

## InsideArt, Fall 2016 — *Extracted*

### **Title**

Unmonumental Sculpture: The Art Work of Mary Mattingly

### **Estimated Time for Completion of Lesson**

3-5 class periods.

### **Concept/Main Idea of Lesson**

In this lesson, students will learn about Mary Mattingly and other artists who make “unmonumental” sculptures that use nontraditional, found materials in ways that respond to the contemporary moment and connect with the artists’ lives and social and aesthetic concerns. Students will demonstrate their mastery of concepts and techniques by creating their own “unmonumental” sculptures.

### **Intended Grade Levels**

Grades 6-12

### **Infusion/Subject Areas**

Visual Arts

Social Studies

### **Curriculum Standards**

#### *Next Generation Sunshine State Standards*

Visual Arts:

VA.68.S.2.1: Organize the structural elements of art to achieve artistic goals when producing personal works of art.

VA.68.O.1.3: Combine creative and technical knowledge to produce visually strong works of art.

VA.68.O.1.4: Create artworks that demonstrate skilled use of media to convey personal vision.

VA.912.S.2.6: Incorporate skills, concepts, and media to create images from ideation to resolution.

Social Studies:

SS.912.H.1.5: Examine artistic response to social issues and new ideas in various cultures.

SS.912.H.2.1: Identify specific characteristics of works within various art forms (architecture, dance, film, literature, music, theatre, and visual arts).

SS.912.H.2.3: Apply various types of critical analysis (contextual, formal, and intuitive criticism) to works in the arts, including the types and use of symbolism within art forms and their philosophical implications.

#### *National Standards for Arts Education*

#1: Generate and conceptualize artistic ideas and work.

#2: Organize and develop artistic ideas and work.

#3: Refine and complete artistic work.

- #4: Select, analyze, and interpret artistic work for presentation.
- #5: Develop and refine artistic techniques and work for presentation.
- #6: Convey meaning through the presentation of artistic work.
- #7: Perceive and analyze artistic work.
- #8: Interpret intent and meaning in artistic work.
- 10. Synthesize and relate knowledge and personal experiences to make art.
- #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

*National Council for the Social Studies*

People, Places, and Environments  
 Production, Distribution, and Consumption  
 Science, Technology, and Society  
 Civic Ideals  
 Global Connections

*Common Core*

CCSS.ELA-LITERACY.W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.5 & CCSS.ELA-Literacy.SL.11-12.5:

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Instructional Objective**

Students will:

- define unit-specific vocabulary by maintaining a “word wall”;
- describe and analyze the work of Mary Mattingly, Shinique Smith and Abraham Cruzvillegas through a guided visual analysis exercise;
- critically consider the changing aesthetics, concepts, and forms of sculpture through time by increasing art history knowledge and analysis by participating in an interactive lecture;
- expand and sharpen their conceptual and technical sculpture-making skills, as well as visual arts studio skills by creating an original work of art;
- create a work of art applying techniques and approaches used in the art show *Extracted*;
- share their work with others by displaying their projects in an exhibition format in the classroom or at a central location in the school;

- write a reflective essay on their creations.

## **Learning Activities Sequence**

### **Attention-Getter:**

1. Access the PowerPoint presentation, “Unmonumental Sculpture.” Project slides 2 and 3 on a screen for all students to view. Give students 2-3 minutes to view the images, allowing them to inspect the images close-up to make out individual elements, if they wish.
2. Guide their visual analysis and whole-class discussion by asking:
  - What kind of artwork are we looking at?
  - What are the works composed of?
  - How can these works be recognized as sculptures?
  - Do these look like sculptures (in form, materials, etc.) you have seen before in museums, parks, books? If so, in what way(s)? If not, how do they differ?

After discussion, tell students that the sculptures are of a kind called “unmonumental,” defined as a sculpture of fragments that defies traditional limits of sculptural form, incorporating found materials, artificial objects, second-hand images, or even waste.

Project slide #4 “About Unmonumental Sculpture.” You or a volunteer can read the paragraph aloud, asking students to follow along.

Discuss the final phrase, “what is immediately contemporary is sculpture that does its best to insinuate itself into the texture of the world.” Ask for volunteers to paraphrase the meaning, extending one another’s ideas.

How do Mary Mattingly’s works “insinuate themselves into the texture of the world”? Have students share their insights and build off one another’s responses. Discuss the various materials that she integrates into the sculptures—are these everyday, found materials that you yourself might own?

## **Learning Activities:**

### **Learning Activity 1: Word Wall**

To start this unit, tell the class that they will be creating and maintaining a Word Wall. A word wall is a systematically organized collection of words displayed on a wall or other large display place in the classroom. Typically, they are high-frequency vocabulary words that are used in a unit of study; for secondary classrooms, brief definitions should accompany accurate spellings. Illustrations or other graphic representations can also be included. Word Walls are especially helpful for ELLs but are of value for all students, particularly if the words are outside the regular course of study. Suggested terms for the Word Wall for this unit can be found on the “Word Wall resource sheet.”

Words for the Word Wall can be added as they are encountered in the unit of study or they can be placed on the wall from the unit’s inception. Alternate strategies include simply writing the words and definitions on the board and/or having students write the words and definitions in their student journals.

### **Learning Activity 2: PPT-Guided Interactive Lecture**

Using the PowerPoint presentation developed for this lesson, have students explore the concept of “unmonumental sculpture” through the work of Mary Mattingly, Shinique Smith, and Abraham Cruzvillegas, pausing to ask questions and clarify understandings. Note that questions and suggestions have been imbedded in the Notes View of the PPT slides.

### **Learning Activity 3: Art Challenge**

Based on what they have learned about “unmonumental sculpture,” allow students to create their own sculptures using found objects. They should be ready to explain their work in terms of choice of materials, the aesthetic decisions made in assembling them, and the conceptual basis for the work as a whole, including how it relates to their lives and experiences.

Distribute “Art Challenge instructions” and review with the class. Allow students enough time to design and create their projects

### **Learning Activity 4: Sharing Art Projects**

Students will display their projects in an exhibition format in the classroom or at a central location in the school (e.g., Media Center, bulletin boards, cafeteria, or front office).

### **Evaluation**

Art Challenge project: students respond to the lesson by creating their own “unmonumental” sculptures and explaining their concept, choice of materials and format, and work’s relation to their own lives and experiences.

### **Optional Extension Activities**

Art History Challenge: Consult the “word wall” and research and connect an art historical figures to each of the following terms, and explain why.

- Assemblage
- Ready Made
- Collage
- Social practice

For example, for “collage,” students might associate “Picasso” because of his groundbreaking paintings incorporating glued newsprint in the early 20<sup>th</sup> century.

### **Materials and Resources**

Computer, Projector, Speakers  
PowerPoint: Unmonumental Sculpture.pptx  
Word Wall resource sheet  
Art Challenge instructions

### **Internet Links**

#### **Mary Mattingly**

<http://www.marymattingly.com>

<https://www.artsy.net/artist/mary-mattingly>

<http://www.artinamericamagazine.com/news-features/interviews/life-of-objects-an-interview-with-mary-mattingly/>

### **Shinique Smith**

<http://shiniquesmith.com>; <http://shiniquesmith.com/ss>  
<http://www2.corcoran.org/30americans/artists/shinique-smith>  
<http://www.artproductionfund.org/artists/shinique-smith>

### **Abraham Cruzvillegas**

<http://www.art21.org/artists/abraham-cruzvillegas>  
<http://www.tate.org.uk/whats-on/tate-modern/exhibition/hyundai-commission-2015-abraham-cruzvillegas/introduction>

### **References**

Ciccarone, Erica. (2015). Repurposed Memories: Shinique Smith at the Frist, Nashville. *Burn Away*, December 9.

Sharp, Chris. (2013). The fine line between 'autoconstrucción' and 'autodestrucción' in the work of the Mexican artist. *Art Review*.

[http://artreview.com/features/jan\\_feb\\_2013\\_feature\\_abraham\\_cruzvillegas/](http://artreview.com/features/jan_feb_2013_feature_abraham_cruzvillegas/)