



Video Art of Bill Viola

Utah Museum of Fine Arts
Evening for Educators
March 8, 2007 • 5:30 pm - 8:30 pm

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Image List

- I. Bill Viola, American

The Quintet of Remembrance, 2000

Color video rear projection on screen mounted on wall in dark room

Photo: Kira Perov

On loan courtesy of the North Carolina Museum of Art



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Bill Viola

Biography from Bill Viola's official website: www.billviola.com



Bill Viola
Photo: Kira Perov

Bill Viola (b. 1951) is considered a pioneer in the medium of video art and is internationally recognized as one of today's leading artists. He has been instrumental in the establishment of video as a vital form of contemporary art, and in so doing has helped to greatly expand its scope in terms of technology, content, and historical reach. For over 35 years he has created videotapes, architectural video installations, sound environments, electronic music performances, flat panel video pieces, and works for television broadcast. Viola's video installations—total environments that envelop the viewer in image and sound—employ state-of-the-art technologies and are distinguished by their precision and direct simplicity. They are shown in museums and galleries worldwide and are found in many distinguished collections. His single channel videotapes have been widely broadcast and presented cinematically, while his writings have been extensively published, and translated for international readers. Viola uses video to explore the phenomena of sense perception as an avenue to self-knowledge. His works focus on universal human experiences—birth, death, the unfolding of consciousness—and have roots in both Eastern and Western art as well as spiritual traditions, including Zen Buddhism, Islamic Sufism, and Christian mysticism. Using the inner language of subjective thoughts and collective memories, his videos communicate to a wide audience, allowing viewers to experience the work directly, and in their own personal way.

Bill Viola received his BFA in Experimental Studios from Syracuse University in 1973. During the 1970s he lived for 18 months in Florence, Italy, as technical director of production for Art/Tapes/22, one of the first video art studios in Europe, and then traveled widely to study and record traditional performing arts in the Solomon Islands, Java, Bali, and Japan. From 1973 to 1980 he performed with avant-garde composer David Tudor as a member of his Rainforest ensemble. In 1977 Viola was invited to show his videotapes at La Trobe University (Melbourne, Australia) by cultural arts director Kira Perov who, a year later, joined him in New York where they

married and began a lifelong collaboration working and traveling together. In 1980, they lived in Japan for a year and a half on a Japan/U.S. cultural exchange fellowship where they studied Buddhism with Zen Master Daien Tanaka and became the first artist-in-residence at Sony Corporation's Atsugi research laboratories. Viola and Perov have recorded mirages in the Sahara desert, studied animal consciousness at the San Diego Zoo, made a photographic study of Native American rock art sites, traveled for 5 months in the American Southwest recording nocturnal desert landscapes with special cameras, and most recently went to Dharamsala, India to record a prayer blessing with the Dalai Lama.

Three major installations and videotapes were shown in New York at the Museum of Modern Art in 1987, and Viola's first large exhibition of works toured six venues in Europe beginning in 1992, organized by Kira Perov and the Kunsthalle Düsseldorf. Viola represented the U.S. at the 46th Venice Biennale in 1995, premiering an ensemble of five new installation works titled *Buried Secrets*. In 1997 the Whitney Museum of American Art organized *Bill Viola: A 25-Year Survey*, an exhibition that traveled for two years to six museums in the United States and Europe. Viola was invited to be a Scholar at the Getty Research Institute, Los Angeles in 1998, and later that year created a suite of three new video pieces for the rock group Nine Inch Nails' world tour. His 1994 video *Déserts*, created to accompany the music composition of the same name by Edgard Varèse, premiered at the Wien Modern, Konzerthaus, Vienna with Peter Eötvös conducting the Ensemble Modern, and has since been presented by many other orchestras in live performance. In 2002, Viola completed his most ambitious project, *Going Forth By Day*, a five part projected digital "fresco" cycle in High-Definition video, commissioned by the Deutsche Guggenheim Berlin and the Guggenheim Museum, New York. *Bill Viola: The Passions* was exhibited at the J. Paul Getty Museum, Los Angeles in 2003 then traveled to the National Gallery, London, the Fondación "La Caixa" in Madrid and the National Gallery of Australia, Canberra. One of the largest exhibition of Viola's installations to date, *Bill Viola: Hatsu-Yume (First Dream)* (October 26, 2006-January 8, 2007), drew over 340,000 visitors to the Mori Art Museum in Tokyo. A reduced version of the exhibition travels to the Hyogo Prefectural Museum in Kobe, Japan, where it opens on January 23, 2007. In 2004 Viola began collaborating with director Peter Sellars, conductor Esa-Pekka Salonen and executive producer Kira Perov to create a new production of Richard Wagner's opera, *Tristan und Isolde*, which was presented in project form by the Los Angeles Philharmonic in December 2004. The complete opera received its world premiere at the Opéra National de Paris, Bastille in April 2005 with a reprise in November. The concert version will be presented once more at the Disney Concert Hall in Los Angeles in April 2007, and at Avery Fisher Hall, New York, in May 2007, produced by the Lincoln Center for the Performing Arts.

Viola is the recipient of numerous awards and honors, including a John D. and Catherine T. MacArthur Foundation Fellowship in 1989, and the first Medienkunstpreis in 1993, presented jointly by Zentrum für Kunst und Medientechnologie, Karlsruhe, and Siemens Kulturprogramm, in Germany. He holds honorary doctorates from Syracuse University (1995), The School of the Art Institute of Chicago (1997), California Institute of the Arts (2000), and Royal College of Art, London (2004) among others, and was inducted into the American Academy of Arts and Sciences in 2000. In 2006 he was awarded Commander of the Order of Arts and Letters by the French Government. Bill Viola and Kira Perov, his wife and long-time collaborator, live and work in Long Beach, California.



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The Quintet of Remembrance by Bill Viola



Bill Viola, American
The Quintet of Remembrance, 2000
Color video rear projection on screen mounted on wall in dark room
Photo: Kira Perov
On loan courtesy of the North Carolina Museum of Art

This still photograph was taken from a video installation by Bill Viola called *The Quintet of Remembrance*. This video depicts two men and three women each expressing an emotion of joy, rapture, anger, fear, and sorrow. Inspired by Renaissance paintings and their imagery, Viola explores the strong emotion of spiritual, personal, and religious experiences through a video medium. The video, shot with high-speed 35 mm film, is approximately sixty seconds of film extended in slow motion to over sixteen minutes. The slow change of each actor's gestures, face, and emotions are amplified and accentuated allowing you to explore the complexity of each emotion and to ponder the questions the image sequence poses: What event are the people looking at and what emotions does that event instill in them?



Bill Viola, American
The Quintet of Remembrance, 2000
Color video rear projection on screen mounted on wall in dark room
Photo: Kira Perov
On loan courtesy of the North Carolina Museum of Art

From Renaissance painting to 21st century video

When creating *The Quintet of Remembrance*, Bill Viola was fascinated by the intricacy and range of emotions that captivated Renaissance and Medieval artists. Viola was inspired by three distinct paintings: Hieronymus Bosch's *Christ Mocked (The Crowning with Thorns)*, Andrea Mantegna's *Adoration of the Magi*, and Dieric Bouts' *Mater Dolorosa (Sorrowing Madonna)*. While all three paintings inspired the various emotions depicted, Bosch's painting acted as a guide for the five-figure composition. Compare the emotions you see in these three paintings with Viola's 21st century actors.



Adoration of the Magi
Andrea Mantegna
Italian, about 1495 - 1505
Distemper on linen , 19 1/8 x 25 13/16 in., 85.PA.417, Getty
Museum



Christ Mocked (The Crowning with Thorns)
Hieronymus Bosch
about 1490-1500
alive in 1474 - 1516
NG4744. Bought, 1934, Oil on oak, 73.8 x 59 cm.,
The National Gallery in London



Mater Dolorosa (Sorrowing Madonna),
1470-1475
Dieric Bouts
Netherlandish c. 1415-1475
Oil on oak panel
38.8 x 30.4 cm, Chester D. Tripp
Endowment Fund, Chester D. Tripp
Restricted Gift Fund, and through prior
acquisition of Max and Leola Epstein.,
1986.998, Art Institute of Chicago

The Quintet of Remembrance: Bill Viola Lesson

written by Felicia Baca

Objective:

1. Enable students to creatively and critically examine and discuss works of art-video or other.
2. Observe differences between painting and film, and discuss how the media may help the artist to achieve his or her goals.
3. Based upon students' observations, actively construct meaning about art and culture. This can include discussion on contemporary media and technology such as video.
4. Provide students with opportunities and tools for a meaningful and enjoyable learning experience.

State Core Links:

Grades 7-12

1. Standard 1: Visual Arts Making: Students will examine how works of art were created by manipulating media and by organizing images with art elements and principles.

To include: Identify a variety of media including current arts-related technologies.

Analyze the expressive potential of art media, techniques, and processes.

Understand the physical demands of art media, equipment, and studio space

2. Standard 2: Visual Arts Perceiving: Students will find meaning by analyzing, criticizing, and evaluating works of art.

To include: Examine the functions of art.

Interpret works of art.

3. Standard 3: Visual Arts Expressing: Students will discover meaning in art.

To include: Identify subject matter, metaphor, themes, symbols, and content in works of art.

Assess which works of art effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.

Interpret subject matter, metaphor, themes, symbols, or content through divergent, novel, or individually inspired applications of art media and art elements and principles.

4. Standard 4: Visual Arts Contextualizing: Students will find meaning in works of art through settings and other modes of learning.

To Include: Use visual characteristics to group artworks into historical, social, and cultural contexts.

Analyze the impact of time, place, and culture on works of art.

The above standards apply to the state core links for CAEM (Commercial Arts and Electronic Media) as well.

Grade Level: Grades 7-12. The lesson can be adapted by the teacher using their judgement or the recommendations that follow.

Materials:

4x6 or 5x8 Blank Index cards

Acrylic Paint, Colored Pencils, Pens, Markers

Background:

The *Quintet of Remembrance* is a 16 minute silent color video installation by artist Bill Viola. It is based upon three Renaissance devotional paintings: Hieronymus Bosch: *Christ Mocked (The Crowning and the Thorns)* c.a. 1490-1500, Andrea Mantegna: *Adoration of the Magi* c.a. 1495-1505, and Dieric Bouts': *Mater Dolorosa (Sorrowing Madonna)* c.a. 1470-1475. The work features five actors, three women and two men, standing against a dark background. Their dress is contemporary and casual. Other than minimal eye contact, close physical contact and small emotive body gestures, each participant seems consumed by their own particular emotion. As do many of Violas works, this video concentrates on universal human emotions, in this case possibly grief, awe, fear, sorrow, shock, anger, resignation, and despair. The vantage point of the camera or viewer is placed directly in front of the group. Played at normal speed the video runs for 60 seconds. However, Viola has slowed the video down, it last 16 minuets, and is looped for continuous play.

The following are several themes to consider while discussing the *The Quintet of Remembrance*.

Time and Space:

By slowing the real-time of the video, Viola gives the viewer an opportunity to pay special attention to each actor and the emotion they portray. Many of Viola's works attempt to engage with the viewer to elicit a strong emotional response that can be interpreted in a personal way. He is interested in the moment of exchange between the viewer and the viewed, with hopes of cultivating self awareness within the viewer. Also, by distending time, Viola disrupts conventional viewing common to film and discards any sense of instantaneity or momentariness. Many of Viola's works beg a strong sense of concentration from the viewer and thus have the ability to alter perspective and tense, leaving more time for emotive response and reflection.

The looping of the video aids to eliminate a linear sense of time or place, thus focusing more on the emotions of each character, leaving them without past, present, or future. Another interesting technique Viola uses in *The Quintet of Remembrance* is the elimination of sound. As the viewer walks into the exhibition space they are confronted with only the sounds they themselves make. Because sound works as a physical force acting on the emotions of the viewer, its absence can allow for a more personalized and self-perceptive response.

The stark background makes it difficult to contextualise the figures or make inferences about how they reached their intense emotional states. This technique again enables the viewer to draw from their own personal register of experience, thus creating a narrative for the participant. As in many of Viola's works, the film itself is not so much the work of art as is the interaction with the viewer. Although the artist's intention, techniques, space, sound, etc. are of great influence on the viewer, each person brings their own set of cultural, social, and personal interpretations which contribute to the array of possible meanings taken from the work.

Past/Present:

Because the *The Quintet of Remembrance* is based upon works from the Renaissance it calls into question if and how the artist is making a parallel between the characters in each work, and additionally, a comparison of contemporary and past historical periods. Viola's choice to use film as a medium juxtaposes, as well as resembles, the qualities of these three paintings. Many of Viola's works are considered painterly, possibly because of their minimalism in terms of film editing, colors, and vantage point. Each character is positioned similarly to the three paintings and many of the same emotions can be seen. These qualities help weave the

paintings with the contemporary media of film, as video art has historically been linked with issues of the body. Video art may symbolise the abandonment and deconstruction of traditional boundaries in art such as painting and sculpture, however Viola uses this contemporary media to pay homage to the constructs of the past through his many art historical references.

Viola's interest in art history is evident and he often draws meaning and inspiration from mystical traditions such as Zen Buddhism, Christian Mysticism, and Islamic Sufism. His references to these traditions reinforce the theme of universal human experiences throughout time. They also demonstrate the age old challenge in art of how to convey the complexity and power of human emotions. Viola is fascinated by the ability these paintings have to invoke intense emotional response from their viewers. In *The Quintet of Remembrance* his use of a similar composition perhaps helps the viewer to relate to emotions drawn from the referenced paintings, especially that of Bosch.

Reality and Artifice:

Commonly video artists play with the notion of transforming or reflecting reality. Video art often includes subject matter that is documentary in nature or unconstructed. This presents the question of whether film actually reflects reality or remains subject to the viewer's perceptions, or both. In *The Quintet of Remembrance* Viola employs actors within the scene, thus displaying a manufactured set of emotions and feelings. This closely parallels the use of actors in cinema where the viewer's emotions may be manipulated easily although the emotions portrayed are purely artificial. What then is the effect of documenting versus constructing a scene?

Video as a Medium:

Many artists traditionally drawn to performance and conceptual art see video art as an effective way to show the role of physical gesture in their art. The camera becomes an extension of the artist's body, often allowing the viewer to imagine where an artist was at a particular time, what they saw at a particular moment, the positioning of their body, how much time was consumed, and perhaps even their gaze. Video thus has the ability to combine many different traditional media into one. For example paintings, performance, dance, film and music all could be filmed and combined into a single work of art via video. Historically, art has been connected with performance and gesture; for example, models posing for paintings or Pollock's exaggerated movements while pouring paint.

Video is also a medium which produces instant results; unlike paint or even film. Video also has the ability to be highly portable, accessible to the masses, easily presentable, and easy to preserve over time. Video brought ease, mobility, and affordability to the artist where it lacked before. Traditionally many art media, such as paint, presupposed a particular skill, whereas video was a more accessible and user friendly type of media. Theoretically anyone could pick up a camera and begin to film. Video art is also comparatively inexpensive to making larger scale TV and cinematic productions, and thus favored for its economic virtues.

Activity:

Initiation: Present students with the still photos of *The Quintet of Remembrance* as well as the three paintings that Viola modelled the work after. (All images can easily be found by typing their names into Google image search if needed).

1. Hieronymus Bosch: *Christ Mocked (The Crowning and the Thorns)* c.a. 1490-1500.
2. Andrea Mantegna: *Adoration of the Magi* c.a. 1495-1505.
3. Dieric Bouts: *Mater Dolorosa (Sorrowing Madonna)* c.a. 1470-1475.

Ask them to take several minuets to closely examine the works, comparing and contrasting, as well as exploring the emotions portrayed in each. Ask students to think about:

1. Use of Medium (film and painting).
2. Facial expressions, body language, clothing, environment, and physical expression.
3. Any other points of interest to the student.

Possible Questions for Discussion: This portion should be completed before moving onto Storyboard activity.

What do you think is going on in the *The Quintet of Remembrance*?

Who are the people in the video? What do you think their relationship is?

Who are the people in the paintings? What do you think their relationship is?

What do their gestures tell you about how they are feeling (both video and paintings)?

How do you think the artist wants us to feel when we watch the *The Quintet of Remembrance*?

What similarities do you observe between the paintings and the film?

Why do you think the artist may have chosen to use video rather than paint the figures?

Does one medium convey the emotions better than the other?

Why do you think the artist chose to base his video on these paintings?

Bill Viola uses video as his primary medium. Where else in our daily lives do we encounter the moving image? (i.e. TV, DVD, Cinema, Cartoons, Music Videos, Home Videos, Internet).

Video art often deals with the passage of time. What do you think the artist is trying to achieve by slowing the film considerably? By looping the video?

Think about the difference between watching film with or without sound. Which types of film would or wouldn't make sense with or without sounds?

Do you think it may have been more or less effective for the artist to use sound in order to convey the emotions contained in the *The Quintet of Remembrance*?

Video artist may or may not include the use of actors in their work, or they may choose to film real life events. In this case, Viola has chosen to use 5 actors. Do you think the use of actors was effective/believable in conveying the emotions portrayed? Why or why not?

Video art often allows an artist to manipulate time. Why do you think an artist may want to do this, and what may the effect be?

Activity: Creating a Storyboard

Students will draw or paint a series of 4-8 images to show various still points of time in an imaginary film that they create. This is called a Storyboard. Storyboards are a way to plan and organize pictures in sequence as preparation for their inclusion into a film or video. It is essentially like a large comic strip. (Enclosed in an example of a Storyboard).

Using large index cards, 4x6 or 5x8, students and educators may decide how many images must be completed for the activity. Anywhere from 4-8 should be appropriate. Pass out the index cards or locate them in a space where the participants can gather them.

Depending on participant/educator preference, paints, markers or colored pencils can be used.

Explain that participants must create a subject or theme and decide how the film or video will develop.

Before using a more permanent media, students may use a pencil to sketch and plan the order of what will happen in their film. Afterwards, the educator may choose if the storyboard is to include text or not (This may be appropriate for older students). The text may be dialogue or merely a description of what is happening. Encourage the participants to create environments or backgrounds in which the subject may interact.

Upon completion of the storyboards, have students present and explain their work to the group.

Next ask the student to intentionally change the sequence of events. They can take several minutes to rearrange the pieces as they wish.

Discuss the effect this creates. Do they become strange, comical, or absurd because of the rearranging? Pool and discuss different ideas.

Variations:

Teachers can adapt questions for discussion in terms of difficulty and length depending upon age and skill.

Extensions:

Additional worksheets for creating storyboards have been included if the student wishes to continue the activity.

Assessment Options:

1. Students participated in meaningful discussion and generated new questions surrounding the topic.
2. Students completion of storyboard activity to be assessed by teacher.
3. Students shared their work with the group in order to explore alternative points of view.

Resources:

- Hall, D. and Fifer, S.J. (1991) *Illuminating Video: An essential Guide to Video Art*. Aperture/BAVC.
Ross, D. and Sellars, D. (1997) *Bill Viola*. Whitney Museum of American Art.
Rush, M. (2003) *Video Art*. Thanes & Hudson Ltd, London.
Weily, S. ed.(1987) *Bill Viola: Installations and Video Tapes*. The Museum of Modern Art, New York.
Zeitlin, M. ed. (1988) *Bill Viola: Survey of a Decade*. Contemporary Art Museum, Houston, Texas.

Storyboard Form

The image consists of a 4x4 grid of 16 empty rectangular boxes. Each box is defined by a thin black border. Below each box, there is a set of four horizontal lines: a top line, a slightly lower middle line, and two bottom lines that are closer together. These lines are also enclosed in thin black borders, creating a frame for each row of boxes.

Long shot, Medium shot, Close up.

SHEET 1

Storyboard Example



SHOT
THE DINNER HALL.
L.S
The children and teachers have started to eat their soup for lunch.



SHOT
THE DINNER HALL.
C.U
Andon sits silently looking at the empty table in front of him.



SHOT
THE DINNER HALL.
M.S
Elna sees that he is hungry and carries over her soup for him to eat.



SHOT
THE DINNER HALL.
M.S
Mrs Holm notices what Elna has done and gets up from the teacher's table.

SHOT
THE DINNER HALL.
C.U
Mrs Holm gives back Elna's soup and says that she must sit there until it is eaten.

SHOT
THE DINNER HALL.
C.U
Elna does not speak or move. She stares proudly ahead.

A Book of Emotions

Lesson

written by Tiya Karaus

Objective:

1. Students will explore how different emotions are portrayed by acting them out, describing them in writing, and by creating pictorial representations of them.
2. Students will each choose an emotion and create an illustration of that emotion for a class book.

State Core Links:

Standard 3

The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 1

Explore possible content and purposes in significant works of art.

Objective 2

Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for their own artworks.

Materials:

Copy(s) of emotion cards

Large pieces of paper (1 per student)

Variety of art supplies: pencils, paints/brushes, scissors, colored paper, glue, crayons, etc.

Initiation:

Emotions charades:

Cut the emotion cards and place into a bowl, bag, hat, etc. Individually or in small groups ask students to choose a slip of paper and then pantomime the emotion for the class. It might help for the teacher to choose a slip to demonstrate.

Or

The students could pick an emotion card and the teacher acts it out or gives an example. (ie. If the card were “excitement”, the teacher could say, “Just imagine as if you came home from school your Grandmother was sitting at the kitchen table with a big present for you.”)

Or

Read a picture book about emotions aloud to the class. *How Are You Peeling* by Joost Elffers and Saxton Freymann or *Feelings* by Aliki.

Project:

1. Each student chooses an emotion (either out of the hat or from the list).
2. Each student writes a sentence with their emotion on their assessment sheet. I feel _____ when _____.
3. Ask students to spend a few minutes thinking about the emotion they chose. Is it better to create a picture that is realistic or abstract? Are there colors or symbols that come to mind when you think of the emotion?
4. Paper is distributed to each student and materials are made available.
5. Students create their own representation or illustration of their emotion.

Closure:

Assemble and bind into a class book.

Or

Videotape each student holding their picture and reading their sentence.

Assessment:

See attached assessment sheet

Relating project to Bill Viola and his work *The Quintet of Remembrance*

Biography of Bill Viola, excerpt from his website (www.billviola.com)

“Bill Viola (b.1951) is considered a pioneer in the medium of video art and is internationally recognized as one of today’s leading artists. He has been instrumental in the establishment of video as a vital form of contemporary art, and in so doing has helped to greatly expand its scope in terms of technology, content, and historical reach. For over 35 years he has created videotapes, architectural video installations, sound environments, electronic music performances, flat panel video pieces, and works for television broadcast. Viola’s video installations—total environments that envelop the viewer in image and sound—employ state-of-the-art technologies and are distinguished by their precision and direct simplicity. They are shown in museums and galleries worldwide and are found in many distinguished collections. His single channel videotapes have been widely broadcast and presented cinematically, while his writings have been extensively published, and translated for international readers. Viola uses video to explore the phenomena of sense perception as an avenue to self-knowledge. His works focus on universal human experiences—birth, death, the unfolding of consciousness—and have roots in both Eastern and Western art as well as spiritual traditions, including Zen Buddhism, Islamic Sufism, and Christian mysticism. Using the inner language of subjective thoughts and collective memories, his videos communicate to a wide audience, allowing viewers to experience the work directly, and in their own personal way.

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About *The Quintet of Remembrance*-excerpt from the Metropolitan Museum of Art’s website (www.metmuseum.org)

“*The Quintet of Remembrance*, 2000, is a color video installation by preeminent video artist Bill Viola (American, b. 1951) inspired by his study of late Medieval and early Renaissance paintings and their iconography. Three women and two men independently express the emotions of joy, rapture, anger, fear, and sorrow, in extended slow and soundless motion. Running continuously on a 16-minute loop, this powerful work provocatively connects the art of two eras: early Renaissance Europe and 21st-century America.”

Sources:

www.billviola.com

www.metmuseum.org

Picture books on emotions:

The Boxer And The Princess written and illustrated By Helme Heine ; Translated From The German.

Don't Cry, Leon by Roberta Edwards ; Illustrated By William Langley ; Based On The Teleplay "Big Boys Don't Cry," By Edwards, Roberta.

Dora's Box by Ann-Jeanette Campbell ; Illustrated By Fabian Negrin

Feelings story by Janie Spaht Gill ; Illustrations By Karen O. L. Morgan.

The Feelings Book by Todd Parr

Flyaway Katie by Polly Dunbar.

Giants Have Feelings, Too by Alvin Granowsky ; Illustrations By Henry Buerckholtz.

Glad Monster, Sad Monster : a Book About Feelings by Ed Emberley And Anne Miranda

Hoot And Holler by Alan Brown ; Illustrated By Rimantas Rolia

Hurtly Feelings by Helen Lester ; Illustrations By Lynn Munsinger.

I Feel Happy, And Sad, And Angry, And Glad by Mary Murphy

Jafra story by Hugh Lewin ; pictures by Lisa Kopper

Kiss It Better by Hiawyn Oram ; Illustrated By Frederic Joos

The Loudness Of Sam story and pictures by James Proimos

Max And The Great Blueness by Lou Alpert

Michael Rosen's Sad Book words By Michael Rosen ; Pictures by Quentin Blake.

Moths & Mothers, Feathers & Fathers : a Story About A Tiny Owl Named Squib written and illustrated by Larry Shles

Mr. Grumpy by Roger Hargreaves.

Mrs. Biddlebox by Linda Smith ; Illustrated By Marla Frazee

My Many Colored Days by Dr. Seuss ; Illustrated By Steve Johnson With Lou Fancher

No Dessert Forever! by George Ella Lyon And Peter Catalanotto.

Nutshell Library by Maurice Sendak.

Sometimes by Keith Baker

Sometimes I Feel Just Like A Mouse by Jeanne Modesitt ; Illustrated By Robin Spowart.

Sometimes I'm Bombaloo by Rachel Vail ; Illustrated By Yumi Heo

The Sunday Blues by Neal Layton

Sunshine & Storm by written By Elisabeth Jones ; Illustrated By James Coplestone

Susan Laughs by Jeanne Willis ; Illustrated By Tony Ross

Things That Make You Feel Good/Things That Make You Feel Bad by Todd Parr

Today I Feel Silly & Other Moods That Make My Day by Jamie Lee Curtis ; Illustrated by Laura Cornell

Toot & Puddle :You Are My Sunshine by Holly Hobbie

Turtle On A Fence Post by June Rae Wood

The Way I Feel Today by Catherine Daly ; Illustrated By Tom Brannon.

What Makes Me Happy? by Catherine And Laurence Anholt.

When You Are Happy by Eileen Spinelli ; Illustrated By Geraldo Valério.

Whoa Jealousy! by Woodleigh Marx Hubbard ;With Madeleine Houston

Why Am I An Only Child? by Jane Annunziata, Marc A. Nemiroff ; Illustrated By Margaret Scott

Yesterday I Had The Blues by Jeron Ashford Frame

Variations:

Older students can try their hand at video art with the following project:

Objective:

Working in small groups, students will create a short video that portrays the transition from one emotion to another.

Materials:

Copy of emotion cards

Scrap paper (one sheet per group)

Video camera

Project:

1. Divide students into small groups.
2. Each group of students draws one of the emotion cards. The group should keep their choice of emotion private.
3. The group records their emotion at the top of the scrap paper.
4. Once each group has selected a card, a second card is chosen by the group and recorded at the bottom of the scrap paper.
5. The group must then quietly discuss what kind of event might lead a person from feeling one emotion to the other.
6. The teacher should model this whole process before the groups select their first card on the chalkboard or overhead projector. For example: The teacher chooses the “happy” emotion card and then the “disappointed” emotion card. Brainstorming with the students or by thinking out loud, the teacher gives possible scenarios: opening a birthday present and finding an old used toothbrush, driving to an amusement park and discovering that it is closed, etc.
7. Once the group has agreed on a scenario, they practice acting it out as a small group. This can be done by staging the small group like a painting as Bill Viola does in *The Quintet of Remembrance* or by pantomiming the scenario like a play.
8. Once rehearsed, the pieces can be recorded privately with a video camera. (This would be a good activity to do during a recess period). If a video camera is unavailable, the piece can be performed before the class. After each performance the class should discuss what the two emotions were and what was the scenario that lead from one emotion to the other.

Emotion Cards

Happy	Sad
Surprised	Worried
Afraid	Confused
Disappointed	Loving
Embarrassed	Jealous
Wonder	Angry
Excitement	Amusement
Lonely	Joy

Name:

The emotion I chose is

I feel _____

When _____
_____.

Picture is complete (0-5 points)

Picture expresses an emotion (0-5 points)

/10 points total

Feelings and Emotions: A Health/Visual Arts Lesson plan for The Quintet of Remembrance by Bill Viola

written by Jennifer Jensen

Objective:

1. Students will identify and understand the range of emotions and what causes emotions.
2. Students will create a form of artwork that portrays a certain emotion after looking at several different forms of visual artwork that express emotion.

State Core Links:

Health Education – Grade 5 and 6

Standard 1: The students will learn ways to improve mental health and manage stress.

Objective 2: Demonstrate coping behaviors related to grief and loss.

Health Education – Grade 7-9

Standard 1: Students develop skills and processes that contribute to the development of a healthy self.

Objective 3: Analyze factors that impact mental/emotional health.

Health Education – Grade 10-12

Standard 1: Students develop skills and processes that contribute to the development of a healthy self.

Objective 1: Determine the influence of behavioral choices on mental, social, emotional, physical, and spiritual health.

Visual Art – Grade 6

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

Objective 1: Explore possible content in art prints or works of art.

Objective 3: Explore video, film, CD-ROM, and computers as art tools and artworks.

Grade Level: 5-12

Materials:

- *The Quintet of Remembrance* postcard
- A tour scheduled to view Bill Viola's *The Quintet of Remembrance* at the UMFA
- Examples of many forms of fine art that display different emotions
 - photographs
 - paintings
 - music
 - poems
 - literature
- Paper, paint, pencils, crayons, cameras (optional), computers. Anything you think the students will need to create their own piece of artwork.

Activity:

1. Explain to your class that you are going to be studying emotions/feelings during the class period. Have the class brainstorm different emotions they have felt and write them all over the board leaving space under each emotion. Some ideas are happiness/joy, sadness/sorrow, excitement, anger, fear, confusion, stress, rapture, embarrassment, pain, boredom, anxiousness, confidence, and nervousness.
2. Have the class participate in a think-pair-share activity. Have the students quietly think on their own of different situations that trigger these emotions. When have they felt these emotions? After you have given them a few minutes to think about it have them share their ideas with a student sitting next to them. After a few minutes of discussion in pairs have the students turn their attention back to you and have them share their thoughts. Under each of the emotions/feelings list the events that cause these emotions.
3. Next move on to coping with emotions. If you are teaching younger students you can ask some pretty basic questions about how they cope with their emotions. If you have an older audience you can make this a more serious discussion. Some example questions are: Are any of these emotions hard to show sometimes? Ask for examples. What do people do when they don't want to admit having those feelings? How does it make you feel when you hold in your emotions? Does your gender play a role in how you express emotions? What are some things you could do when you are feeling afraid, nervous, stressed, embarrassed, sad? Can you think of some examples of characters in a movie or book that had to cope with certain feelings?
4. After you feel there has been enough discussion on emotions, you can move on to the art section of the lesson. Explain to them how many times artists use their artwork to let their emotions out. Painters often use either warm or cool colors to portray their mood or feelings. Many writers write poems about feelings they are having as a means of releasing them. Musicians write many songs about different feelings. Show a variety of different pieces of art. Play clips of a few songs, show paintings and photographs, read a few parts from different poems, etc. Hopefully you have scheduled a tour at the UMFA to see *The Quintet of Remembrance*, so you can discuss the feelings they saw or will see when viewing the video installation. If you cannot get a tour scheduled show the postcard of Bill Viola's *The Quintet of Remembrance* and explain that this is a video installation that depicts two men and three women each expressing an emotion of joy, rapture, anger, fear, and sorrow. On each of these examples have the class say what feelings they associate with each of these examples.
5. Next have the students think of a time they felt very strong emotions. It can be any emotion they can think of. After each student has a specific emotion/feeling in mind, have him or her think of the type of art they would like to use to express their emotion they are thinking of. Depending on whether you want the assignment done in class or not, be sure you provide all the supplies they would need to create that type of art. They can write a poem, a short story, a song, draw a picture, paint a picture, take a photograph, create a short video, etc.

Assessment:

An informal assessment can be done if the students are working in class. If not you can have the students turn in the assignment so you can judge completeness.

Extension:

Have the students that wish to present their artwork do so the next day or next week. The paintings, drawings, and photographs could be displayed around the room with a label of the student's name and title of the work. Students that created a poem, short story, musical number, or film could be performed in front of the class. This will be a great opportunity to have the students analyze other students' artwork and try to discover the emotion they were portraying in their art.