Gabrielle Wu Lee

October 11-November 24, 2013

Education Packet

The Florida State University
Museum of Fine Arts
www.MOFA.fsu.edu
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*All images in this packet are for one time educational use only.

Jade Beach, 1998, Oil on canvas, 24 x 36 inches.

Edited by Margaret Stern and Kerianne Plunkett
For exhibition tours contact Viki D. Thomson Wylder at 850-644-1299.
Cover Image: Snowstorm Over Glacier Iceland Revelation II: NO. 3, 1996, oil on canvas, 48 x 80 inches.
Gabrielle Wu Lee was born and raised in a Catholic family in Shanghai, China. She was highly educated and exposed to the best of eastern and western cultures. Lee earned her medical degree at the First Shanghai Medical College in 1959. She understood the very essence of science, from physics to chemistry, from physiology to psychology, and from surgery to statistics.

Lee also earned her Master of Fine Arts degree at Florida State University in 1986 with an emphasis on American Contemporary Art. Growing up, Lee learned Chinese calligraphy and she produced traditional Chinese paintings. It wasn’t until later that she joined a classic western style art studio for training in drawing, watercolor, and oil painting. Her father took her to many art shows in the metropolitan Shanghai area which demonstrated various cultural influences. Lee and her husband, Paul, shared a deep appreciation and respect for both science and the arts. It created a strong bond between the two.

Lee experienced difficult parts of her life. During her childhood, for four years during World War II, Shanghai was occupied by the Japanese military force. China then became a Communist regime. In 1955, the Chinese government cracked down on the Catholic Church – Lee was a 20 year-old medical student at the time. She was arrested and imprisoned for a brief period. The prosecutor accused Gabrielle of joining a prayer group when she was 13 years-old. At that time, the prayer group was seen as an antigovernment organization by the Chinese. Lee was vindicated and reinstated to the medical college, though her health was distressed.

After being issued passports in 1982, Lee and her husband travelled to the United States. Lee enrolled in the Master of Fine Arts program at Florida State University. After working as a doctor in China and as an artist in America, Lee used her high intelligence to also work as a computer programmer for 15 years. Paul worked as a geologist for the state of Florida. Educational circumstances and employment gave Gabrielle and Paul added opportunity to travel a great deal around the country. Less than a year after their arrival to the states, the couple drove through the Appalachian Mountains, Shenandoah, Washington, D.C., Baltimore, Philadelphia, New York City, Connecticut, Niagara Falls, Ann Arbor, and Chicago to reunite with old friends. The next summer the two went to Taos, New Mexico for six weeks when Paul was assigned as an instructor at Florida State University’s geology field camp. During this time, Lee visited geological wonders in west Texas, New Mexico, and Colorado. After returning to Tallahassee, the couple criss-crossed the state to numerous cities and beaches for art shows and business conferences. Five years later they made another ambitious road-trip starting in Tallahassee and traveling to points west including Redwood National Park, the Painted Desert, and the Petrified Forest to name only a few. More trips followed. They made certain to see each of the coasts, the Atlantic, the Pacific, and the Gulf of Mexico. More recently, they traveled outside the country to Iceland, Hong Kong, and Italy. They even returned to Shanghai after 21 years away.

With such contrasting life experiences, Gabrielle’s artistic side had much inspiration: the spiritual as an ultimate source followed by nature. This double inspiration can be seen in her pieces. Her work communicates a sense of wonder as well as a love and respect for the life and beauty of the earth.

by: Kerianne Plunkett

*Time & Tide*, 1988, Oil on two canvas panels, 72 x 84 inches.
Gabrielle Lee’s Dynamic Expressionism exhibits a strong influence from Jackson Pollock’s Abstract Expressionism. Distinctive in Lee’s work are “the diffusion of colors and color intensities, free usage and mixed usage of metallic paints, purposeful dripping and splashing, hard-edge merging with soft edge, explosive high contrast coexisting with soothing fading in and out, and innumerable other painterly actions.” Her experiments with oil link her to Mark Rothko and perhaps even the Color Field painter Morris Louis, but more than anything Pollock seems to be the key figure in her inspiration. Her signature style can be seen as a contemporary take on Pollock’s rhythmic and purposeful paint drips.

Born in 1912 in Cody, Wyoming, Jackson Pollock would become one of the most well-known and revered Abstract Expressionists. Pollock worked under Thomas Hart Benton during the WPA mural project, and this is perhaps the reason for his complete rejection of the figurative in his later works. Due to the strict guidelines for the art works of the New Deal, a new, expressive and abstract style needed to be achieved. Pollock and his contemporaries provided a powerful statement for the Post-War years in America, creating a sense of autonomy and youthful emotion that would become the voice of a generation.

In a similar way, Lee moved from figurative to complete abstraction in her later work. When Lee lived in China, she created works that were completely representative. After her move to America in the mid-eighties, she began to experiment with abstraction. This reveals the strong influence of disparate cultures in her work, and can be related to Pollock’s mixture of influences from diverging visual cultures within America.

Pollock produced his most iconic and well-known works in the late forties and fifties, typically using sticks, cans, or syringes to apply commercial paint to the canvas. At this time Pollock also began using silver and enamel paint, dripping and applying the medium in a rhythmic method. This style, distinctly Pollockian, broke down the entire establishment and academy of oil painting, challenging and adapting the medium to the twentieth century. Pollock erased the dusty magisterial gaze held by artists since the Renaissance, and instead created a more universal view, one which embraced modern science and nature’s beautiful chaos and irrationality.

Lee’s paintings were directly influenced by Pollock’s. This focus on universality, autonomy, abstraction, nature, and modern science can be seen in Lee’s works, especially in *Niagara Rhapsody* (1983) and *Shimmering Aspens, NM* (1984). Drips of paint flicker across the canvas, forming the impression of trees or water and also taking on a lyricism. Like Pollock, Lee created spatterings and drips, and she increased the dynamism in her work with the introduction of panels, subtle figurative gestures, and a distinct basis in science and nature that allows for a more steady grasp and reception of the paintings.

Image: *Shimmering Aspens NM*, 1984, Oil on canvas, 48 x 80 inches.

By: Maggie Stern
The long tradition of Chinese calligraphy, dating from the Bronze Age, is undoubtedly a mixture of both abstract and practical art. The graphs all have meaning, and are the foundations of language, but the art of calligraphy displays a wish for higher appreciation of the forms. In this way, Chinese calligraphy became an immediate source of inspiration to Gabrielle Wu Lee. Her appreciation for nature and the mixture of high and low art was embodied perfectly in Chinese calligraphy.

In her 1986 lecture at the Polk Museum of Art, Lee placed an importance on the influence of this calligraphy in her work, especially in her attempt to merge abstraction and realism into a mutually conjoined work. Her signature techniques of fluidic texture and cursive calligraphy in oil paint created a distinct and interesting style that she coined as Dynamic Expressionism.

Chinese writing has a matrix-like, multi-directional style. The result is an endless amount of combinations; the graphs have an almost scrabble-like quality to them. Chinese calligraphy is crucially important in creating these complex graphs, and it was considered one of the highest art forms in the Asian world for centuries. Though each seemingly abstract symbol has a definitive and important meaning, the graphs can be viewed with just as much appreciation for their artistic value. The graphs have an intrinsic psychological aspect, seen as a reflection of the skill and demeanor of the artists who created them. Calligraphy “was seen as approaching in its purity the untrammeled forces of nature itself.”

The following dialogue begins Joseph R. Allen's article “I will Speak, Therefore, of a Graph: A Chinese Metallanguage.” Allen uses it as an English speaker’s guide to the complicated and simultaneously oral and aural difficulties inherent to the Chinese language. It has a very different structure than English, and oftentimes to completely understand it contextually, it has to be written down.

B: Your address?
A: Number 1, Lane 13, Isle City Street.
B: [ail]? What [ail]? Church aisle?
A: No, Isle as in the Isle of Wight, the place name, as in England.
B: Hmm, I am not clear about that…
A: This “isle” has two straight standing lines, one at the beginning and one in the middle, and on each side of the second one there are shorter curvy lines.
B: Oh! That isle, as in island.

The obvious disparity between written and spoken language aside, a certain beauty can be taken from the intrinsic visual aspect of the Chinese language. This visual aspect is perhaps the strongest influence from Lee’s diverse educational background. Undoubtedly, the curvature and attention to detail found in the graphs are influential on Lee’s flowing and natural style. Chinese calligraphy as an art form and means of expression acts as a parallel to Lee’s paintings.

by: Maggie Stern

Chinese calligraphy from Song Dynasty (A.D. 1051-1108), poet Mi Fu.
Gabrielle Wu Lee was an artist who merged many influences. From her childhood in Shanghai to her highly westernized upbringing, the painter and MD exhibited a wide range of eastern and western inspirations, as well as the inspirations which originated from her involvement with the medical community and her love of nature. In a 1986 lecture at the Polk Museum of Art, Lee coined her own style: Dynamic Expressionism. In this lecture, she listed her influences as Marcel Duchamp's *Nu descendant un escalier No.2*, water ripples depicted in traditional Chinese paintings, lines used in comic books to show explosive movement, and Jackson Pollock’s action paintings. Instead of considering abstract and figurative art to be mutually exclusive, Lee attempted to mix the two, gaining a unique style of her own. She attempted the impossible: to depict the fourth dimension in her two dimensional paintings. Her work spanned several decades and cultures, creating a time warp of sorts. Lee exhibited ancient and modern themes paired with occidental and oriental ones.

Lee and her husband, Paul, traveled around the country and the world on multiple occasions, creating an opportunity for the artist to experience the grand and diverse nature in North America and beyond. Nature stands as a major theme and inspiration in Lee’s work, and evidence of this can be seen in her countless studies of Niagara Falls, Icelandic volcanoes and lagoons, Sequoias and Redwoods, and Florida’s natural wonders, such as Wakulla Springs and the Everglades. All of the works are suggestions of nature; Lee used her Dynamic Expressionism to portray a very different view of nature than the typical landscape painter. Lee's work hints at the sublime, evoking the humbling and insignificant feeling one experiences in nature. In her chaotic and beautiful experiments with oil, Lee personified nature, allowing it to become an alive, growing, expansive element on her canvases. Her nature was constantly evolving, revealing a span of time and space, cultures and eras, which played important roles in her life. All of Lee’s influences and inspirations culminated in a flurry of works that highlighted rhythm, life, sublime chaos, and natural wonder.

by: Maggie Stern
Pollock Inspired/Gabrielle Wu Lee
Inspired/You Paintings

Florida Sunshine State Standard
Big Idea: Understanding and using information
Enduring Understanding 1: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.
Benchmark: VA.68.C.2.3 Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth.

Enduring Idea: In our contemporary world there is a growing cultural diversity which impacts art and the culture surrounding it.

Essential Question: How does the inspiration of one artist show in another artist’s pieces even cross culturally?

Session Activity: In this activity, students will compare and contrast various aspects of Pollock’s paintings, *Autumn Rhythm (No. 30)* and *No. 5*, to Lee’s paintings, *Jade Beach* and *Echoing Amphitheater NM*.

Pollock is a key inspirer of Gabrielle Wu Lee. Her signature style can be seen as a contemporary take on Pollock’s rhythmic and purposeful paint drips. Students will identify similarities and differences between the artists and the emotions they portray. They will look at the flow, colors, feelings, shapes, etc. and pull them apart to compare and contrast the two artists. Finally, each student will create an original piece of art that evokes emotions using the styles of Gabrielle Lee and Jackson Pollock.

Grade Level: 6-8

Time Needed: 3 class periods

Objectives:
1. Students will see an inspirational connection between Pollock’s and Lee’s works.
2. Students will create their own works to include two attributes found in the work of Lee and Pollock.
3. Students will create works that evoke emotion as did the work of Lee and Pollock.

Materials: Canvas, acrylic paint, paint brushes, water cups, paper plates

Activity Procedures:
1. After reading information on Jackson Pollock and Gabrielle Lee (see information in booklet), discuss the background of each artist and the relationship between Lee’s works and Pollock’s works.
2. Do a critical analysis of one work by each artist while drawing comparisons and contrasts between the two.

*Echoing Amphitheater NM*, 1984, Oil on canvas, 48 x 80 inches.

*Jade Beach*, 1998, Oil on canvas, 24 x 36 inches.
3. Show pieces from both artists and discuss the emotions of each using a chart (see below). Compare and contrast the type of emotion each work shows (pure emotion or emotion about something).

4. Have students indicate which emotions they would choose to evoke in their own pieces. Then have them choose at least two attributes of the Lee and Pollock work they wish to use, revealed during the critical analysis. Tell them to choose works that express pure emotion or works that express emotion about something. If the student chooses the latter, he or she must also choose a topic for which he or she feels passionate.

5. Students will then each create a piece using these two attributes to convey the chosen emotion.

6. When pieces are complete, discuss the attributes and emotions in the pieces as well as the artist from which the work was derived. Create a chart, like that below, in which students works are listed.

**Questions to be asked:**

1. Do some pieces deal with pure emotion while others deal with emotion about something?
   a. How can you tell?
   b. What feelings do they create in you?
   c. If they deal with emotion about something, what is that something?

2. What similar aspects do you see between Pollock and Lee’s pieces? Where did she contrast? Does cultural background affect the contrast between their works?

**Suggested Attributes:**
- All-Over
- Focused
- Eastern Influence
- Western Influence
- Fluid
- Geometric
- Non-Objective
- Abstract

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Pure Emotion: What are the emotions expressed?</th>
<th>Emotion About Something: What is the emotion about?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jackson Pollock</td>
<td><em>Autumn Rhythm</em></td>
<td>-Energetic&lt;br&gt;-Forceful&lt;br&gt;-Joyful</td>
<td>-Cosmic changes&lt;br&gt;-Nature’s energy&lt;br&gt;-The unseen molecular action of nature</td>
</tr>
<tr>
<td>Gabrielle Wu Lee</td>
<td><em>Jade Beach</em></td>
<td>-Whimsical&lt;br&gt;-Heavy&lt;br&gt;-Excited</td>
<td>-Changing Tides&lt;br&gt;-Nature’s energy&lt;br&gt;-The strength of the ocean’s pull</td>
</tr>
</tbody>
</table>

Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950, enamel on canvas, 105 x 207 inches.

Jackson Pollock, *No. 5*, 1948, Oil and fiberboard, 8 x 4 feet.
### Art Lesson

**Work shows strong use of all skills and concepts.**

- **Making good use of skills and concepts.**
  - **Work shows some need to improve use of skills and concepts.**
  - **Work shows very little use of skills and/or concepts.**

### A. Understanding
- **Lesson Objectives & Goals**
  - Artwork can utilize various attributes and show emotion.

| 4 | The artwork is planned carefully; understanding of most concepts and procedures is shown. The artwork shows the use of 2 attributes and conveys emotion. |
| 3 | The artwork is planned adequately; understanding of some concepts and procedures is shown. The artwork shows one attribute and conveys emotions. |
| 2 | The artwork shows little evidence of understanding the concepts and/or procedures. The artwork shows either one attribute or conveys an emotion. |
| 1 | The artwork shows no evidence of understanding the concepts and/or procedures. |

### B. Skills & Techniques
- **Craftsmanship**
  - Use and care of tools and materials

| 4 | Student applied all of the skills required and paid close attention to detail. |
| 3 | Students showed most of the skills required and the artwork shows average attention to detail. |
| 2 | The student applied some of the skills required and paid little attention to detail. |
| 1 | The student applied few of the skills required and no attention to detail. |

### C. Creations & Communications
- **Application of Elements of Art and Principles of Design** (Shape, line, color, movement)

| 4 | The artwork demonstrates some personal expression, logical problem solving skills and application of Art Elements and Principles of Design. |
| 3 | The artwork demonstrates an average amount of personal expression, problem solving & application of Art Elements and Principles of Design. |
| 2 | The artwork demonstrates little personal expression, problem solving, & application of Art Elements and Principles of Design. |
| 1 | The artwork lacks evidence of personal expression and little or no evidence of problem solving & application of Art Elements and Principles of Design. |

### D. Effort
- **Performance**
  - Time management
  - Behavior

| 4 | The student put forth effort required to complete the project well; used class time well; entered preliminary discussion; worked independently. |
| 3 | The student put forth the effort required to finish the project; used class time adequately; entered preliminary discussion. |
| 2 | The student put forth the effort required to finish the project; used class time adequately; entered preliminary discussion; required some redirection or support from the teacher. |
| 1 | The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher. |
The Art and Movement of Chinese Calligraphy

Florida Sunshine State Standard

Big Idea: Historical and Global Connections

Enduring Understanding: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

Benchmark: VA.912.H.3.3 Use materials, ideas, and/or equipment related to other content areas to generate ideas and processes for the creation of works of art.

Enduring Idea: In our contemporary world there is a growing cultural diversity which impacts art and the culture surrounding it.

Essential Question: In what ways can an artist’s works translate cultural forms like Chinese calligraphy into a western abstract composition?

Session Activity: In this activity we will look at some basic Chinese calligraphy and Gabrielle Lee’s two paintings, Subliming (1984) and L’Aurora, My Childhood (1985). The works showcase an example of Lee’s translation of Chinese calligraphy into abstract movement. This was done in an expressive manner, and Lee used the artful movement in the characters to achieve an abstract version of the traditional writing.

Begin by discussing Chinese calligraphy and showing examples. Discuss the movement in the characters.

Following this discussion, introduce the idea of abstraction with the class. Show different examples of Lee’s work and have the class talk about what they see. There should be an emphasis on line, movement, color, and shape and the way these elements come together to form an image without being representative.

While showing Lee’s work, also conduct a discussion based on movement. Ask the students to offer interpretations of the movement, and whether or not they can see the translation between the calligraphy and Lee’s work.

For this activity, each student will create an image focusing on lines, color, shape, movement, and abstraction. Have each student choose a Chinese character which he/she will then translate into an abstract work. This picture should demonstrate movement.

After the students have finished their works, conduct a class discussion about each individual work. What Chinese character did each student choose? In what ways does the movement in the character translate into an abstract picture?

Grade Level: 9-12

Time Needed: 2-3 class periods

Objectives:
1. Students will understand that work can transmit movement through the use of line, color, shape, and abstraction.
2. Students will see a connection between Chinese calligraphy and Gabrielle Lee’s work.
Materials:
  Markers, pens, crayons, paint, and paper

Activity Procedure:
1. Introduce Chinese calligraphy and ask the students to describe what they see.
   A. Ask if they can see the movement in the characters.
   B. Ask if they can see the way the characters could be translated into abstracted movement.
2. Introduce Gabrielle Lee's work.
   A. Discuss totally abstract or non-objective art. Ask the students to give a verbal description of non-objective art, and explain its value and general meaning.
   B. Explain pure abstraction with other examples of artists who produced non-objective work (ex. Jackson Pollock, Wasilly Kandinsky, and Mark Rothko).
   C. Show the examples of Lee's work—Subliming, and L'Aurora, My Childhood. Discuss the abstraction and movement in Lee's work.
3. Place the Chinese calligraphy next to Lee's work.
   A. Lead a discussion comparing and contrasting the movement in the calligraphy and in Lee's work.
   B. Post the question: Do you see the way Lee used the movement in the calligraphy to influence her own western abstract movement? Ask students to explain.
4. Students will each create a totally abstract work based on a Chinese character. Have the class choose materials and begin working. They can find inspiration in nature, as did Lee, but must begin with a calligraphy character as a basis for their work.
5. After each student finishes, display the works around the room. Ask each student to describe the way he/she translated the movement in the chosen calligraphy character into abstract western movement. This will allow the students to better grasp Lee's translation of the traditional Chinese art form into her own style.

(For elementary school: Show the provided graphs or characters to the students. Tell them the meanings and show them how to draw each one. They will then pick characters and create pictures based on the characters according to the teacher’s directions.)

Chinese Graphs

- 木 (wood)
- 冬 (winter)
- 水 (water)
- 夏 (summer)
- 春 (spring)
- 雨 (rain)
- 花 (flower)
- 火 (fire)
- 土 (earth)
- 秋 (autumn)
- 海 (sea)
Evaluation
Rubric for The Art and Movement of Chinese Calligraphy

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Florida Sunshine State Standard
Big Idea: Historical and Global Connections
Enduring Understanding: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
Benchmark: VA.68.H.3.3 Create imaginative works to include background knowledge or information from other subjects.

Enduring Idea: In our contemporary world there is growing cultural diversity which impacts art and the culture surrounding it.

Essential Question: In what ways can an artist’s painting take inspiration from nature and how can this be combined with a diverse cultural background?

Session Activity: This activity focuses on Gabrielle Lee’s paintings. Her works showcase much inspiration from nature and a diverse cultural background. Begin by discussing traditional Chinese paintings and show examples. These works often contained a mixture of calligraphy and painting. Discuss the way nature is evident in the paintings, and the way this influenced Lee’s use of color, line, texture, shape, movement, and style.

Following the discussion, introduce the idea of abstraction with the class. Show different examples of Lee’s work and traditional Chinese paintings and have the class talk about what they see. There should be an emphasis once again on color, line, texture, etc. and the ways in which these elements come together to form an abstraction of nature. Ask the students to offer interpretations of the works, and to identify the translation of nature in the paintings.

For this activity, each student will create a painting based on nature. Students will focus on line, color, texture, style, form, movement, and style. Take the class outside and allow them to choose aspects of nature they will in turn represent (trees, flowers, pine cones, grass, leaves, clouds). This picture should demonstrate a clear semblance of nature. Ask each student to write about the part of nature that inspired him or her and the way this translated into a painting. After the students finish their works, conduct a class discussion about each individual work. What part of nature did each student choose? In what ways do the color, texture, line, shape, movement, and style help to achieve this representation?

Grade Level: 9-12

Time Needed: 2-3 Class periods

Objectives:
1. Students will understand that nature can serve as an inspiration, and that this can be translated into painting by the use of line, color, texture, shape, movement, and style.
2. Students will see a connection between nature and cultural diversity in Gabrielle Lee’s works.
Materials: Paint, paper, paintbrushes, sponges, paper, palette knives (and any other interesting texture-producing objects)

Activity Procedure:
1. Introduce traditional Chinese painting and ask the students to describe what they see.
   A. Ask if they can see texture or movement in the work.
   B. Ask if they can see the relationship of imagery and calligraphy in the Chinese paintings to the imagery in Gabrielle Lee’s paintings.
2. Introduce Gabrielle Lee’s work.
   B. Discuss the influence of traditional Chinese paintings on Lee’s work. Show several examples to the class by artists such as Ma Lin and other works from the Southern Song Dynasty (1127-1279). Many examples can be found on the internet.
   C. Discuss the influence of nature and calligraphy on Lee’s work. Show several of Lee’s works such as Sequoia Sempervirens, 1988 and Redwood Forest, 1991. Can they see the two influences coming together in her work? Do they understand the movement of the calligraphy and the texture that can be added to depict nature?
   D. Lead a discussion comparing and contrasting Lee’s work with the Chinese paintings. How are they similar? How are they different? Does the abstraction cause Lee’s paintings to lose connection to the Chinese work, or does it remain nonetheless evident?
3. Have the class choose materials and go outside. Begin working. They should find inspiration in nature, each choosing one aspect on which to focus specifically.
4. After each student finishes, display the works. Ask the students to describe the ways they translated nature into abstraction. Ask the students to determine whether or not they felt influenced by the Chinese work or by Gabrielle Lee’s painting, an instance of multi-cultural influence on their own expressions. This will allow the students to better grasp and relate to Lee’s translation of nature and Chinese roots into western abstract models.

Detail: Nine Dragons, Chen Rong, Southern Song Dynasty, China, 1244, Ink and touches of red on paper handscroll, approx. 50 feet.

The Birth of Iceland—Ocean Volcano Iceland Revelation II: NO. 2, 1995, Oil on canvas, 77 x 98 inches.
<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Work shows strong use of all skills and concepts.</th>
<th>Work shows good use of skills and concepts.</th>
<th>Work shows some need to improve use of skills and/or concepts.</th>
<th>Work shows very little use of skills and/or concepts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Understanding -Lesson Objectives and Goals -Artwork can be abstract -Abstract art can take inspiration from nature -Artwork can show influences from other cultures</td>
<td>4 The artwork is planned carefully; understanding of most concepts and procedures is shown through the work as well as the discussion after the work is complete.</td>
<td>3 The artwork is planned adequately; understanding of some concepts and procedures is shown through the work as well as the discussion after the work is complete.</td>
<td>2 The artwork shows little evidence of understanding the concepts and/or procedures through the work or the discussion after the work is complete.</td>
<td>1 The artwork shows no evidence of understanding the concepts and/or procedures through the work or the discussion after the work is complete.</td>
</tr>
<tr>
<td>B. Skills &amp; Techniques -Craftsmanship -Use and care of tools and materials</td>
<td>4 Students applied all of the skills required and paid close attention to detail.</td>
<td>3 Students showed most of the skills required and the artwork shows average attention to detail.</td>
<td>2 The student applied some of the skills required and paid little attention to detail.</td>
<td>1 The student applied few of the skills required and no attention to detail.</td>
</tr>
<tr>
<td>C. Creation &amp; Communication -Application of Elements of Art and Principles of Design (Shape, line, color, texture, movement, and style)</td>
<td>4 The artwork demonstrates some personal expression, logical problem solving skills and application of Art Elements and Principles of Design.</td>
<td>3 The artwork demonstrates an average amount of personal expression, problem solving &amp; application of Art Elements and Principles of Design.</td>
<td>2 The artwork demonstrates little personal expression, problem solving &amp; application of Art Elements and Principles of Design.</td>
<td>1 The artwork lacks evidence of personal expression and little or no evidence of problem solving &amp; application of Art Elements and Principles of Design.</td>
</tr>
<tr>
<td>D. Effort -Performance -Time management -Behavior</td>
<td>4 The student put forth effort required to complete the project well; entered into discussion of cross-cultural concepts and inspiration from nature; used class time well; worked independently.</td>
<td>3 The student put forth the effort required to finish the project; entered into discussion of cross-cultural concepts and inspiration from nature; used class time adequately.</td>
<td>2 The student put forth the effort required to finish the project; used class time adequately; did not participate fully in discussion of cross-cultural concepts and inspiration from nature; required some redirection or support from the teacher.</td>
<td>1 The student put forth no effort or the project was not completed; class time was not used well; did not participate in discussion of cross-cultural concepts and inspiration from nature; required consistent redirection or support from the teacher.</td>
</tr>
</tbody>
</table>
• **Abstract**: pieces in which the depiction of things from the visible or tangible world deliberately are changed in varying degrees from reality. The manipulation of the elements and principles of art take on greater importance.

• **Abstract Expressionism**: a movement in experimental, nonrepresentational painting originating in the United States in the 1940s, with sources in earlier movements, and embracing many individual styles marked in common by freedom of technique, a preference for dramatically large canvases, and a desire to give spontaneous expression to the unconscious.

• **Bronze Age**: a period in the history of humankind, following the Stone Age and preceding the Iron Age, during which bronze weapons and implements were used. The Bronze Age started and ended at various historical points according to geographical location, but seems to have begun in China about 3,000 BC and ended there in 600 BC. It began in Europe in 3,600 BC, than began a shift to iron around 1,200 BC. All dates are approximate and vary according to scholarship.

• **Calligraphy**: an ancient Chinese practice, it is the art of decorative handwriting.

• **Elements of art**: combined in an artwork using the principles of art; include line, shape, space, texture, color, and value (light/dark).

• **Expressive**: pertaining to showing, manifesting, or revealing opinions, feelings, etc.

• **Figurative**: representing by means of a figure or likeness as in drawing or sculpture.

• **Fluid**: easily changing shape, capable of a flowing nature; not fixed, stable, or rigid.

• **Linear**: consisting of or using lines; represented by lines

• **Magisterial gaze**: humanistic view of art during the Renaissance which placed the viewer in a privileged point of view.

• **New Deal**: the domestic program of the Franklin D. Roosevelt administration, during the period from 1933-1941.

• **Non-objective**: art which is not concerned with the depiction of the visual world. Instead the artist is wholly focused on the manipulation of the elements and principles of art.

• **Principles of art**: used to guide the combining of the elements of art within a work; include repetition/rhythm, scale/size, diversity, unity, and composition (proportion, balance, and focal areas).

• **Realistic**: pertaining to, characterized by, or given to the representation of things as they truly are; resembling real life.

• **WPA**: initials for Works Project Administration (1935-1943) formed under Roosevelt’s New Deal; the former federal agency charged with instituting and administering public works in order to relieve national unemployment during the Great Depression; artists were employed by the WPA.
CONTENT SOURCES:

IMAGE SOURCES:
http://www.asianart.org/blog/index.php/tag/calligraphy/
http://www.metmuseum.org/
http://jackgallery.wordpress.com/
http://www.1st-art-gallery.com/Rong-Chen/Nine-Dragons,-Southern-Song-Dynasty,-Found-In-China,-1244-%284%29.html

Wakulla Spring Myth (detail), 1986, Oil on four relief canvas panels, 72 x 96 x 4 inches.
Evaluation

Please return to:
FSU Museum of Fine Arts
Room 250 Fine Arts Building
Tallahassee, FL 32306-1140

_Everglades Clouds & Shower_, 1998,
Oil on canvas, 48 x 96 inches.

Was this material adaptable for introduction to your students?
All   Some   None

Did you feel the packet adequately provided the information and materials on the topics raised by the exhibition?
All   Some   None

Was the packet presented in an organized manner?
All   Some   None

Would you like to continue to receive materials from the FSU Museum of Fine Arts?
All   Some   None

Did you use any of the suggested activities in your classroom?
All   Some   None

If so, were they successful?
All   Some   None

Comments or suggestions: