



Tyler Museum of Art's Lesson:

Lilan Garcia-Roig, *Green Curtain*

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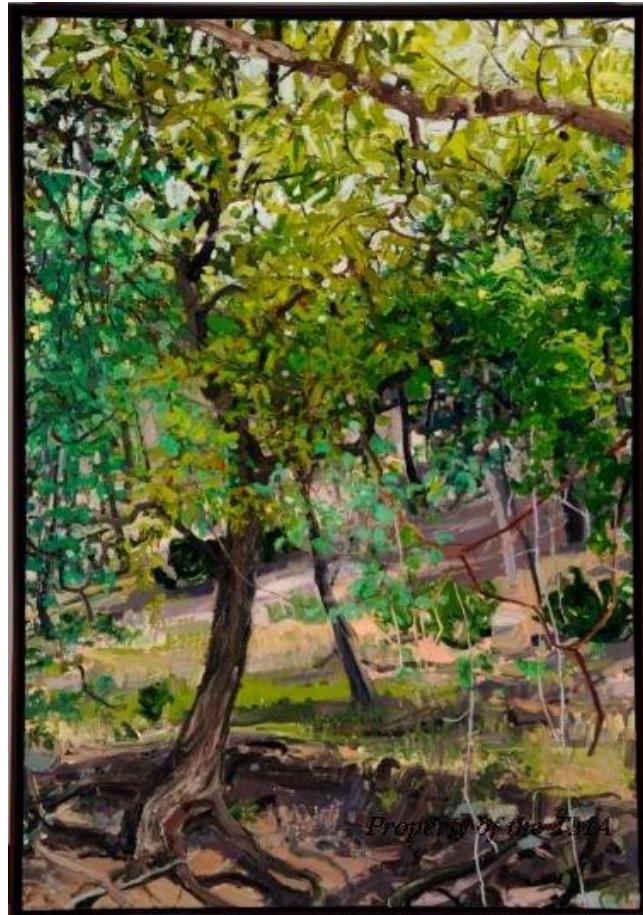
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Lesson Plan:

Lilian Garcia-Roig, *Green Curtain*



Lilian Garcia-Roig, *Green Curtain*, 1994, oil on canvas, 58 inches X 40 inches, Tyler Museum of Art, Tyler, Texas

<https://tylermuseum.pastperfectonline.com/Webobject/8BDE0C2C-2354-4535-AB34-981912554214>

Culture: American

Subject: Fine Art, Art History

Collection: Tyler Museum of Art's Permanent Collection

Grades: High School

Topics: Artistic Practices, Art History, Critical Thinking, *Impasto Painting*, and Naturalism

Art Vocabulary

Activity Vocabulary:

Lilian Garcia-Roig:

- Lilian Garcia-Roig was born in 1966 in Havana, Cuba.¹
- She received her Bachelor of Fine Arts from Southern Methodist University in 1988.²
- In 1990, she gained her Master of Fine Art from the University of Pennsylvania.³
- She taught at University of Texas at Austin before she moved to Florida to teach at Florida State University.⁴
- Her goal is to bridge a connection between her artwork and her Cuban-American heritage.⁵
- Her artworks are created by layering wet-on-wet paint to build the medium on the canvas. This helps build dimension, form, and actual texture on the canvas.⁶

Naturalism:

- Naturalism is an art style that began in the middle of the 1800's.⁷
- Paintings created in a Naturalist style present the world in precise details as well as accurate representation of flora and fauna.⁸
- These compositions shows historical, mythological, and religious scenes. Naturalism slowly evolved into Realism, leading the way toward Impressionism.⁹

Oil Painting:

- A form of slow-drying paint in which pigment is suspended in a drying vegetable oil, typically made from nuts or seeds.¹⁰
- This slow-drying process allows artists to work on a painting over a longer period of time than some other paint mediums.¹¹

¹ Lilian Garcia-Roig, "Biography", in *Lilian Garcia-Roig Official Website*, updated 2024, accessed April 9, 2024, <https://liliangarcia-roig.com/about/>

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ "Art Term: Naturalism," *Tate Museum*, updated 2023, accessed June 21, 2023, <https://www.tate.org.uk/art/art-terms/n/naturalism>

⁸ Ibid.

⁹ Ibid.

¹⁰ "Art Term: Oil Paint," *Tate Modern Museum*, updated 2024, accessed February 21, 2024, <https://www.tate.org.uk/art/art-terms/o/oil-paint>

¹¹ Ibid.

***Impasto* Painting Style:**

- The *impasto* technique refers to thickly applied paint on a painting's surface.¹²
- This creates actual texture on the surface of a composition. *Impasto* painting can be accomplished with either a palette knife or a well-loaded paintbrush.¹³
- The word *impasto* is an Italian art term that translates to "mixture".¹⁴

Elements of Design¹⁵:

- Artists use the elements of design to create the foundation of the artwork. The elements of art include: line, shape, form, space, color, and texture.

Line:

- An element of design; line is created on a surface with a pointed moving tool. Lines can range in size, width, texture, and presentation. Common types of line are vertical, horizontal, diagonal, zig-zag, and curved.

Shape:

- An element of design; shape is a two-dimensional enclosed space that represents either an organic shape or a geometric shape. Geometric shapes include squares, circles, rectangles, triangles and other standard geometric shapes. Organic shapes include natural non-geometric shapes that are developed from curvilinear lines.

Form:

- An element of design; form is a three-dimensional enclosed space that represents organic and geometric shapes in a third space. Geometric forms include cubes, spheres, triangular prisms, rectangular prisms, and cones. Organic shapes include three-dimensional forms observed in nature, such as trees, rivers, and rocks.

Space:

- An element of design; this term defines the surface area between, before, and behind an object in a composition.

¹² "Art term: Impasto," *Tate Modern Museum*, updated 2024, accessed July 23, 2024, <https://www.tate.org.uk/art/art-terms/i/impasto>.

¹³ Ibid.

¹⁴ "Impasto," *Museum of Modern Art MoMA*, updated 2024, accessed July 23, 2024, <https://www.moma.org/collection/terms/impasto>.

¹⁵ Rosalins Ragan, "Elements of Art," in *Art Talk*, 61 – 211, edited by Bennett and McKnight Division, (San Francisco: Glencoe Publishing Company, 1988).

Color:

- An element of design; this term defines the pigments used in a painting. Color can be organized into categories, such as: hues, values, complements, and intensity.

Texture:

- An element of design; this term defines an artwork's surface. The artist's use of the chosen medium creates either implied or actual texture.

Principles of Design¹⁶:

- Artists used principles of design to build upon the foundational elements of design. This includes the following: rhythm, movement, balance, proportion, variety, emphasis, and unity.

Rhythm/ Pattern:

- A principle of design; this term defines the repetitive imagery and elements of design found in a composition.

Movement:

- A principle of design; this term defines the visual movement observed in a painting. This can be identified as kinetic movement or implied movement. Additionally, movement can be defined as how the viewer's eye moves throughout the composition.

Balance:

- A principle of design; this term defines the arrangement of the presented imagery with the elements of design. It refers to either asymmetrical compositions or symmetrical compositions.

Proportion:

- A principle of design; this term defines the comparative size between objects in the composition. It can refer to the imagery within a painting or the size between a sculpture and a real object.

Variety:

- A principle of design; this term defines the combination of imagery, objects, and ideas in an artwork.

¹⁶ Rosalins Ragan, "Principles of Design," in *Art Talk*, 211 - 347, edited by Bennett and McKnight Division, (San Francisco: Glencoe Publishing Company, 1988).

Emphasis:

- A principle of design; this term defines the most prominent area in a composition. The viewer's eye is drawn to this point because the artist used a mixture of the elements and principles of design.

Unity:

- A principle of design; this term defines how the elements and principles of design are combined within a composition.

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High School Lesson Plans:

National Learning Standards

Goals:

High School Students of all Levels will be able to do the following:

- Identify the principles of design used in the artwork;
- Identify the elements of design used in the artwork;
- Study the *impasto* painting technique of Lilian Garcia-Roig;
- Discuss the Naturalistic art style present in Lilian Garcia-Roig's painting *Green Curtain*;
- Practice working with palette knives and acrylic paint to create a painting with an *impasto* technique;
- Create a painting using the *impasto* technique;
- And, write an artist statement that describes how the use of the *impasto* technique and the naturalist style influences the planning and development of the painting.

National Learning Standards for Visual Arts:

High School Proficient, High School Accomplished, and High School Advanced

High School Proficient:

- Creating:
 - o Anchor Standard 1:
 - Creating: Generate and conceptualize artistic ideas and work.
 - VA:Cr1.1.Ia: Use multiple approaches to begin creative endeavors.
 - VA:Cr1.2.Ia: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
 - o Anchor Standard 2:
 - Creating: Organize and develop artistic ideas and work.
 - VA:Cr2.1.Ia: Engage in making a work of art or design without having a preconceived plan.
 - o Anchor Standard 3:
 - Creating: Refine and complete artistic work.
 - VA:Cr3.1.Ia: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

- Responding:
 - o Anchor Standard 7:
 - Responding: Perceive and analyze artistic work
 - VA:Re.7.1.Ia: Hypothesize ways in which art influences perception and understanding of human experiences.
 - VA:Re.7.2.Ia: Analyze how one's understanding of the world is affected by experiencing visual imagery.
 - o Anchor Standard 8:
 - Responding: Interpret intent and meaning in artistic work.
 - VA:Re8.1.Ia: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
 - o Anchor Standard 9:
 - Responding: Apply criteria to evaluate artistic work.
 - VA:Re9.1.Ia: Establish relevant criteria in order to evaluate a work of art or collection of works.
- Connecting:
 - o Anchor Standard 10:
 - Connecting: Synthesize and relate knowledge and personal experiences to make art.
 - VA:Cn10.1.Ia: Document the process of developing ideas from early stages to fully elaborated ideas.
 - o Anchor Standard 11:
 - Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
 - VA:Cn11.1.Ia: Describe how knowledge of culture, traditions, and history may influence personal responses to art.

High School Accomplished:

- Creating:
 - o Anchor Standard 1:
 - Creating: Generate and conceptualize artistic ideas and work.
 - VA:Cr1.1.IIa: Individually or collaboratively formulate new creative problems based on student's existing artwork.
 - o Anchor Standard 2:
 - Creating: Organize and develop artistic ideas and work.
 - VA:Cr2.1.IIa: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- Responding:
 - o Anchor Standard 7:
 - Responding: Perceive and analyze artistic work

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- VA:Re.7.1.IIa: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- VA:Re.7.2.IIa: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
- Anchor Standard 8:
 - Responding: Interpret intent and meaning in artistic work.
 - VA:Re8.1.IIa: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- Anchor Standard 9:
 - Responding: Apply criteria to evaluate artistic work.
 - VA:Re9.1.IIa: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
- Connecting:
 - Anchor Standard 10:
 - Connecting: Synthesize and relate knowledge and personal experiences to make art.
 - VA:Cn10.1.IIa: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.
 - Anchor Standard 11:
 - Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
 - VA:Cn11.1.IIa: Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

High School Advanced:

- Creating:
 - Anchor Standard 1:
 - Creating: Generate and conceptualize artistic ideas and work.
 - VA:Cr1.1.IIIa: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
 - Anchor Standard 2:
 - Creating: Organize and develop artistic ideas and work.
 - VA:Cr2.1.IIIa: Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
 - Anchor Standard 3:
 - Creating: Refine and complete artistic work.

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- VA:Cr3.1.IIIa: Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
- Responding:
 - Anchor Standard 7:
 - Responding: Perceive and analyze artistic work
 - VA:Re.7.1.IIIa: Analyze how responses to art develop over time based on knowledge of and experience with art and life.
 - VA:Re.7.2.IIIa: Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.
 - Anchor Standard 8:
 - Responding: Interpret intent and meaning in artistic work.
 - VA:Re8.1.IIIa: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
 - Anchor Standard 9:
 - Responding: Apply criteria to evaluate artistic work.
 - VA:Re9.1.IIIa: Construct evaluations of a work of art or collection of works based on differing sets of criteria.
- Connecting:
 - Anchor Standard 10:
 - Connecting: Synthesize and relate knowledge and personal experiences to make art.
 - VA:Cn10.1.IIIa: Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
 - Anchor Standard 11:
 - Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
 - VA:Cn11.1.IIIa: Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

High School Lesson Plans:

Texas Essential Knowledge and Skills (TEKS)

Goals:

High School Students of all Levels will be able to do the following:

- Identify the principles of design used in the artwork;
- Identify the elements of design used in the artwork;
- Study the *impasto* painting technique of Lilian Garcia-Roig;
- Discuss the Naturalistic art style present in Lilian Garcia-Roig's painting *Green Curtain*;
- Practice working with palette knives and acrylic paint to create a painting with an *impasto* technique;
- Create a painting using the *impasto* technique;
- And, write an artist statement that describes how the use of the *impasto* technique and the naturalist style influences the planning and development of the painting.

Texas High School TEKS:

Art Level I, Level II, Level III, and Level IV

Level I:

- §117.302.c.1.A / B / C / D
 - o Foundations: Observation and Perception:
 - consider concepts and ideas from direct observation, original sources, experiences, and imagination for original artwork;
 - identify and understand the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
 - identify and understand the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork;
 - make judgments about the expressive properties such as content, meaning, message, and metaphor of artwork using art vocabulary accurately.
- §117.302.c.2.A / D
 - o Creative Expression:
 - use visual solutions to create original artwork by problem solving through direct observation, original sources, experiences, narrations, and imagination;

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- create original artwork to communicate thoughts, feelings, ideas, or impressions;
- §117.302.c.3.A / B
 - Historical and Cultural Relevance
 - compare and contrast historical and contemporary styles while identifying general themes and trends;
 - describe general characteristics in artwork from a variety of cultures, which might also include personal identity and heritage;
- §117.302.c.4.A / B / D
 - Critical Evaluation and Response
 - interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites;
 - evaluate and analyze artwork using a verbal or written method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings.

Level II:

- §117.303.c.1.A / B / C / D
 - Foundations: Observation and Perception:
 - use visual comparisons to illustrate concepts and ideas from direct observation, original sources, experiences, narration, and imagination for original artworks;
 - identify and apply the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks;
 - identify and apply the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity in personal artworks;
 - explore suitability of art media and processes to express specific ideas such as content, meaning, message, appropriation, and metaphor relating to visual themes of artworks using art vocabulary accurately.
- §117.303.c.2.A / D
 - Creative Expression:
 - create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent;
 - create original artwork to communicate thoughts, feelings, ideas, or impressions;

- §117.303.c.3.A / B
 - o Historical and Cultural Relevance:
 - examine selected historical periods or styles of art to identify general themes and trends;
 - analyze specific characteristics in artwork from a variety of cultures;
- §117.303.c.4.A / B / C / E
 - o Critical Evaluation and Response:
 - interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites;
 - evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - use responses to artwork critiques to make decisions about future directions in personal work;
 - select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings.

Level III:

- §117.304.c.1.A / B / C / D
 - o Foundations: Observation and Perception:
 - analyze visual characteristics of sources to illustrate concepts, demonstrate flexibility in solving problems, create multiple solutions, and think imaginatively;
 - compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
 - compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork;
 - explore the suitability of art media and processes and select those appropriate to express specific ideas such as content, meaning, message, and metaphor relating to visual themes to interpret the expressive qualities of artwork.
- §117.304.c.2.A / D
 - o Creative Expression:
 - create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent;
 - create original artwork to communicate thoughts, feelings, ideas, or impressions;

- §117.304.c.3.A / B
 - o Historical and Cultural Relevance:
 - research selected historical periods, artists, general themes, trends, and styles of art;
 - distinguish the correlation between specific characteristics and influences of various cultures and contemporary artwork;
- §117.304.c.4.A / B / C / D / F
 - o Critical Evaluation and Response:
 - interpret, evaluate, and justify artistic decisions in artwork such as that in museums, local galleries, art exhibits, and websites based on evaluation of developmental progress, competency in problem solving, and a variety of visual ideas;
 - evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and measure of uniqueness;
 - use responses to artwork critiques to make decisions about future directions in personal work;
 - select and analyze original artwork, portfolios, and exhibitions to demonstrate innovation and provide examples of in-depth exploration of qualities such as aesthetics; formal, historical, and cultural contexts; intentions; and meanings.

Level IV:

- §117.305.c.1.A / B / C / D
 - o Foundations: Observation and Perception:
 - consider concepts and themes for personal artwork that integrate an extensive range of visual observations, experiences, and imagination;
 - compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
 - compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork;
 - discriminate between art media and processes to express complex visual relationships such as content, meaning, message, and metaphor using extensive art vocabulary.
- §117.305.c.2.A / B / D
 - o Creative Expression:
 - produce an original body of artwork that integrates information from a variety of sources, including original sources, and demonstrates sustained

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- self-directed investigations into specific themes such as a series or concentration of works;
- evaluate and justify design ideas and concepts to create a body of personal artwork;
- create original artwork to communicate thoughts, feelings, ideas, or impressions;
- §117.305.c.3.A / B
 - Historical and Cultural Relevance:
 - research and report on selected historical periods, artists, general themes, trends, and styles of art;
 - analyze and evaluate the influence of contemporary cultures on artwork;
- §117.305.c.4.A / B / C / D / F
 - Critical Evaluation and Response:
 - develop evaluative criteria to justify artistic decisions in artwork such as that in museums, local galleries, art exhibits, and websites based on a high level of creativity and expertise in one or more art areas;
 - evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and the measure of uniqueness;
 - use responses to artwork critiques to make decisions about future directions in personal work;
 - evaluate a wide range of artwork to form conclusions about formal qualities, aesthetics, historical and cultural contexts, intents, and meanings.

High School Art Activities:

Questions for High School Students:

1. Examine Lilian Garcia-Roig's painting *Green Curtain*. Identify where each element of art is located in the artwork.
2. Examine Lilian Garcia-Roig's painting *Green Curtain*. Identify where each principle of art is located in the artwork.
3. What is Naturalism?
4. What is the difference between Naturalism and “painting realistically”?
5. How is Lilian Garcia-Roig's painting an example of Naturalism? Explain your answer.
6. Do you believe the artist's painting is not an example of Naturalism? Explain your answer.
7. What is the *Impasto* painting technique?
8. How do you painting in an *impasto* style?
9. Would Lilian Garcia-Roig's painting be as successful if it was not using the *impasto* style? Why or why not?

Activity: High School Fine Arts

- **Activity Setting:** Classroom and/or outdoor location
- **Materials:** Acrylic Paint, Palette Knives, Paint Brushes, Water Cups, Paper Towels, Canvases, Pencils
- **Subject:** Naturalism, *Impasto* Painting Style
- **National Learning Standard in Visual Arts:** High School Proficient, high School Accomplished, and High School Advanced
- **Texas TEKS:** Art Level I, Level II, Level III, and Level IV
- **Duration:** Extended Project

The class will study Lilian Garcia-Roig's painting *Green Curtain*. Specifically, the students will discuss how Naturalism and the *impasto* painting style help build her composition. After the discussion, the students will start working towards creating their own *impasto* painting.

First, the students will practice using palette knives with acrylic paint. The students will receive a small canvas board. The teacher will explain to the class how the painting technique is used to create the *impasto* style. This process includes explaining: amount of needed paint on the palette knife, how to angle the knife to apply the paint, how to build up layers, how to blend colors with the palette knife, and how to clean the palette knife between colors.

Once the teacher sees that the class has a good grasp on the technique, the students can begin the *impasto* project. Each student will receive a canvas board that is either the same size as the previous board or larger. Using a pencil, the students will sketch out a design on the canvas. The teacher can choose to curate the design with an arranged still life or schedule the students to draw an *en*

plein aire painting. Likewise, the teacher can allow the students to develop any design on their canvas.

When the design has been approved by the teacher, the students can start painting. Using acrylic paints and a palette knife, the students will build color and texture on the canvas. The teacher will need to be mindful of drying time for these works.

Activity: High School Art History

- **Activity Setting:** Classroom
- **Materials:** Pencil/ Pen on Paper or Word Document
- **Subject:** Naturalism, *Impasto* Painting Style
- **National Learning Standard in Visual Arts:** High School Proficient, high School Accomplished, and High School Advanced
- **Texas TEKS:** Art Level I, Level II, Level III, and Level IV
- **Duration:** Extended Project

After the students have completed their artwork, they will write a one to two page artist statement where they will answer the following prompts:

- Describe your composition's design, specifying how you used the Elements and Principles of Design in your artwork.
- Explain how you used the *impasto* painting technique in your painting.
- Do you see yourself using the *impasto* technique in future artworks? Why or why not?
- Explain if your artwork uses Naturalistic elements or refers to a different art style. Explain how this art style is present in your work.
- How did Lilian Garcia-Roig's painting, *Green Curtain*, influence your artwork?