantings

Collection Nerman Museum of Contemporary Art, 2013.17



Fall 2013

Fall 2014

August 2015