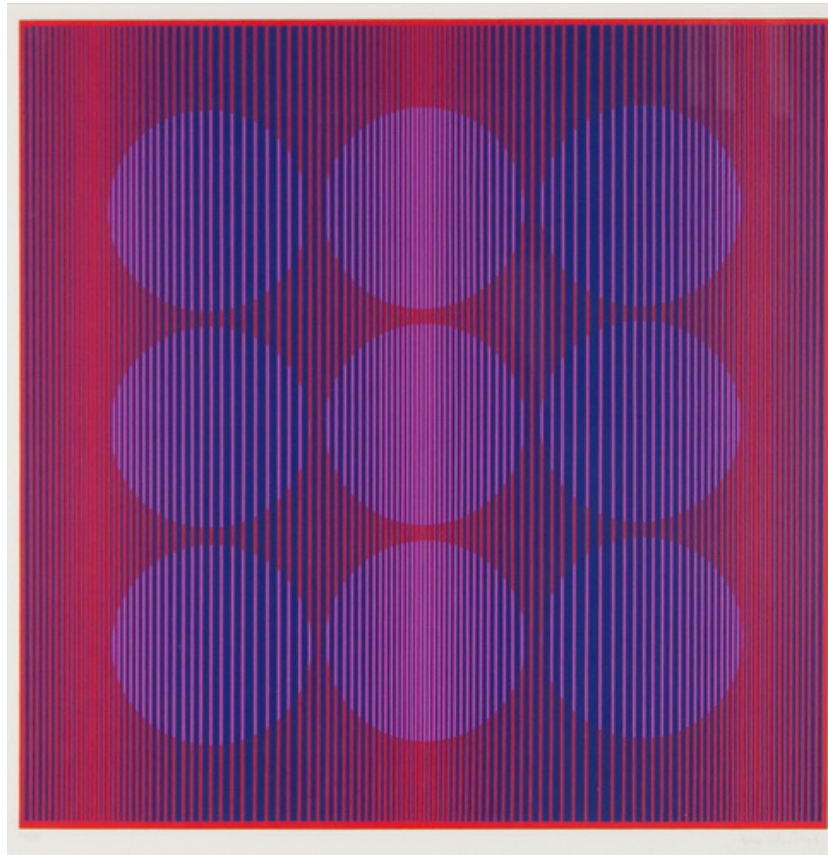


ILLUSION OF CALM



Withdrawing Blues, 1970 Julian Stanczak. Print, serigraph on paper, Canton Museum of Art Collection, 71.8

OP ART, MUSIC, AND STRESS-MANAGEMENT

Canton Museum of Art's *Museum To Go* program is funded in part with grants from:



INSTITUTE of
Museum and Library
SERVICES

Ohio Arts
COUNCIL



LESSON OVERVIEW

Lesson Description:

The creative process is a keystone to stress management. Op Artist pioneer, Julian Stanczak, used line and color to regulate his emotions as a response to the traumatic history of his youth. Similarly, contemporary Op Art performance artist, Zeehan Wazed, transforms his optical art designs into music that inspires self-expression through collaboration with his audience. In this lesson, students will learn mindfulness techniques for managing anxiety while creating an Op Art-inspired percussion instrument.

Museum-to-School Connection:

By looking closer at optical illusion art (Op Art) from CMA's "Illusions" exhibit, students will work with classmates to explore techniques for managing stress through the process of intuitive mark and music-making.

Student Learning Connection:

Students will practice interpreting line, pattern, color and mood while sharing feelings about works of art by and life stories of Op Art pioneer, Julian Stanczak and contemporary Op Art performance artist, Zeehan Wazed. Students will be able to identify early indicators of anxiety and how to transform unfocused energy into something inspiring and positive, while working collaboratively with peers.

Wonder Statements:

How might we describe lines with a word or with a gesture?

Why might an artist use repeated marks in a work of art?

Based on what you see, do you think that this artwork took a long time to make or a short time? What do you see that makes you think that?

What emotions do you feel when you are doodling?

LEARNING TARGETS

LEARNING EVIDENCE

Create an optical illusion using lines and pattern	Make a 2-D Op Art circle design using measured increments, ruler, alternating red and black ink
Learn about the connection between art and anxiety-relief	Identify physical and emotional factors/conditions that trigger anxiety
Make an intuitive line drawing while listening to music	Focus on sense of hearing and touch to produce spontaneous line drawing; Observe

	how peers respond to music in unique ways
Transform a 2-D design into a 3-D percussion instrument to play when feeling strong emotions	Employ focused, repeated mark making to create 2-D optical art design for the “skin,” or flat part, of a drum. Then add this flat piece to the drum body to create a 3-D musical instrument
Perform a stress-relieving, collaborative music composition with inventive sounds, beats, and rhythms using student-made drums and shakers.	Initially work together in small groups of 6 to practice playing various percussion instruments; then, play one unified musical piece together as one unit
Discuss the difference between illusion that is created with accuracy of defined line and illusion created with spontaneous line	Discern how two artists approach line, color, shape, pattern with different strategies, personal narrative and audiences in mind

LESSON PREP

LEARN ABOUT THE ART & ARTISTS IN THIS LESSON

CMA’s “**Illusions**” exhibit

https://www.cantonartcollection.com/gallery.php?gallery_id=29

360-degree virtual tour of CMA’s “**Illusions**” exhibit

[not yet uploaded]

Focal artwork from CMA permanent collection: Julian Stanczak, **Withdrawing Blues**

https://www.cantonartcollection.com/itemdetail.php?work_id=1346

https://www.cantonartcollection.com/artistbio.php?artist_id=648

Julian Stanczak Artist’s Homepage <https://julianstanczak.com/>

Julian Stanczak Life Story [Life | Julian Stanczak](#)

Optical Reaction: The Art of Julian Stanczak – A Fifty-Year Retrospective

<https://www.springfieldart.net/?exhibition=optical-reaction-the-art-of-julian-stanczak>

Comparison artwork: Zeehan Wazed, **Momentum**

<https://www.zeehanwazed.com/momentum>

Zeehan Wazed Artist’s Homepage

<https://www.zeehanwazed.com/>

RESOURCES FOR COPING WITH ANXIETY

▶ How We Cope With Anxiety & Stress | MTV's Teen Code

▶ Overcoming Anxiety | Jonas Kolker | TEDxTheMastersSchool

[Teen Stress: 10 Stress-Management Skills for Teenagers](#)

[Art & Anxiety — Google Arts & Culture](#)

[Artists Are More Anxious Than People in Other Professions—But They Are Also Better at Coping With Challenges, a New Study Finds](#)

[How Making Art Helps Teens Better Understand Their Mental Health | KQED](#)

[The art of mental health | Voices of Youth](#)

[Art Therapy Exercises To Help Reduce Feelings of Anxiety](#)

INTRODUCTION 5 mins

Reshape Your Worries with Mind Body Connection

Get in touch with your body and learn how unidentified physical feelings lead to overthinking, stress, and perceived pain in your mind. See [Art Therapy Exercises To Help Reduce Feelings of Anxiety](#)

TEACHER INSTRUCTION & MODELING 12 mins

Healing with a Buddha Board 3 mins

The Buddha Board is a creative way to help students express emotions and realize they don't last forever. Encourage students to paint on the Buddha Board surface with water and watch lines come to life. *Instruct them to use their non-dominant hand to paint with the brush.* As the water slowly evaporates students' art will magically disappear, leaving them with a clean slate and a clear mind.

Take a few minutes to listen to your body and connect with different areas where stress is held (head, neck, shoulders, stomach, legs, feet). Choose 1 student from each small group (for a total of 6). Position the 6 students in front of class, each with a Buddha Board and brush. Ask students to allow any negative energy to be transferred from brush to board in the form of continuous line drawing and mark-making. Play music while the 6 students work. At the end of 2 minutes, ask the students to describe how the experience made them feel. Check in with the audience to gather their reactions about how each student artist responded with lines in their own unique ways.

Closer Listening 2 mins

Show students the print, “Withdrawing Blues,” created by Julian Stanczak. Explain that you will share Julian’s story with the class and then students will be asked to create a rhythm that emphasizes the artist’s work, and vote on the best match. Explain that they can learn a lot about a work of art by thinking about it as a song or story.

Body Beats Music Making 3 mins

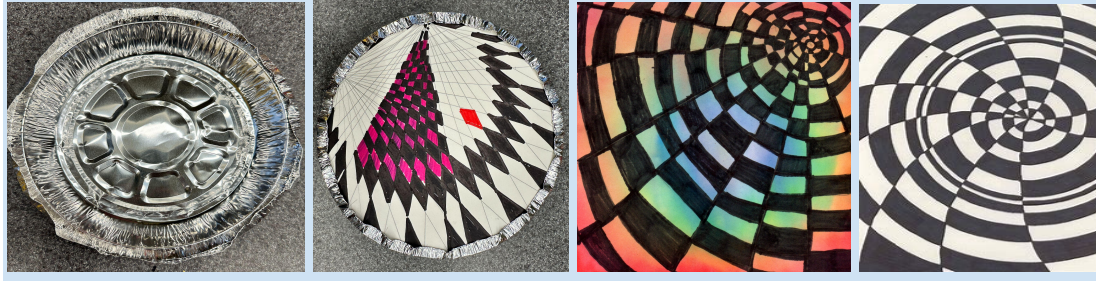
Settle students back into their respective groups again and hand out percussion instruments (one category per group so that each member of the group has the same instrument). Each group has 1 minute to compose their unique rhythm or beat based on Stanczak’s print, *Withdrawing Blues*. Groups take turns playing their composition for the class; the teacher chooses the best pairing. [10 Body Beat Activities to Engage Students Today! • Music Educator Resources](#)

Closer Looking 3mins

After the music-related activity, encourage students to look closer at Stanczak’s work as a whole and segmented parts. Ask, “What details did you notice that made you vote for one musical composition over another? What kind of story do you think the artist, Julian Stanczak, is trying to tell?” Invite students to take a deeper look at the print, using VTS (Visual Thinking Skills) and pause periodically to ask comprehension questions to check for understanding. Ask, “How do you think Stanczak created this work and why?” Explain Stanczak’s history and why he may have wanted to organize his life after his experiences in the Polish work camps during WWII.

Illusion of Calm 5 mins

Explain to the class that Op Art involves mindfulness and an escape from anxiety. As a point of reference, share work created by contemporary artist, Zeehan Wazed. After watching an excerpt from his exhibition, *Momentum*, talk about the difference in artistic styles (tight and organized vs. loose and freestyle). Can you imagine using your less dominant hand to create a work of art?



INDEPENDENT WORKING TIME 40 mins

Instruments for Coping with Anxiety 5 mins

You can be more aware of feelings that cause anxiety and use the creative process. Your assignment is to draw a circular optical illusion that will later serve as the drum skin of a percussion instrument to help you cope with your own feelings of anxiousness. *You can also use the pan as a place to stash your worries away!*

Draw Measured Lines 35 mins

Create a simple radial Op Art design using two vanishing points on a circle. Students start with a die-cut circle made of cardstock. Next, they make evenly spaced marks around the perimeter of the circle. They draw two vanishing points, then simply connect the dots. Students draw lines from each vanishing point to each mark around the circle. After drawing all the lines, students color making a checkered pattern. After creating the drawing, insert the cardstock circle into the ridge of the aluminum pie plate; press down the aluminum lip over the paper circle to lock into place. Once complete, the 2-D work becomes a 3-D percussion object.

See tutorial here:

[How to Draw: Op Art Circle Design](#)

ASSESSMENT 5 MINS

Walk around the room and check student comprehension of how to practice coping strategies for dealing with anxiety.

REVIEW & CLOSING 5 MINS

Bring students back into focus for wrap-up. Explain that on another day they will be able to teach a younger student using their lesson. Ask, "When can we use the tools we have learned today to manage anxiety?" Ask students to play their individual percussion pieces as a whole group.

ART MATERIALS

- 1 8 in. aluminum pie pan and cardstock lid
- 1 red, 1 black marker per student
- 1 clear ruler per student

MUSIC INSTRUMENTS

Tambourines
Egg Shakers
Rhythm sticks
Castanets

VOCABULARY

Optical Illusion An image that deceives a person, leading to a misinterpretation of its meaning. Optical illusions can be found in nature as well as in art. Their strengths rely upon various assumptions in which humans perceive optical phenomena.

Optical Art A twentieth century art movement and style in which artists sought to create an impression of movement on the picture surface by means of optical illusion.

Intuitive Line Drawing The natural impulse to draw or doodle as a stream-of-consciousness activity, revealing a window into your deepest, truest self.

Movement A principle of design associated with rhythm, referring to the arrangement of parts in an artwork to create a sense of motion to the viewer's eye through the work.

Rhythm A principle of design that shows the regular repetition of any of the elements of design, with or without periodic alternation

Pattern A choice of lines, colors, and/or shapes repeated over and over in a planned way.

One-Point Perspective One-point perspective is a type of linear perspective. All categories of linear perspective include a horizon line and a stationary point (the position of the observer). In one-point perspective, only one vanishing point exists; lines radiate outwardly from this point, and perpendicular lines meet at this point.

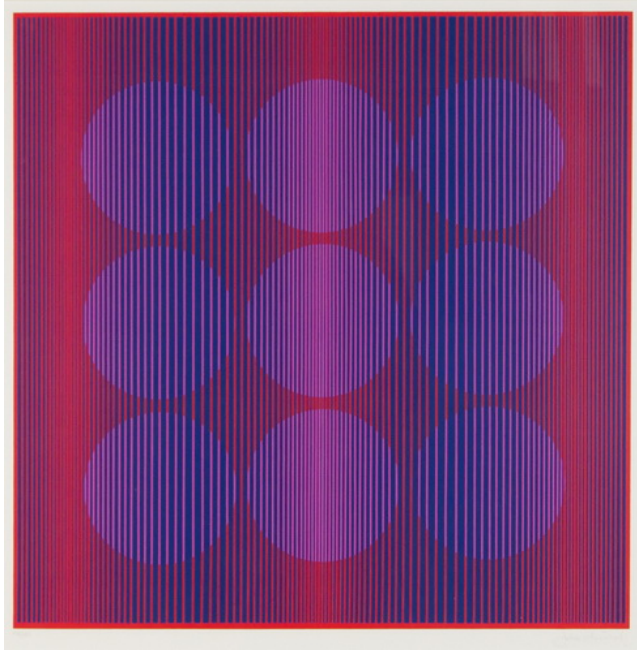
Vanishing Point In a linear perspective drawing, the vanishing point is the spot on the horizon line to which the receding parallel lines diminish. It is what allows us to create drawings, paintings, and photographs that have a three-dimensional look.

Quadrilateral A Quadrilateral has four-sides, it is 2-dimensional (a flat shape), closed (the lines join up), and has straight sides. (exs. Square, rectangle, rhombus)

Perimeter Perimeter is the distance around a two-dimensional shape.

VISUAL RESOURCES

Featured Artist: JULIAN STANCZAK



***Withdrawing Blues*, 1970**

Julian Stanczak (Borownica, Poland, b. 1928 - d. 2017, Ohio)

Print, serigraph on paper,

Canton Museum of Art Collection, 71.8

"My primary interest is color – the energy of the different wavelengths of light and their juxtapositions. The primary drive of colors is to give birth to light. But light always changes; it is evasive. I use the energy of this flux because it offers me great plasticity of action on the canvas. To capture the metamorphoses – the continuous changing of form and circumstance – is the eternal challenge and, when achieved, it offers a sense of totality, order, and repose. Color is abstract, universal – yet personal and private in experience." "If I take time to really look at what I'm seeing, there is no limit to the secrets unveiled. I look to nature for clarification and crystallization, for things that I can use in my paintings. I live in the moment of recognition. In search of power through abstract clarity, I select shapes that have the maximum possibility for metamorphic action. We can only see what we understand!"

ART AS A CONTEMPLATIVE, INDIVIDUAL EXPERIENCE



"HE SEPARATES HIS RICE & BEEF."
—wife of Julian



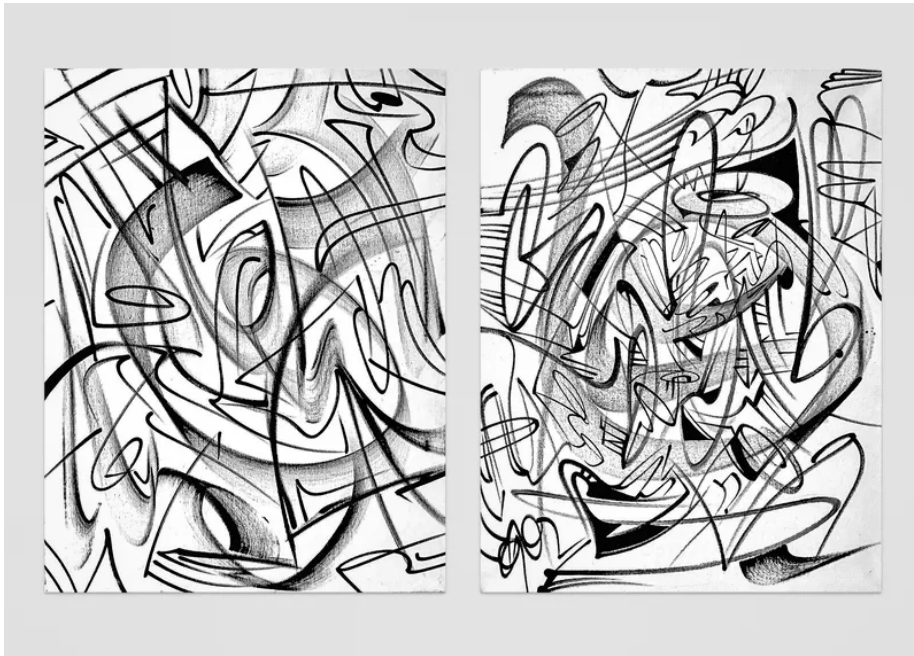
Contemplative exhibition opening



Applying ink with non-dominant hand (Left)

"I try to prove to the people, you are looking, but not seeing it fully." Throughout the years, Stanczak's art evolved, growing more sophisticated, more emotional. He began creating grid patterns in his paintings, using them as a structure to explore luminous color that imitated natural light, not mathematical logic, and reveal an artist's presence. Using only his left hand, Stanczak begins with a quick sketch, then sets to work with a canvas, dozens of shades of paint mixed in baby food jars, and tape. He creates the sharp edges between colors by laying lines of tape across early layers of paint, then painting along the tape and removing it. He uses a ruler to lay the lines — and even invented a tape-cutting machine that spools out tape of any width he needs. "He likes order," his wife says. "He's absolutely scrupulous, a perfectionist, and yet he hates perfection. He's emotional, and yet he hides it." His preoccupation with boundaries and contrast extends to the dinner table. "He will never mix, say, the rice with the beef," says Barbara. "They have to be eaten all separately and experienced separately." Even when making a soup, she cooks each ingredient on its own: broth, meat, noodles, potatoes. "I serve them separately and he puts the proportions together."

COMPARE/CONTRAST – DEEPER LOOKING



Hive I & II, 2017.

Zeehan Wazed (Bangladeshi, Born 1991). ***Wazed is NOT in CMA's collection***

Acrylic on Canvas, 20 x 16 in.

Collection of ABXY, New York

Creating mind-bending work in painting, sculpture, choreography, and creative new media, artist ZEEHAN WAZED (b. Benghazi, Libya, 1991) explores the relationship between physical and psychological reality today.

Wazed immigrated to the United States with his family in 1994 and was raised in Jamaica, Queens. A gifted student, he was accepted to Stuyvesant High School in Manhattan. With this new chapter in his life came a new commute. Taking the subway to and from school each day, he received a world-class education in the vibrant underground culture of New York. Between station platforms and train cars Wazed discovered the flourishing subterranean universe of graffiti and street performance.

He began to occupy his daily subway rides by filling countless notebooks with wild-style drawings, developing his aesthetic dexterity against the anarchy of the city's public transit. By night, he trained himself as a dancer (via YouTube), eventually developing the courage to jump into a cipher (breakdancing battle) in Union Square. Before even graduating high school, Wazed had quickly become a champion dancer, a prolific graffiti artist and a delinquent-darling among NYC's radical underground community.

Wazed earned a degree in Perceptual Psychology. While at college, he continued to paint and perform competitively in dance battles throughout the city, pursuing his fascination with concepts of momentum and relativity both in and outside the classroom. But when his graffiti career became a threat to his immigration status, the artist turned to canvas for the first time. As he studied the intricacies of visual processing and cognitive function in his academic life, Wazed developed an art practice which invokes our psychological impulse to seek common ground with anything and everything we perceive through our senses.

Functioning like an inkblot test, Wazed's work sparks the viewer's imagination with an image, design, or movement which at first, appears random and abstract. Much like finding familiar figures in the shapes of clouds or constellations, within seconds of interacting with his paintings, viewers begin to perceive recognizable forms within the frame. However, unlike the accidental inkblot or casual cloud, the artist's imagination-inspiring images brim with personal references to their creator. An artistic gesture which aims to relate our experiences to his own, Wazed's coded approach activates the mind's natural tendency to seek out patterns and personal connections everywhere we look. In an ever-polarizing world, his multidisciplinary practice demonstrates the power of basic human interaction to break down barriers, bringing us closer to one another, compassion and with any luck, peace.

ZEEHAN WAZED STARTED OUT AS A GRAFFITI-BASED STREET ARTIST



Intuitive line sneaker art



Line paintings on display



Drawing on canvas



Exhibition opening: Visitors are PART of the immersive, rhythmic experience



PRE-ASSESSMENT (to be created as Google Form/sent in advance)

ClassroomTeacher_____ Student_____

How can music and art help you deal with big emotions?

POST-ASSESSMENT (to be dispensed/collected by instructor)

Finetune Your Anxiety:

Write down 3 tips for learning how to use drawing and music to help alleviate anxiety.

1.

2.

3.



Department of Education

TEACHING STANDARDS

Literature: Craft & Structure

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text
RL.4.6 Explain the differences in the point(s) of view in a text and different perspectives of the characters.

Fine Arts/Theater: Creating

3PR Improvise, create and perform dances in response to prompts.

Fine Arts/Visual Arts: Perceiving/Knowing

1PE Use sensory details and descriptive language to identify and describe universal themes, subject matter and ideas expressed across arts disciplines.

2PE Notice and describe different visual effects resulting from artmaking techniques.

3PE Compare and contrast art forms, techniques and functions and artistic styles from a variety of cultures and historical periods.

Fine Arts/Visual Arts: Producing/Performing

2PR Experiment with art materials by using them in unexpected and creative ways to express ideas and convey meaning.

3PR Generate ideas and employ a variety of strategies to solve visual problems.

Fine Arts/Visual Arts: Responding

2RE Develop and share their ideas, beliefs and values about art.

3RE Recognize and describe the relationship of artworks to their social and cultural contexts

5RE Refer to criteria and use art vocabulary when discussing and judging the quality of artworks.

6RE Give/use constructive feedback to produce artworks that achieve learning goals

Mathematics: Geometric measurement: understand concepts of angle and measure angles.

a. Understand an angle is measured with reference to a circle with its center at the common endpoint of the rays, by considering the fraction of the circular arc between the points where the two rays intersect the circle.

Physical Education: Principles of Movement

1 Explain the importance of weight transfer in object propulsion skills (e.g., throw, strike).

Science: Physical Science

4.PS.2 Energy can be transferred from one location to another or can be transformed from one form to another.

Technology: Use digital tools to construct learning

3-5.ICT.3.b. Interpret images, diagrams, maps, graphs, infographics, videos, animations, interactives, etc., in digital learning tools and resources to clarify and add to knowledge.

Op Art

IM 2

It is a 20th century art movement and style in which artists created an **impression of movement** by **optical illusions**. It is also known as **Optical Art**. In the **1960's** the art world turned into **three dimensions** using **lines, patterns, movement, rhythm, repetition and contrast**.

Here are some examples. Try to copy them in the spaces below.



SlideShare

LINE – A path created by a moving point such as a pencil.

LINE is an element of art. Characteristics of lines are:

DIRECTION – Lines can travel in any direction, leading your eye from place to place.

WIDTH – Lines can be thick, thin, thick and thin.

LENGTH – Lines can be long or short.

FOCUS – Lines can be sharp, or blurry.

FEELING – Lines can create different emotions and moods.

Lines can be used in artworks to define edges of objects, create patterns and rhythms, and to create shading.

Some words that describe lines are: *zigzag, jagged, playful, smooth, spiral, broken, crosshatched, dotted, wavy, thick, scribbly, bumpy, fuzzy, long, short, twisted, cracked, crooked, graceful, delicate, bold, heavy, choppy, flowing, soft, sharp, wide, curving, rough, wavy.*



DIRECTION

diagonal
vertical

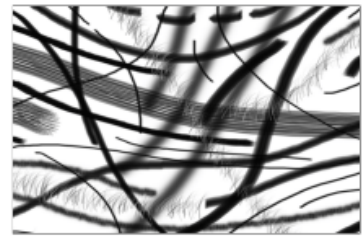
horizontal
curved



WIDTH

thick
thin
heavy

light
big
small



LENGTH

long

short



FOCUS

sharp
distinct

blurry
fuzzy



TEXTURE

smooth
bumpy

rough
choppy

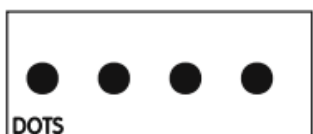
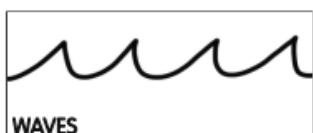
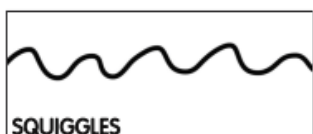
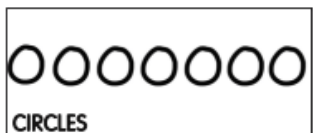
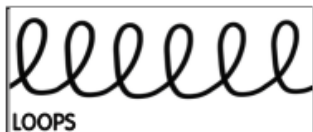


FEELING

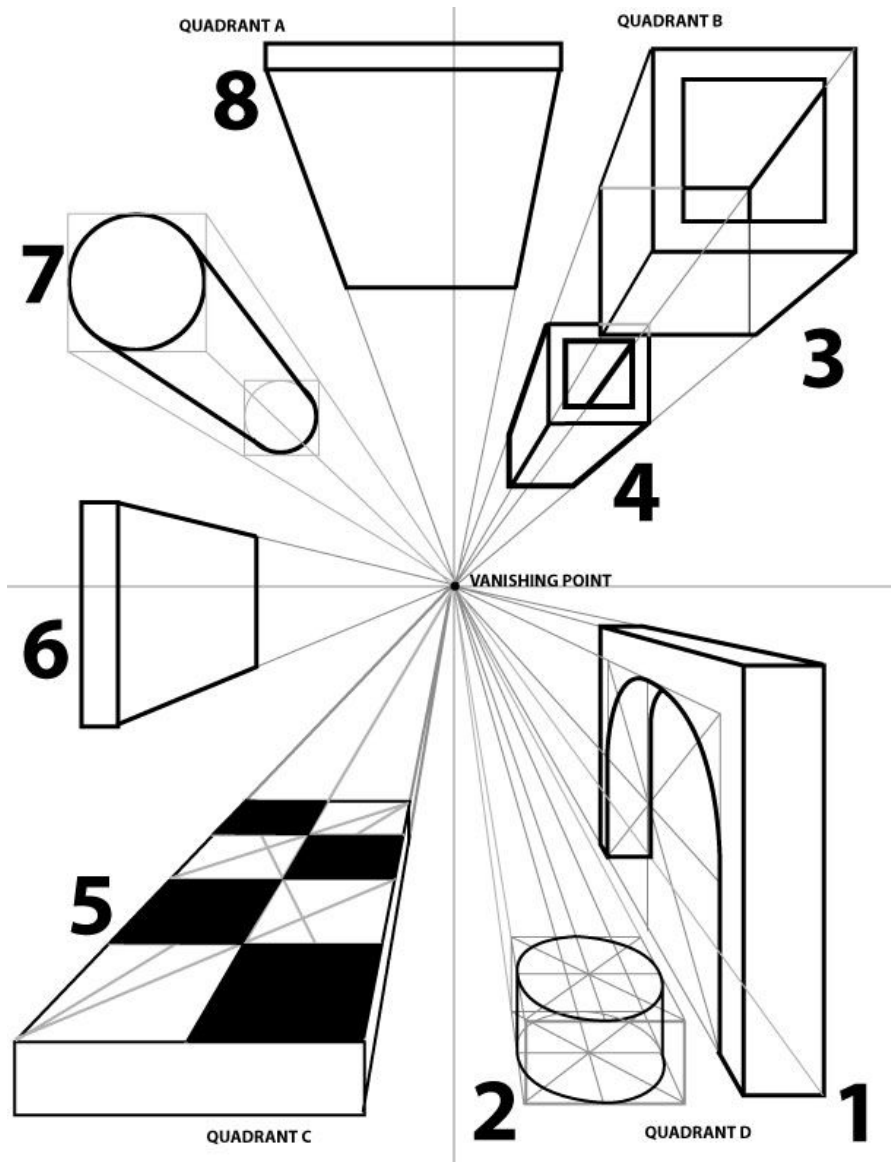
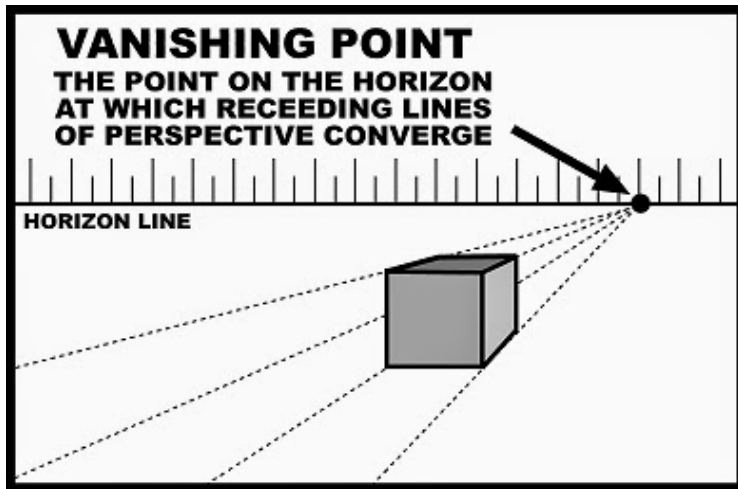
confusion
excitement

happiness
fear

Creating Patterns – Working with a Design Vocabulary



Get creative and see what patterns you can make using different combinations of this design vocabulary. Fill the page with your designs.



Quadrilaterals



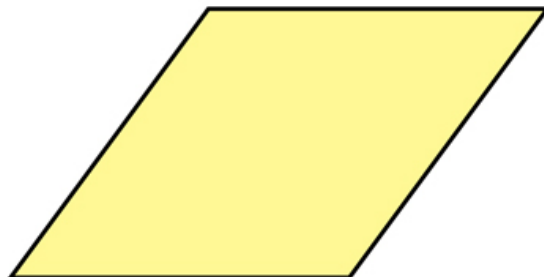
Rectangle



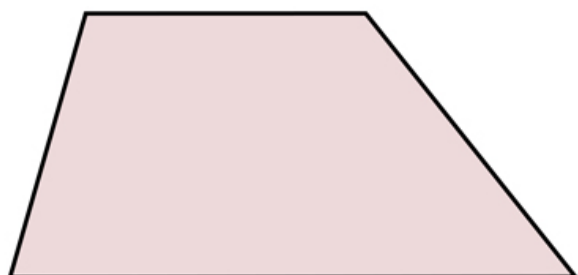
Square



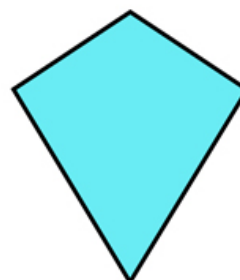
Parallelogram



Rhombus



Trapezoid



Kite