

**JEANNE E BJORK, ART EDUCATOR**

# DESPERATE TIMES CALL FOR MARK-MAKING MAGIC

The sound of needles poking fabric, the scent of hot wax permeates the air and students roll paint-covered golf balls across a table. NIGHTMARE or MAGIC?



Food art by Hailey Alsteen, Pewaukee High School Art Student

# JEANNE E. BJORK

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[Podcast with Matt and Laura Grundler:](#)



## DESPERATE TIMES CALL FOR MARK-MAKING MAGIC

# BEFORE COVID... DURING QUARANTINE

There was a choice-based classroom that featured art bootcamps and fabulous media-rich experiences for students' participation. Then we were locked down and everyone had to fend for themselves with the bare minimum of supplies from home.

How could we still do what we do?

Perhaps the quarantine has made us stretch creatively?

What are some of the weirdest things you've made marks with?

What are some to the most unusual surfaces you've made art on?

Image by Allison Loth, Pewaukee High School Alumna-painted with golf balls and golf clubs

# THE NOT SO DISTANT PAST-PRE-COVID



Possibilities of alternative markmaking. Units in alternative media enable:

- Teaching techniques that are not part of our media-based curriculum
- Creates the wow factor in class, Energy of the novel/new
- Challenges students to fail and think outside their usual boxes of what is drawing/painting
- Creates an experimental experience for students and engages those who are disengaged.

**“so satisfying”**

# WHAT DOES IT LOOK LIKE?



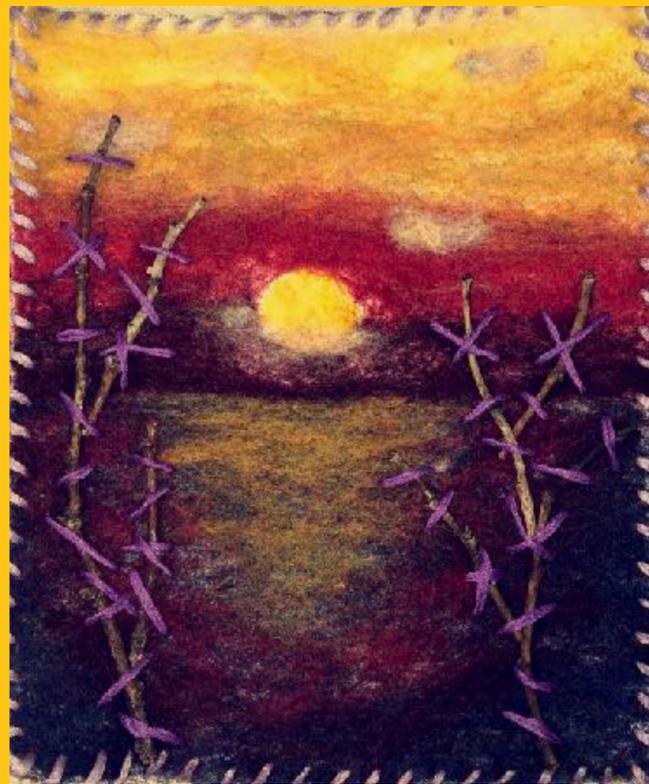
# SOME OF THE MEDIA

- Drawing/Painting: encaustics, needle felting, stitching, invented tools, nature-based pigments, printmaking (collographs, etching, monoprints), handmade paper, handmade artist books

- Photography: Image transfers, digital substrates, printing on fabric, wood, glass etc, stitching, felting, weaving with paper, laser etching

- AP Art: everything!!!

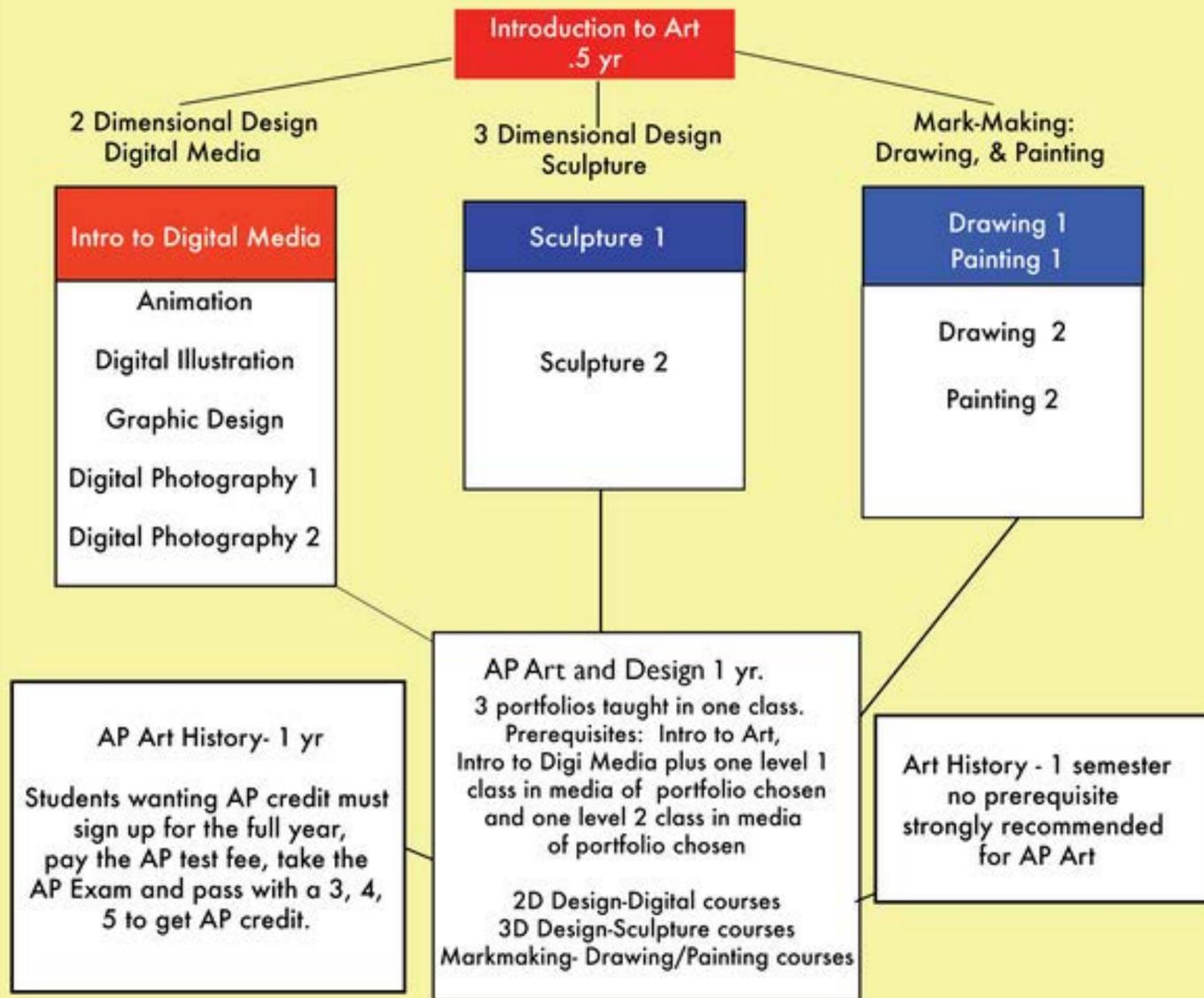
- How to get stuff....apply for grants, fundraise, collect, ask the community for donations (Kohls student)



# Pewaukee High School Visual Art Department

Introduction to Art is the prerequisite for all other art classes except Art History.  
Art History is a stand alone class that any PHS student can choose to take.

- 3-stranded approach to the Visual Art curriculum.
- Students can pick and choose between the strands.
- Prerequisites and Introductory courses for each Media Strand listed in Gray at the top of each strand.
- Must progress through the Introductory levels.
- If a class is designated level one then it is a prerequisite for level 2.
- All courses are a semester unless otherwise noted.



Courses that are listed in color boxes are prerequisites for other classes.

# MY SET UP

- I'm a photographer at heart. Started investigating this in my own work first
- Digital Gets Dirty talk
- Teaching for Artistic Behavior- TAB, choice based classroom in media-based curriculum
- Entry and level 1 classes teach in more controlled, skills, craftsmanship, how to follow the rules with gradual increase of modified choice, concept development within structure of media based class.
- Advanced classes modified choice after initial set up. Lots of boot camps and exposure to varied techniques. Students propose what they want to study including media and concepts.
- The more you introduce the more tools they have in their toolbox
- I love when students start to see the interconnectedness of their art practice

# 6 fundamentals

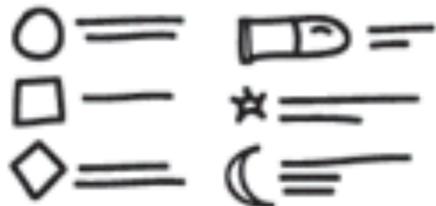
of Visual Notetaking

(1.) Letters (4.) Connectors

abcd...



(2.) Bullets (5.) Shadows



(3.) Frames (6.) Peeps



[sunnibrown.com](http://sunnibrown.com)

# VISUAL JOURNALS

- We use visual journals as a scrapbook of learning and thinking.
- Collection of ideas, experiments, research
- Multimedia
- Da Vinci Notebooks as inspiration
- Connect to learning
- Design the book, it may become a piece
- Sketchnoting is part of this
- Digital Classes make digital books/pages

# CONTENT...NOTES...RESEARCH...CONNECTIONS...PLANNING

## ART INSPIRATION

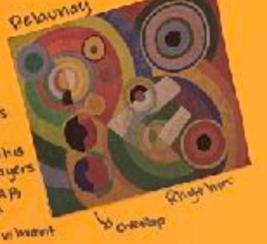
**Delaunay**



**O'Keefe**



**Debraunay**



**O'Keefe**



**Lake George Reflection**



**Notes:**

- I like Delaunay's use of color. Delaunay overlaps his shapes & creates layers. As shapes overlap they change color. His paintings are vibrant & happy. He creates unity, variety, movement, & repetition. Utilizes his entire space.
- I like Georgia O'Keefe's bright colors & sense of movement in her paintings. Her lines are soft & curvy which makes her paintings pleasing to the eye. I like Georgia's unique lines & organic shapes.

## COLOR THEORY

**The Color Wheel**

Organized circle based on red, yellow, & blue.

Developed in 1666 by Sir Isaac Newton.

Based on primary colors (vibrant).

Secondary colors are created with equal amounts of primary colors.

Intermediate colors are created with a 2/1 ratio of secondary to primary colors.

**Color Systems**

**Additive**

- based on light
- RGB are the primary colors of our light system
- All colors = white
- Subtractive: all colors + black = paint subtracts & absorbs white light

**Any color circle or color wheel which presents a logically arranged sequence of pure hues.**

**Painting Terms**

**Pigment** - natural material that gives paint its color

**Vehicle** - materials that suspend pigment & make paint

**Hue** - name for color

**Intensity** - strength of a color

**Value** - lightness or darkness of a color

**Tint** - color + white

**Shade** - color + black

**Definition:** Color is the visual effect that is caused by the spectral composition of the light emitted, transmitted or reflected by objects.

**What's the Science?**

- Color is an illusion
- no light = no color
- black is the absence of all color
- white is the reflection of all color
- The character of a surface that reflects a certain wavelength of light that is identified as a color

**EXAMPLE**

- All the invisible colors of sunlight shine on the apple
- The apple absorbs all colored light rays except the color it is & reflects those red rays
- The eye receives the reflected red light & perceives the apple as red

## ABSTRACT ART

**Inspired by:** Send Me on My Way by Rustie Post

I will create a painting using shapes & colors I feel represent the song. I chose this song because it gives me good vibes, reminds me to smile, reminds me of warm summer nights.

I will create a painting inspired by the song Send Me on My Way by Rustie Post. I will do this by painting shapes & colors I feel represent the song. I plan on using curvy, organic, & random shapes/lines because the song has a feeling of freedom & happiness. Since the song reminds me of warm summer sunsets & happy times, I will use a purple color scheme (purples, pinks, oranges, yellows, maybe blues).

**Purple color scheme:**

- purple, pink, orange, yellow, blue, green, red



# AP ART-SI...PRACTICE...EXPERIMENTATION...PROCESS...REVISION...SYNTHESIS

# COLOR WHEEL THEORY

ADDITIVE



**Making Paint:**  
 - pigment (natural material + Z)  
 - Vehicle (oil, water, egg)  
 - Ferrule (metal part of brush)  
 - Brush shape (use the right shape for the job)

Paint + ink  
 ↳ subtracts & absorbs white  
 color systems  
**CYAN** mix to make BLACK  
 \* cyan, yellow, magenta, black  
 ↳ subtractive color

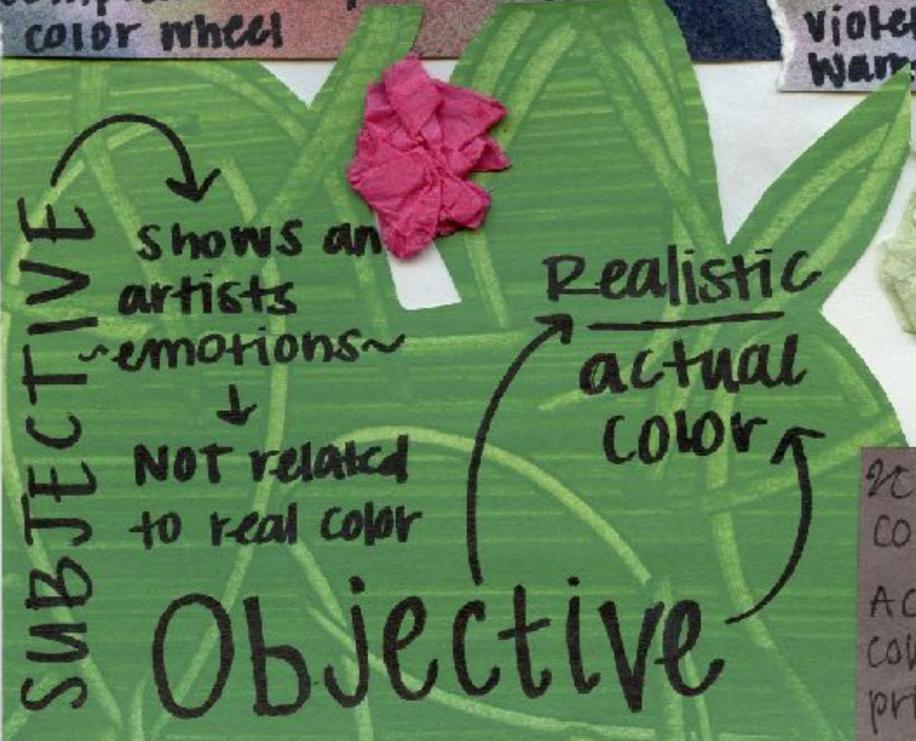
**Hue:** name of the color  
**Value:** lightness or darkness of a color  
**Tint:** + white  
**Shade:** + black

## RELATIONSHIPS:

Neutrals: a tone  
 black: absence of all color  
 white: all color is reflected  
 complementary: colors opp. on the color wheel

analogous: colors next to each other on the color wheel

monochromatic: one color  
 cool colors: blues, greens, violets  
 warm colors: red, orange, yellow



**SUBJECTIVE**  
 shows an artists emotions  
 NOT related to real color

Realistic actual color

complementary colors mix to brown  
 A complimentary color added to a primary color = tone

## HENRI MATISSE

inspired

## ABSTRACT PAINTING

known primarily as a painter.  
 Famous for his use of color & fluidity in his work.



## COMMUNITY

## diversity

We each bring some sort of diversity to our collective community

- Research
- Multimedia
- Connectors- arrows, dots, lines, shapes
- Typography
- Content
- Beautiful, well designed pages
- Connects learning

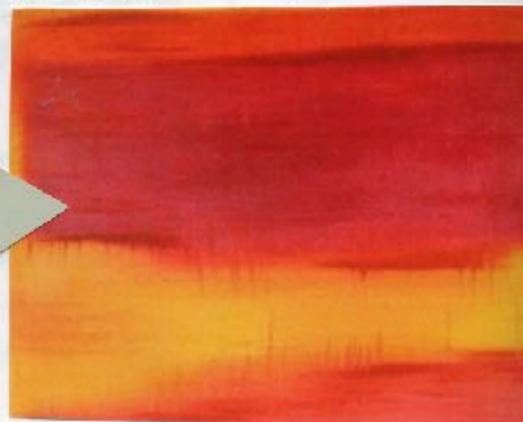


# JACKSON POLLOCK

- Pollock made one of his earlier paintings by pouring paint on his unfinished painting - he liked to experiment with ideas.
- Pollock uses sticks, turkey basters, and even hardened paint brushes to drizzle and pour paint onto his canvases that he places on the floor.

MARK ROTHKO

- studied how forms could "float" in space.
- He didn't know exactly what materials he used, but he layered his colors to create his cloud-like shapes.
- Rothko was cognizant of what colors he wanted; often his color choices would "vibrate" with one another, creating a cool visual effect.



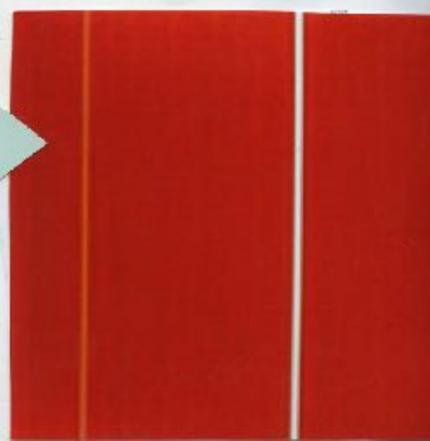
# Franz Kline



- Kline was adamant about using house paint to complete his paintings. Most people believe that because house paint is cheap, not fine art, and consumerist.
- He liked the fluidity of house paint, as well as the hard glossy finish and the low viscosity.
- He discovered his style when he made images from a phone book look abstract and black and white on a projector.

Barnett Newman

- Newman was most interested in the illusionistic relationship between forms and space.
- Newman referred to his lines as "zips" and used them to connect his paintings.
- Newman often reversed the relationship of figure-ground by putting his "zips" behind the ground.
- Newman used machine tape for the zips; he'd



# THUMBNAILS

Inspiration: Jackson Pollock

Inspiration: Mark Rothko



1. Concept: I liked how Pollock wouldn't use traditional brushes, so I had the idea to create an abstract forest using painting tools that I will find in a forest.

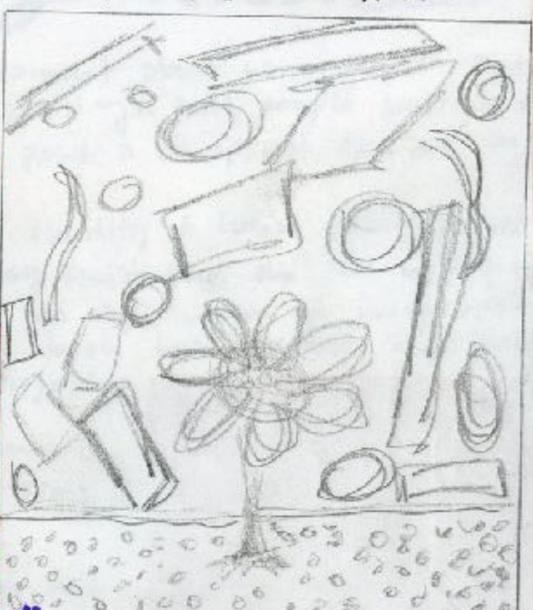


2. Concept: I liked how Rothko liked to play with the human eye and make his paintings an experience so I'd like to create a painting using vibrating color combinations to compete for the viewer's attention.

Inspiration: (L) Franz Kline



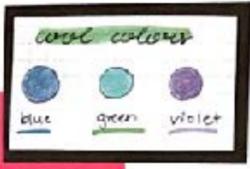
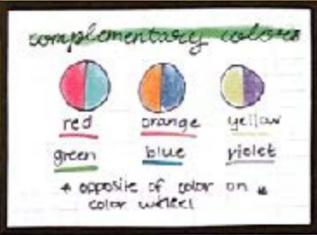
Inspiration: (R) Barnett Newman



3. Concept: I liked how Kline used only house paint and I'd like to try that. For this painting I wanted to make a blurry view of NYC because I went to NYC it was a con

4. Concept: I liked how Newman reversed the figure-ground relationship in his paintings, so I'd like to reverse the composition of mine I will call attention to the background not the

# Color theory



**VOcabu:ry**

**pigment** - natural material mixed with a vehicle to make paint

**vehicle** - oil, water, egg, or other materials to suspend pigment

**hue** - name of color

**value** - lightness or darkness of a color

**tint** - color + white

**shade** - add black

**intensity** - saturation or chroma

**subjective** - Shows emotion through color

yellow - happy

blue - sadness

Sunlight, white light made of all colors, is absorbed by an object and reflects the color it is. An apple is red, so it reflects red to a detector, our eyes

**objective** - realistic, actual color

# Georges Braque

George Braque was a 20th century artist and worked with Picasso to found cubism. Braque sought to understand the illusion of depth by forcing viewers to realize the canvas is not a window, but a virtual curtain that hangs before us. He incorporated multiple perspectives of the same object to show the 3D quality of the object. He utilized a lot of geometric abstract shapes of solid forms by using a grid lines and shapes it's abstract as beginning in 1908. The idea was to represent the entire object simultaneously on the 2D surface of the canvas.



Violin and Jug by George Braque



The Portuguese depicts a Portuguese magician whom the artist recalls seeing in a bar. Lettering/symbols in background anchors artist's abstraction back to the real world. There is no final reading or interpretation of the image.

# Thumbnails

"No scars to your beautiful!"  
- Alessia Cara



My phase is a song quote from Cara which is a song about positive self-image. I decided to base my artwork off of body positivity by depicting a female body which has movement from dancing and sport her self-confidence. My artwork include mostly lines and shapes that show a faint outline of the body inspired by Braque. I'm looking to make the body more of warm colors to show the happiness/shining with the background being cool colors to represent the acquiring of body in self-love and how it breaks down our life.



**HOW DO YOU GET STARTED?**

# RESEARCH & BOOTCAMP

- Present your content using slides, pinterest or whatever you use to present content. Show exemplar artists, videos etc
- Determine how much information you will give and how much they will investigate on their own.
- Students utilize visual journals to take notes, do visual investigations
- Determine how much research happens prior to the bootcamps
- Consider reinforcing your content through hand-outs for bootcamps
- Develop a written handout that delineates the boot camp structure and expectations, but in kid-friendly language and graphics

# BOOTCAMP TEMPLATE

- Identify the Groups
  - Who is in which
  - What are they doing
  - Is there a leader
- Identify the Stations
- Explain the Rotations
- Clean Up Directions per Media
- Additional Directions (i.e. leave the handouts, take one, scan QR code)
- Identify Digital Location of Resources
- Identify What to Do with What They Make
- Work in small sample sizes to save materials and to allow for just a taste.
- I'm sharing a template handout with you!



Jeanne Bjork- *Desperate Times Call for Mark-Making Magic*-Bootcamp  
Template

[bjorjea@pewaukeeschools.org](mailto:bjorjea@pewaukeeschools.org)  
[www.phsvisualartdept.weebly.com](http://www.phsvisualartdept.weebly.com)

## General guidelines for successful bootcamps

1. Make sample sized explorations of media and technique 2 x 3 or 3 x 5 inches. This will conserve supplies and also allow for tiny tastes of each technique being taught. This is a great way to use scraps of fabric, wood, paper, boards etc.
2. Introduce the content first prior to the bootcamp using slides, Pinterest or whatever you use to teach content. Show exemplar artists, videos etc.
  - a. Flip your instruction with videos
  - b. Use Flipgrid and have students record their learning there
3. Determine how much information you will give and how much they will investigate on their own.
4. Utilize visual journals to take notes, do visual investigation, research and prepare for the bootcamp.
5. Determine how much research happens prior to the bootcamps
6. Have guidelines and rules to bootcamp and train students on the expectations and structure you wish to have.

## Make Your Own Invented Tool Station Directions



1. Mark making is how we get media onto the page, the canvas or whatever we're using for our finished works. This page is meant to expand your knowledge of the different tools that could be used for mark making. This might mean using media you might be familiar with, but in new ways or using invented tools to create marks.
2. Try creating your own tool from the basket of items here.
  - Create some small mark-making experiments with the papers here.
  - Try overlapping more than one idea.
  - Consider what other inventions you could create with your own materials from home
  - Bring in your own materials to use in your final painting
3. Make sure you put your name on your invented tool pieces and save for your visual journal pages. You may want to save your tools too and consider putting them into your journal in a creative way to document your discoveries
4. Watch the demo videos here to learn some of the various techniques. These are the videos you watched for research.

Veggie Print Video

Journal Fodder Junkies Video 1

Journal Fodder Junkies Video 2



# BOOTCAMPS-A CHANCE TO PLAY

- Opportunity to teach a skill and try something new without penalty of a grade
- Risks are rewarding
- Be like a scientist and collect your data and results in your visual journal
- A chance to teach content and fill their toolbox with skills
- Handouts to reinforce the learning and process with QR codes for video

# BOOTCAMPS ORGANIZATION AND TIMING

## Fiber Arts Station Directions

1. Felting and Embroidery are two examples of fibers-based mark-making. The use of thread, wool or silk to create color marks through a series of wet felting, dry felting or stitched marks is part of what is involved
2. Dry Felting: Involves choosing fibers and overlaying them on a piece of fabric or foam and then needling the fibers together to bond them into a new surface called felt. The felting needles are really sharp so you need to be very careful. How do you know it is finished? This is a matter of taste, but you want the felted surface to be bonded together with little to no fuzzy fibers sticking up. These are photos of Jaana Mattson's process.



## Encaustic Station Directions

1. Encaustic is a Greek word meaning "to heat or burn in" (enkaustikos). Encaustic painting, also known as hot wax painting, involves using heated beeswax to which colored pigments are added. The liquid or paste is then applied to a surface—usually prepared wood, though canvas and other materials are often used.
2. **When working with hot wax and heat gun and plates you need to be very careful and cautious.** Think before you do!!! **You must watch all of the videos on Encaustic before trying it.**
3. See this web page for details and pictures:  

4. Encaustic Step-by-step:
  - **1. Melt your wax:** The wax is prepared by melting "encaustic medium" into a hot plate, until it is liquid. (R&F Paints suggests a temperature for encaustic medium between 170 and 200 degrees F).
    - You can use transparent or opaque wax, depending on the effect you're going for. And, you might even want to have one hot plate of each, so you can experiment with both. For example, if you'd like to collage papers or photos into your wax and have them show up clearly, you can use the transparent wax. For a more subtle, hazy effect, try the opaque wax. You can even go back and forth.
  - **2. Brush on your wax:** With your wax completely melted, go ahead and brush your first layer onto your encaustic board (or plain wooden panel). At this point, just familiarize yourself with the medium, and play with the wax as you put it on the board. See how it behaves. Brushing on the warm, aromatic, buttery wax is an experience to enjoy all by itself!
    - Brushing: As you lay down your first layer of wax, keep in mind that encaustic artwork is typically comprised of several layers

- Determine how long the rotations will be at each station
- Do they spend a full class period at one?
- Do they rotate to 2 stations a period?
- Must stay at station the entire time
- Collect everything you make, no judgements
- Handouts to reinforce the learning and process with QR codes for video
- Pre-teach the process, but make them do the research....this is hard!!
- You travel from station to station to check in

**COLLECT YOUR FAILURES LIKE JEWELS...**



**...THEY COULD BECOME SUCCESSES**



- This is the only unit this student completed. He loved felting
- This student discovered a new passion for color through encaustics
- Lots of great learning!

**BOOTCAMP IS OVER....**

**NOW WHAT?**

# ANALYZE YOUR DISCOVERIES...REFLECT & PLAN

- Give students digestion time to reflect upon what they learned during bootcamp (usually bootcamp lasts 1-2 weeks)
- In visual journals design pages that show what you learned
- Propose a finished work of art based on what you learned
- Conference with me 1:1 to discuss the learning and the plan
- Get started on a synthesized chosen work of art that reflects the learning and discoveries from the boot camp
- Emphasis on concepts, complex compositions and well developed craftsmanship in chosen media



Image transfers onto newspaper obituaries,  
pieced together and then watercolor butterflies layered on top.  
by Hope Zimmermann

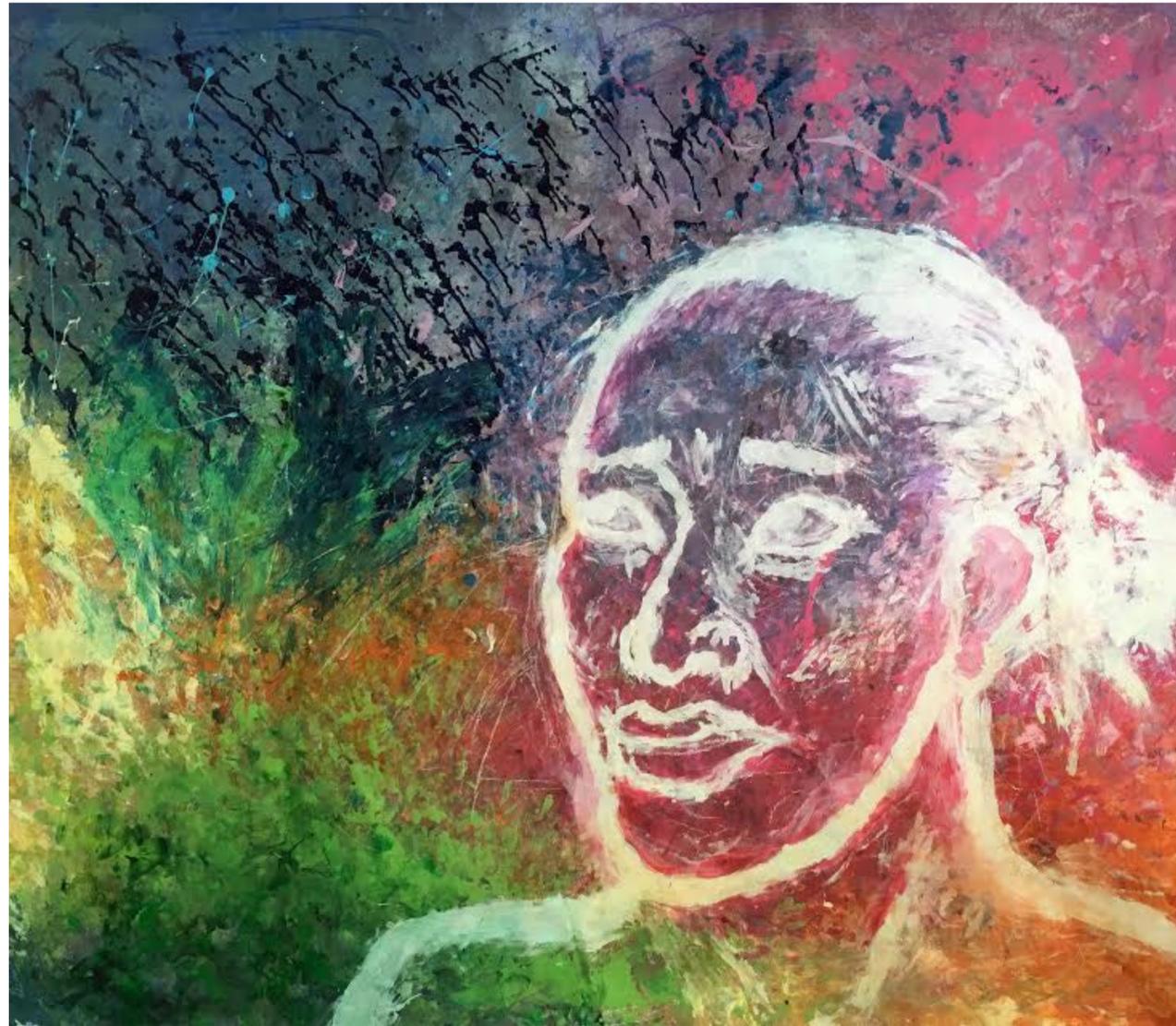


Experimenting with tea and coffee as media  
by Tëa Goodmanson



Needle felting with natural framing by Emma Dillemath

# PUSH IT-PUSH IT REAL GOOD!



- AP Art students
- Afraid and stuck in a box



- **Story of Allison Loth**
- **Very Precise, realistic artist**
- **Meticulous, detail oriented**
- **Great student, but something was missing**
- **Passion**
- **Ingenuity**

# QUARANTINE....

## NOW WHAT?

ART INSPIRATION 2020

### HOPE JOURNAL

Create a visual journal page or two about each week's hopeful prompt. Use whatever materials you have at home to create your weekly art. You can make one piece or several. It's up to you.

- Make a Named Folder in the new Google Folder
- Post a photo or 2 of this week's art labeling it Week 1
- Post a doc explaining your work.
- Call the doc Hope Journal and label the entry Week 1.

**Week 1: Gratitude**  
**Week 1 Skill: Rendering**

ART INSPIRATION 2020

### HOPE JOURNAL

Create a digital journal collection of 3-5 images about each week's hopeful prompt. Use freeware to edit your images.

You can make a series or 3-5 separate ideas about the prompt. It's up to you.

- Continue using your Named Folder in Hope Google Folder
- Post your 3-5 photos labeling them Week 2
- Post to your doc explaining your work.
- Label the post with this week's date and theme..

**Week 2: Fresh Starts**  
**Week 2 Skill: Repetition & Variety**

ART INSPIRATION 2020

### HOPE JOURNAL

Create a digital journal collection of 3-5 images about each week's hopeful prompt. Use freeware to edit your images.

You can make a series or 3-5 separate ideas about the prompt. It's up to you.

- Continue using your Named Folder in Hope Google Folder
- Post your 3-5 photos labeling them Week 3
- Post to your doc explaining your work.
- Label the post with this week's date and theme..

**Week 3: Connections**  
**Week 3 Skill: Emphasis & Contrast**

ART INSPIRATION 2020

### HOPE JOURNAL

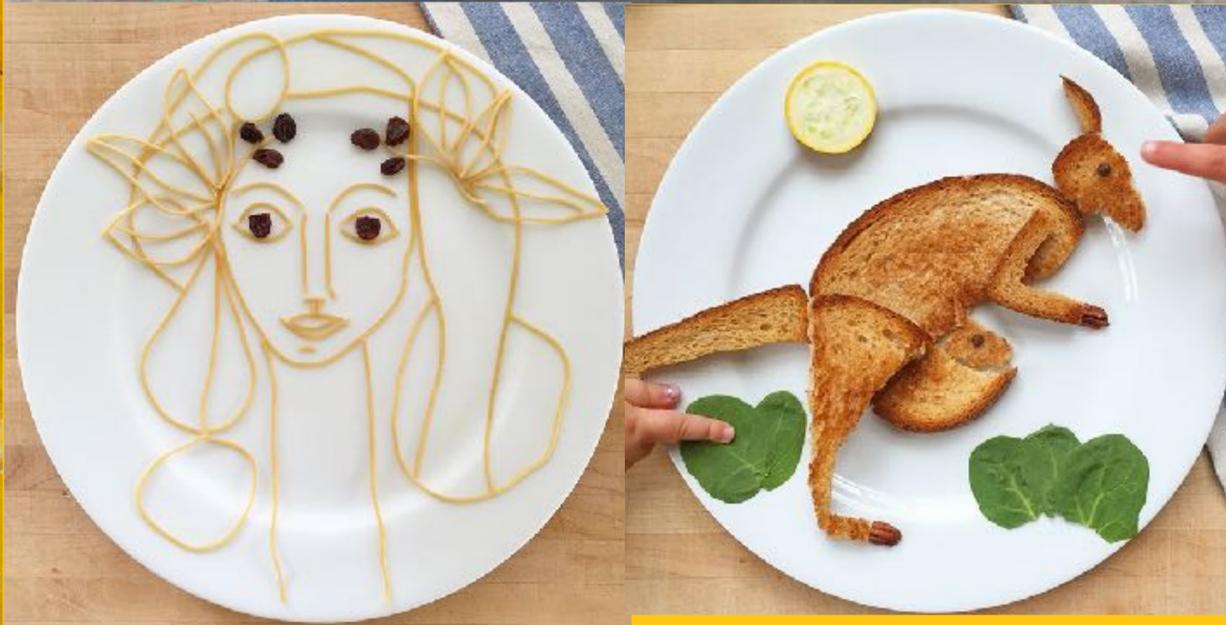
Create a visual journal page or two about each week's hopeful prompt. Use whatever materials you have at home to create your weekly art. You can make one piece or several. It's up to you.

- Continue using your Named Folder in Hope Google Folder
- Post a photo or 2 of this week's art labeling it Week 4
- Create a new post on the doc explaining your work.
- Label the post with this week's date and theme..

**Week 4: Happy Place**  
**Week 4 Skill: Movement/Light**



# ART IN THE TIME OF QUARANTINE



- How to survive the pandemic, make art
- Visual Journals !!!
- Be inventive
- Use what you have
- Survey students to find out what they have
- Shared recipes, resources
- Invent tools
- Be playful
- Consider the context

# ART IN THE TIME OF QUARANTINE



# ART IN THE TIME OF QUARANTINE

## AP Art and Design Class of 2020



Presenting our second semester art exhibition

- Celebrate the successes with virtual/digital art shows using Google Slides to get students to collaborate
- Connect through breakout rooms and apps like Flipgrid

# ART IN THE TIME OF QUARANTING: MAKE CRITIQUES SPECIAL

Oct 4, 2020

## Mini In-Progress AP Art Critique

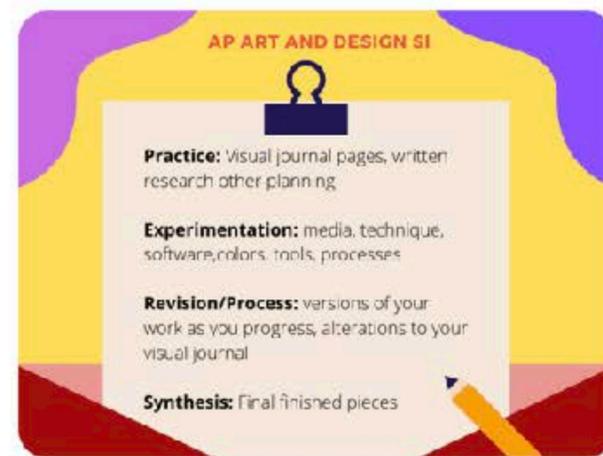
19 responses • 66 views • 0 comments • 3.0 hours of engagement

How are you illustrating your questions in your sustained investigation? What help or feedback do you need to improve your art? How can your classmates help you? What have you done to document and capture your progress? Once you've recorded your own answers to this prompt and watched everyone. [Record a response for the classmate you've been partnered with.](#) [Click here to view your partner.](#)

Join Code: [527ffe3f](#)

Share

Actions



- Humor goes a long way
- Wear silly hats or have other themes (pet day) for critique
- Use Flipgrid to record messages to each other
- Try Breakout room speed dating critiques (timed entry and exit of rooms)

# DIGITAL MARK-MAKING TOOLS



- How have iPads, apps, AR, VR, sound and video, time based media changed your practice of mark-making?
- Digital Mark Making is still mark making
  - Challenge students to invent their own brushes
  - Create your own alternative ways to create art
- What mash-ups have you tried?
  - What is you print out what you digitally create then continue it by hand with studio media
  - What if you start with studio art then bring it into the computer and add layers
  - Animation is a great way to teach studio based art then digitize it. Old with new
- Freeware handout link
- Procreate!!!

# MY OWN ART -KEEP PLAYING!

## SHIBORI STITCHING & INDIGO DYE



Step 1- Shibori Stitching



Step 3 - Mix Indigo Dye



Step 2- Fold, Band & Bind



Step 4 - Submerge Fabric



Step 5 - Dyed Bundle Exposed To Oxygen



Step 5a - Oxygen Changes Color



Step 6 - Another Bundle Ready For the Indigo Vat



Step 7 - Oxygen Outside

# JEANNE E. BJORK

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Instagram School Art Club: [@phsarrtclub](https://www.instagram.com/phsarrtclub)

Podcast with Matt and Laura Grundler:



## DESPERATE TIMES CALL FOR MARK-MAKING MAGIC

# RESOURCES AND HANDOUTS

[Bootcamp Template](#)- This is a Google Doc. To edit make your own copy and edit on your version of the Doc.

[Bootcamp Template](#)- This is a PDF version of the above Google Doc

[Invented Tool Handout](#)-PDF

[Printmaking Handout](#)-PDF

[Jeanne Bjork website page with all documents on it.](#)

[Encaustics Handout](#)- PDF

[Fiber Arts Handout](#)-PDF

[Quarantine Ideas for Students Handout](#)

[Freeware Handout](#)



# DESPERATE TIMES CALL FOR MARK-MAKING MAGIC