

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

May 4-8, 2020

Course: 11 Art (Art I)

Teacher(s): Ms. Clare Frank

Weekly Plan:

Monday, May 4

- Watch instructional video “The Window”
- Read through and look at the pictures from the NY Times article.

Tuesday, May 5

- Draw “the world outside” from three places in your home.

Wednesday, May 6

- Draw “the world outside” from one place in your home.
- Write notes about the view, and what you see, hear and smell.

Thursday, May 7

- Compositional sketches for project
- Begin a full page drawing of your view of the world outside as seen through the window (or door, porch or balcony).

Friday, May 8

- attend office hours
- catch-up or review the week’s work

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 4

In places throughout the United States and around the world there are people who have not left their home in many weeks. The view of the world outside our home, as seen through a window, has occupied a special place in the human imagination likely since the first windows, but when confined to our homes it acquires a heightened significance. Throughout this week and into next week you will be contemplating your view of the world through the windows of your home. You may also use the view through a door or from a porch or balcony if you wish, but make sure to show something of the vantage point.

You have two assignments today:

1. Watch the instructional video “The Window”, found as a Material for Monday, May 4 in Google Classroom.
2. Read through the excerpted New York Times article “17 Artists Capture a Surreal New York From Their Windows”, by Antonio de Luca, Sasha Portis and Adriana Ramic, April 16, 2020. As you read, look thoughtfully at the artworks, taking part in the view in your imagination.

Tuesday, May 5

1. 15 minutes: Select three locations in your home from which you have distinctly different views of the world outside - perhaps difference in height, direction, or type of space.
 - Make a full page, 5-minute drawing from each of those three places.
 - Label each drawing with your name, the date, the window or aperture through which you have the view, and what type of view it is.
 - For example, one of my drawings would be inscribed “Clare Frank, May 5, 2020, view of the neighborhood street from the kitchen window”.
 - Drawing #1, 5 minutes
 - Drawing #2, 5 minutes
 - Drawing #3, 5 minutes
2. 5 minutes: Write a paragraph discussing one of the views and memories or meanings you associate with that window or view. Do use sentences, but you may use a stream of consciousness style.
 - For example: “For me it is a special pleasure to have a window over the sink in my kitchen. I know the tempo of my neighborhood, the couples, dogs, kids riding scooters, and the cars visiting houses from my many hours of looking through the window over my kitchen sink as I cook and clean. I think of a friend and his comment years ago, in the first home I lived in on my own, when he saw my curtains hanging in the window over the sink, of how his mother didn’t approve of a woman without curtains in her kitchen windows. His mom traveled all over the country staying in RV parks and when she visited she boiled peanuts. I think of the oak outside my current kitchen sink window and how it was too short four years ago to keep the street light from flooding into my house at night, but now I

know the time of the year by the way in which its canopy shelters my house with nighttime shade from March to November. When I first bought the house I saw my neighbor's beautiful irises in bloom through the chain link fence in her backyard and they so captivated me that I painted them on the wall in my daughter's room."

Wednesday, May 6

20 minutes: Select one location from which to view the world outside. Sketch your view, including the edges of your window frames to show that you are "looking through".

- **As you draw**, notice birds or other animals passing by, people walking, jogging, biking or driving by, planes overhead, the effects of wind through the trees, and so forth.
- What do you hear? Birds singing or chirping, dogs barking, automobiles driving by or roaring down a highway, a train, children's voices, a jet overhead, wind rustling through leaves...?
- What do you smell? What do you feel? If the sun is shining through your window, it may be warming your skin. If the window is open perhaps a breeze is wafting in.
- **Write notes** on the page of your drawing or on the page facing it, about what you hear, see, smell and feel. You can write these notes as you draw or after you draw.
- Use the full 20 minutes to take in as much as you can, as you draw and make notations. The more you see, the more there is to see!

Thursday, May 7

Today you will begin a full-page drawing of your view of the world outside as seen through the window (or door, porch or balcony). This drawing should be well-composed, so you will start with some quick compositional sketches before beginning the actual project. Then you will lightly begin the overall layout on a full fresh page of your sketchbook.

1. 10 minutes: Using one full page of your sketchbook, quickly draw 4 picture planes of the same proportions as your paper. Into each of these picture planes quickly sketch the window and view, varying placement, scale, and cropping to achieve a balanced, harmonious, and visually interesting composition.
 - Include the window frame and part of the interior wall in some of the compositions
 - If helpful you will be able to slightly "trim" your picture plane by lightly drawing a straight, even border along the bottom of the picture plane (and ultimately along the bottom of the page in your final drawing).
2. 10 minutes: Select your strongest composition, turn to a fresh sheet in your sketchbook, and lightly draw the overall compositional layout. Work from general to specific, being attentive to proportions and shape relationships.

- Your drawing will be at least 8x8 inches - in general a square is difficult to work with compositionally, so plan to use a rectangle.
- If cropping the picture plane along the bottom of the page, be sure to first use a ruler or crisply folded piece of paper to get a clean, straight line at right angles to the adjacent sides of the page.
- For today start with light contour lines and only lightly shade areas, as your emphasis today should be on the shape relationships and proportions.
- Use the approach we learned in drawing compositional studies, where we observe placement and proportion by looking at relationships to the edges of the picture plane and horizontal and vertical alignments. Here your window is a picture plane within the picture plane of your drawing!

You will have the opportunity to use dry media of your choice in this project - so colored pencil or pen is also an option (and there are other possibilities depending on what you have at home). This is a great project to incorporate your knowledge of color and levels of saturation! Of course, every media requires a certain investment of time and craft, so keep that in mind next week when you return to this drawing. As you consider what you would like to use, look back at the examples by the New York artists.

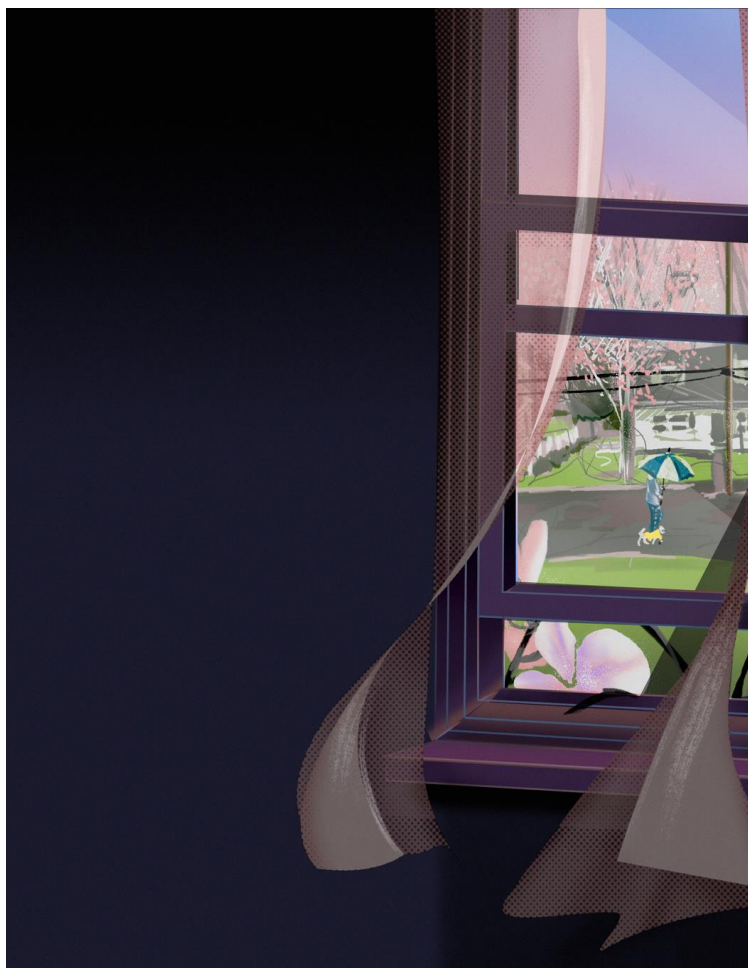
Friday, May 8: Use Friday to attend office hours or to catch up on the week's work.

Have a great weekend!

Reading for Monday, May 5, 2020: Excerpts from a NY Times Newspaper Article:

17 Artists Capture a Surreal New York From Their Windows

by Antonio de Luca, Sasha Portis and Adriana Ramic, April 16, 2020



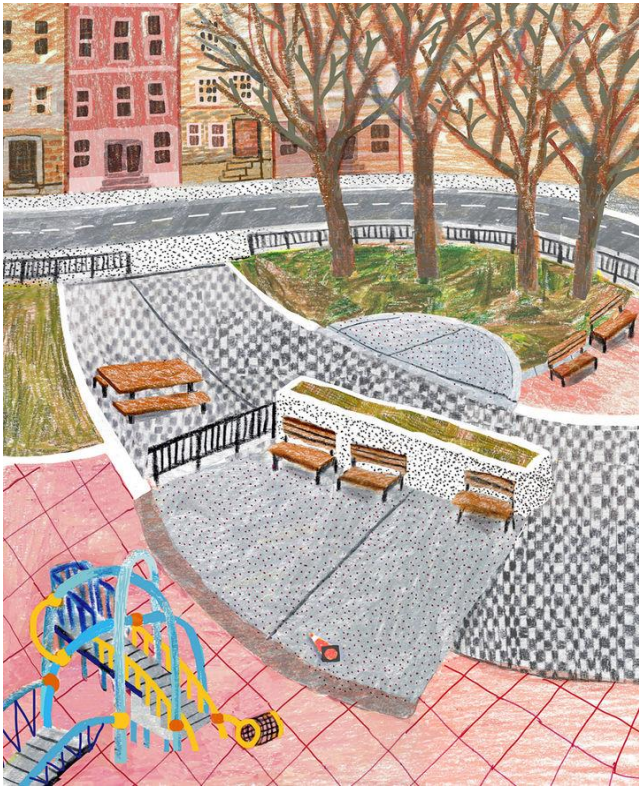
Mark Pernice, Hauppauge, Long Island

Windows are often described as the eyes of a building. They are a symbol of pondering, an aperture through which we can experience the world outside while remaining inside — an important feature now that millions of New Yorkers have had to move their lives indoors.

We reached out to 17 illustrators and artists currently sheltering in place in neighborhoods across the city and asked them to draw what they see out of their windows, and to show us what it feels like to be in New York at this rare moment in time.

We received images full of conflicting and immediately recognizable emotions: images that communicate the eerie stillness of the city and make connections to history, odes to essential workers and the changing of the seasons.

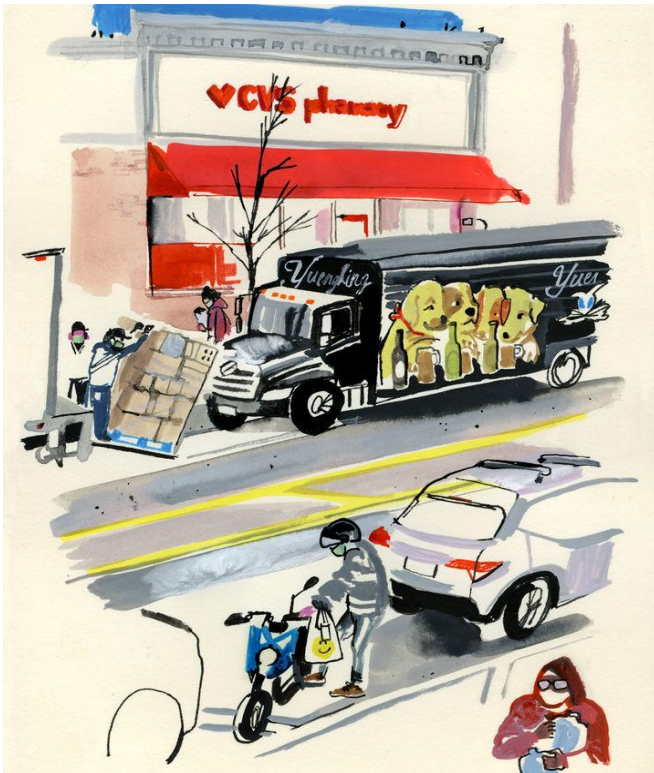
The act of drawing offers a different kind of truth than photography can. It is an additive form where images are built up from a blank surface. Illustration can evoke empathy and bring shared experiences into view as millions of people around the world find themselves in a similar position: staring out their windows, wondering what's ahead.



JooHee Yoon, Prospect Heights, Brooklyn



Yuko Shimizu, Morningside Heights, Manhattan



Lauren Tamaki, Park Slope, Brooklyn

“My sense of time seems to stretch and shrink in weird ways....”

—JooHee Yoon

For three weeks, I have not seen anything move.

—Yuko Shimizu

This drawing is my little ode to delivery people. They’re putting themselves at great risk to keep this city running while medical staff are on the front lines. If you’re able, tip very generously.

—Lauren Tamaki



Katherine Lam, Ridgewood, Queens

It's as if I'm in a place that looks like New York, but I don't recognize it at all.

—Katherine Lam

There's a tree outside our window that seems like it's in the apartment with us. Throughout the day I feel a bunch of different things: disconnected, disappointed, sad, angry.

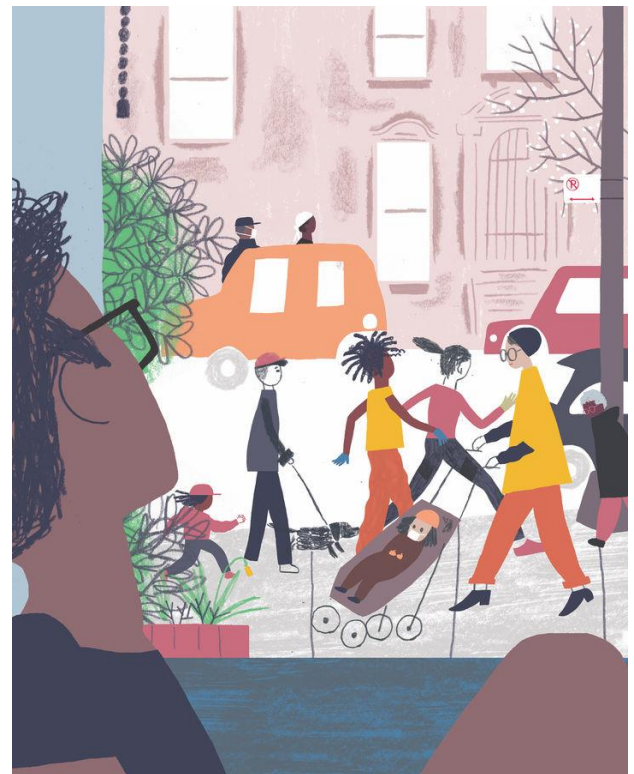
—Daniel Salmieri

Looking out the window feels like we're at a human zoo watching the wild outdoors from the safety of our couch.

—Christopher Silas Neal



Daniel Salmieri, Bed-Stuy, Brooklyn



Christopher Silas Neal, Bed-Stuy, Brooklyn

My feelings go from a dull, low-level stress to a heightened sense of connection with all of my neighbors.

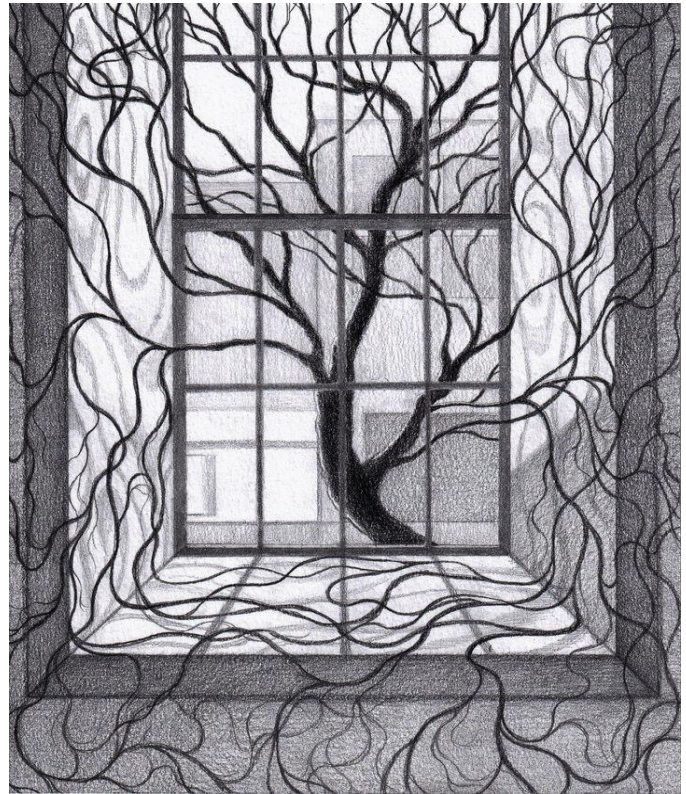
—Josh Cochran

I have been simultaneously enjoying and being disturbed by the silence at the moment.

—Peter Arkle

“Everything feels ghostly, and every movement through the neighborhood seems unique and important.”

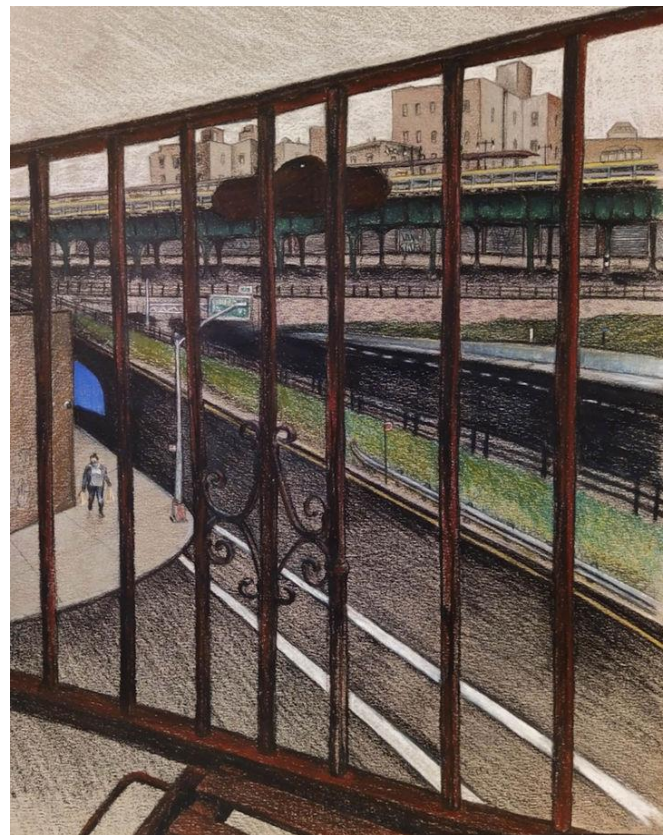
—Patrick Edell



Cindy Ji Hye Kim, Mott Haven, the Bronx



Normandie Syken, Forest Hills, Queens



Shellyne Rodriguez, Parkchester, the Bronx

APRIL 10TH 2020
10:30AM

EMPTY SKY (NO AIRPLANES)



Peter Arkle, East Village, Manhattan

01. THE MORE YOU SEE THE MORE IS SEEN.

02. A MIRACLE—AN ANTIDOTE.

03. SMALL IS STILL BEAUTIFUL.

—Maziyar Pahlevan, Astoria, Queens