“Color is the keyboard, the shapes are notes, and the artist is the hand that plays, creating vibration in the soul.” – Wassily Kandinsky (Russian Expressionist Painter)

What is Abstract Non-Representational Art?
**Abstract art:** does not depict Objects in the natural world, but instead uses colour and form in a non-representation way.

A **Mask** a simple way to reveal or hide portions of a layer or layers below it selectively. This technique requires making one layer a mask layer and the layers below it the masked layers.

**Abstract Expressionist Artists**

**STEP ONE: RESEARCH** one of the above Abstract Artists and complete the attached **RESEARCHING ABSTRACT ARTISTS** questions.

**STEP TWO: PAINT** a variety of different watercolour techniques to each different section of your work:

Washes: Wet-On-Wet, Transparent, Glazes, Dry Brush, Masking, Dropping In Colour (See technique sheet for specific techniques). **REMEMBER:** A variety of water colour techniques must appear in the final painted image.

**STEP THREE: PHOTOGRAPH** a series of dynamic figurative poses which you will incorporate as a mask for your finished work.

**STEP FOUR: SCAN** into the computer your finished abstract watercolour painting and **EDIT** your images in Adobe Photoshop (see **HOW TO CREATE DYNAMIC MASK** guide on K:/Mr.Anette/AVI4M/Painting/ Abstract Watercolour & Dynamic Figurative Mask Painting/ intro.html)

**STEP FOUR: REFLECT** by answering the following questions using the elements and principles of design and complete your **Artistic Statement Template** for formal evaluation. 1. What part of your finished project did you find most successful and why? 2. What part of your finished project did you find least successful and why? 3. If you had to do this project, what part would you change or improve on and why?
### A) Influences from past and present works: RESEARCHING ABSTRACT ARTISTS

1. What is Abstract Art? (1)

2. What is a mask? (1)

3. What Abstract Artist did you choose to research? (1)

4. Using 6 elements and principles and analysis of the works by your chosen Abstract Artist: (6)
   - Line, Shape, Colour, Unity, Balance, Contrast, Rhythm, Pattern, Proportion, Emphasis, Form, Movement, Value
   - Name of Abstract work: ________________________________
   - 1.
   - 2.
   - 3.
   - 4.
   - 5.
   - 6.
   - 5. What mood/feeling do you get from the abstract work of art and why? (2)

### B) Painting & Mixed Media techniques used in my work and how they support my intended visual message:

(use back of sheet if necessary)

### C) REFLECT by answering the following questions using the elements and principles of design:

1. What part of your finished project did you find most successful and why?

2. What part of your finished project did you find least successful and why?

3. If you had to do this project, what part would you change or improve on and why?
<table>
<thead>
<tr>
<th>Knowledge/Understanding</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates understanding of the elements &amp; principles of design in the painting (e.g., line, form, colour etc.)</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design in the painting. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design in the painting. 0.50</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design in the painting. 0.75</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design in the painting. 1</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Thinking/Inquiry Abstract Watercolour &amp; Dynamic Figurative Mask Painting</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student depicts a Abstract Watercolour &amp; Dynamic Figurative Mask Painting with limited effectiveness. 0.25</td>
<td>Student depicts a Abstract Watercolour &amp; Dynamic Figurative Mask Painting with some effectiveness. 0.50</td>
<td>Student depicts a Abstract Watercolour &amp; Dynamic Figurative Mask Painting with considerable effectiveness. 0.75</td>
<td>Student depicts a Abstract Watercolour &amp; Dynamic Figurative Mask Painting with a high degree of effectiveness. 1</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Communication Clarity: Discusses artistic influences and research questions in the artistic statement</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student discusses influences in the artistic statement and research questions with limited clarity. 0.25</td>
<td>Student discusses influences in the artistic statement and research questions with some clarity. 0.50</td>
<td>Student discusses influences in the artistic statement and research questions with considerable clarity. 0.75</td>
<td>Student discusses influences in the artistic statement and research questions with a high degree of clarity. 1</td>
<td></td>
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</tbody>
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<tr>
<th>Reflective Questions: Strength, Weakness &amp; Next Step</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student explains use of painting techniques in the artistic statement with limited clarity. 0.25</td>
<td>Student explains use of painting techniques in the artistic statement with some clarity. 0.50</td>
<td>Student explains use of painting techniques in the artistic statement with considerable clarity. 0.75</td>
<td>Student explains use of painting techniques in the artistic statement with a high degree of clarity. 1</td>
<td></td>
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<tr>
<th>Application Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Creative Process: Demonstration of Skill Development &amp; following procedures including Clean Up</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5-6</td>
<td>Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 7-8</td>
<td>Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 9-10</td>
<td>Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 11-12</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Uses elements &amp; principles of design and painting techniques to produce an effective artwork (line, shape, colour, variety etc.)</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited use of the elements &amp; principles of design and painting techniques to produce an art work of limited effectiveness. 1</td>
<td>Student demonstrates some use of the elements &amp; principles of design and painting techniques to produce an art work of some effectiveness. 2-3</td>
<td>Student demonstrates use of the elements &amp; principles of design and painting techniques to produce an art work of considerable effectiveness. 3-4</td>
<td>Student demonstrates considerable use of the elements &amp; principles of design and painting techniques to produce an art work of a highly effective art work. 5</td>
<td></td>
</tr>
</tbody>
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A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
A1.1 use various strategies, individually or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in using brainstorming, concept web, mind maps, or to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)

A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)

A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions (e.g., extend their skills in combining various elements and principles to convey a sense of fear, happiness, hopefulness, despair)

A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues (e.g., extend their skills by manipulating elements and principles using conventions in creative ways to produce an art work that conveys the point of view of a teenager living on the street or that comments on a current event or social issue)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes (e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an outdoor space, a mixed-media work for display on the Internet, an installation evoking their cultural heritage)

A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works’ artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work’s content, formal qualities, and media inform that response)

B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's Falling Water and Moshe Safdie’s Habitat)

B1.3 explain in detail, with reference to a variety of historical and contemporary art works (e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton’s Crystal Palace; works by Canadian war artists, such as Alex Colville’s Bodies in a Grave or Molly Lamb Bobak’s Private Roy, Canadian Women’s Army Corps), how knowledge of a work’s cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work’s intent and meaning

B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies (e.g., how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people’s culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas)

B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works (e.g., how artists are affected by oppression, persecution, censorship, or war, or by cultural, political, and/or religious beliefs; how access to locations, materials, technologies, and funding can affect the production of art works)

B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society (e.g., with reference to their self-awareness and their ability to express their emotions, their cultural and social empathy, their knowledge of and appreciation for their own cultural heritage and the culture heritage of people in their community, their reaction to stereotypes, their understanding of the issue of cultural appropriation, their appreciation for the natural and built environment around them, changes in their position on social/cultural issues)

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists’ manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)
C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works.

C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works.

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work).

C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works.

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space).
How to Paint a Flat Watercolour Wash

Select a darker hue for your wash (it’s easier to see) and mix a liberal amount of medium intensity (30-50% value) paint on your palette.

MAKE YOUR SECOND STROKE

Return to your palette and refill your brush.

Start the next stroke at the bottom of the first stroke, being sure to overlap the bead of paint now formed at the bottom of the first stroke.

TIP 1: If the flood of the first stroke doesn’t fully flow into the new stroke, increase the angle of your board to aid the flow of the wash.

TIP 2: Increasing the angle of your work also increases the chances of drips running wild down your paper. If they annoy you, work faster or keep a tissue or damp sponge in your free hand to quickly blot them away.

REPEAT AS NECESSARY...

Refill brush and continue overlapping strokes, riding the flow of the paint and keeping an even tone as you go.

TIP 3: You can use the flat edge of a wash brush to “cut” the starting edge.

TIP 4: If you want to square up the final edge of the stroke—slow down, pull the brush up, and use the sharp flat edge again. Pull it up to your line and “cut” the final edge with a downward pull.

TIP 5: If your stroke breaks up, load your brush and repeat the stroke IMMEDIATELY.

Repeat steps making stroke after stroke to the bottom. Try to keep an even tone as you go.

Rinse your brush out in clean water and blot or squeeze out the excess water. Carefully pick up the bead of paint that runs across the bottom of the wash using the wick action of your brush. If you draw up too much paint you will lift the color off the paper. Let the wash dry. If you’ve ended up with an even-toned square of color, congratulations! If not, try it again.
PAINTING A GRADED WASH

Graded Wash, A Foundational Watercolour Technique

Select a darker hue for your wash and mix a liberal amount of medium intensity (30-50% value) paint your brush.

In a clean part of your palette mix another puddle at about half the intensity of the original mixture.

Charge your brush with paint from the darker mix, and starting in the upper left corner touch your brush to the paper and gently pull a straight line of paint to the upper right corner.

Light - Dab your brush on a sponge or paper towel and refill your brush with the lighter mixture. Start your second stroke overlapping the bottom of the previous stroke.

Notice that the left side of the stroke has already flowed together with the top stroke. Let gravity do its work.

Lighter - Rinse your brush and blot it on a towel or damp sponge, refill from the lighter mixture.

Make your next overlapping stroke.

Lightest - Rinse clean and dip your wet brush into the lighter mixture, further lightening the wash.

Lay your next overlapping stroke.

TIP 1: If your stroke doesn’t flow evenly or breaks up, charge your brush and repeat the stroke IMMEDIATELY.

Rinse your brush well and using clear water start your last overlapping stroke.

Squeeze the water out of your brush and pick up the bead of paint at the bottom of the wash.

Try practicing your graded washes with different colors and intensities. Each color has its own physical properties that affect how they feel and flow in washes.

Practice transitioning one color into another for interesting multi-color effects.
PAINTING A GLAZING TECHNIQUE

A glaze is a second application of paint over the top of the first application—sort of like layering different colored glass on top of each other.

Each layer of color must be dried thoroughly before adding another glaze.

Because many watercolor pigments are transparent, the individual colors are still discernible, creating beautiful color effects.

Use only transparent colors. Opaque and semi-opaque colors cause muddy colors when glazing.

Build from light to dark tones when applying glazes; use warm colors over warm ones and cool colors over cool ones unless you want to neutralize a color somewhat. Lightly float each glaze on with a single stroke of the brush. Avoid reactivating the layers of paint beneath the glaze and mixing them together with your brush.

Glazes are used in several ways:
~ to build up tones and deepen values by overlaying washes with the same color;
~ to create new colors by placing a different color over the initial color, e.g., blue over yellow to make green;

The proper color selection will keep your painting clean and glowing — the farther apart the colors are on the color wheel, the grayer or muddier the results may be.

PAINTING A WET-IN-WET TECHNIQUE

- Mixing color directly on the paper

When you drop one wet color to another wet color already on the paper, the color will mix—but not in an even, controlled pattern. Instead, the colors will move wherever the water is on your paper. As you can see in the image above, mixing blue and yellow watercolor paint directly on the paper still registers as green to the eye, but the edges are soft and the color is uneven.

DRY BRUSH TECHNIQUE

Painting with a fairly dry brush on dry paper is a great way to create rough textures. Heavily load a damp brush with a dark color. Use the brush on its side and pull it up along a tree trunk or a barn board. The paint will skip slightly, giving some very dark texture while leaving white highlights.

MASKING-BLOCKING OFF TECHNIQUE

Masking-Blocking Off Technique involves putting masking tape down first on the paper you do want to have paint on. Apply brush strokes and wait to dry. Then peel off tape to create Masking-blocking off technique.