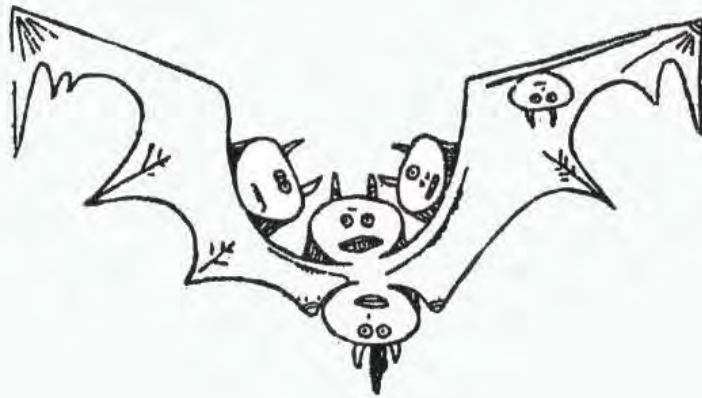


**Vuelen, pararécues, vuelen,
que Lam lo quiere. Lam
los dibuja porque han
de ser todo lo que vuelen.**

Wifredo Lam



**Poetry and Drawing
The Art of
Wifredo Lam**

WIFREDO LAM (CUBAN, 1902-1982)

[Subject] Art

[Grade Level] 6-8

[Class Dates]

Overview

This inquiry and technology-based lesson focuses on the art of Cuban artist Wifredo Lam and the diverse artistic styles from Europe and Africa that were present in his art. The lesson connects art activities to skills and strategies in technology, reading, and writing.

Connections

Language arts, Music, Social Studies

Instructional Time: 4 Hours

Objectives

By the end of this course of study, the student will be able to

- explain the European and African presence on the art of Wifredo Lam
- identify the art of Wifredo Lam
- interpret the art of Wifredo Lam
- understand the historical and cultural aspects that contributed to modern Cuban art.
- create an original drawing
- create an original poem

Evaluation: Portfolios/ Checklist

SOURCE AND ACCESS INFORMATION/ Name of Author/
Source: Alina Rodriguez/**District/ Organization of**
Contributor(s): Miami-Dade County Public Schools

Bibliography: Martinez, Juan A. "Representing *Lo Cubano*: Cuban Painting, 1900-1950"

Materials

Paper, pencils, erasers, ink, acrylic paints in red, black, green, white, brushes

Other Resources

Computer with Internet access, projector or smart board, smart phones or iPhones with downloaded QR code readers

Instructional Component Type:
Lesson Plan

Sequence, Worksheet, Web Links, Text Resource, Formative Assessment

Keywords

QR Code

Surrealism

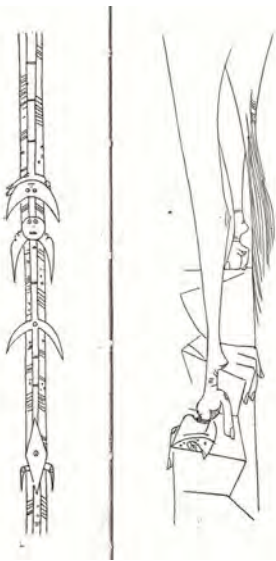
Afro-Cuban

Exquisite Corpse

Automatic Drawing



WIFREDO LAM (CUBAN, 1902-1982)



POETRY AND DRAWING Play Exquisite Corpse!

Instructions: Scan the QR Code above to learn how to play the visual game [Exquisite corpse](#), also known as **Exquisite cadaver**. Learn the history of the game:

http://en.wikipedia.org/wiki/Exquisite_corpse

Poetry. Create poetry by writing random words on a piece of paper and passing it on to 10 other players. Each player writes a

random word, folds the paper, and passes it on. Each word is hidden from the view of other players until the end, when the poem is read out loud.

Wifredo Lam was born in Cuba but lived in Europe for most of his adult life. While in Europe, he befriended other important artists and was introduced to Surrealism and the Exquisite Corpse Game. He used this game frequently to create some of his hybrid creatures for his paintings and drawings.

DRAWING DIRECTIONS

1. Organize a group of 4 players. 2. Fold a piece of paper into four parts. 3. Have the first artist draw a head on the first top folded section. They must make a mark to lead the next artist to continue in drawing a neck and torso. 5. Next artist draws the lower part of the body and so on. The task is for each artist to draw one part of the body, fold it, hide the image and pass it **left** to the next artist. A mark must be made each time to guide the next person in creating their hybrid creature, animal, plant life, or imagined being. These creatures can be used in an imaginary landscape, cartoon, or illustration.

COLLAGE: Each player is assigned to find and cut one body part from a magazine. Play exquisite corpse by pasting each section as directed above.



WIFREDO LAM (CUBAN, 1902-1982)

[Class Dates]

THE JUNGLE

Directions: Download a QR Reader and scan the QR code to learn about Wifredo Lam's "The Jungle".



Lam in Havana studio with *The Jungle* and *Green Morning*, 1943
(photograph courtesy Lou Laurin-Lam).

WIFREDO LAM (CUBAN, 1902-1982)



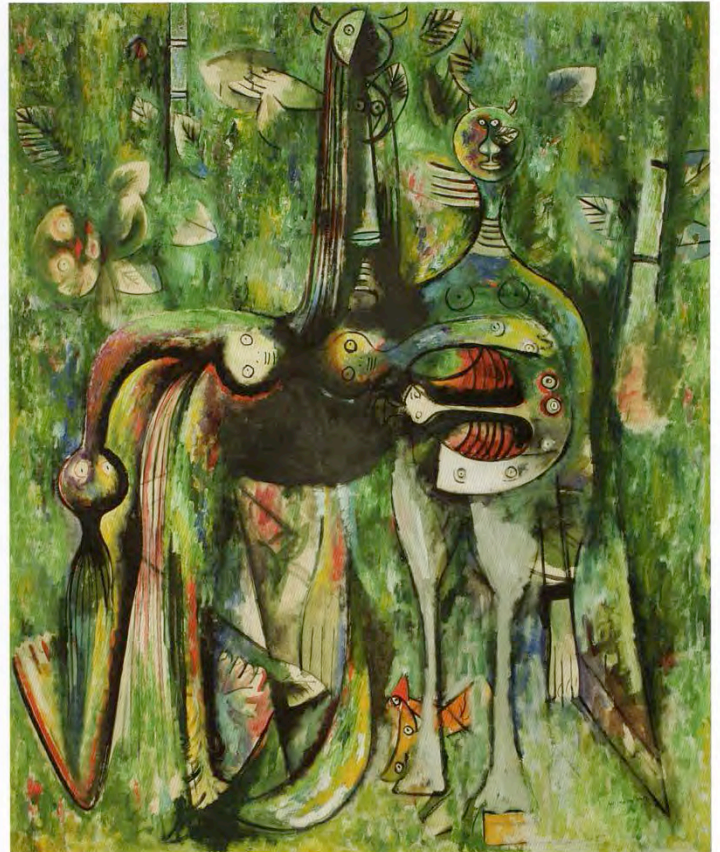
WIFREDO LAM

Lam, Cuba's best-known artist, studied at San Alejandro and at Madrid's San Fernando academy of art.¹

He lived in Spain for an extended period of time and in Paris for two intensive years between 1938 and 1940. There he befriended Picasso, Matisse, and Breton among other leading figures of European modern art. On his return to Cuba in 1941, he took on the subject of Afro-Cuban religious traditions from a poetic and symbolic point of view. Using the tools of cubism and surrealism, he represented the persistence of African beliefs in Cuba.

Lam's epic canvases and forceful style gave his representation of Afro-Cuban religion and culture a new gravitas with an edge.

DIRECTIONS: Use the Internet to research examples of Cubist, Surrealist, and African Yoruba art. Compare and contrast Cubist, Surrealist and African Yoruba art to Wifredo Lam's art work *Le Sombre Malembo, Dieu du Carrefour* (1943), pictured above.



Le sombre Malembo, Dieu du carrefour
(Dark Malembo, God of the Crossroads), 1943

Oil on canvas
60 1/4 x 49 7/8 in. (153 x 126.4 cm)
W. Lam, cat. raisonne, vol. I, no. 43.06
Collection of Isaac and Betty Rudman
Provenance: Pierre Matisse Gallery, New York; J. Shapiro, Chicago

¹Martinez, Juan A., "Representing *Lo Cubano*: Cuban Painting 1900-1950"



VOCABULARY

AVATAR: v·a·tar ['ævə,tɪ](av·a·tars) An avatar is an abstract concept that is given a physical form (example: Avatar of power, Avatar of Love). Avatars are not supposed to be from this world and are alien or strange. In Hindu religion, it is the incarnation of deity. The image of somebody in virtual reality or computer game persona.

SURREALISM: noun, (*sometimes initial capital letter*)

a style of art and literature developed principally in the 20th century, stressing the subconscious or nonrational significance of imagery arrived at by automatism or the exploitation of chance effects, unexpected juxtapositions, etc.

AUTOMATIC DRAWING

a method of producing pictorial art, as paintings and collages, associated chiefly with the dadaists and surrealists, in which the artist strives to allow the impulses of the unconscious to guide the hand in matters of line, color, and structure without the interference of conscious choice.

HYBRID

anything derived from heterogeneous sources, or composed of elements of different or incongruous kinds.

QR CODE

a [matrix bar code](#) that is read by photographing it with the camera of a smartphone or other mobile device that is equipped with a bar-code reader.

WIFREDO LAM (CUBAN, 1902-1982)

[Class Dates]

CUBAN, 1902-1982- **CREATE YOUR OWN AVATAR!**

An avatar is an abstract concept that is given a physical form. *The Jungle* by Wifredo Lam portrays some of his avatars showing female power and horse-headed-women.

DIRECTIONS: Try the automatic drawing technique invented by the Surrealists in the 1920s. Clear your mind and begin a drawing using charcoal on paper or any surface. The idea is to draw free spontaneous scribbles without premeditating what you are going to draw. Look at the scribbles and find hidden shapes. Turn them into your personal avatar. Write down a description of your avatar and the concept behind it.



Fig. g. Lam, *The Jungle*, 1943. Gouache on paper mounted on canvas, 94 ¼ x 90 ½ in. (239.4 x 229.2 cm). Inter-American Fund, The Museum of Modern Art, New York, 140.1945.

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Visual Arts Education-Teacher Assessment Tool Checklist

PORTFOLIO REVIEW: This assessment tool is used to evaluate student portfolios based on

Indicators	LEVEL OF PERFORMANCE				Acceptable Evidence
	1 Falls Below	2 Approaches	3 Meets	4 Exceeds	
<p>Student Performance</p> <p>Student work reflects proper use of media, technology, cultural, historical and artistic references in the creation of personal artwork.</p> <p>VA.68.S.1.2/VA.68.C.3.3</p> <p>VA.68.S.1.3/VA.68.F.2.5/VA.68.F.3.3</p> <p>VA.68.O.1.4</p> <p>Student work embodies an understanding of the personal and cultural forces that shape artistic communication and how the visual arts in turn shape the diverse cultures of past and present society.</p> <p>VA.68.H.1.1</p>	<p>A. Evidence demonstrates that students have not met the specified <i>Standards for the Arts in Visual Arts</i>.</p>	<p>A. Evidence demonstrates that students meet some of the <i>Standards for the Arts in Visual Arts</i>.</p>	<p>A. Evidence demonstrates that students meet the <i>Learning Standards for the Arts in Visual Arts</i>.</p> <p>Student portfolio demonstrates competence using the elements and principles of art in a variety of mediums, using a variety of sources, to convey ideas, themes, metaphors, images, symbols and events.</p> <p>Student work reflects an understanding of the social, cultural and environmental dimensions from various historical periods and how these dimensions shape the visual characteristics of the artwork.</p>	<p>A. Evidence demonstrates that students exceed the <i>Learning Standards for the Arts in Visual Arts</i>.</p>	<p>Student portfolios that depict various levels of achievement of all of the <i>Learning Standards for the Arts in Visual Arts</i> and their performance indicators. In addition to the student portfolios, at least two of the following must be included as evidence:</p> <ul style="list-style-type: none"> - Written reflections, - Sketchbooks - Domain projects that incorporate process portfolios and final outcomes,

[CPALMS](#) and Florida State Standards. Updated standards may be downloaded as a Word document from this website for all subject matter and grade levels.

Credit/ Resources:

- Association for Middle Level Education, <http://www.amle.org/>

TO DOWNLOAD COMPLETE [FLORIDA STATE STANDARDS GRADE: 6-8](#)

<HTTP://WWW.CPALMS.ORG/DOWNLOADS>

Big Idea: CRITICAL THINKING AND REFLECTION		
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
BENCHMARK CODE	BENCHMARK	
VA.68.C.1.2	Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art.	
Access Point for Students with Significant Cognitive Disabilities		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.C.1.In.c Examine exemplary artworks to identify qualities that make the work unique or appealing.	VA.68.C.1.Su.c Examine exemplary artworks to recognize qualities that make the work unique or appealing.	VA.68.C.1.Pa.c Examine exemplary artworks to recognize a quality that makes the work unique or appealing.

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
BENCHMARK CODE	BENCHMARK	
VA.68.C.3.3	Use analytical skills to understand meaning and explain connections with other contexts.	
Access Point for Students with Significant Cognitive Disabilities		

<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.C.3.In.c Use the art-making process, analysis, and discussion to identify the connections between art and other disciplines.	VA.68.C.3.Su.c Identify similarities between the art-making process and other disciplines.	VA.68.C.3.Pa.c Recognize a similarity between the art-making process and another discipline.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

BENCHMARK CODE	BENCHMARK
VA.68.S.1.2	Use media, technology, and other resources to derive ideas for personal art-making.
VA.68.S.1.3	Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.

Access Point for Students with Significant Cognitive Disabilities

<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.S.1.In.a Manipulate tools and media to enhance communication in personal artworks.	VA.68.S.1.Su.a Experiment with art tools and media to express ideas.	VA.68.S.1.Pa.a Use a variety of visual art tools and media to express ideas.

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

BENCHMARK CODE	BENCHMARK
VA.68.S.2.2	Create artwork requiring sequentially ordered procedures and specified media to achieve intended results.

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

BENCHMARK CODE	BENCHMARK
VA.68.S.3.1	Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each.

Access Point for Students with Significant Cognitive Disabilities

<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>

VA.68.S.3.In.a Experiment with various two- and three-dimensional materials, tools, techniques, and processes to achieve a variety of results.	VA.68.S.3.Su.a Manipulate two- and three-dimensional art materials and refine techniques to create personal works.	VA.68.S.3.Pa.a Practice skills and techniques to create with two- and three-dimensional media.
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Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

BENCHMARK CODE	BENCHMARK
VA.68.O.1.4	Create artworks that demonstrate skilled use of media to convey personal vision.
Access Point for Students with Significant Cognitive Disabilities	

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

BENCHMARK CODE	BENCHMARK	
VA.68.O.2.1	Create new meaning in artworks through shared language, expressive content, and ideation.	
Access Point for Students with Significant Cognitive Disabilities		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.O.2.In.a Apply structural elements of art and organizational principles of design to create artworks with a new meaning.	VA.68.O.2.Su.a Use basic structural elements of visual art to create and respond to visual art.	VA.68.O.2.Pa.a Use selected structural elements of art and organizational principles of design to create and respond to artworks.

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

BENCHMARK CODE	BENCHMARK	
VA.68.O.3.1	Select and use the structural elements of art and organizational principles of design to document images in various formats for public audiences.	
Access Point for Students with Significant Cognitive Disabilities		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.O.3.In.a Select and use structural elements of art and organizational principles of design to create	VA.68.O.3.Su.a Use teacher-selected structural elements of art and organizational principles of design to create	VA.68.O.3.Pa.a Use a teacher-selected structural element of art or organizational principle of design to create

artworks in various media.	artworks in selected media.	artworks in selected media.
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Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

BENCHMARK CODE	BENCHMARK
VA.68.H.1.1	Describe social, ecological, economic, religious, and/or political conditions reflected in works of art.

Access Point for Students with Significant Cognitive Disabilities

<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.H.1.In.a Identify historical and cultural influences that have inspired artists to produce works of art.	VA.68.H.1.Su.a Recognize ideas important to people, groups, cultures, or time periods that are reflected in their artworks.	VA.68.H.1.Pa.a Recognize similar themes in visual art from a variety of cultures and times.

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

BENCHMARK CODE	BENCHMARK
VA.68.H.3.1	Discuss how knowledge and skills learned through the art-making and analysis processes are used to solve problems in non-art contexts.

Access Point for Students with Significant Cognitive Disabilities

<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.H.3.In.a Integrate visual art with skills and concepts from other fields.	VA.68.H.3.Su.a Integrate visual art with selected skills and concepts from other fields.	VA.68.H.3.Pa.a Use visual art to represent information from other fields.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

BENCHMARK CODE	BENCHMARK	
VA.68.F.1.2	Use creative risk-taking strategies learned from artists' works to incorporate artistic solutions in the creation of new personal artworks.	
Access Point for Students with Significant Cognitive Disabilities		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.F.1.In.a Select and use structural elements of art and organizational principles of design to create artworks in different or unusual ways. art.	VA.68.F.1.Su.a Use teacher-selected structural elements of art and organizational principles of design to create artworks in different or unusual ways..	VA.68.F.1.Pa.a Use a teacher-selected structural element of art or organizational principle of design to create artworks in different or unusual ways.

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies.		
BENCHMARK CODE	BENCHMARK	
VA.68.F.2.5	Create an artist statement to reflect on personal artwork for a portfolio or exhibition.	
Access Point for Students with Significant Cognitive Disabilities		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
VA.68.F.2.In.c Use defined criteria to select personal artwork for a portfolio.	VA.68.F.2.Su.c Use a teacher-selected criterion to select personal artwork for a portfolio.	VA.68.F.2.Pa.b Select preferred personal artwork.

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
BENCHMARK CODE	BENCHMARK	
VA.68.F.3.3	Collaborate with peers to complete an art task and develop leadership skills.	
VA.68.F.3.4	Follow directions and complete art tasks in a timely manner to show development of 21st-century skills.	
<i>Supported</i>	<i>Participatory</i>	
VA.68.F.3.Su.a Create, interpret, or respond to visual art developed using new or emerging technologies.	VA.68.F.3.Pa.a Associate a selected technology tool with visual art.	

