

Lesson Plan

Surrealism: Visions of the Mind

Title: Automatism: A Surreal Process

In response to Marisol Escobar's *Foot and Faces* Jorge Castillo's *Vegetable Consciousness*, and Robert Ernst Marx's *Janus and Goat*.

Please discuss students' regular curriculum with the Artmobile Educator, for possible referential connections to material with which the students are already familiar. This lesson incorporates writing components that align with the Common Core State Standards. This lesson may be adjusted and adapted to suit the physical limits and time restraints of the hosting venue. This lesson is adaptable to be appropriate for the developmental abilities of any audience. Please discuss your needs with the Artmobile Educator.

Lesson Overview: Students will observe the work in the exhibition *Surrealism: Visions of the Mind*. After the initial viewing, students will discuss what they saw, and then return to the exhibition. Students will be invited to engage in a conversation about the surrealist practice of developing images through automatism. Students will be given the opportunity to create a surrealist image by first splattering ink randomly on a paper, and then using the automatist method to develop an image.

Observe: Students will initially experience the exhibition while taking notes and making sketches of their observations. Students will be asked to study what they think is important, and then to share their observations. Students will be directed to the work of Escobar, Castillo, and Ernst to muse on the artists' processes.

Question: Students will ask questions and engage in a dialogue about the process of automatism.

Guiding Questions:

- Does an artist have to have a plan before he or she begins to work?
- Where do automatist images come from? The artists mind, or 'the ether'?
- What might an automatist process provide an artist that conscious control and reason in a process might not be able to provide?

Explore: Students will be given the opportunity to engage in an automatic "free writing" activity for 5-10 minutes.

Create: A.) Students will splatter, splash, or spill ink onto water color paper.

B.) Students will observe their automatic marks until images appear to them, and then they will use ink and/or watercolor to enhance the images that appear to them.

Reflect: Students will be given the opportunity to share their images and reflect on the challenges and rewards of relinquishing reason and control as an artist.

Suggestions for Teachers:

K-4

- Read “Harold and the Purple Crayon” by Crockett Johnson
- Read “Beautiful Oops!” by Barney Saltzberg
- Read “Ish” by Peter H. Reynolds

Possible Vocabulary: Imagination, Play

5-8

- Study the work of Joan Miro
- Study the work of Andre Masson

Possible Vocabulary: Imagination, Subconscious, Unconscious, Conscious, Play

7-12

- Study the work of Joan Miro
- Study the work of Andre Masson
- Read the “First Surrealist Manifesto” by Andre Breton
- Introduce students to Sigmund Freud
<https://www.youtube.com/watch?v=mQaqXK7z9LM> (contains brief nudity in the form of classical art)
- Introduce students to Carl Jung
<http://www.cgjungpage.org/>
<http://www.carl-jung.net/>

Possible Vocabulary: Imagination, Subconscious, Unconscious, Conscious, Play, Psychoanalysis, Archaic Imagery, Free Association

Suggested Use in the Curriculum: The study of *Surrealism: Visions of the Mind* ties into multiple curricular areas including visual arts, performing arts, music, language arts, philosophy, history and social studies, science, math, engineering, and business.

Specific Connections to the Wyoming State Standards for Visual and Media Art

K-4

S1: Creative Expression Through Production: FPA 4.1.A.1; FPA 4.1.A.2; FPA 4.1.A.3; FPA 4.1.A.4; FPA 4.1.A.5; FPA 4.1.A.6

S2: Aesthetic Perception: FPA 4.2.A.1; FPA 4.2.A.2; FPA 4.2.A.3; FPA 4.2.A.4

S3: Historical and Cultural Context: FPA 4.3.A.1; FPA 4.3.A.2; FPA 4.3.A.3

S4: Artistic Connections: FPA 4.4.A.1; FPA 4.4.A.4

5-8

S1: Creative Expression Through Production: FPA 8.1.A.1; FPA 8.1.A.2; FPA 8.1.A.3; FPA 8.1.A.4; FPA 8.1.A.5; FPA 8.1.A.6

S2: Aesthetic Perception: FPA 8.2.A.1; FPA 8.2.A.2; FPA 8.2.A.3; FPA 8.2.A.4;

S3: Historical and Cultural Context: FPA 8.3.A.1; 8.3.A.2; FPA 8.3.A.3
S4: Artistic Connections: FPA 8.4.A.1; FPA 8.4.A.3; FPA 8.4.A.4

9-12

S1: Creative Expression Through Production: FPA 11.1.A.1; FPA 11.1.A.2; FPA 11.1.A.3; FPA 11.1.A.4; FPA 11.1.A.5; FPA 11.1.A.6
S2: Aesthetic Perception: FPA 11.2.A.1; FPA 11.2.A.2; FPA 11.2.A.3; FPA 11.2.A.4
S3: Historical and Cultural Context: FPA 11.3.A.1; FPA 11.3.A.2; FPA 11.3.A.3
S4: Artistic Connections: FPA 11.4.A.1; FPA 11.4.A.3; FPA 11.4.A.4

Inherent connections to the Common Core State Standards for Speaking and Listening exist within the lesson, along with possible connections to the Common Core State Standards for Writing.