

Lesson Plan

Surrealism: Visions of the Mind

Title: Warped

In response to John Barnes Dobbs' *Man in Chair*, Jorge Castillo's *Vegetable Consciousness*, and Wendy Thon's *Foundry Reflections*.

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 asked to respond to John Barnes Dobbs' *Man in Chair*, Jorge Castillo's *Vegetable Consciousness*, and Wendy Thon's *Foundry Reflections*. Students will be invited to discuss how distorted reflections can be used to communicate truths about the human condition. Students will be given the opportunity to create observational drawings of their own reflections as they appear on reflective curvilinear surfaces.

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 toward John Barnes Dobbs' *Man in Chair*, Jorge Castillo's *Vegetable Consciousness*, and Wendy Thon's *Foundry Reflections*.

Question: Students will ask questions and engage in a dialogue about distorted images of the human form speak to the human condition.

Guiding Questions:

- If the artist wanted to show us a picture of this person, why didn't he or she just take a picture?
- What purpose could the artist have for distorting the form like this?
- How does it make you feel to observe these different figural distortions?
- Were these images created from observation or the artists' imagination?

Explore: A.) Students will be given the opportunity to play with reflective objects until they find an interesting reflection of themselves to observe.

Create: A.) Students will be given the opportunity to hone their observational drawing skills by drawing their reflections as they appear in the object of their choice.

Reflect: Students will be given the opportunity to share their final images and reflect on the challenge of drawing a distorted human form from observation.

Suggestions for Teachers

K-4

Study the work of John Barnes Dobbs

Possible Vocabulary: Reflection, Observation, Empathy

5-8

Study the work of John Barnes Dobbs

Study the work of Alberto Giacometti

Possible Vocabulary: Reflection, Observation, Theory of Mind, Empathy

7-12

Study the work of Alberto Giacometti

Study the work of Ralph Steadman

Study the work of Francis Bacon

Read the article “Scientists Say Everyone Can Read Minds” available at:

<http://www.livescience.com/220-scientists-read-minds.html>

Possible Vocabulary: Reflection, Observation, Theory of Mind, Empathy, Mental Illness

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.