

Margaurita Spear
Surrealist Landscape Paintings
Grades Four – Eight

Focus: In this lesson, students will continue their study of the Surrealist art movement by taking inspiration from either their completed dream journals or dream room sculptures to compose Surrealist landscapes that show the influence of Salvador Dali’s artworks.

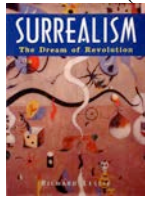
Objectives:

Students will:

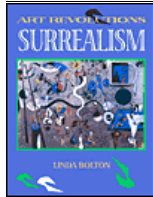
- Demonstrate knowledge of simple landscape compositional elements, such as foreground, background, and middle ground.
- Incorporate perspective to create the illusion of depth in space.
- Take inspiration from their dream journals and Salvador Dali’s paintings through the use of selective distortion in their chosen imagery.

Resources:

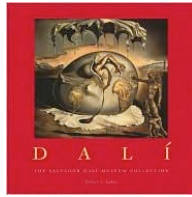
- Book(s) on Surrealism and Salvador Dali:



Surrealism: The Dream of Revolution, Richard Leslie



Art Revolutions: Surrealism, Linda Bolton



Dali: The Salvador Dali Museum Collection, Robert S. Lubar

- Images of Dali’s work:



La Main (Les Remords de conscience), Salvador Dali 1930

Resources (continued):



Persistence of Memory, Salvador Dali 1931



The Disintegration of the Persistence of Memory, Salvador Dali 1952-54

- Examples of completed projects

Vocabulary:

Surrealism:	An art movement founded in Paris in 1924 that was concerned with irrational elements in art, was preoccupied with Freudian psychoanalysis, and aimed to create art that was a direct result of the unconscious mind.
Landscape:	An artwork representing a scene usually from nature, but can also be representative of an imagined place.
Foreground:	The part of the implied space in a composition that is closest to the viewer.
Background:	The part of the implied space in a composition that is furthest away from the viewer.
Middle ground:	The part of the implied space in a composition that is mid-way distant from the viewer.
Distortion:	A twisting of a shape or form into something different than its normal appearance.
Perspective:	In relation to atmospheric perspective, the use of gradations of color, overlapping, and relative degrees of detail to suggest an impression of depth in space. In relation to linear perspective, the use of real or suggested lines that converge on a vanishing point or points on the horizon or at eye level to suggest depth.

Time:

This assignment will take approximately three to four fifty-minute class sessions.

Materials:

- 11 x 18 watercolor paper
- 8 ½ x 11 sketch paper
- Water containers
- Brushes
- Water-soluble colored pencils
- Pencils
- Erasers
- Paper towels

Preparation:

- Center area for supplies to be obtained and returned

Introduction:

Surrealist artists created works that showed a strong influence of dream imagery, which could often be deemed both real and bizarre at the same time. Salvador Dali was one of the most important painters of the Surrealist movement. His paintings were carefully executed in a traditional, realistic style, but the figures and objects were often strange and existed in weird landscapes. He used such devices as distortion and metamorphosis to promote the notion of dream imagery and the influence of the unconscious mind. Many of his paintings were supposedly inspired by his own dreams.

Instruction:

This lesson will feature activities that promote an understanding of the elements used by Salvador Dali to induce a sense of a dream state within his paintings while also encouraging students to use their own recordings of their dreams as part of their artworks.

1. The students will begin by participating in a discussion of the imagery found in a sampling of Dali's paintings. They should be encouraged to give their own interpretations of the imagery while also pointing out any devices that were used to make the images appear surreal. Students may be asked such questions as: *What feelings are conveyed in these paintings? How does Dali make it clear that these are representations of dreams? Is the use of realism important in conveying mood? What elements might you want to include in your own work?*
2. Distribute scrap paper and ask students to create a few thumbnail sketches of their proposed compositions. They should reference their completed dream journals for inspiration. Explain the use of landscape elements. Refer back to Dali's paintings or samples of finished projects to demonstrate foreground, background and middle ground as well as perspective. When the sketches are completed, students should review them with the teacher before they can begin working on the larger watercolor paper.
3. Distribute watercolor paper and advise students to use light pencil lines in drawing out their approved compositions. The first day should be used in finishing these drawings.
4. On the second day, demonstrate the use of watercolor by using it to block in areas of a painting, one element at a time. Show a variety of techniques, including wet-on-wet, dry brush, stippling, etc. Explain that details will be added using water-soluble colored pencils once the larger areas have been established.
5. On the third day, demonstrate the use of water-soluble colored pencils by working back into the demonstration painting. Build up areas of color, tone or detail. Demonstrate how the colored-pencil marks can be left dry or use water to blend the marks into the existing watercolor paint. Students should finish using paint and begin using colored pencil. If more time is needed, allow for a fourth day of working. Throughout the completion stage, walk around the room and discuss the imagery and the devices employed by the students to create a Surrealist feel in their work. Relate what is being represented back to the dream journals and ask how the imagery might have been adjusted to arrive at the finished compositions.

Teacher Evaluation:

1. Were students able to demonstrate an understanding of the compositional elements involved in landscape painting, such as foreground, background, middle ground and perspective?
2. Do the finished paintings show influences from both the students' dream journals and Dali's paintings?
3. Were the students selective in which symbolic elements were distorted or made strange to convey feeling in their work?

Massachusetts Arts Curriculum Framework Standards:

In this lesson, students will work with the following standards:

***Standard 1: Methods Material and Techniques**

- 1.1 Use a variety of materials and media.
- 1.2 Create artwork in a variety of two-dimensional and three-dimensional media.
- 1.3 Learn and use appropriate vocabulary related to the methods, materials, and techniques.
- 1.4 Learn to take care of materials and tools and use them safely.
- 1.5 Expand the repertoire of 2D and 3D processes, techniques, and materials with focus on the range of effects possible within each medium.
- 1.6 Create artwork that demonstrates an awareness of the range and purpose of tools.

***Standard 2: Elements and Principles of Design**

- 2.4 For shape and form, explore the use of shapes and forms in 2D and 3D works.
- 2.6 For space and composition, explore composition by creating artwork with a center of interest, repetition, and/or balance. Demonstrate an understanding of foreground, middle ground, and background. Define and identify occurrences of balance, rhythm, repetition, variety, and emphasis.

***Standard 3: Observation, Abstraction, Invention, and Expression**

- 3.3 Create 2D and 3D artwork from memory of imagination to tell a story of embody and idea or fantasy.
- 3.5 Create symbolic artwork by substituting symbols for objects, relationships, or ideas.
- 3.6 Create artwork that employs the use of free form symbolic imagery that demonstrates personal invention, and/or conveys ideas and emotions.

***Standard 4: Drafting, Revising, and Exhibiting**

- 4.4 Produce work that shows and understanding of the concept of craftsmanship.
- 4.5 Demonstrate the ability to describe preliminary concepts verbally; to visualize concepts in clear schematic layouts; and to organize and complete projects.

***Standard 5: Critical Response**

- 5.6 Demonstrate the ability to describe the kinds of imagery used to represent subject matter and ideas, for example, literal representation, simplification, abstraction, or symbolism.

***Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change**

- 8.3 Perform or create works inspired by historical or cultural styles.

Surrealist Landscape Paintings Lesson Rubric

	Excellent 20 points	**Good** 15 points	**Fair** 10 points	**Poor** 5 points	*Comments*
Media and Techniques					
Planning	Ample time was given to the creation of several thumb-nail sketches. Ideas were very clear.	Adequate time was give to the creation of one or two thumbnail sketches. Ideas were mostly clear.	Minimal time was given to the creation of one thumbnail sketch. Ideas were somewhat clear.	One thumb-nail sketch was created, but it was rushed and the ideas were unclear.	
Use of personal dream imagery	Most of the elements in the finished painting were derived from the dream journal.	Several of the elements in the finished painting were derived from the dream journal.	Few of the elements in the finished painting were derived from the dream journal.	None of the elements in the finished painting were derived from the dream journal.	
Understanding of compositional devices in landscape paintings	The use of foreground, background and middle ground as well as perspective gives the illusion of space in the composition.	Some, but not all, of the compositional devices were employed. For example, no middle ground is evident, but the other elements are present.	Few compositional elements are present. May not show understanding of perspective.	No attempt at composition is present. All imagery exists on the same visual plane. No perspective is used.	
Incorporation of distortion to show influence of Dali's paintings	Distortion is used freely, but selectively to convey a mood or feeling.	Distortion is used freely, although not as selectively, so the mood is unclear.	Little distortion is used and it is done so with no real purpose.	No distortion is used, so there is no implication of a dream state or an understanding of Dali's work.	
Approach to materials: watercolors and water-soluble colored pencils	Watercolor techniques are varied as warranted to achieve specific effects. Colored pencils are used sparingly to enhance rather than draw attention from the overall painting.	Materials are used with precision, but little variety. Colored pencils are used, but not as effectively as possible.	Watercolors are used with minimal consideration to application. Colored pencils are used with minimal attention.	Only watercolors were used. No colored pencil. The materials were used sloppily or the work was left incomplete.	