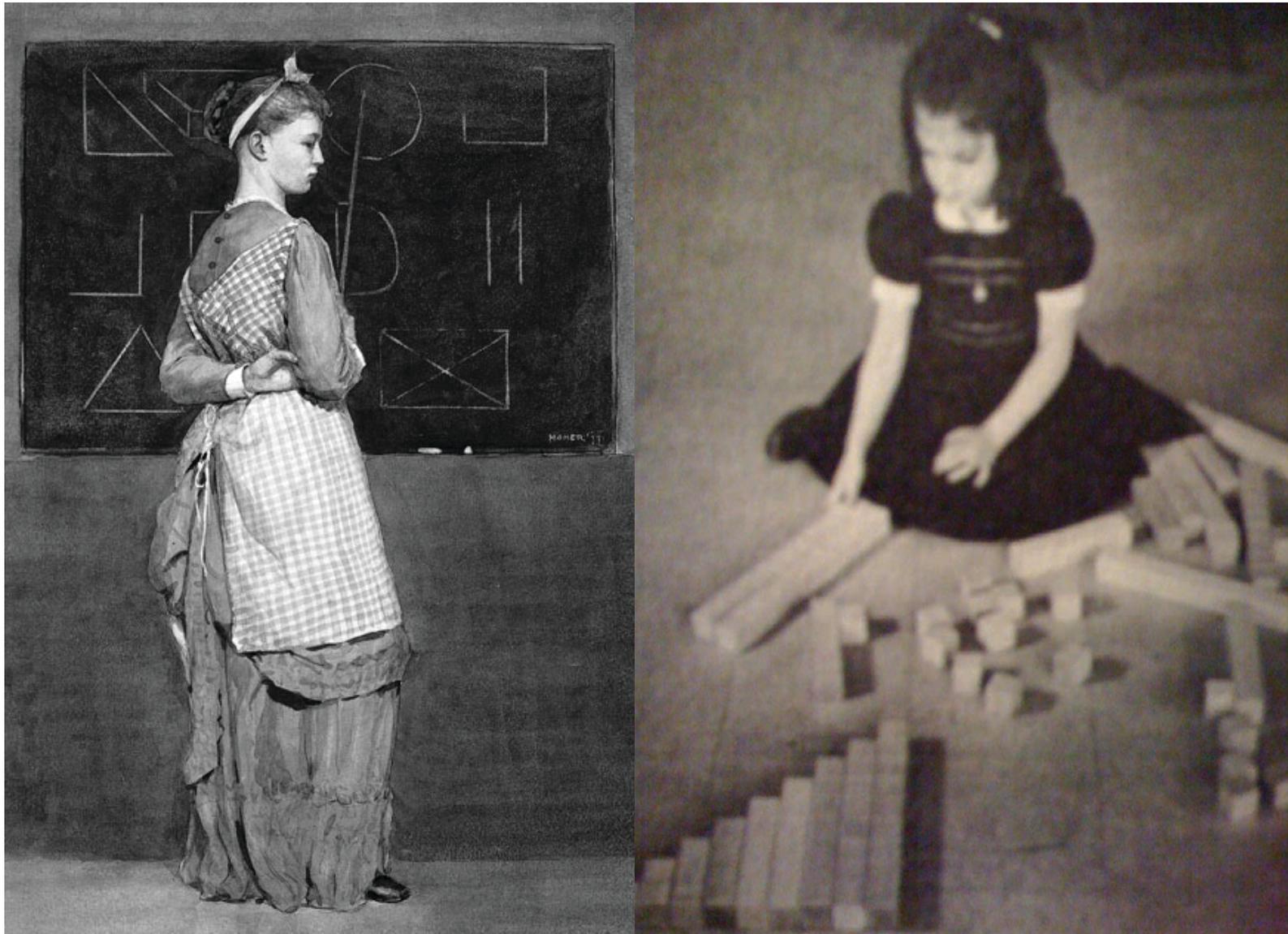


DRAWING OUT THE IMPACT OF THE PEDAGOGICAL EXPERIENCE



HOW LEARNING TAKES SHAPE

a drawing exercise lead by Anna Craycroft

This Workshop was designed in conjunction with the exhibition

Subject of Learning / Object of Study

by Anna Craycroft

curated by Risa Puleo

on view at the Blanton Museum of Art
University of Texas at Austin

March-October 2010

A drawing exercise giving form to the impact of becoming educated.

I. LEARNING

II. SHAPES

III. YOU



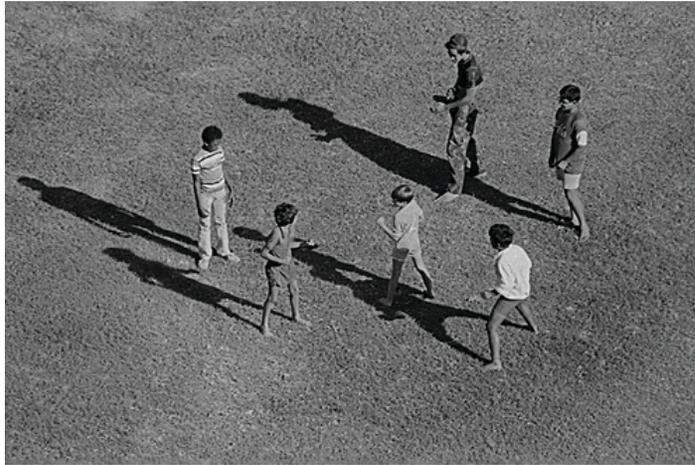
I. LEARNING



We begin with the premise that every experience one has
in an educational environment be considered
a learning experience,
a (life) lesson.

Just as careful classroom instruction can determine the form and trajectory of your thinking through the acquisition of knowledge,





so are the skills learned
irrespective of curriculum planning
equally crucial to your development.





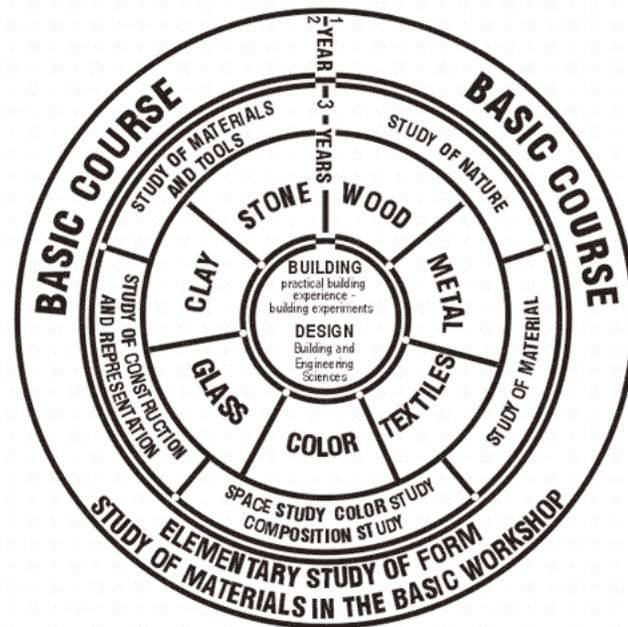
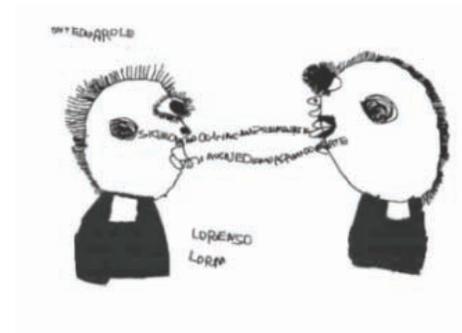
We may be able to recognize the shape we are in now,



Kristalle werden in einem geordneten wiederholenden Muster Erweiterung in allen drei räumlichen Dimensionen angeordnet
Friedrich F.

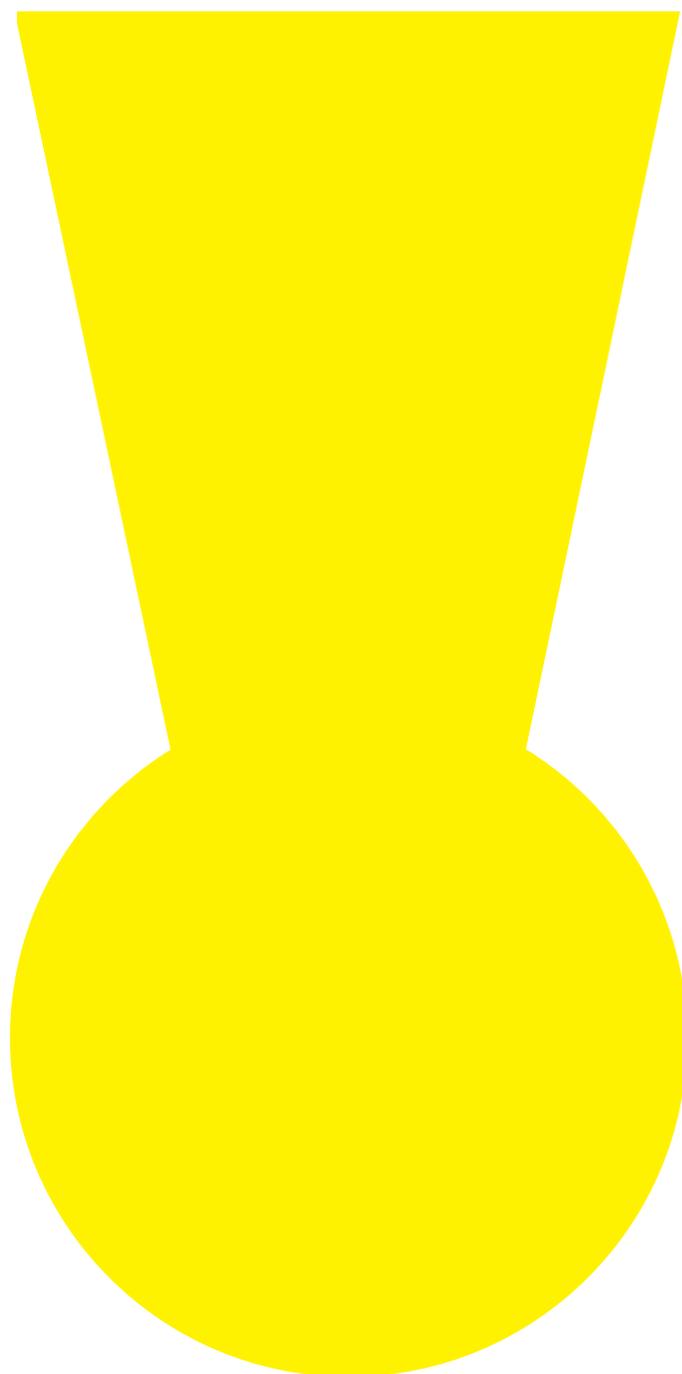
But how can we articulate the process by which we were formed?

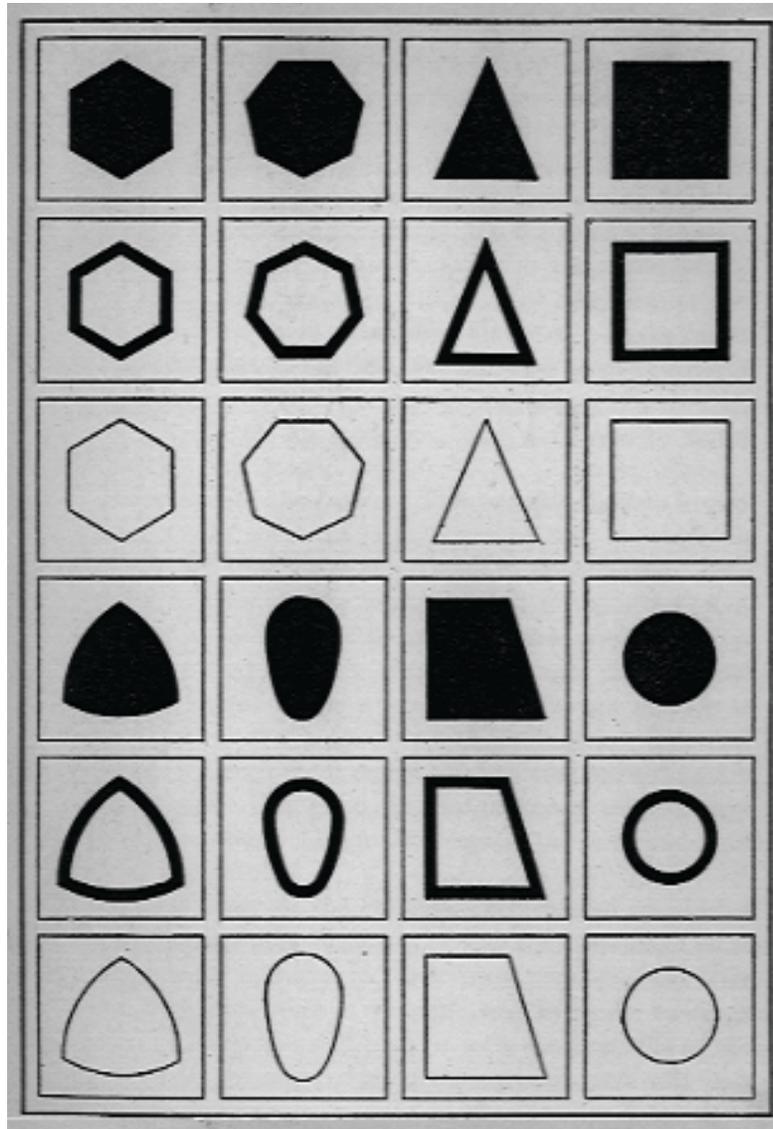
Perhaps if we isolate some of our lessons,



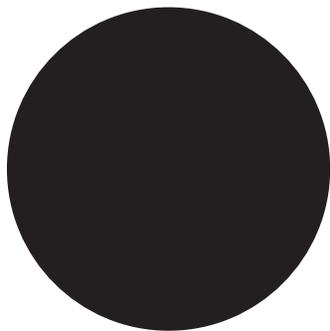
we can analyze how they took shape.

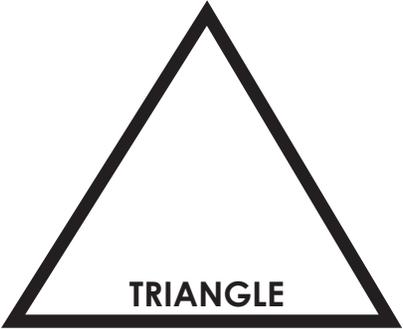
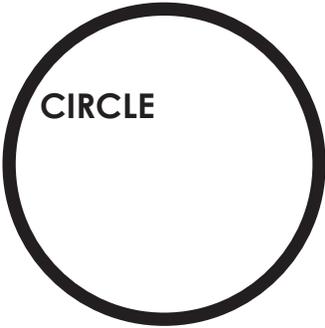






II. SHAPES

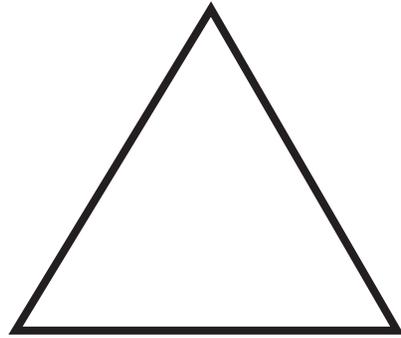




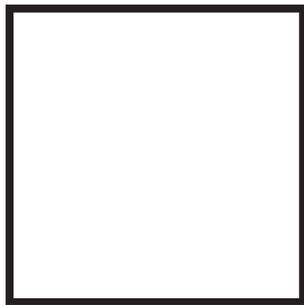
CYLINDER



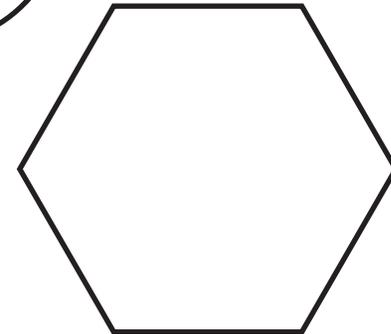
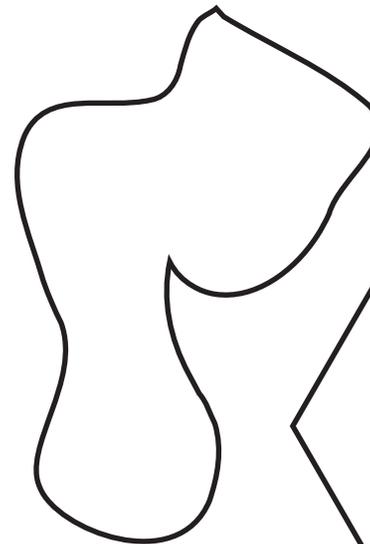
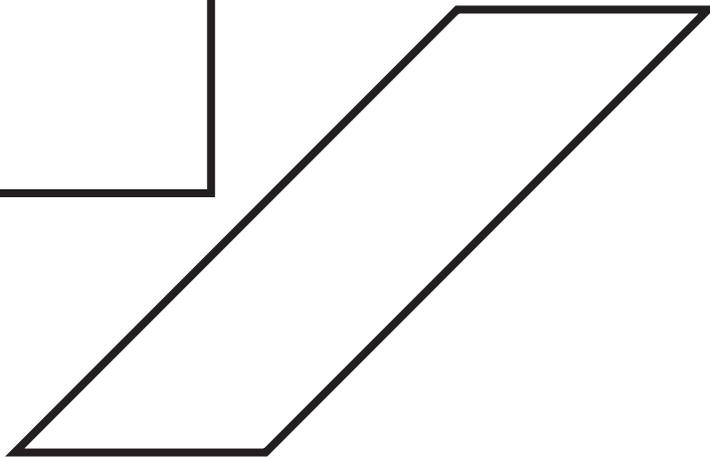
SHAPES CAN BE SOLID OR OUTLINED



COMPOSITE OR ISOLATE

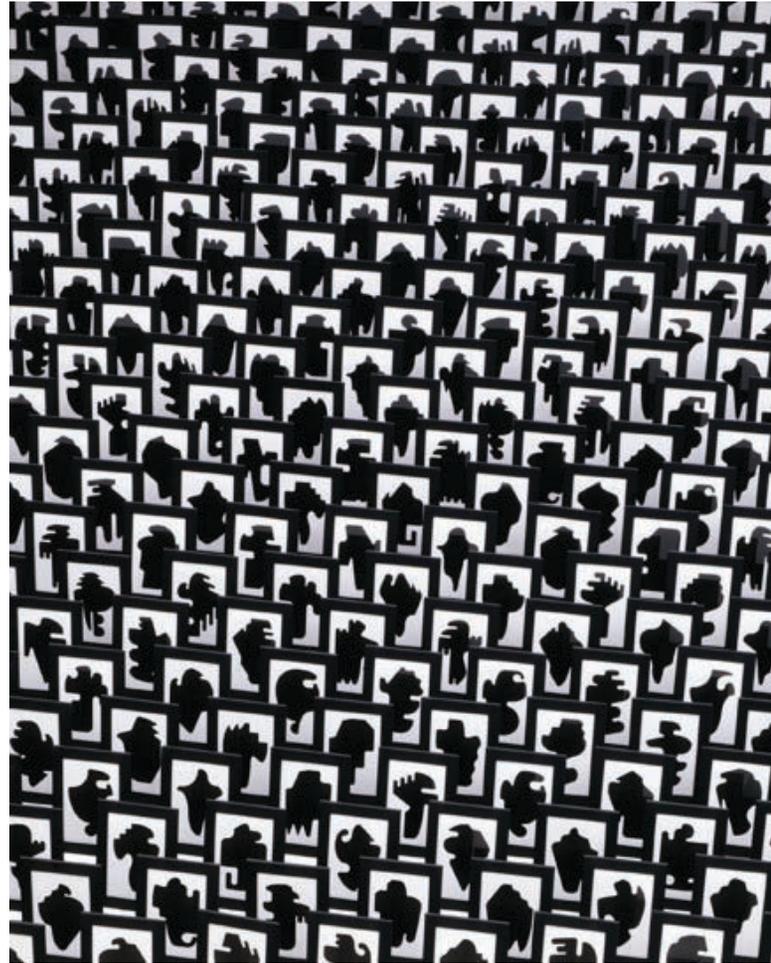


STRAIGHT OR SKEWED



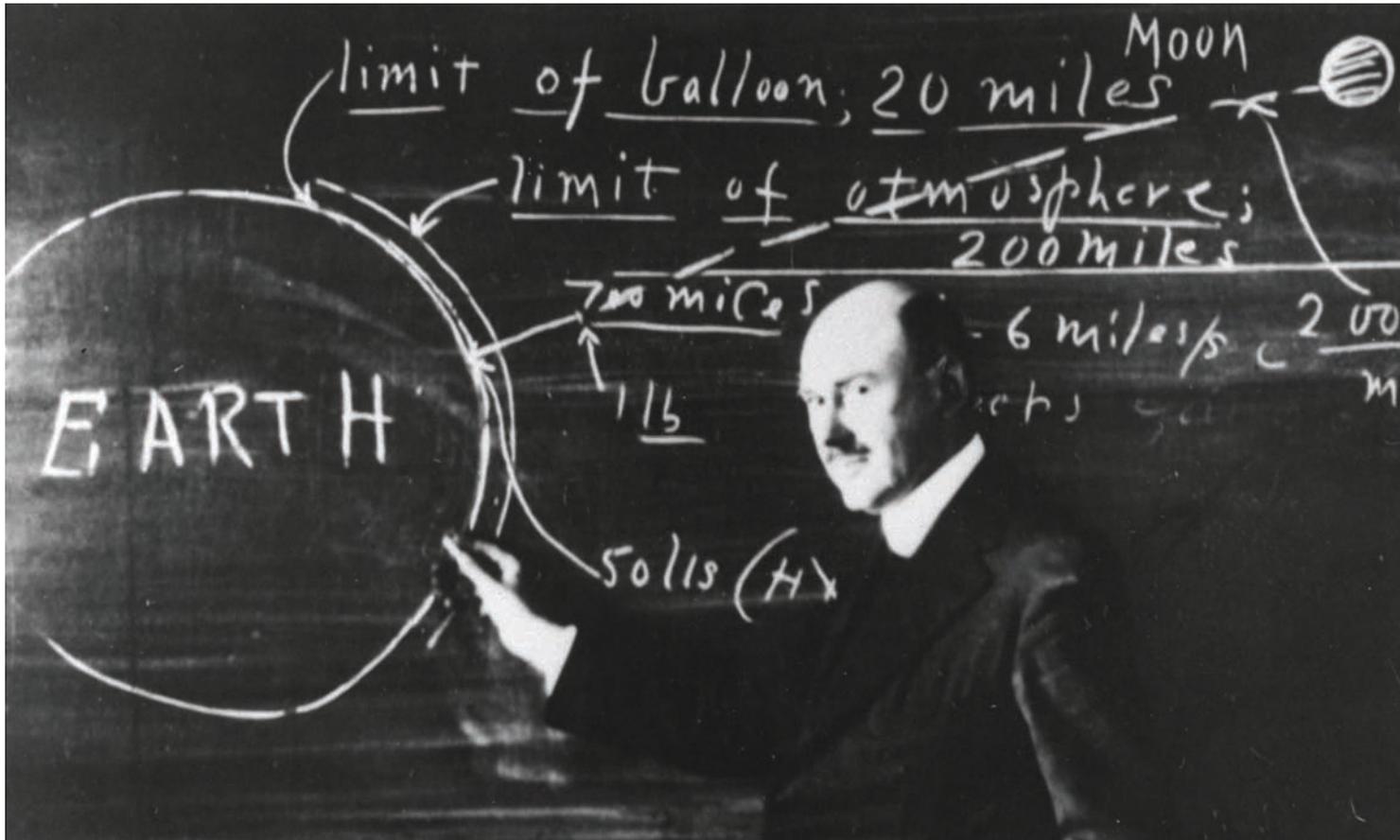
ORGANIC OR GEOMETRIC

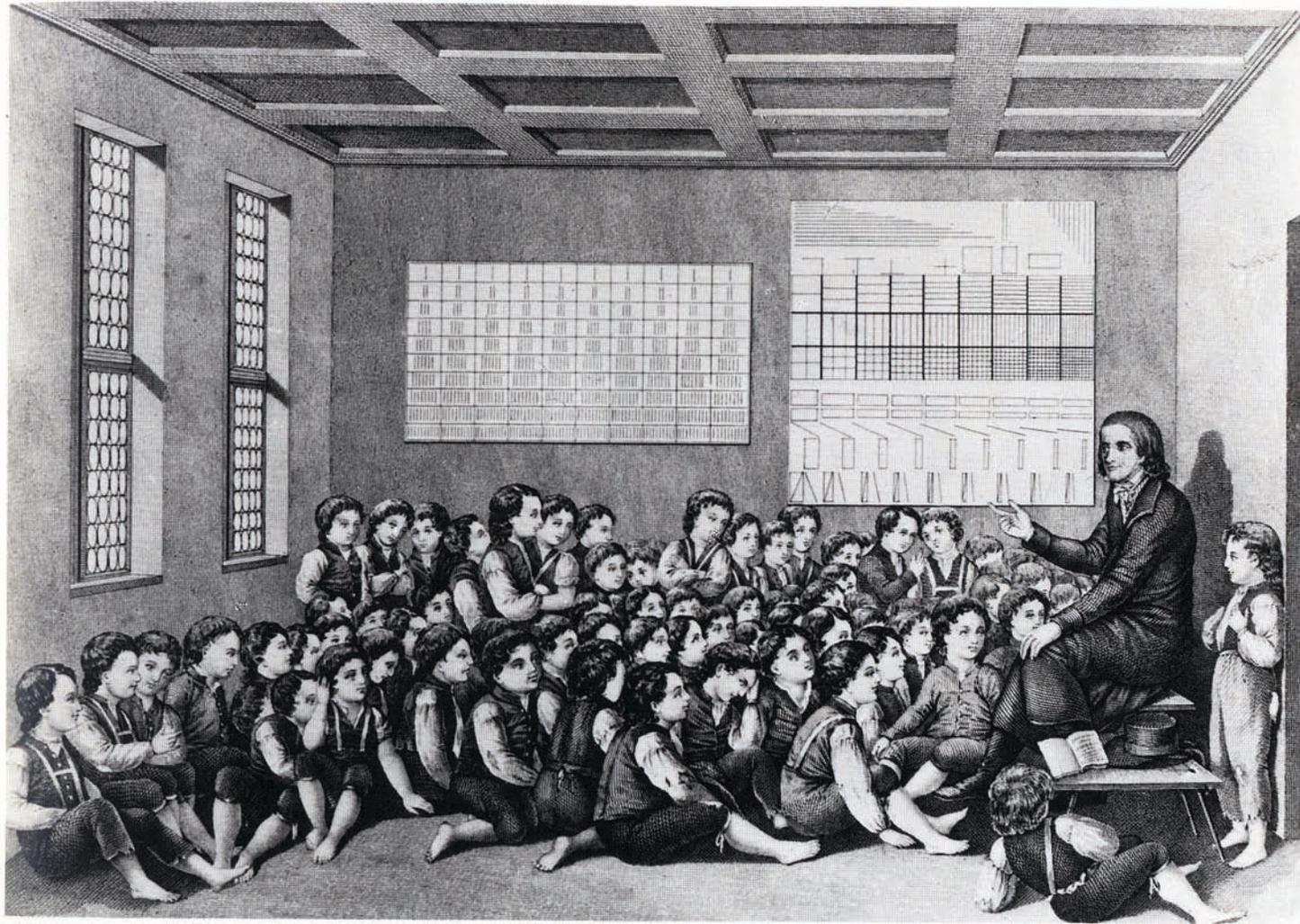
There are any number of variations
on the form and character
of a shape:



seemingly endless possibilities for
the meanings they can hold
and purposes they can serve.

Shapes can be representational.

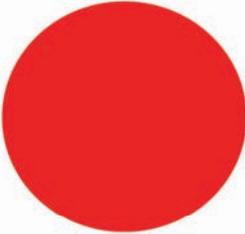




For Johann Heinrich Pestalozzi
the use of basic geometric shapes made it possible to
“elementarize the underlying geometry of the visible world”

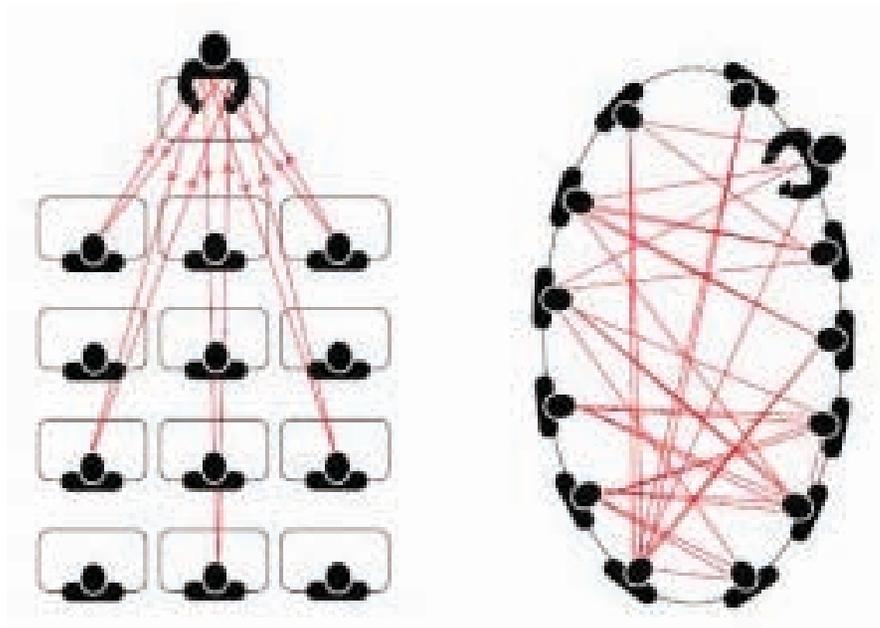
Shapes can be associative.

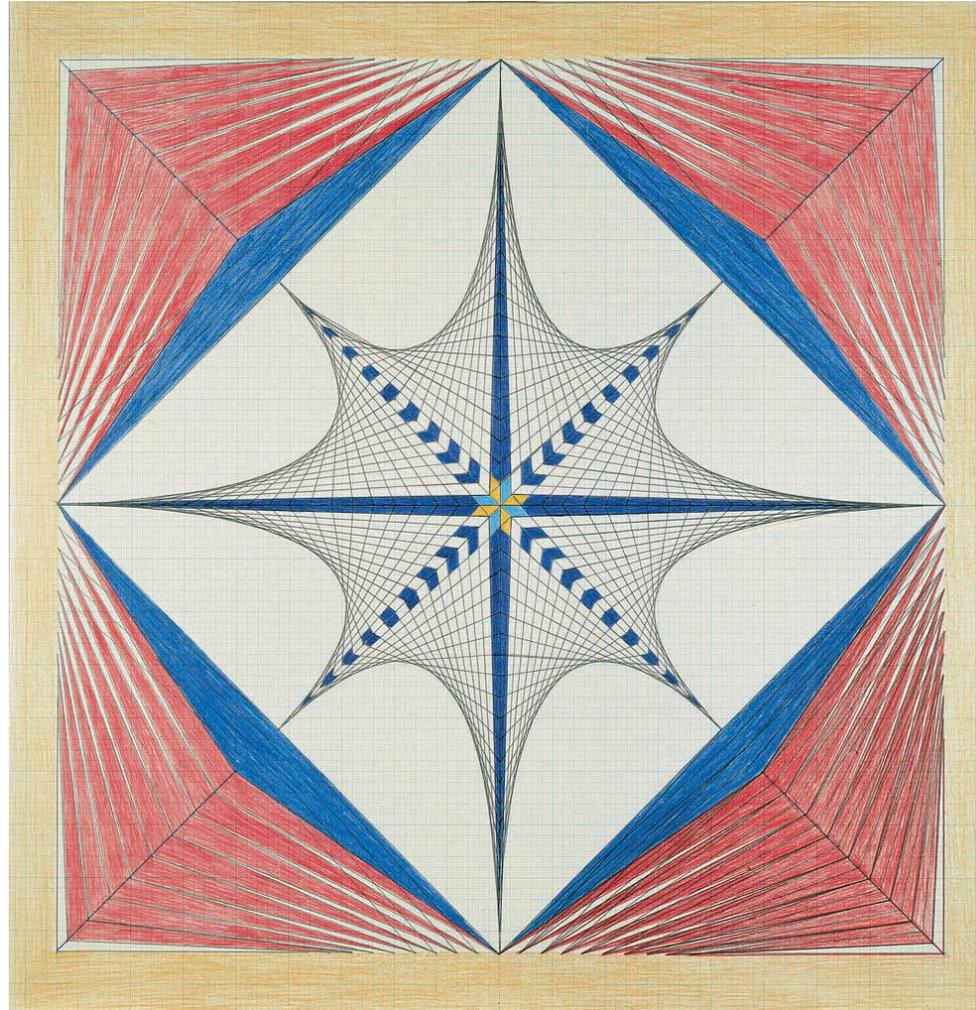


				
Verb	Noun	Adjective	Article	Interjection
				
Preposition	Adverb	Pronoun	Conjunction	

Maria Montessori invented a hieroglyphic teaching tool using a set of colorful geometric shapes to represent the various components of grammatic structure.

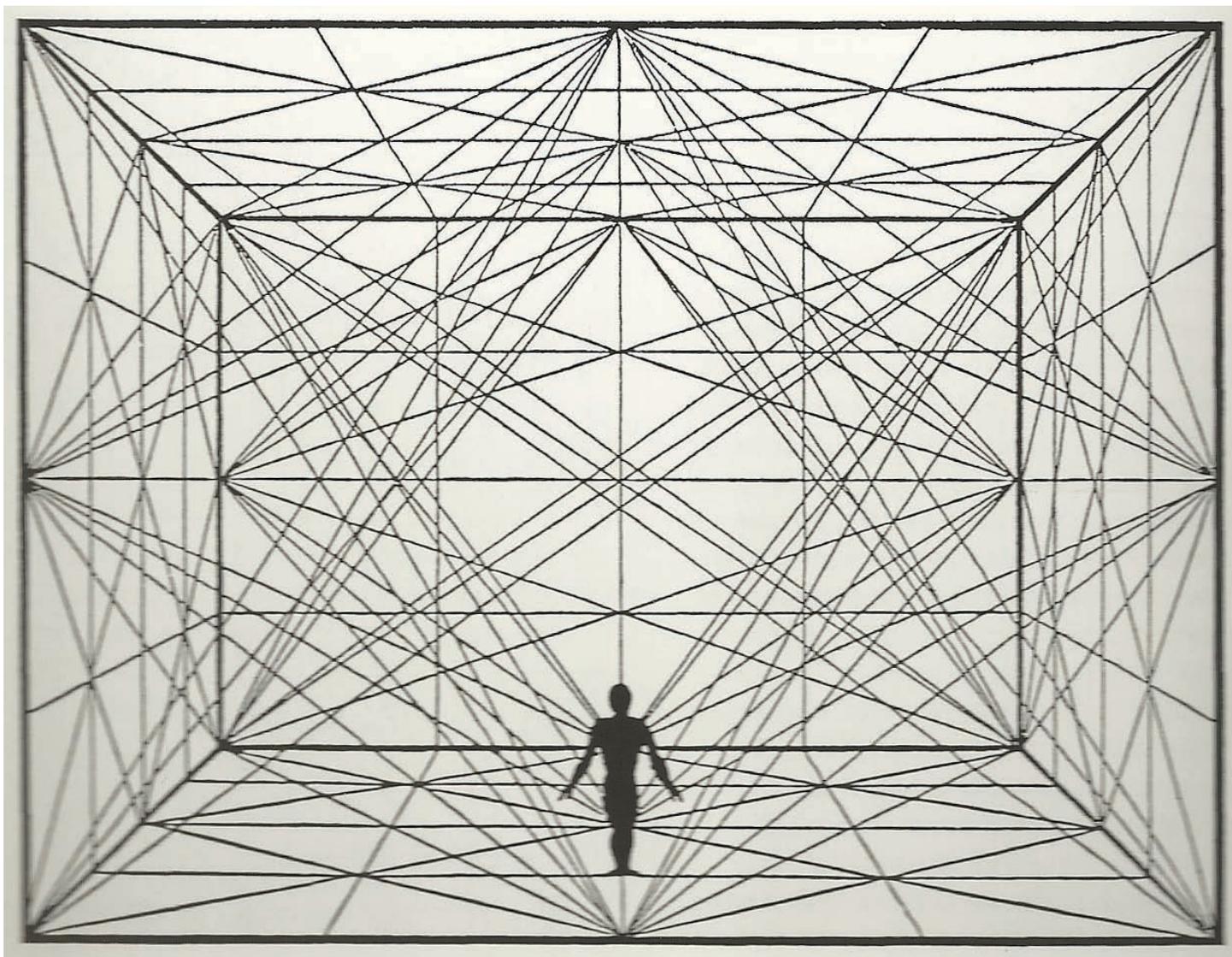
Shapes can be diagrammatic.





Emma Kunz used her cognitive mappings of energy fields for healing and divining. Kunz believed her drawings to be legible to anyone patient enough to interpret them. "Now that the key to this new method of drawing has been made public, it makes it possible for everyone to create such forms."

With shapes we can measure the tangible world.



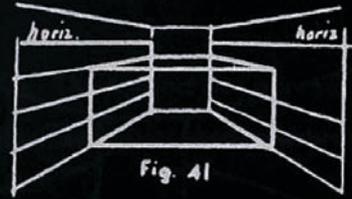


Fig. 41

Fig. 41: The inserted space box gives the subject a view of the upper plane; therefore this plane should lie below his eye level. Indeed, the horizontal is situated above.

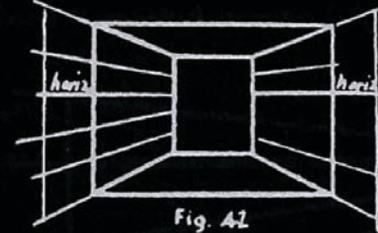


Fig. 42

Fig. 42: The inserted space box gives the subject a view of the inside plane; therefore this plane should lie above his eye-level. Indeed the horizontal line is below.

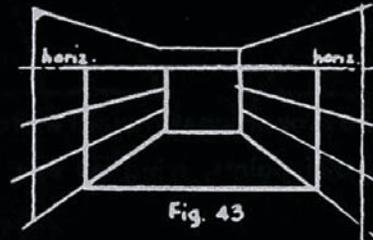


Fig. 43

Fig. 43: in this case, however, the eye sees the upper plane of the space box neither from above nor from below. The plane appears merely as a horizontal line. Consequently, it must lie exactly on eye-level. Indeed, the rim of the upper plane coincides with the horizontal.

According to Paul Klee a shape deliniates the space, texture and movement of the world in which it might exist.

Through shapes we can visualize the intangible world.

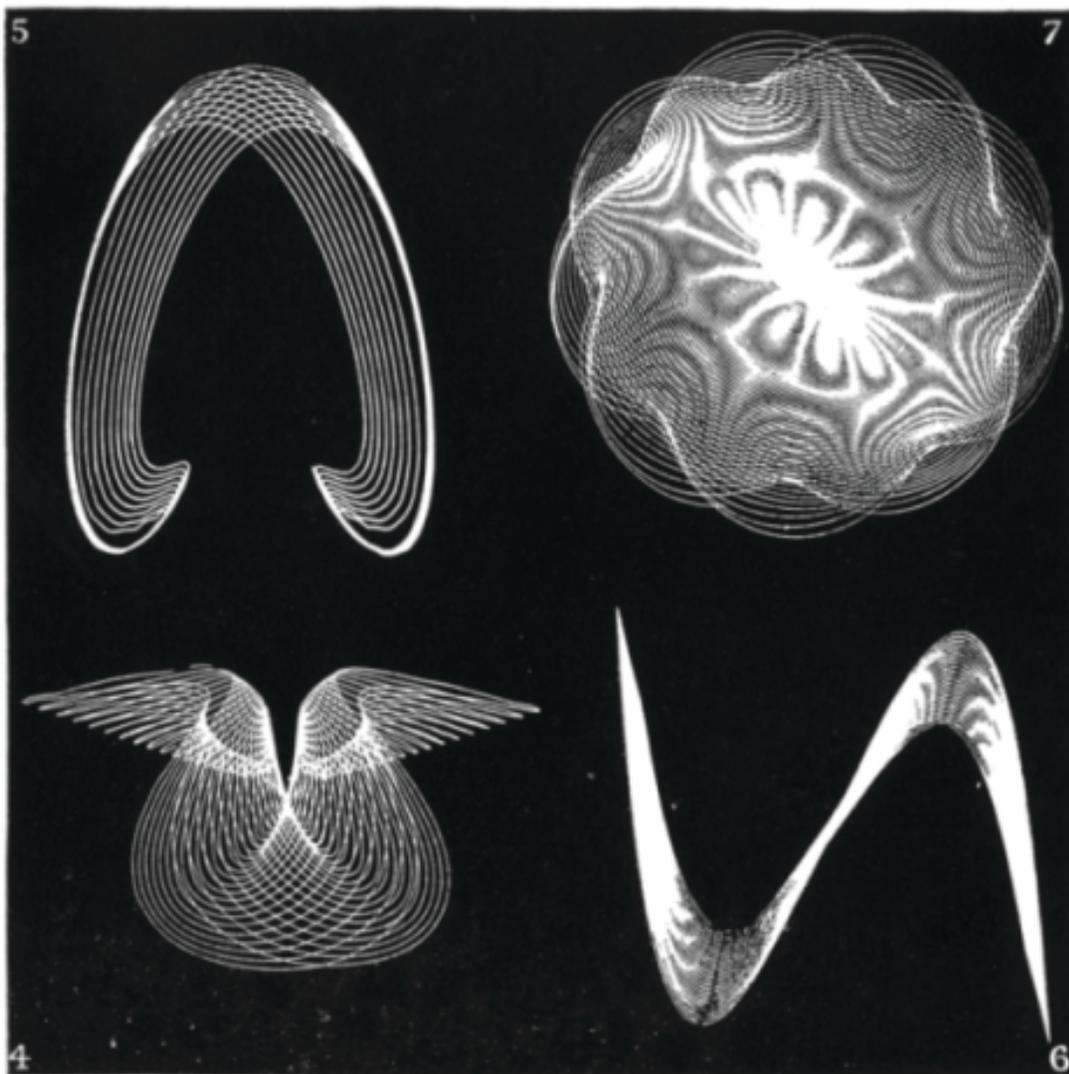


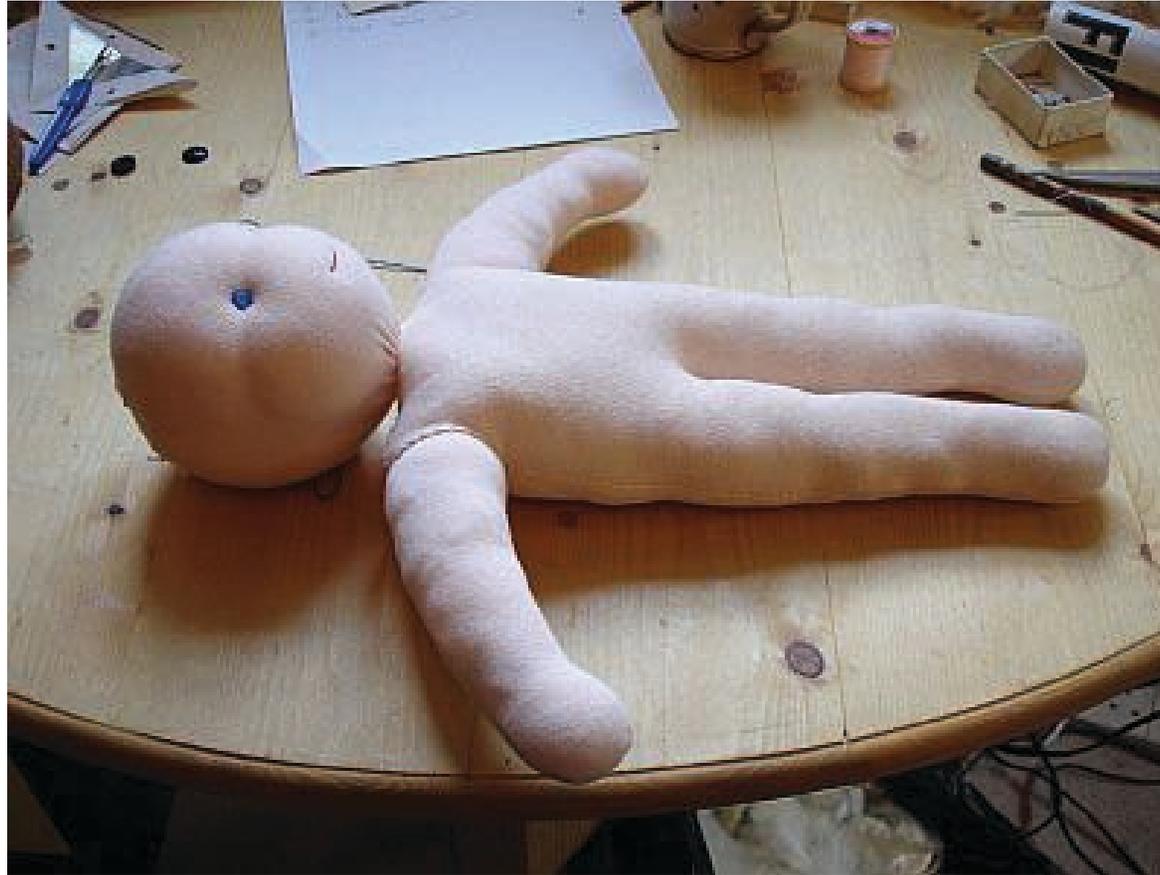


FIG. 11. RADIATING AFFECTION

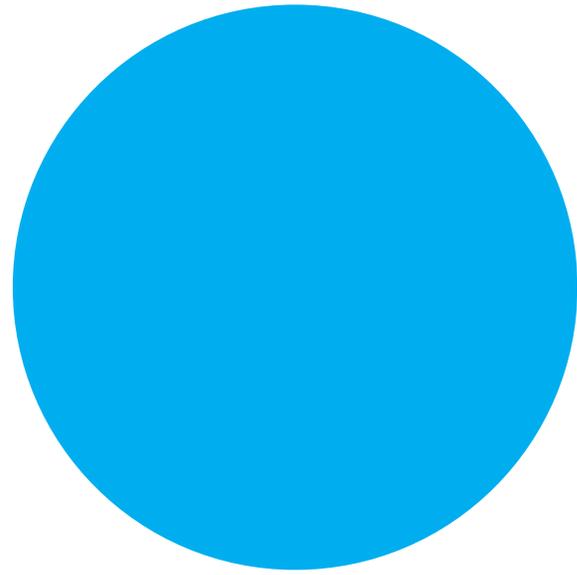
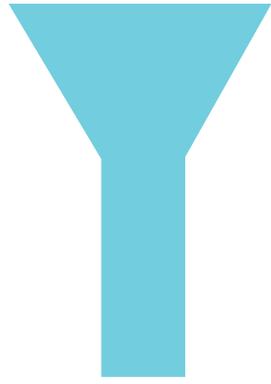
Annie Besant and CW Leadbeater used shapes to decipher the science of the invisible world. They posited that the emotional state of every human being is represented in a cloud like ovoid that continuously shifts in form and color.

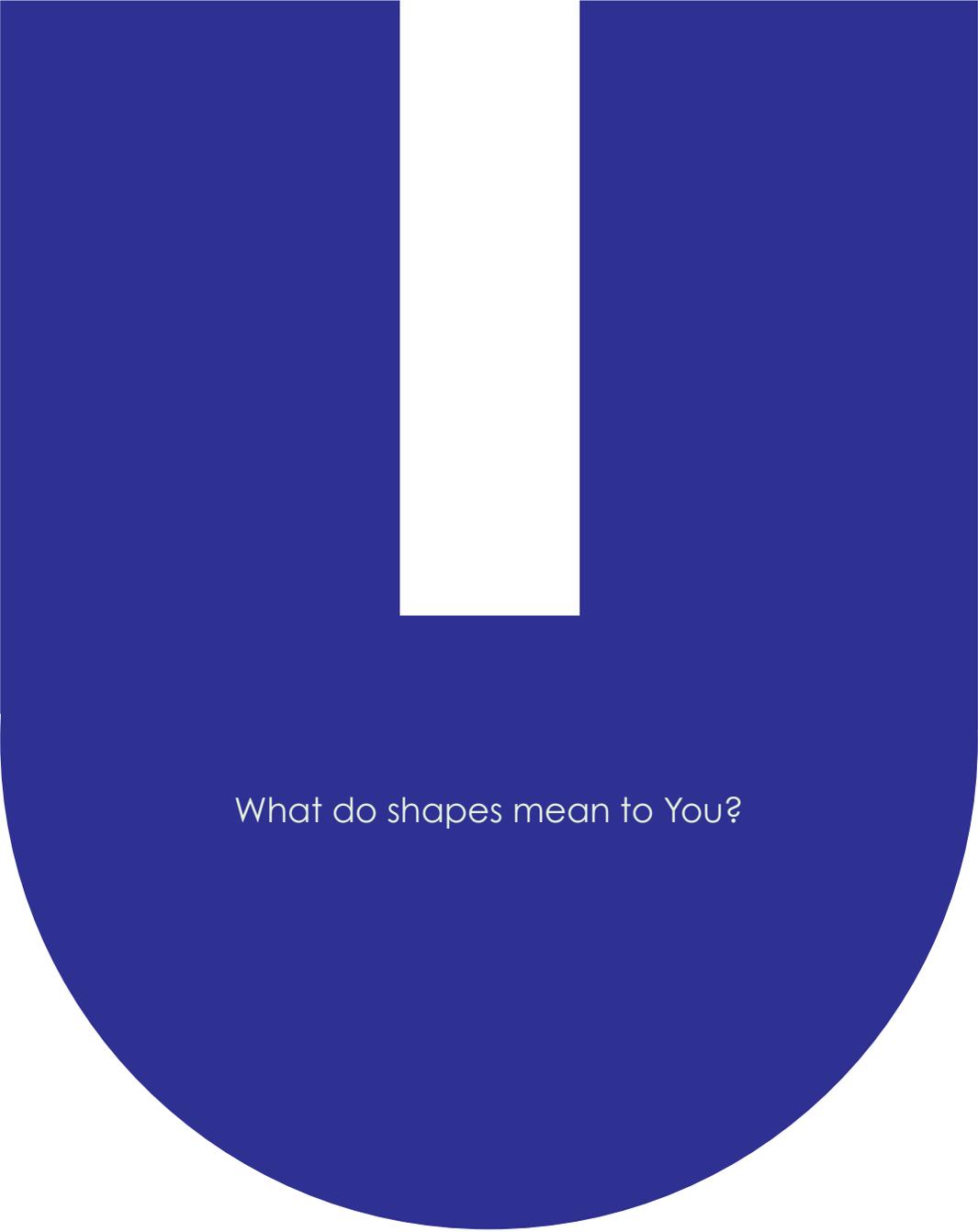
We use shapes to cultivate the world around us.





Just as each of us has taken shape within this cultivated world.



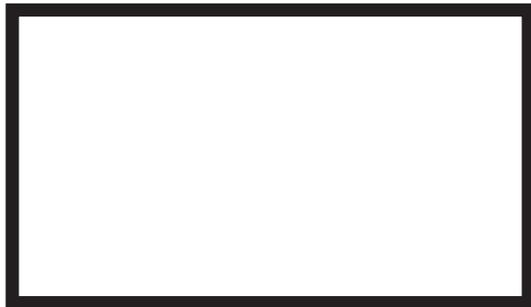
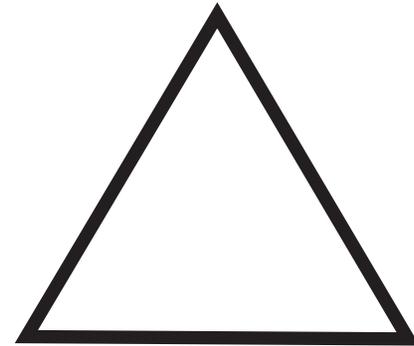
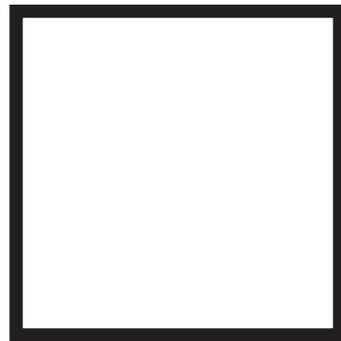


What do shapes mean to You?



III. YOU

Consider the following shapes.
Are they representational, associative, diagrammatic?
What do they represent?
What do you associate them with?
What do they diagram?



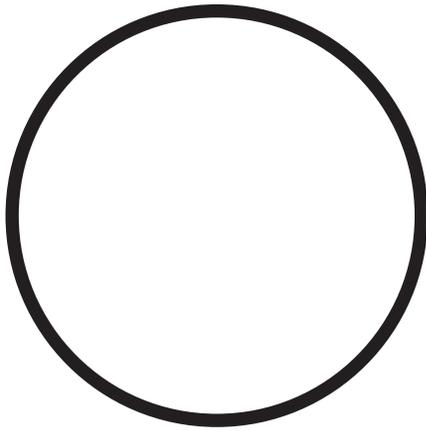
Perhaps they are descriptive?
Could you use any of the following words to describe them?

MEANINGFUL / FRIVOLOUS / ENDLESS / CONSOLE / BALANCED / UNSTEADY /
SOLID / FLIMSY / DIFFICULT / EASY / PAINFUL / HARMONIOUS / COMPLICATED /
PREDICTABLE / SURPRISING / DENSE / TRUSTWORTHY / CONFUSING / BUSY / CALM /
FAST / SLOW / SOLITARY / SOCIAL / ENDURING / ENJOYABLE / BORING / UNUSUAL /

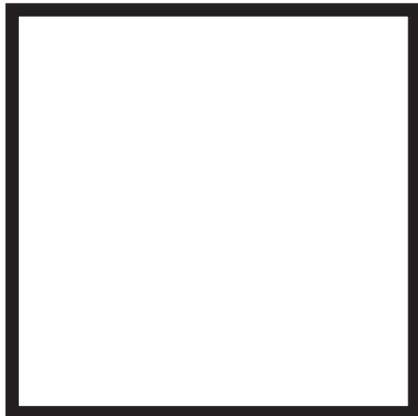
What words would you use?

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z à á â ã
a b c d e f g h i j k l m n o p
q r s t u v w x y z à á â ã
1 2 3 4 5 6 7 8 9 0 (\$ % , .)

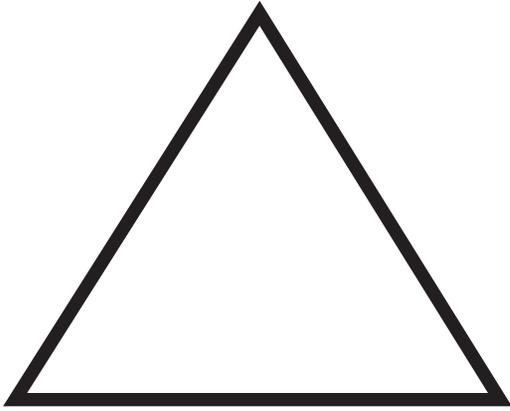
Write your DIAGNOSIS / ASSOCIATION / DESCRIPTION of each shape.



WHY?



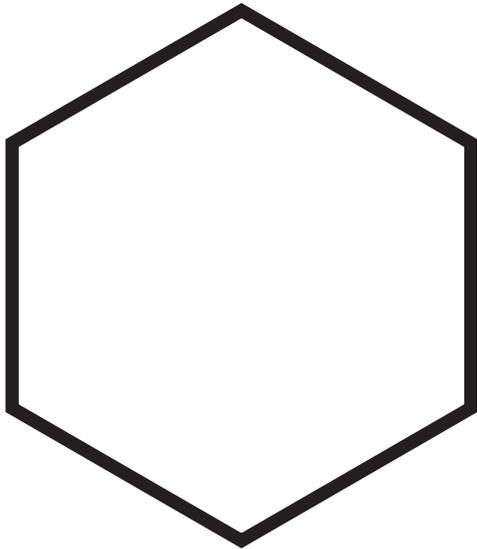
WHY?



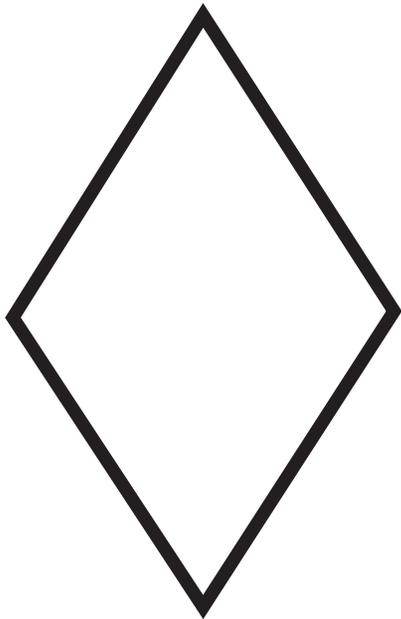
WHY?



WHY?



WHY?



WHY?

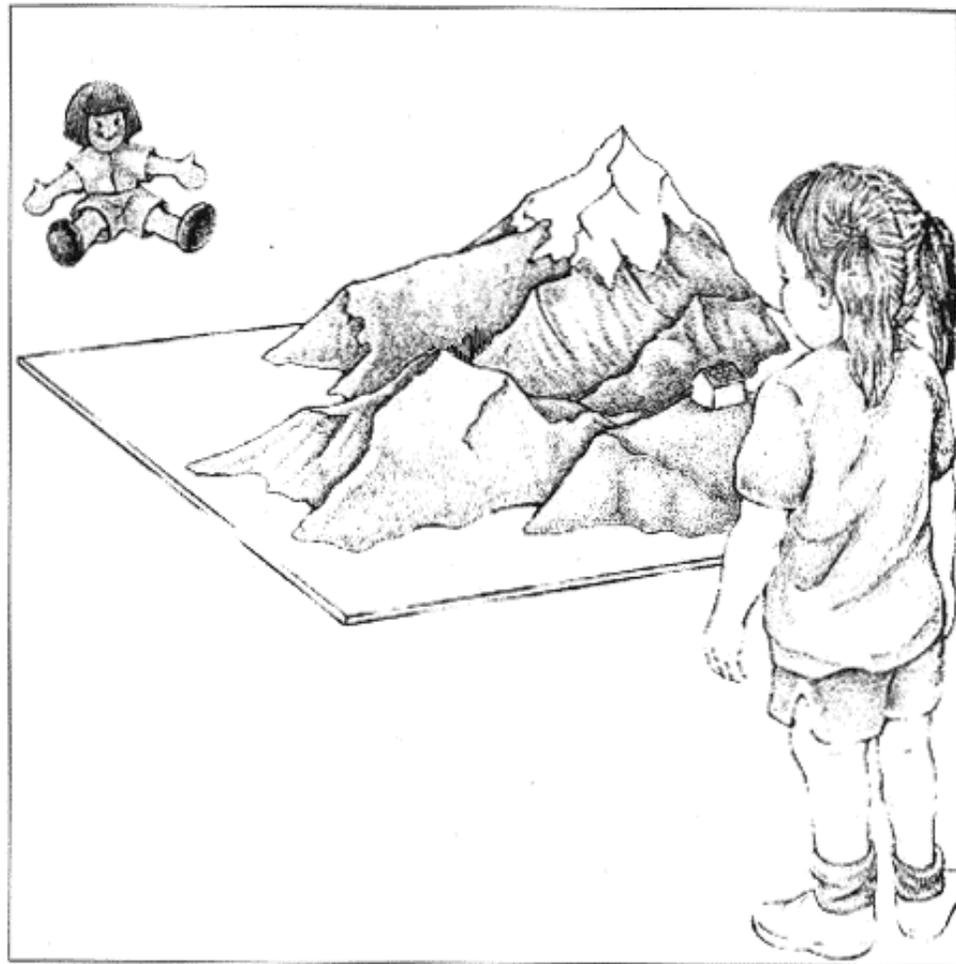
COLOR CHART:

COLORS MAY HAVE MEANING TOO

on top (or next to) each color, write a description / association etc.



But before we get lost in speculations on interpretation,
lets return to the perspective
with which we began this exercise.



Its time for each of us to tell our story.



YOUR STORY

Recall five lessons you learned at school
(remember that a lesson can be of any form
and take place in any scholastic circumstance
- from the schoolyard to the classroom,
the nurses office to the bathroom)

1- A USEFUL LESSON

how many years had you been at the school where you learned this lesson?

2- A USELESS LESSON

how many years had you been at the school where you learned this lesson?

3- A PAINFUL LESSON

how many years had you been at the school where you learned this lesson?

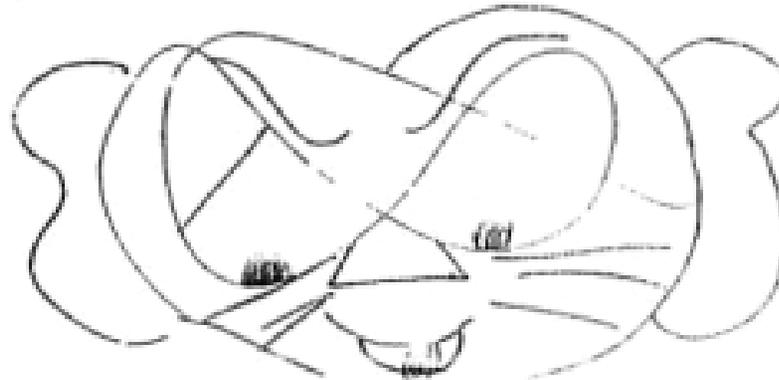
4- A PROUD LESSON

how many years had you been at the school where you learned this lesson?

5- A RIDICULOUS or ABSURD LESSON

how many years had you been at the school where you learned this lesson?

now lets draw



DRAWING EXERCISE

see fig.1-3 for demonstration

Use the answers you gave in YOUR STORY to guide your drawing.
Use your ruler to assist in drawing straight lines.

step 1.

For each lesson, draw a single shape on the board.

The number of sides of each shape is determined by the number of years listed in your answer. To decide what color to draw the shape, check back to your color descriptions on the COLOR CHART. Which of your color descriptions best applies to the lesson - "useful, useless, proud, painful or absurd" - that your shape represents?

You can draw each of these shapes as large as you like, wherever you choose on the board. The only stipulation is that each shape must share at least one side with another shape - although the sides do not have to be the same length.

step 2.

Once you have drawn all of the shapes on the board, connect the points of all the shapes and all the points of intersection between shapes with straight lines. You may use whatever color(s) of chalk you like for this part of the exercise.

step 3.

Now that you have completed all of the linear drawing, you can fill in and shade! Use the chalk colors of your choice to fill in the many interior (or exterior) shapes you have created with your linear drawing.

fig. 1

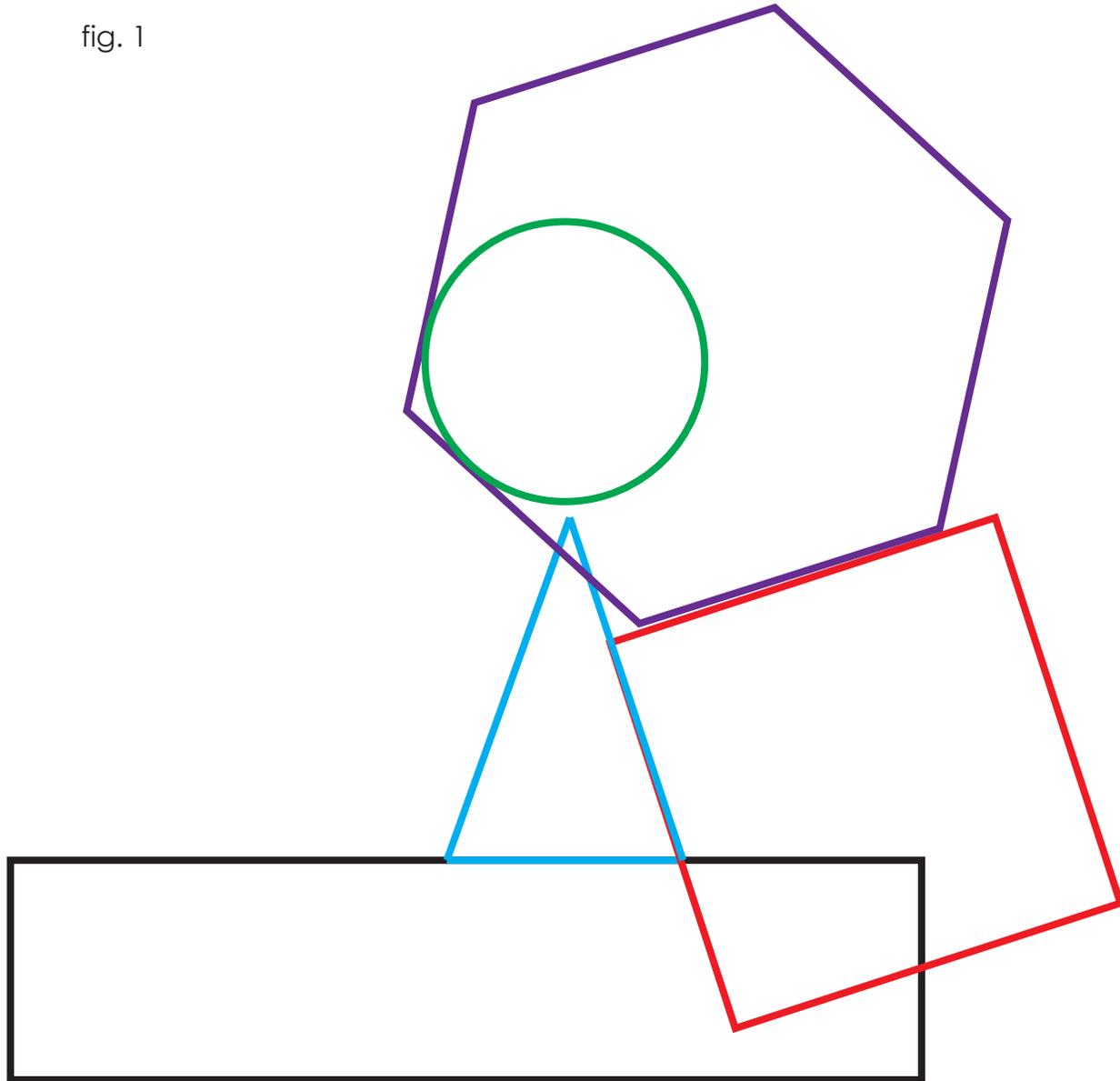
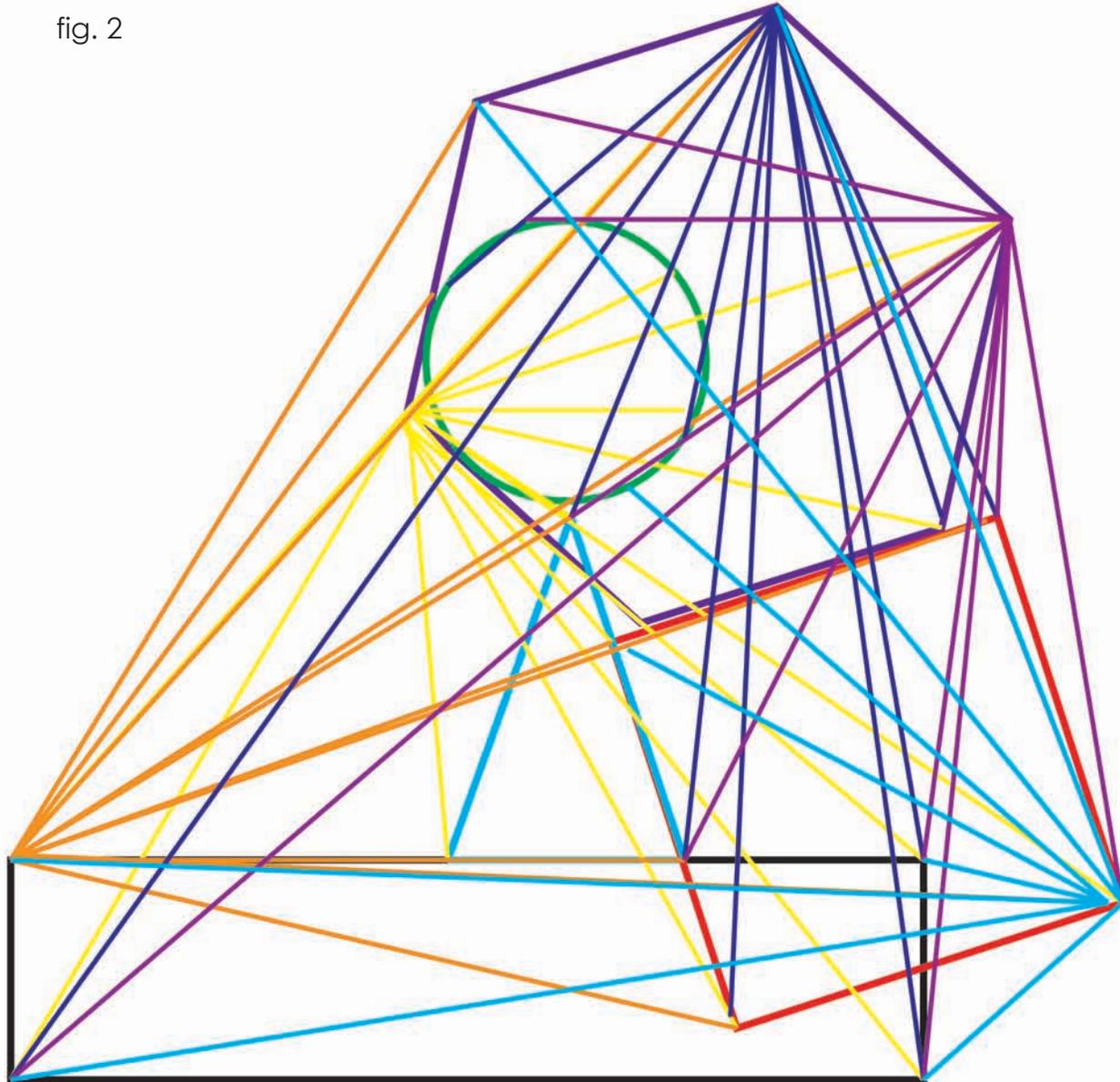
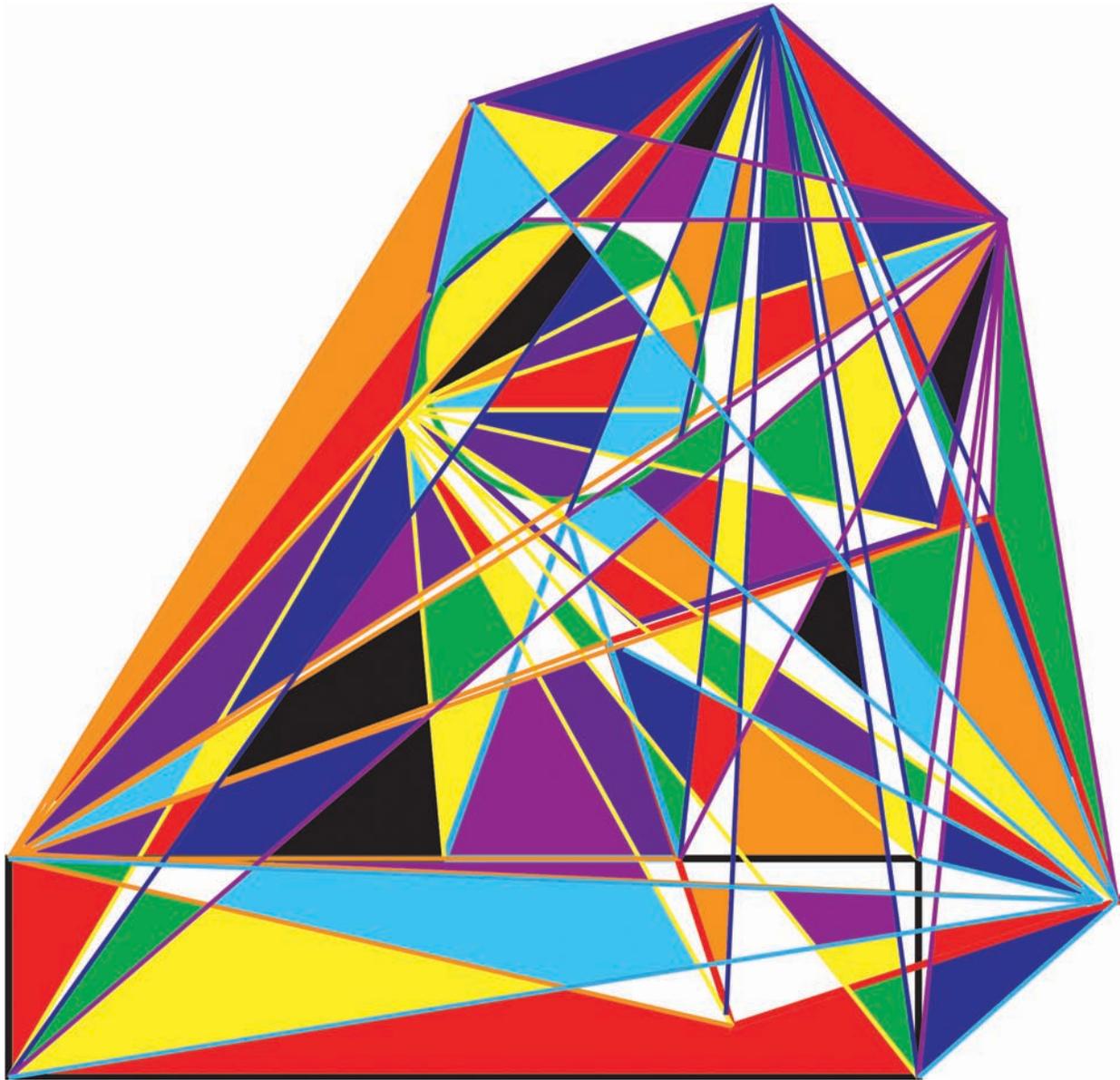


fig. 2





INTERPRETATION UPON COMPLETION

You have completed your drawing,
But what are you looking at?
Have you embedded your story into this drawing?
Is this a portrait of you, of your history?
What does it say?

Flip back to your diagnoses of shapes and colors

Can you use these descriptions to analyze and interpret your drawing?

What do you see?

Look at the other drawings around the room.
Are they portraits of their authors?

Use your diagnoses of shapes and colors
to analyze and interpret the drawings of others.

What do you see?



LIST OF ILLUSTRATIONS

cover	Winslow Homer, Blackboard 1877 watercolor on paper Illustration from <i>The Montessori Method</i> by Maria Montessori ©1964
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p.3	one room school house, anon. Google images
p.4	Life magazine photo archives snapshot of Mayla Sansone credit T. Sansone
p.5	Life magazine photo archives
p.6	Ouchi illusion for Jill Magid, wallpaper design, Anna Craycroft 2009
p.7	Friedrich Froebel school drawing, Anna Craycroft 2010
p.8	Illustration from <i>The Dramatic Method</i> © 1952 Drawing by a student from a Reggio Emilia school chart of Bauhaus basic course design
p.9	Photo from a Reggio Emilia school lesson
p.13	Illustration from <i>The Montessori Handbook</i> by Maria Montessori ©1965
p.17	Allan McCollum. The SHAPES Project, 2005/06. 7,056 SHAPES Monoprints, each unique. Framed digital prints, 4.25 x 5.5 inches each. Installation: Friedrich Petzel Gallery, New York, 2006
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p.28	Photograph of a children’s garden at Froebelian Kindergarten, Los Angeles 1900 courtesy Norman Brosterman <i>Inventing Kindergarten</i> ©1997
p.29	Doll from Rudolf Steiner Waldorf School
p.35	Joseph Albers, “Kombinationschrift” font design for Bauhaus, 1920-33
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back	photograph of the first public kindergarten in America – Des Peres School 1873 courtesy Norman Brosterman <i>Inventing Kindergarten</i> ©1997



Many many thanks to
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Katie Dawson, Shannon O'Malley, Jill Magid, Stephen Low, Katie Geha, Sam Sanford
Mary Wailing Blackburn and the Anhoek School featuring Claire Ruud and Katie Anania,
Maria Esteva, Justin Hodgson, Bruce Porter, The Austin Bat Cave Summer Camp,
Allison Myers, Sam Sanford, the Knotty Knitters,
Ann Brown & the Young Austin Women's Literary Society,
Nick Hennies with Church of the Friendly Ghost, S.E. Smith,
the cast of the Encyclopedia Show, Katelyn Wood,
the Summer School Event Programming team -
Lauren Hammer, Katelyn Wood & Lauren Shultz,
and anyone else I may have overlooked who attended,
observed and contributed to the events held in the exhibition