

InsideART, Spring 2024

OFFSET: Robert Rauschenberg at USF Graphicstudio



Title

OFFSET: Robert Rauschenberg at USF Graphicstudio: Art, Democracy, and Diplomacy

Estimated Time for Completion of Lesson

2 class periods

Concept/Main Idea of Lesson

This lesson is intended as an introduction to the concepts and practices of Robert Rauschenberg's art and initiatives, and the important processes that advanced art due to Rauschenberg's groundbreaking practices.

Intended Grade Levels

Grades 9-12

Infusion/Subject Areas

Visual Arts
Social Studies

Curriculum Standards

Florida Curriculum Standards

- Visual Arts:

VA.912.C.1.2: Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme.

VA.912.C.1.4: Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.

VA.912.C.3.1: Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.

VA.912.C.3.3: Examine relationships among social, historical, literary, and/or other references to explain how they are assimilated into artworks.

- Social Studies:

SS.912.H.2.5: Describe how historical, social, cultural, and physical settings influence an audience's aesthetic response.

National Standards for Arts Education

Anchor Standard 4: Understanding the visual arts in relation to history and cultures.

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 8: Interpret intent and meaning in artistic work.

National Council for the Social Studies

Culture

People, Places, and Environments

Global Connections

Instructional Objectives

The student will be able to:

- Examine the life and work of artist Robert Rauschenberg.
- Consider Rauschenberg's concepts and how they are visually manifested as democracy.
- Engage in critical visual analysis of Rauschenberg's **Combines** and **Print** artworks.
- Describe two print processes.
- Create original artwork inspired by Rauschenberg.

Pre-Teaching: Familiarize yourself with all lesson materials, and review the Notes View at the bottom of the PPT slides. Gather materials. Activate the PowerPoint presentation and display slide 1.

Learning Activities Sequence

Attention-Getter: *Whole Class Discussion*

Facilitate a class discussion by asking students to frame the idea of everyday life as a source of art and how the choice of materials from the "real world" becomes inseparable from meaning.

How is art inspired by our everyday experiences and what we see?

Have you ever considered that the materials combined in an artwork can be essential to the meaning?

How do the materials used in an artwork support the idea (concept), and overall intention, reception, and understanding of the artwork?

What happens to the meanings of images when they are put side by side, how does a new story evolve?

PPT-Guided Teacher Presentation and Critical Viewing

Tell students that today they will become familiar with Rauschenberg's concepts and how they are visually manifested as democracy. They will specifically become familiar with Rauschenberg's **Combines** and **Print** artworks and learn about several print processes.

Encourage students to take notes during the presentation, making note of any works they would like to further research.

Tell the students they will look at the innovations that Robert Rauschenberg initiated that became the fabric of our cultural aesthetic and how that aesthetic has become such a part of our contemporary experience that we forget he was the genesis of those technical firsts.

Ask students to think about what Rauschenberg meant when he said, "I think a picture is more like the real world when it's made out of the real world."

Share the PPT presentation (slides 1-16) with students, pausing to relay biographical information about the artist, point out features of the selected works, relay the processes of found objects and fine art printing, and field questions from students.

Learning Activities:

Synthesizing, Writing, and Cooperative Learning

Based on the whole-class discussion, ask students to individually draft a working list of ways in which materials used in artwork support the idea (concept) and overall intention and understanding of the artwork. Include a working definition of the terms: juxtaposition, found materials, printmaking, monotype, transfer print, substrate, and burnishing.

Or

Based on the whole-class discussion, ask students to individually draft a working list of ways in which they could create art inspired by the gap between art and life. Include a working definition of the terms: juxtaposition, found materials, printmaking, monotype, transfer print, substrate, and burnishing.

Allow students to share their drafts with a classmate sitting nearby. Encourage them to share their lists and edit or add to them if they so choose after listening to their classmates' ideas.

Formulate a whole-class list generated from the individual students' lists and post this on the board.

Closure: *Personal Reflection and Creation*

Ask students to think about the world around them that they interact with every day. This could be their home environment, their school, or even closely observing everything around them on a walk. You could ask students to close their eyes and envision their environment.

For example:

Imagine you are at home. What do you see sitting in your room? What colors, objects, and people do you notice? Are there pictures on the wall, rubbish, soda bottles, etc.? Notice everything.

Open your eyes and make a list of your observations.

Then brainstorm what could be used as a subject to make artwork. What would represent the actual (versus idealized) world that is experienced every day in life?

Allow students to brainstorm what they could gather to create such an artwork. Inspired by Robert Rauschenberg and the presentation, ask students what media or combinations of media they would want to use to create an artwork. Encourage them to consider if they would work alone or collaboratively, and how the materials, images, and combination of elements imbue the artwork with meaning.

Vocabulary

Combines, Cardboards, juxtaposition, multi-media, motifs, found materials, printmaking, monotype, transfer print, silkscreen, substrate, and burnishing

Evaluation/Assessment

Engagement throughout the class, design of their own print, and essay explaining their proposed work.

Extension Activities (slides 17-19)

Create a Wintergreen Oil Solvent Transfer Collage from photocopies to Tell A Story.

Tell a visual story of one of the following:

- You
- Place
- Your culture

Have the Students:

1. Look closely at Rauschenberg's Transfer Print Collages.
2. Notice what kind of imagery the artist combines, how the sizes relate, and what kind of marks are made by burnishing.
3. Decide which topic (You, Place, Your Culture) they want to focus on as a subject for their artwork.
4. When they are ready to create their own artwork, guide them to look for images in magazines, historical books, text in newspapers, family photo albums, and photographs on their phones that when combined tell the narrative they want to convey.
5. Choose at least five images to use. *Don't overthink.*
6. Consider:
 - How big or small the final artwork will be.
 - Decide what size to print each image.
 - Photocopy each of the images/text or print the photographs.

Watch Transfer Solvent Print (slide 19)

Share the video tutorial to create the print within the PPT or below

https://video.search.yahoo.com/yhs/search?fr=yhs-pty-pty_converter&ei=UTF-8&hsimp=yhs-pty_converter&hspart=pty¶m1=20170823¶m2=22bd240d-9194-4132-a6a1-669f7127aac2¶m3=converter_4.1.3%7EUS%7Eappfocus1%7E¶m4=d%7EFirfoxf%7EDYI+Wintergreen+solvent+transfer+print%7ED41D8CD98F00B204E9800998ECF8427E%7EMac+OS+X&p=DYI+Wintergreen+solvent+transfer+print&type=adnormac-%7E2017-34%7E#id=1&vid=89d82a41a839fadd13be1c88252819b6&action=click

CONSIDERATIONS:

1. How much of the image do you want to transfer?
2. What kind of burnishing lines (or any) do you want?
3. How can you vary the scale of the images for visual interest?
4. Is it important that all text is readable?
5. What orientation do you want to place your images? All the same direction, diagonally, upside down, etc.?

Materials and Resources

- PowerPoint Presentation: *OFFSET: Robert Rauschenberg at USF Graphicstudio (Day 2)*
- Pen and paper or student notebooks
- Computer with projector
- External speakers

Wintergreen Oil Solvent Transfer Collage

1. A piece of smooth print-making paper such as **BFK Rives** or smooth watercolor paper (Any paper can be used, but the artwork will have a more substantial finished look if a good paper is chosen).
2. Wintergreen oil (as a solvent)
3. Wooden or metal spoon
4. Photocopies of images
5. Q-tips
6. Paper towels
7. Ventilated area

Special Learner Accommodations

Things to consider:

- Extra time for notetaking
- Translation dictionaries for ELLs
- Visually rich PPT
- Graphic organizers
- Small group discussions/cooperative learning
- Alternative assessment options

Internet Links

Rauschenberg Foundation: <https://www.rauschenbergfoundation.org/>

USF Contemporary Art Museum-OFFSET: Robert Rauschenberg at USF Graphistudo: http://usfcam.usf.edu/CAM/exhibitions/2024_OFFSET_Rauschenberg/OFFSET_Rauschenberg.html

References

Imam, J. (2012). *From graffiti to galleries: Street vs. public art*. CNN. <https://www.cnn.com/2012/08/03/living/ireport-street-art-public-art/index.html>

USF Public Art Program. (2022). *Alice Aycock: Maze 2000 (2002)*. University of South Florida. http://www.usfcam.usf.edu/PA/PAGES/PA_AYCOCK.HTML

USF Public Art Program. (2022). *Tomás Saraceno: Caelum Dust, 2016*. University of South Florida. http://www.usfcam.usf.edu/PA/PAGES/PA_SARACENO.HTML