WELCOME, EDUCATORS!

Thank you for participating in this Saturday for Educators program exploring the facets of collaboration, corroboration and competition in art. We hope the workshop and this accompanying resource guide will inspire and empower you to explore student collaboration in both the art classroom and on projects in all subject areas. All the artworks highlighted in this guide are on view at the museum, where students can have the unforgettable experience of interacting face-to-face with works of art. We hope to see you and your students at The Ringling soon!

WORDS TO KNOW

Collaboration – the action of working with someone to produce or create something
Corroboration – evidence which confirms or supports a statement, theory, or finding
Competition – the activity or condition of competing for a goal
Copy – a thing made to be similar or identical to another
Atelier – French word commonly used to describe a workshop or studio, especially one used by an artist or designer

HOW TO USE THIS GUIDE

In the following pages you’ll find background information and activity descriptions for lessons that promote collaboration in the classroom and in the museum. All lessons have been at a base level of 4th – 5th grade and can be adapted to fit any grade level and your classroom needs. All works of art included in this guide are on view at The Ringling Museum of Art and are available online at ringling.org/collections.

Above Image: Time Spy, Sun Xun, 2016, woodcut painting in 8 parts; ink on carved plywood. Courtesy of Sean Kelly Gallery and the artist. IL2019.3.5.
COLLABORATION IN ART

Many artists relish in the free exchange of thoughts, ideas, and even disagreements that occur during the collaboration process. Artists such as Peter Paul Rubens (1577-1640) and more recently Sun Xun (born 1980) worked with a factory, or atelier. Factories make it possible for artists to create monumental amounts of work aided by students and assistants. Other artists, such as Diego Velázquez (1599 – 1660) corroborated with their patrons to produce personalized works of art. Many artists thrive on competition, generating interesting new ideas and competing for the art market.

Themes of collaboration, corroboration, and competition abound throughout The Ringling’s collection, and are dynamic tools that can be used to activate creativity and facilitate interaction in the classroom. Using art to introduce these themes to students provides a safe space to try new ideas and experiment with new ways of thinking. Challenging students to practice collaboration, corroboration, and even healthy competition through art primes students for similar exercises in other subjects and strengthens their social-awareness and relationship skills, two of the five important realms of Social and Emotional Learning.

INTRODUCING STUDENTS TO COLLABORATION

As a class, define the terms collaboration, corroboration, and competition. Collaboration is the art of working together, corroboration is validating someone’s previous assertion, and competition is working separately to achieve the same thing. All three approaches require interaction with other people as you work towards a common goal.

Discuss how those three ideas can help or hinder group work. What are the pros and cons of each approach? How can using collaboration help you achieve together what would have been possible working alone? How can competition drive people to perform better?

Try using collaboration, corroboration, and competition as a model for group work. The lessons provided in this workbook are suggestions for introducing these themes through art, but the idea behind the three C’s can create a collaborative classroom through all subject areas.
The Meeting of Abraham and Melchizadek
From the Triumph of the Eucharist Cycle
Peter Paul Rubens, c. 1625
Oil on canvas
Bequest of John Ringling, 1936
SN212
Gallery 1 & 2

This large painting is one in a series of 11 paintings made by the acclaimed Flemish painter Peter Paul Rubens (1577 – 1640) possibly as preparation for large tapestries. The Spanish Infanta Isabella Clara Eugenia (1566 – 1633) commissioned the famous Baroque artist to create 11 tapestries celebrating the mystery of the Eucharist, or Holy Communion. In preparation of creating the large tapestries, Rubens created these paintings, called cartoons, to scale.

The larger than life paintings in this gallery could not have been made by one man alone. Rubens worked in Antwerp with a workshop of students and assistants who created Rubens’ paintings alongside the artist. Rubens would often sketch the composition of the painting and add the finishing touches on himself. For paintings of this scale, working with a workshop was critical to Rubens’ ability to keep up with the high demand for his paintings.

Classroom Workshop

<table>
<thead>
<tr>
<th>DURATION</th>
<th>20 minutes</th>
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<tbody>
<tr>
<td>MATERIALS</td>
<td>Rubens color-by-number template&lt;br&gt;Markers</td>
</tr>
<tr>
<td>STANDARDS</td>
<td>VA.5.S.1.1</td>
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Learning Objectives:
- Students will learn how artist workshops operate
- Students will use a workshop model of work to complete an assignment

Teaching Steps:
1. Introduce students to Peter Paul Rubens and his workshop. Using the workshop model, we will accomplish more together, than separate.
2. Use the color-by-number template as a group, with each student filling in one color. Discuss the benefits and drawback to working as a large group. For older students, create a mural instead of color-by-number.
**Time Spy**

Sun Xun, 2016
3D animated film
Courtesy of the artist and Sean Kelly Gallery, New York
IL2019.3.1
Pavilion Gallery, Center for Asian Art

*Time Spy* is a mesmerizing animated film by Chinese artist Sun Xun. A superb painter and draughtsman, Sun Xun incorporates traditional techniques including ink painting, charcoal drawing, and woodblock printing into his films. His masterful use of analog and digital technologies to explore pressing concerns of our time make him one of the most compelling artists working in new media. Sun Xun employed a group of artists to assist the creation of this stunning three-dimensional film. Each individual frame is carved into a woodblock which is then inked and photographed to digitally render the print. The frames are then merged to create movement in the film. In addition to collaborating with a workshop to achieve his film, Sun Xun also manipulates red and cyan pigment to create a 3D effect. Red and cyan working in collaboration achieve what either color alone could not to create a 3D film.

**3D Anaglyphs**

**Learning Objectives:**

- Students will explore 3D printmaking
- Students will work together to achieve a large project

**Teaching Steps:**

1. Introduce Sun Xun’s process to students: he creates the woodblocks by carving into wood, applies ink, photographs the woodblock, and merges the photographs together to create a film. Additionally, he uses red and cyan (blue) pigment to render the film in three dimensions.
2. Draw a simple line drawing in black marker. Place a sheet of copy paper over the drawing and use a ruler to mark the corners. Move the top sheet ¼” to the left and trace the drawing using a red marker. Move back to center, then shift ¼” to the right and trace the original drawing using a blue marker. Admire the effect with 3D glasses!
3. Now let’s try it with stamps. Stamp an image using black ink. Put a second sheet over this one and repeat the red and cyan process. Put everyone’s 3D stamps together to create a larger collage.
**Collaboration**

*Pausias and Glycera*

Peter Paul Rubens and Osias Beert, c. 1612-1615
Oil on canvas
Bequest of John Ringling, 1936
SN219
Gallery 11

Peter Paul Rubens (1577 – 1640) did not limit his collaborative nature to his workshop; he frequently collaborated with his contemporaries including still life flower painter Osias Beert (1580 – 1624). In this painting, Rubens created the initial composition, painting the two figures and the background. Beert then filled in the right and bottom edge of the canvas with flowers.

This painting not only tells of the collaboration between Rubens and Beert who created this masterpiece celebrating art and nature. The subject tells the story of a friendly competition between lovers. According to ancient Greek mythology, Glycera created the first flower wreaths. Glycera’s lover Pausias was an artist who sought to capture the beauty of nature through paint. This painting raises the question of which is more spectacular: the organic beauty of nature or the delicate depiction of it through art?

**Build a Painting**

**Learning Objectives:**
- Students will work together to create a work of art
- Students will understand and appreciate each other’s different perspectives

**Teaching Steps:**
1. Each student will draw a person or group of people whom they admire (or a historical person studied in class) on a sheet of paper. Do not add background details.
2. Switch papers with a classmate. Add the background and decorations to this drawing. Return to the original artist. How has your portrait changed? Is it difficult to allow people to add to your work and ideas?
This portrait shows Louise Élisabeth, Madame la Princesse de Conti, an important member of the French Court of King Louis XIV and Louis XV. Here we see Louise Élisabeth dressed in a costume of Venus, the goddess of love. She is surrounded by Venus’ twin sons Anteros and Eros demonstrating the balance of faithful love and earthly desire. At the time this painting was completed, Louise Élisabeth had recently been widowed by her abusive and violent husband. She is now reimagining herself as a single and empowered woman, choosing between marriage and lovers. As the artist, Noël-Nicolas Coypel frequently painted French nobility and wearing costumes to embody the persona of Roman gods was popular at the time. Coypel collaborated with his sitter and patron Louise Élisabeth to ensure his depiction of her aligned with her goals for portrayal and perception.

Collaborative Portraits

Learning Objectives:
- Students will understand and appreciate each other’s different perspectives
- Students will create a portrait that captures the personality of the sitter.

Teaching Steps:
1. Divide students into groups of two. Have each student list a few characteristics they think describe them. (ex. Kind, brave, funny...)
2. Draw your partner’s portrait. You must make sure the characteristics listed by your partner are evident in the portrait. How will you use props or body language to convey those characteristics?
3. Give your portrait to your partner. Are they happy with how they are shown?
Pendant portraits, like these, are separate paintings that were made to intentionally go together. These are obvious pendants because the landscape behind the couple forms a continuous line. In a sense, these paintings are corroborating with each other, validating each other’s existence and complimenting it without subtraction. The artist Isaack Luttichuijs (1616 – 1673) was a Dutch Golden Age painter known for his portraits and still life paintings. While these painters were certainly made to corroborate, they haven’t always been united. When a Ringling supporter discovered the Portrait of a Woman in a European exhibition, they immediately noticed that it matched Portrait of a Man purchased by John Ringling. In 1981, the museum reunited the long-separated pair of portraits by purchasing the female pendant. The paintings could corroborate each other’s love once more.

**Corroborative Portraits**

Learning Objectives:

- Students will understand and appreciate each other’s different perspectives
- Students will create a portrait that corroborates a friend’s portrait

Teaching Steps:

1. Pair students into groups of two. Challenge each group to tell a story using self-portraits. Each student will create their own portrait, but the pendant pairs must be cohesive and work together to tell a story.
2. Discuss how each individual pendant portrait corroborates with their pair to tell a single story. How does using two portraits tell a fuller story than a single painting? How are the portraits corroborating each other’s story?
Philip IV, King of Spain
Velázquez, c. 1628-29, reworked c. 1631
Oil on canvas
Bequest of John Ringling, 1936
SN336
Gallery 11

Philip IV was one of the most influential and powerful men of his age. As king of Spain during the 17th century, Philip not only ruled Spain, but also Portugal, the Netherlands and much of the New World. Philip would engage in war with his European neighbors for most of his reign, and he seen here as a young man following one of his first skirmishes which reasserted Spanish influence over the Dutch. Philip IV was a military ruler, but he wanted to be perceived as a benign and austere king as well. Diego Velázquez (1599 – 1660) was the only court painter permitted to depict the Hapsburg king. This painting, originally completed around 1629 showed Philip IV in military garb, fresh from his success in the Netherlands. But a few years later Philip wanted his public image to shift and he instructed Velázquez to change the painting to showcase Philip as an austere ruler. As his employee, Velázquez frequently corroborated the King’s wishes through art, validating the views of the king through paint.

Editing Art, Editing Perspective

Learning Objectives:
• Students will understand how appearance influences perception
• Students will access and edit their work to convey a new intention

Teaching Steps:
1. Identify a past project for students to return to. Each student will analyze the artwork identifying main topic, technique, and the message conveyed.
2. Using mixed media, edit the artwork to convey a new meaning.
3. Discuss how changing one or two things in an artwork changes how that artwork is perceived. What changes did you make to create a new meaning for same work of art? How does that apply to real life?
known for his imaginative and fantastical paintings. Arcimboldo continues to surprise and delight viewers with his portrait heads and bust made entirely of plants, flowers, fish and other items from the natural environment. The pendant paintings at The Ringling are from Arcimboldo’s Four Seasons cycle which were widely popular throughout Europe. In a world driven by commodity, it’s good to be more famous and well known than your competition, and Arcimboldo was a clear winner. In fact, these paintings were so popular that they were widely copied and recopied again. Our pendants were likely created in Spain by a Spanish artist, striving to compete with other copiers and the master himself.

**Good Artists Copy, Great Artists Steal**

**Learning Objectives:**

- Students will copy a famous work of art and reflect on the techniques used to create that work
- Students will create an original work of art based on the technique they copied and compete for most original work

**Teaching Steps:**

1. Provide students with an image of Arcimboldo’s Four Seasons. Discuss Arcimboldo and the influence he had on art history. Instruct students to copy one of the portrait heads.
2. Create an original work of art inspired by Arcimboldo’s Four Seasons and your experience copying that work. Original works must include a portrait bust composed of objects other than reality.
3. As a class, discuss student artwork and decide on a system for judging the works such as a bracket tournament or rubric criteria.
Giovanni Antonio Canal (1697 – 1768) was more famously known as Canaletto (the little Canal) to distinguish himself from his painter father. Canaletto lived and worked in Venice, a popular tourist destination for wealthy young Europeans on the Grand Tour. Wealthy young men and women (the women always accompanied by chaperones) from the 17th – 20th centuries often embarked on a Grand Tour of Europe, experiencing all the culture that Europe has to offer before settling down and getting married. To commemorate their adventures abroad, tourists often purchased souvenir paintings, showing images of the cities and landscapes they visited. Canaletto competed with dozens of Venetian artists to produce souvenir view paintings, and came to dominate the market. Canaletto was so popular among English tourists that he spent a decade living and working in England to great commission and acclaim.

**View Painting Competition**

**Learning Objectives:**

- Students will create a view painting of a familiar landscape
- Students will compete to produce the most popular view painting

**Teaching Steps:**

1. Instruct students to create a view painting of a landscape that is familiar to them, such as their school, home or community. Work independently on this project at home or at school, do not share work.
2. Display the class’ work without artist attribution. Students will critique each artwork considering composition, technique, and perspective. Using those criteria and keeping in mind these paintings as souvenirs, rank the top three paintings. Why do you think those would sell better than others? Is it difficult knowing you are competing in a project?
ABOUT THE RINGLING

The Ringling is the remarkable legacy of circus owner, art collector, and financier John Ringling (1866-1936) and his wife, Mable (1875-1929). In 1911, John and Mable bought property in Sarasota, Florida, where they eventually built Ca’ d’Zan, a palatial winter residence that reflects the opulence of America’s Jazz Age elites. An art museum housing the Ringlings’ impressive collection of European, American, and Asian art was soon added. These treasures were left to the state of Florida upon John’s death in 1936, and today they have been joined by a circus museum, a historic theater, and an art library. Visitors to The Ringling can enjoy 66 acres of manicured grounds, featuring native and exotic trees and a 27,000-square-foot rose garden. The Ringling is now recognized as the State Art Museum of Florida and is committed to inspiring and educating the public while honoring the legacy of John and Mable Ringling.

Bring your students to The Ringling!
Visit ringling.org/school-visits for more information about our Docent-Led Tours and Teacher-Guided Visits.

Bus scholarships are available! Visit ringling.org/bus-scholarships for more information.

Upcoming Saturday for Educators
Nov 23 | Climate Change and the Classroom
Dec 7 | Cultura y Identidad: English Language Learners and Mexican Culture in the Classroom
Jan 25 | An Abstract Expressionist View of Sarasota Bay
Mar 5 | Learning to Look, Looking to Learn Part 1
Mar 7 | Syd Solomon: Florida Friendly Conservation

Saturday for Educators programs are funded in part through the generous support of the Koski Family Foundation.
Work as a Workshop: Color by Number

1  Red
2  Dark Green
3  Light Blue
4  Yellow
5  Gray
6  Brown