



Evening for Educators

Art & Appetite: Promoting Cross-curricular Learning through Food-centric Art

Utah Museum of Fine Arts • www.umfa.utah.edu

Educator Resources and Lesson Plans

4/13/2016

Table of Contents

Lesson Plans

<i>Still Life: Food and Photos for a Healthy Life</i> , Adelaide Ryder	3
<i>Letting the Garden Inspire your Writing</i> , Elizabeth Pedersen	8
<i>Catch of the Day</i> , Kate Sherrill	15
<i>Storytelling through Still Life</i> , Laura Decker	25

Images used in this packet

<i>1966</i> , Werner Stegemeyer	2
photographs by Jeannette Klute	7
<i>Preparations for Dinner</i> , James T. Harwood	12, 30
<i>Still Life with a Lobster, Romer, Oysters, Grapes and a Knife</i> , Abraham Susenier	13, 29
<i>Ebisu Holding a Fishing Pole</i> , Kawanabe Kyosai	14
<i>Settsu Province: Sumiyoshi Idemi Beach</i> , Ando Hiroshige	21
<i>Sodbuster</i> , Luis Alfonso Jiménez	22
<i>Vegetable Soup</i> , Andy Warhol	23
<i>Still Life with Fruit, a Bird's Nest, and Flowers in a Glass Vase Arranged on a Stone Ledge</i> , Franz Xaver Petter	24
<i>Lobster</i> , Jack Beal	29
<i>Onions and Shallots</i> , Maurice Richard Grosser	29
<i>Prawns</i> , E. David Dornan	29
<i>Bacon and Eggs</i> , Wayne Thiebaud	30
<i>Untitled [Still Life with Glass Pitcher and Lemons]</i> , René Jacques	30
<i>Still Life</i> , Michael Ritter Cannon	30
<i>Kitchen Pantry (Cabinets)</i> , Harold Haliday Costain	30
<i>Kitchen dining nook, with table laid for a meal</i> , Olive Garrison	30
<i>Still Life With Mugs</i> , Darryl Groover	30
<i>Luncheon with Magritte</i> , Robert Malone	30
<i>Sunday Noon at Raymond's</i> , Russell Talbert Gordon	31
<i>Scarf/Kiwi Fruit</i> , Harriet Shorr	31
<i>Dirty Dish #5</i> , Robert Carston Arneson	31

Hi-resolution images of all artworks used here can be accessed from the Images folder on this flashdrive.

Evening for Educators is funded in part by the State Wide Art Partnership and the Professional Outreach Programs in the Schools, (POPS) through the Utah State Office of Education.





Evening for Educators

Art & Appetite: Promoting Cross-curricular Learning through Food-centric Art

Utah Museum of Fine Arts • www.umfa.utah.edu
Educator Resources and Lesson Plans
4/13/2016

1966, Werner Stegemeyer



Werner Stegemeyer was the leading color print expert in the 1930-40s and the go-to color photo printer in the mid 20th century. He photographed many of Hollywood's elite and was a favorite because of his keen technical skills with accurate color processing.

The piece "1966" is a set of two abstract photographs that use vegetables like squash and cabbage directed in half and arranged on a simple white backdrop. He used the food as a study of color and shape, a modern photographic play on traditional still life paintings.

Mentions of Stegemeyer in: Popular Photography June 1946

https://books.google.com/books?id=jmczAQAAMAA-J&pg=PA171&lpg=PA171&dq=werner+stegemeyer&source=bl&ots=Qd2o-tbUGq&sig=NkBobKZc-clxVQ-QguFovlL6f9uU&hl=en&sa=X&sqi=2&ved=0ahUKEwizvdijzJTLAhVI6mMKHSNQB_4Q6AEITD-AO#v=onepage&q=werner%20stegemeyer&f=false

Life Magazine Nov 27, 1944

https://books.google.com/books?id=2UEEAAAAMBAJ&pg=PA12&lpg=PA12&dq=werner+stegemeyer&source=bl&ots=aGoQBRu4-Q&sig=nOOtqkFueSX-LHFCBGld0lp3K0&hl=en&sa=X&sqi=2&ved=0ahUKEwizvdijzJTLAhVI6mMKHSNQB_4Q6AEISjAN#v=onepage&q=werner%20stegemeyer&f=false

Werner Stegemeyer (American, 1910-1994)

1966, 1966

chromogenic process print

Gift of Dr. James E. and Debra Pearl to the Dr. James E. and Debra Pearl Photograph Collection
UMFA 1999.1.246

Bibliography:

Making color prints

Published Chicago; New York, : Ziff-Davis Publishing Co. [c]1941

Author of Making color prints by Dr. Jerome H. Leadley and Werner Stegemeyer.

Still Life: Food and Photos for a Healthy Life

Adelaide Ryder

Objectives

Using healthy food choices to make art inspired by Werner Stegemeyer's food still life *1966* we will use produce as our medium to make abstract shapes and textures. Students will learn how to use inexpensive lighting techniques for a professional looking product photography using both DSLR cameras and cell phone cameras. This lesson puts a creative spin on the ever popular food Instagrams and traditional still life photography, all while discussing healthy food choices. Let's play with our food!

Using *1966* as inspiration, students will:

1. Construct an abstract design using fruits and vegetables to make an abstract pattern or form, focusing on composition using shapes and colors.
2. Create a simple table-top photo studio using paper, shop lights, DSLR cameras and camera phones.
3. Identify the types of food used and discuss why they could be used for healthy eating habits, make students aware of the abundance of beauty in natural food.
4. Create and photograph their own abstract still life.

Intended Audiences/Grade Levels 7-12 (can be adapted to younger grades focusing more on shapes, colors, textures, fractions, etc.)

State Core Links (see State Core Links at the end of this lesson plan)

Duration 60–90 minutes

Materials

1. image of *1966* by Werner Stegemeyer UMFA1999.1.246
2. DSLR camera or phone camera
3. shop lights
4. white paper
5. produce: cabbage, squash, pomegranate, apples, grapefruit ect...
6. 2" masking tape
7. knives and cutting board
8. card reader or USB cord for sharing photos

Vocabulary/Key Terms

Lighting	equipment in a studio, workplace, theater, ect...used to produce light.
Backdrop	a provided background or setting
Abstract art	art that does not attempt to represent external reality, but seeks to achieve its effect using shapes, forms, colors, and textures
Still Life	a work of art depicting mostly inanimate subject matter, typically commonplace objects which may be either natural (food, flowers, dead animals, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, and so on)
Form	the whole of a piece's visible elements and the way those elements are united
Texture	describes either the way a three-dimensional work actually feels when touched, or the visual "feel" of a two-dimensional work
Nutrition	the process of providing or obtaining the food necessary for health and growth
Taste Descriptors	acidic, bitter, bland, earthy, sour, sweet, juicy, tangy...

Activity

Part One: Getting Started.

I. Begin by talking about the food that they will be photographing. Show them the options and ask if any people have tasted these foods before.

- a. Identify the foods.
- b. Ask if anyone has every tried the food before or have a family recipe that uses that type of food.
- c. Does the food look good, would you eat it?
- d. Why is it important to add healthy fresh produce to your diet?

II. Let the students handle the food and describe how it feels. Talk about color and shape.

III. Talk about knife safety and proper ways to cut the produce.

- a. In cases where using knives is not appropriate choose to use whole produce or produce that is easily peeled and torn by hand.

Part Two: Directing the Learning.

I. Show them the 1966 photographs by Stegemeyer.

II. Discuss what they see in regards to form, shape, color.

III. Ask them about the food he used. Do the cross sections of the food make it more visually interesting?

IV. Demonstrate how to safely cut the food into interesting shapes, dissecting it to show the texture and colors on the inside.

- a. Cut some of the food for them and then allow them to taste the food.
- b. Talk about what they taste.
- c. Show them how to peel or pull the food apart for a more tactile approach, more natural shapes vs jagged edges. This might be a better approach than cutting some of the food.

V. Show them the light and back drop set up for the photographs.

- a. Explain how the lighting works and the best angles for the specific set up to get the desired photo.
- b. Arrange the cut food pieces on the backdrop.
- c. Demonstrate how to use their phone or camera to take the photos.

Part Three: Activity. Students will cut food into shapes, and then arrange them on the photo backdrop to be photographed from above.

I. Have students divide into group of 2 or 3, pass out a different piece of fruit to each student in the group so there will be a variety of shapes and color.

II. Have them take some time to look at their food and decide what would be the best shapes to cut, peel or pull the food apart by hand.

III. Remind them of the knife safety.

IV. Allow them time to prepare their food pieces.

V. The rest of the time is allotted to arranging the food in different patterns and shaped on the backdrop and taking photographs of their arrangements.

VI. If the students used a phone have them send the photos to the instructor to compile and share later. If they used a DSLR camera the instructor will take the card and save the images to the computer.

Method(s) for Assessment

Rubric assessment using established classroom-grading structure. Assessment Topics:

- Student participated thoughtfully and creatively in the hands-on activity.
- Student followed safety protocols and effectively worked in groups.
- Student photographed and submitted the requested number of photo.
- Work shows thoughtful care in using value, texture, depth and contrast elements, making creative and interesting images.

State Core Links

Health Education 7–8 and 9–12

Standard 2: Students will use nutrition and fitness information, skills, and strategies to enhance health.

- Objective 1 Describe the components and benefits of proper nutrition.
<http://www.uen.org/core/core.do?courseNum=7150>

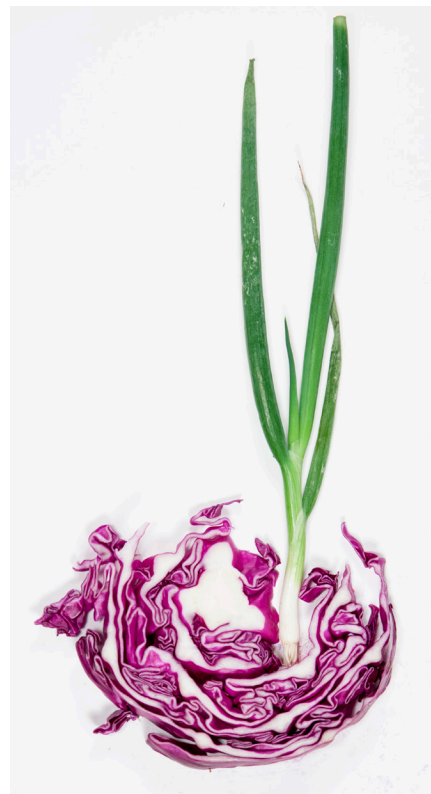
Secondary Fine Arts—Visual Arts Core: Photography

Standard 1: Students will assemble and create photography by manipulating art media and by organizing images the elements and principles.

- Objective 1 Refine techniques and processes in a variety of media.
- Objective 2 Create photography using art elements and principles
- Create expressive photographs using art elements, including value, texture, contrast and depth.
- <http://www.uen.org/core/core.do?courseNum=1170>

Additional Resources

- <http://expertphotography.com/tutorial-archive/>
- <http://expertphotography.com/10-incredibly-important-tips-improving-food-photography/>
- <http://www.handmadeology.com/studio-quality-product-photography-with-a-12-set-up/>



samples from this lesson



Evening for Educators

Art & Appetite: Promoting Cross-curricular Learning through Food-centric Art

Utah Museum of Fine Arts • www.umfa.utah.edu
Educator Resources and Lesson Plans
4/13/2016

Jeannette Klute



The garden is a place where students can find inspiration for any of their common Language Arts Lessons, and is a place where they can really connect with language as art. Even when school gardens are tucked in for the winter, your students need not lose touch with plants, weather, insects, and other natural wonders. Bringing garden based art into the classroom can keep the garden alive in a student's mind all year.

Using poetry to describe garden observations can help students use language in a very precise way. Kids must use precise words and phrases to really hone in what they want to communicate. By reflecting on their gardening observations through poetry, students can start to find their own creative voice. And since poetry is meant to be read aloud, it also helps students with their presentation skills!

The photography of Jeannette Klute is a wonderful way to bring the garden into the classroom during cold winter months. She used the beauty of nature to inspire her photography and created a series of transfer prints entitled Woodland Portraits. This is a dynamic collection and offers plenty of photos to use as inspiration in your classroom.

previous page: top left to bottom right

Jeannette Klute (American, 1918–2009)
Seed Head, circa 1950
dye transfer process
Gift of Dr. James E. and Debra Pearl Photograph Collection
UMFA1999.17.17

Jeannette Klute (American, 1918–2009)
Green and Yellow Leaves, circa 1950
dye transfer process
Gift of Dr. James E. and Debra Pearl Photograph Collection
UMFA1999.17.4

Jeannette Klute (American, 1918–2009)
Wild Azalea, circa 1950
dye transfer process
Gift of Dr. Steve and Yasmine Miller
UMFA2002.39.15

Jeannette Klute (American, 1918–2009)
Black-eyed Susan, circa 1950
dye transfer process
Gift of Dr. Steven K. and Yasmine Miller
UMFA2002.39.6

Letting the Garden Inspire your Writing

Elizabeth Pedersen

Objectives

Using the artwork provided or the garden as inspiration, students will be able to:

1. Explore the garden using their five senses
2. Describe the artworks or garden using descriptive language including similes

Intended Audiences/Grade Levels 4th grade

State Core Links (see State Core Links at the end of this lesson plan)

Duration one, 45-minute session

Materials

1. School vegetable/ pollinator garden
2. Garden based artworks

Vocabulary/Key Terms

Simile	A simile comparison of two things using the words 'as' or 'like' e.g.:As tall as a giraffe.
Observation	An observation is a description of something as it appears. It is a statement of fact.
Descriptive Language	Appeal to the reader's senses, helping the reader to imagine how a subject looks, sounds, smells, tastes, or feels.
Fact	A fact is something you can prove to be true or false.You cannot change a fact.
Opinion	An opinion is how you feel about something.You can change an opinion!

Activity

Part One: introduction

Ask students to raise their hands if they consider themselves scientists? Poets? Explain that we are all scientists and poets!

Discuss what it means to be scientists on the most basic level through questions like:

- What is a scientist? What do scientists do?
- How many different types of sciences can you think of? (Talk about how you must have observation skills to be a scientist).

Discuss what it means to be a poet through questions like:

- Have you ever read a piece of poetry?
- How did it make you feel?
- What story did it tell? (Talk about how you must be able to describe things, using descriptive language).

So, all you need to do is be able to make observations and describe what you have observed in order to be a poet scientist!

Tell students they will all become scientists and poets today, exploring objects from the garden using their five senses and writing down descriptive words or phrases about each object. Review what the five senses are and how they can be used to explore objects. If you are using garden based artwork and can't actually touch the pieces, encourage students to use their imagination. Do you think that the seeds in this picture are large or small? As small as an ant or as large as a basketball?

- Demonstrate! Bring up one piece of art or go to one station in the garden and talk about what you see using all five senses. Ask students what they observe and make an observation yourself. "I observe that this artwork has pink and white flowers, that look very soft, and are on a brown branch." Ask students to brainstorm some things that are also soft. "I would make my simile with ONE of those observations. The flowers look like they are as soft as silk." OR "I observe that this pea plant has white flowers, green leaves, and little tendrils that grow in spirals. So, my simile might be 'the tendrils are as curly as a pig's tail'"

Explain to students that they will travel in groups, round robin style, to three different areas in the garden or to observe three different artworks. At each station they will explore the object and think of a unique word, phrase or simile (depending upon challenge level for class) to write down. Even though they are traveling in a group, each person is responsible for writing down their own observations. Encourage students to take good scientific notes: include as much detail as possible with their observations and if there is time, they can include a sketch of the plant/object.

Discuss the difference between fact and opinion-the flower can be described as pink (fact), but could also be observed 'as pink as cotton candy' (opinion). Remind students that because this is both a Language Arts and Science activity, their observations will be both scientific and poetic, and therefore a mix of fact and opinion.

Challenge students to come up with at least one simile to describe an object that they observe.

Meet as a group and read at least one simile aloud!

Method(s) for Assessment

Students will:

- Observe garden objects and write descriptive words or phrases and similes about them.
- Share their similes with the entire class.

Rubric

	1	2	3	4	5
Reflections during group share	Student has gained an obvious knowledge of similes and understands the given definition and has reflected on the subject to the best of his/her ability	Student has an understanding of similes and has attempted to reflect upon the lesson of the day	Student understands only one aspect of the simile lesson and his/her reflection has room for improvement	Student has attempted to complete the reflection exercise but does not have an understanding of similes	Student was present during the lesson but did not complete the reflection exercise and does not show that he/she understands similes
Simile	Student has created 2 different simile ideas	Student has created 1 different simile ideas	Student has attempted to write a simile but does not have the correct understanding of the lesson	Student tried to write a simile but did not follow the directions of the lesson	Student did not attempt to write a simile

State Core Links

English Language Arts

Standard 5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Objective 1 Explain the meaning of simple similes (e.g., as pretty as a picture) in context.

Standard 10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Visual Arts

Standard 2: The student will analyze, reflect on, and apply the structures of art.

Standard 4: The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 1 Explain how scientific information can be communicated by visual art.



Evening for Educators

Art & Appetite: Promoting Cross-curricular Learning through Food-centric Art

Utah Museum of Fine Arts • www.umfa.utah.edu
Educator Resources and Lesson Plans
4/13/2016

Preparations for Dinner, James T. Harwood



James T. Harwood (1860-1940) was a painter who was one of the first Utah-born artists to study in Paris, France and the very first Utah artist to have his painting shown at the Paris Salon. He is most known for his detailed genre paintings that show scenes from everyday life.

Preparations for Dinner shows a woman peeling potatoes, and she is surrounded by ingredients and tools that she is using to cook dinner. Although the viewer will never know what she is planning, we can guess what she might make by

looking closely at the ingredients she has laid out on the table: potatoes, carrots, cabbage or lettuce, onions, and other vegetables. The painting invites us into this room to imagine what meal she will create and what's going on in her mind as she creates it.

The woman is wearing clothing that might be worn in Holland or the Netherlands in the 1800s. At the time that this work was painted, American artists were interested in the simple lives of people from Holland, so many artists included Dutch things, like wooden shoes, in their paintings. A lot of the ingredients in this picture, however would be recognized immediately by American viewers. Every day, Americans eat dishes that can be traced back to ingredients and traditions brought to America by early Dutch settlers: Fruit trees (apples, pears, and peaches),

vegetables (lettuce, cabbage, parsnips, carrots, beets), and farm animals (horses, pigs, and cows). We can thank the Dutch colonists for cookies, pancakes, waffles, wafers, pretzels, salads, coleslaw, and many other delicious food traditions!

James T. Harwood (American, 1860–1940)

Preparations for Dinner, 1892

oil painting

UMFA2003.14.1

Transferred from the collection of the A. Ray Olpin University Union and conserved with funds from the Ann K. Stewart Docent and Volunteer Conservation Fund

Still Life with a Lobster, Römer, Oysters, Grapes and a Knife, Abraham Susenier



This painting shows a table set with a cooked lobster, raw oysters, grapes, a knife, and a glass of wine. The objects are life-size, meaning that they are painted the same size as the objects are in real life, which makes the painting seem even more real. “Still life” paintings allowed the painter to show their skill of painting and observation. Patrons would pay these talented artists to create a piece of art that celebrated the patron’s wealth. In the 17th Century, Amsterdam became the largest trading port in the world. The Dutch were proud of their wealth and the work they did to earn it. Lobsters were hard to find in Dutch markets because they didn’t live in the sea near The Netherlands. The artist also chose to paint grapes and oysters which were from Spain or Italy, and wine which would have been found in France or Germany. Only the wine glass or “romer” would have been found in Dutch markets. The owner of this painting would have to travel to four different countries to put this meal together! This painting would impress others

because it showed that the owner of the painting knew about and enjoyed the finest foods and ingredients from all over the world.

Abraham Susenier, (Dutch, ca 1620–1668)

Still Life with a Lobster, Römer, Oysters, Grapes, and a Knife, ca 1660s

oil on canvas

UMFA2003.34.1

Purchased with funds from the Emma Eccles Jones Foundation

Ebisu Holding a Fishing Pole, Kawanabe Kyosai



Kawanabe Kyosai was a very skilled Japanese painter. Kyosai enjoyed drawing and painting funny pictures about people and stories from Japan. He lived at a time when everything around him was changing from one way of life to another so he drew pictures that helped people remember their history and the traditions from the past.

For this artwork, Kyosai painted Ebisu, the Japanese god of fishermen and luck. Ebisu is also known as “the laughing god” and many fishermen hope that he will help them have good luck so that they will catch many fish.

Kawanabe Kyosai, (Japanese, 1831–1889)
Ebisu Holding a Fishing Pole, ca 1850-1899
pen and black ink on paper
UMFA 1993.039.004
Gift of Dr. Marcus Jacobson

Catch of the Day

Kate Sherrill

Overview

During this lesson, we will explore the importance of ingredients and how artists have used food as inspiration for art by comparing and contrasting three paintings from the UMFA collection. Students will learn about where food comes from and understand why certain ingredients are important to various cultures. Students will then “catch” their own rubber fish by rolling dice and learn how to document their “catch of the day” using the traditional Japanese print-making technique of Gyotaku. (No animals will be harmed during this lesson!)

Objectives

In this lesson, students will learn about the importance of food and how artists have used food as inspiration for art. Students will also learn about ingredients and the people who collect or use those ingredients.

Using artwork from the UMFA collection as inspiration, students will:

1. Participate in collaborative conversations about age-appropriate topics and texts with peers and adults.
2. Compare and contrast artworks that have been inspired by ingredients and the sources of those ingredients.
3. Discuss the importance of food for survival.
4. Understand where ingredients come from.
5. Create prints of fish using a traditional Japanese Gyotaku technique.

Intended Audiences/Grade Levels K-2 (Adaptions for higher grades in Extensions section)

State Core Links (see State Core Links at the end of this lesson plan)

Duration 1–2 hrs (can be broken into multiple days)

Materials

1. Image of *Ebisu Holding a Fishing Pole*, Kawanabe Kyosai, UMFA1993.039.004
2. Image of *Still Life with a Lobster, Romer, Oysters, Grapes and a Knife*, Abraham Susenier, UMFA2003.34.1
3. Image of *Preparations for Dinner*, James T. Harwood, UMFA2003.14.1
4. Rubber Fish (or well-cleaned food grade fish)
5. Water-based Block Printing Ink

6. 8"x10" sheets of rice paper or other thin paper
7. 3" or 4" Rubber Brayer or paint brush

Vocabulary/Key Terms

Food	Any nutritious substance that people or animals eat in order to live and grow.
Ingredient	A food item used to make a recipe or meal.
Source	The place where an ingredient comes from or where it grows.
Prepare	To get a meal ready for eating.
Recipe	A list of ingredients that is used to make a meal.
Rare	Something that is hard to find.
Still Life	A painting of a group of objects, usually food items or flowers.
Luck	The way things happen without being planned.
Print	To create art by moving an image from one place to another.
Gyotaku	A traditional Japanese printmaking method using fish to make prints on paper.

Activity

Introduction

- What is food? Why do you think food is so important?
- Who ate breakfast this morning? What did you eat? Why did you eat what you did?
- Does everyone in the world eat the same things? Why might people in other parts of the world eat different things?

Everyone needs to eat. But what we eat and how we eat can be very different depending on where we live or where our family came from.

Looking and Discussing phase 1: Working with ingredients

Examine Preparations for Dinner, by James T. Harwood and discuss the work and concepts presented in it. Discussion questions could include:

- What are some things you see in this painting?
- What is this person doing?
- What is an ingredient?
- What are some ingredients you see?
- What kind of food do you think this person is making with those ingredients?

- Where do these ingredients come from?
- How do you think she got these ingredients.
- Think about your favorite meal. What ingredients do you think are used to make that meal? (e.g. Peanut Butter and Jelly Sandwich=peanuts or peanut butter, jelly or fruit, bread or wheat)

Looking and Discussing phase 2: A Portrait of food

Examine Still Life with a Lobster, Romer, Oysters, Grapes and a Knife, by Abraham Susenier and discuss the work and concepts presented in it. Discussion questions could include:

- What are some things you see in this image?
- Where else would you see these objects?
- Have you ever eaten any of these foods?
- Do you know where these foods come from?
- Why do you think the artist made this painting?

Looking and Discussing phase 3: Gathering the Ingredients

Examine Ebisu Holding a Fishing Pole by Kawanabe Kyosai and discuss the work and concepts presented in it. Discussion questions could include:

- What are some things you see in this image?
- What is this person doing?
- What does this have to do with to our theme of food?
- Have you ever gone fishing? Why did you go fishing? Did you catch anything? Did you take a picture to remember your catch?

Artmaking: Using prints to remember your catch!

Hundreds of years ago, fisherman in Japan decided that they wanted to remember the beautiful fish that they caught. Back then there were no cameras, so the fisherman would make prints of their fish using ink and rice paper. This turned into a popular art form called “Gyotaku.” Today, we will catch our own fish by rolling dice, and then we will use the fish caught to make Gyotaku prints!

Have each student roll a six-sided die. Students will write down their number, and then find the fish mold that has the same number. This is the fish they caught!

Using a rubber brayer or paintbrush, students will paint their fish mold. Students will then place the rice paper carefully over the fish and then give it a good massage (making sure that the rice paper stays in one place).

Extensions

Balanced meal dinner plate collage (grades 1-6)

Begin by asking students to think about the following questions:

- What do you think it means to be healthy?

- What do you think it means to *eat healthy*?

List the names of all five food groups on the board. Explain that foods are put into groups to help us understand how to create a balanced meal. Ask the class why they think eating foods from each food group is important.

Have students cut out their fish prints (once they have dried) and create a balanced meal collage by decorating a paper plate and adding other ingredients to create a well-balanced meal. Ingredients can be created by drawing or using other materials with similar textures and colors (green tissue paper for lettuce, Grey sponges for mushrooms, etc.).

Food sources and printmaking techniques (grades 6-12)

Have students study the following printed artworks from the UMFA collection and discuss how each artist has celebrated different food sources. (See *Additional Resources* section)

- Image of *Settsu Province: Sumiyoshi Idemi Beach*, Ando Hiroshige, UMFA I 979.268
- Image of *Sodbuster*, Luis Alfonso Jimenez, UMFA I 984.139
- Image of *Vegetable Soup*, Andy Warhol, UMFA I 986.021.002

Discussion topics can include the following:

- Each image shows a type of food source. Have students talk about what type of food comes from each source. What type of story do you think the artist is trying to tell in each image?
- Each of these artworks is a print, just like the Gytaku prints the students have made. Why do you think the artist chose to make a print instead of a painting?
- Many artists choose to use printmaking because it means that more people will be able to see the art, and therefore, it is a great way to spread a message. Do any of these works convey a message to you? If so, what kind of message do you think the artist is trying to send?

State Core Links

Kindergarten

K-2 Integrated Core—Kindergarten

Standard 1- Students will develop a sense of self.

- | | |
|-------------|--|
| Objective 1 | Describe and practice responsible behaviors for health and safety. |
| | B. Recognize that food is fuel for the body. |
| Objective 2 | Develop skills in gross and fine motor movement. |
| | D. Perform a variety of fine motor skills (e.g., draw, cut, paste, mold, write). |
| Objective 3 | Develop and use skills to communicate ideas, information, and feelings. |
| | A. Identify and express ideas, information, and feelings in a variety of ways (e.g., draw, paint, tell stories, play, make believe, dance sing). |

Mathematics

K.CC.A – Know number names and the count sequence.

Objective 1 Count to 100 by ones and by tens.

K.CC.B – Count to tell the number of objects.

Objective 4 Understand the relationship between numbers and quantities; connect counting to cardinality.

- A. When counting objects, say the number names in the standard order, pairing each object with one and only one number name and each object with one and only one object.
- B. Understand that the last number name said tells the number of objects counted. The number of objects is the same regardless of the order in which they were counted.

English Language Arts

Speaking and Listening Standard 1 - Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

Objective A Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).

Objective B Continue a conversation through multiple exchanges.

Speaking and Listening Standard 2 – Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

Speaking and Listening 3 – Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

Speaking and Listening 4 – Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.

Speaking and Listening Standard 6 – Speak audibly and express thoughts, feelings, and ideas clearly.

1st Grade

K-2 Integrated Core—1st Grade

Standard 1- Students will develop a sense of self.

Objective 1 Describe and practice responsible behaviors for health and safety.

- B. Describe the benefits of eating a variety of nutritious foods.

Objective 2 Develop skills in gross and fine motor movement.

- D. Develop manipulative skills (e.g. cut, glue, throw, catch, kick, strike).

Objective 3 Develop and use skills to communicate ideas, information, and feelings.

- A. Recognize and express feelings in a variety of ways (e.g., draw, paint, tell stories, dance, sing).
- B. Express how colors, values, and sizes have been controlled in artworks to create mood, tell stories, or celebrate events.

English Language Arts

Speaking and Listening Standard 1 - Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

- Objective A Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).
- Objective B Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
- Objective C Ask questions to clear up any confusion about the topics and texts under discussion.

Speaking and Listening Standard 2 – Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

Speaking and Listening 3 – Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Speaking and Listening 4 – Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.

2nd Grade

K-2 Integrated Core—2nd Grade

Standard 1 - Students will develop a sense of self.

- Objective 1 Describe and practice responsible behaviors for health and safety.
 - B. Explain the importance of balance in a diet.
- Objective 3 Develop and use skills to communicate ideas, information, and feelings.
 - B. Express personal experiences and imagination through dance, storytelling, music, and visual art.

English Language Arts

Speaking and Listening Standard 1 - Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

- Objective A Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).
- Objective B Build on others' talk in conversations by linking their comments to the remarks of others.
- Objective C Ask for clarification and further explanation as needed about the topics and texts under discussion.

Speaking and Listening Standard 2 – Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

Speaking and Listening 3 – Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

Speaking and Listening 4 – Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

Additional Resources

- TED ED lesson “Gyotaku: The ancient Japanese art of printing fish”
<http://ed.ted.com/lessons/gyotaku-the-ancient-japanese-art-of-printing-fish-k-erica-dodge>

Extensions for older grades



Ukiyo-e woodblock print artists like Ando Hiroshige (1797-1858) created multicolored prints by carving blocks of wood to create layered images. Each color was printed using a different block of wood, so tremendous skill was required to create these amazingly detailed artworks. Hiroshige's work inspired Western painters, such as Vincent Van Gogh, who painted copies of his prints.

“Famous Views of the Sixty-odd Provinces” is a series of ukiyo-e prints which consists of a famous view from each of the 68 provinces of Japan plus a print of Edo (now Tokyo) during the Edo period. Many prints in this series are based off of tourist guidebooks of Japan from the 1800s. This print, Settsu Province: Sumiyoshi Idemi Beach, is a part of this series and shows a view of a busy coastal town with fishing boats entering and exiting the harbor. Prints like this were created to capture and share the beauty of a variety of landscapes with people all over Japan at a time when the culture and landscape of this country was rapidly changing.

Utagawa Hiroshige I (Japanese, 1797–1858), *Settsu Province: Sumiyoshi Idemi Beach*, late 1850's, woodcut, UMFA 1979.268, image courtesy Art Institute of Chicago



Luis Alfonso Jimenez Jr. was born in El Paso, Texas. His grandfather had been a glassblower in Mexico, and his father, Luis Sr., ran a sign shop in El Paso, despite the challenge of being an undocumented immigrant. Growing up, Jimenez felt alienated in El Paso, whose attitude towards Mexicans and Mexican-Americans he compared to apartheid-era South Africa for blacks. Jimenez's art directly reflected these experiences and he frequently used large-scale, overbearing figures and addressed the idea of feeling ostracized in one's own homeland.

Sodbuster (1983) is a color lithograph on paper that was inspired by Jimenez's sketches for the original Sodbuster sculpture that was commissioned by the city of Fargo, North Dakota in 1981. This print can be interpreted as a representation of the legend of San Ysidro, a saint who is important to the people of the small rural community of Corrales in the San Ysidro Valley, New Mexico, where the artist lived. San Ysidro (ca. 1080-1130) is Isadore the Farmer, patron of Madrid, who worked as a farm laborer all his life for John de Vargas. Isadore was a devout, industrious employee who was so valued by deVargas that the other farmers were envious. They spread rumors that Isadore was arriving late for work, so one day deVargas went out to the fields to see for himself. He found Isadore praying beside his team of oxen while a second team of oxen led by angels plowed beside him. Canonized in 1622, Isadore is an example of a saint of humble origin who acquired sanctity in life through hard work, and has come to represent and inspire hard-working farmers throughout the world.

Luis Alfonso Jiménez (American, 1940–2006), *Sodbuster*, 1983, lithograph, UMFA 1984.139



Andy Warhol is an American artist and cultural icon best known for his involvement in the “Pop Art” movement. He embraced many types of media, including screenprint or silkscreen print-making techniques to help him explore the relationship between artistic expression and consumer culture.

Andy Warhol’s experience as an illustrator of commercial advertisements in the 1950s greatly influenced his later work. He first exhibited his now-famous paintings of Campbell’s Soup cans in 1962. The thirty-two paintings, each a portrait of a different soup variety such as vegetable, were simultaneously hung from the wall, like paintings, and stood on a shelf, like groceries in a store. Warhol mechanically produced 250 prints of Vegetable from Campbell’s Soup I to more closely replicate the mass production of a soup can, blurring the boundary between consumer products and fine art.

Andy Warhol (American, 1928-1987), *Vegetable Soup*, circa 1962, screenprint, UMFA1986.021.002



Evening for Educators

Art & Appetite: Promoting Cross-curricular Learning through Food-centric Art

Utah Museum of Fine Arts • www.umfa.utah.edu
Educator Resources and Lesson Plans
4/13/2016

Still Life with Fruit, a Bird's Nest, and Flowers in a Glass Vase Arranged on a Stone Ledge, Franz Xaver Petter



Still life painting became popular in 17th century Holland. These paintings were carefully controlled—from the objects depicted to the lighting and the setting. Artists chose the objects in the paintings to tell a story, often for or about the person who commissioned the piece. In this way, still life paintings are full of symbolism, an artistic tool that helps tell secret stories.

“Flower and fruit” paintings, like this painting by Franz Petter, often depicted objects that would not normally be seen together—flowers from different parts of the world or fruit that would not be ripe during the same season. At first glance they might just seem like a beautiful arrangement, but if you look more closely, you might start to parse out a story. The flowers might represent that this painting’s owner was a worldly person who visited several countries, each represented by a flower in this still life. Fruit and eggs were common symbols as well, often meaning love and life. Still life painters

could layer the meaning of a story by slipping in hidden messages—the apples in this painting look like they might be past ripe. Does this small detail add another layer to the story?

Until the late 19th century, still life painting was considered inferior to other genres of art. As a result, still life artists could paint images that told secret stories and were only understood by other people who knew what kind of symbols to look for. By looking closely at images of still

lives, we too can explore the hidden meanings behind these objects.

Franz Xaver Petter (Austrian 1791–1866)

Still Life with Fruit, a Bird's Nest, and Flowers in a Glass Vase Arranged on a Stone Ledge, circa mid-1800's

oil on panel

Gift of Val A. Browning

UMFA 1993.034.015

Storytelling through Still Life

Laura Decker

Overview

In this lesson, students will learn about the importance of storytelling and symbolism in art through close analysis of still lifes.

Objectives

Using artworks from the UMFA collection as inspiration, students will:

1. examine storytelling aspects of still lifes.
2. explore symbols and how they are used in art.
3. consider mood expressed in still lifes.
4. create a collaborative still life drawing.

Grade Levels 3-6 with extensions for secondary

State Core Links (see State Core Links at the end of this lesson plan)

Duration 30–60 minutes

Materials

1. images of artwork from UMFA collection
2. variety of still life objects
3. pencils and paper
4. optional: randomly compile packets of about five still life images, one for each group

Vocabulary/Key Terms

Symbol a picture, design, or object that represents a big idea

Still life art that shows objects put in a certain order or arrangement

Mood a feeling, state of mind

Body language body movements that express an emotion or idea

Style a way of expression

Activity

Part One: Close Looking. Start by looking at *Still Life with Fruit, a Bird's Nest, and Flowers in a Glass Vase Arranged on a Stone Ledge* as a class. Although at first glance an image of a still life might

look like a simple exercise in drawing objects exactly as they appear, some still lifes are full of symbolism and tell stories. Discuss as a group:

- What is a still life?
- What do you see in this image?
- What colors are those objects?
- What quality is the light?
- Where does this setting take place?
- What is the mood of this image?
- What is a symbol?
- What do you think the objects in this painting might symbolize?
 - Apples traditionally symbolize love or are associated with Venus (goddess of love).
 - What might rotting or imperfect apples symbolize?
 - What could eggs in a bird's nest symbolize? (rebirth, life, etc.)
 - How about the flowers? The flowers are cut and in a vase rather than still part of a plant. Does this change the meaning of a flower?
 - Why are the flowers pink? Why is there one blue flower, mostly hidden behind other flowers.
- Why do artists include symbols in their art?
- What if this image were a photograph? Would it have the same feeling?
- What story do you think this painting tells?
- How would the story be different if the objects were in a different setting? On the floor? In space?
- How would you depict that same story?

Optional additional looking opportunities: Choose a few other images to look at as a group. Some possible pairings and images are in the Additional Resources section.

Part Two: Group Still Lifes. Break off into groups of 3-6 students. *Optional: pass out postcard images of additional still lifes to each group. The groups can use these to continue the conversation or just for inspiration.* Each group will make a collaborative still life with the objects at their table. They can consider everything you have talked about as a group but also color schemes, shapes, size, and contrast.

Each student will then consider potential symbolism of the objects (personal, cultural, historical, etc) and come up with a story. Write down the symbols and story and share in small groups. How are the stories similar and different?

Have them draw the still life and think about different moods, time of day, setting, style, etc.

- What colors do you think of when you think of sadness? Blues and greys are often used for sadness. So, for example, if your story is about a rainy day, you might want to use blues and greys and draw your still life in front of a dreary window.
- What time of day makes you the happiest? If your story is happy, you might want to draw your still life at that time of day.

Part Three: Wrap-up. Come back together as a class and discuss:

- Who wants to share their still life drawing and story? *Extension for secondary: how was the experience of changing an element in the second drawing?*
- What symbols did you find in your still life drawing?
- Did you have any favorite still lifes that we looked at today? Why? What story do you think it told?
- Why is it important to use symbols in storytelling?

Extensions for Secondary. Make another drawing of the same still life arrangement but change a few elements:

- Change the mood of the drawing. How do you draw the same story but with a different feeling or tone? Can you make a sad story take place on a bright sunny day but maintain the sad tone?
- Change the style of your drawing. Instead of realistic, make it abstract. Does this change your still life story?
- Change the setting of your still life to tell a different story. Is your still life of a lobster suddenly in a Wild West Show? How can you make it belong, or intentionally not belong, in that setting?

Method(s) for Assessment

Formative: Students should participate in group discussions by building on each others' comments rather than simply restating those made by classmate. Likewise, they should be able to make connections through the conversation from one artwork to another. They should be able to work comfortably and collaboratively in small groups.

Summative: Students demonstrate a knowledge of symbolism and storytelling through completion of the group still life sculpture and subsequent activities.

Potential grading rubric:

	Initial conversation	Small group work	Still life writing	Still life drawing
Student participated by following agreed upon rules				
Student demonstrated ability to follow progression of activity				
Student understands symbolism				
Student completed activity				
Student was engaged				

State Core Links

Fine Arts

Standard 1 (Making): The student will explore and refine the application of media, techniques, and artistic processes.

Standard 2 (Perceiving): The student will analyze, reflect on, and apply the structures of art.

Standard 3 (Expressing): The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Language Arts

Writing Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Writing Standard 10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standard 1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on age appropriate topics, building on others' ideas and expressing their own clearly.

Speaking and Listening Standard 3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. Presentation of Knowledge and Ideas

Language Standard 1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Language Standard 2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Language Standard 3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Additional Resources

- Carr-Gomm, Sarah. The Dictionary of Symbols in Western Art. New York: Facts on File, 1995. Print.
- http://www.metmuseum.org/toah/hd/nstl/hd_nstl.htm

Additional images:



These paintings look similar but also very different. What do you see in each of these paintings? What symbols can you find? What stories do these paintings tell? Do the artists' stylistic choices change the story?



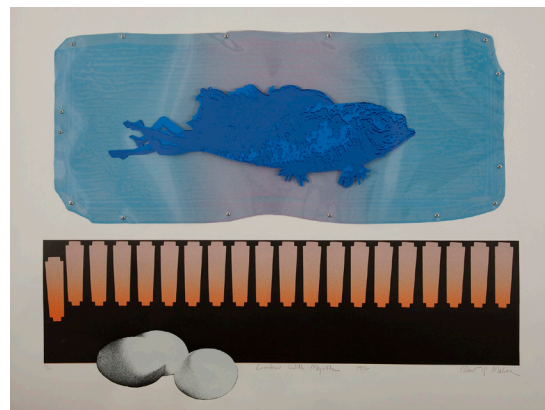
What is body language? Can still life images utilize body language? What stories can you find in these images?



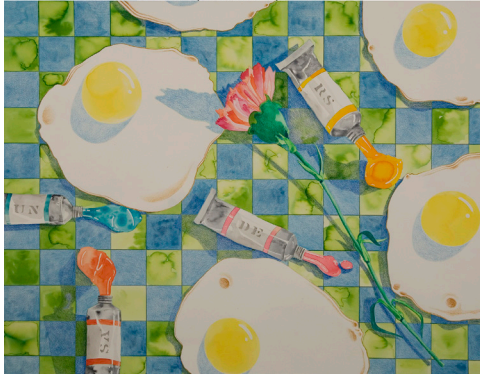
Can a still life be a portrait? What do the objects in these still lifes symbolize and how can they be seen as a portrait? What kinds of things would you include in a still life that is about you?



Can a still life be a portrait of place?
How would the stories in these artworks be different if the still lifes were taken away?



Do you consider these abstract images to be still lifes? Why did the artist choose to make these artworks in this style?



Have you ever eaten these foods? What time of day is it? How do you know? What would you put in a still life about your favorite time of day?

additional image information from top left to bottom right

Jack Beal (American, 1931–2013), *Lobster*, 1975, lithograph, umfa1976.023

Abraham Susenier (Dutch, ca 1620–1668), *Still Life with a Lobster, Römer, Oysters, Grapes, and a Knife*, ca 1660s, oil on canvas, umfa2003.34.1

Maurice Richard Grosser (American, 1903–1986), *Onions and Shallots*, 1979, oil on canvas, umfa1981.009.003

E. David Dornan (American, b. 1954), *Prawns*, 1991, oil on canvas, umfa1988.017.001

Wayne Thiebaud (American, b. 1920), *Bacon and Eggs*, 1961, oil on canvas, umfa1973.036

René Jacques (French, 1908–2003), *Untitled [Still Life with Glass Pitcher and Lemons]*, circa 1930s, gelatin silver process, umfa1999.1.105

Michael Ritter Cannon (American, b. 1913), *Still Life*, 1941, oil on canvas, umfax.106

James T. Harwood (American, 1860–1940), *Preparations for Dinner*, circa 1880, oil on canvas, umfa2003.14.1

Harold Haliday Costain (American, 1897–1994), *Kitchen Pantry (Cabinets)*, circa mid-20th century, gelatin silver process, umfa2007.28.21

Olive Garrison (American), *Kitchen dining nook, with table laid for a meal*, circa 1930s–40s, gelatin silver process, umfa2000.26.2.545

Darryl Groover (American, – 1991), *Still Life With Mugs*, 1967, acrylic on canvas, umfa1968.010.001

Robert Malone (American, b. 1933), *Luncheon with Magritte*, 1972, serigraph, umfa1974.070.043.007

Russell Talbert Gordon, (American, b. 1936), *Sunday Noon at Raymond's*, 1974, colored pencil and watercolor, umfa1974.042

Harriet Shorr (American, b. 1939), *Scarf/Kiwi Fruit*, 1980, watercolor, umfa1981.009.001

Robert Carston Arneson (American, 1930–1992), *Dirty Dish #5*, 1971, stoneware sculpture, umfa1974.027.004