



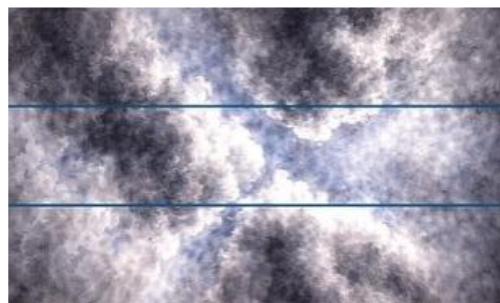
Walk with Artist's Eyes - Tatiana Ortiz-Rubio: Time as Flow

Education Projects by Brenda Andrews

Tatiana Ortiz-Rubio's work moves between the monumental and the intimate, bridging atmospheric abstraction with the hushed realities of domestic life. Her cloud imagery transforms personal experience into sculptural universality, both earthly and transcendent. The clouds become more than weather; they suggest breath, uncertainty, devotion, and return. Tatiana makes care and attention visible, time tangible, bridging atmospheric abstraction with the hushed realities of domestic life.



Project: Time as Flow



Charcoal / chalks and water works; cloud imagery; spatial immersion



Grade 3-9

In this lesson students will experiment with pigment powder and water to observe happy accidents and then be challenged to incorporate exchanged partial artwork.

Big Idea

Reality flows from past to present to future. Art can embody that movement.

Essential Questions

- How can materials express time? grow plants with soda?
- Do clouds standstill?
- What happens to you if your time is interrupted? Does everything stop?

Class Time Required

class periods (60-90 minutes each)

OBJECTIVES

Students will:

- Analyze how contemporary artists use atmosphere and abstraction.
- Explain how charcoal and water create movement and depth.
- Experiment with blending, erasure, and layering techniques.
- Experience artistic interruption through cutting and exchanging artwork.
- Adapt and integrate new visual information into compositions.
- Reflect on change, resilience, and acceptance through artmaking.

Possible MATERIALS

- Large white drawing paper (pre-divided into three sections)
- Vine charcoal sticks
- Pigment powder
- Water cups
- Brushes or sponges
- Paper towels
- Pencils
- Scissors
- Masking tape
- Table coverings

LESSON STRUCTURE

1. Introduction and Exploration

- a. Introduce images of Ortiz-Rubio's atmospheric cloud works.
- b. Demonstrate blending, erasing, and water diffusion techniques.
- c. Lightly divide paper into three equal vertical sections.
- d. Prepare prompts about change, interruption, and resilience.



2. Constructions: Three Cloud Experiments

- Students divide paper into three vertical sections (past, present, future).
- Blending & Erasure – apply charcoal heavily. Blend using fingers or cloth. Lift with eraser to create light.
- Water Diffusion - Apply charcoal lightly. Add water using brush. Observe capillary action and tonal shifts.
- Layering Time - Create a cloud layer. Allow partial drying. Add new marks over previous ones.

3. Reflection and completion Which section feels calm? Which feels disrupted? Why?

- The Loss & Exchange: Atmospheric Portrait** - Students choose one section of their drawing. Carefully cut it out. Exchange with a partner. Explain symbolism: Removing a piece = loss. Trading = chance. Receiving new image = interruption
- Students integrate the new section** into their remaining composition by: Rotating, Overlapping, Blending edges, Leaving visible seams
Reflection : Talk Story or Writing (10–15 min): How did you feel when cutting your artwork? How did the new piece change your composition? What did you learn about change?

TEACHER TIPS

Emphasize that “mistakes” are part of artistic growth.

- Normalize discomfort during the exchange process.
- Encourage flexibility and problem-solving.
- Model charcoal clean-up routines.
- Frame interruption as transformation, not failure.

CA CONTENT STANDARDS California Visual Arts Standards (Grades 3–5)

VA:Cr1.1 – Generate artistic ideas

VA:Cr2.1 – Organize artistic work

VA:Cr3.1 – Refine artwork

VA:Re7.1 – Analyze artistic work

VA:Cn10.1 – Relate personal experiences to art

NGSS Connections

4-PS4-2 – Light reflection and perception

3-PS2-1 – Balanced and unbalanced forces (water movement)

ELA Integration

CCSS.ELA-LITERACY.W.3–5.3 – Narrative reflection

STEAM CONNECTIONS

Science

- Capillary action (water diffusion)
- States of matter (cloud formation)

Technology

- Digital documentation of process



Engineering

- Structural composition after cutting and reassembling Art
- Monochromatic value range

- Atmospheric perspective
- Spatial layering

Math

- Dividing paper equally
- Proportion and balance

BIBLIOGRAPHY / WEBOGRAPHY

- Exhibition materials featuring Tatiana Ortiz-Rubio
- Oceanside Museum of Art Education Resources
- San Diego Visual Arts Network (SDVAN)
- California Visual Arts Framework
- Next Generation Science Standards (NGSS)

Trauma-Informed Facilitation Notes

Create a classroom environment where all student's ideas and experiences are valued. Encourage open-ended responses and avoid evaluating artwork as "right" or "wrong." Offer multiple ways for students to participate, including speaking, writing, drawing, or simply observing. Use inclusive language that welcomes diverse identities, cultures, and experiences, and recognize that wearable artwork may represent deeply personal memories or imaginative ideas. Emphasize that the goal is exploration, creativity, and self-expression rather than perfection.

Brenda A. Andrews is a multimedia artist, educator, curator, and arts advocate whose work connects art, education, and community engagement. Through interdisciplinary projects and educational programs, she creates accessible opportunities for people to experience and participate in the arts, encouraging curiosity, critical thinking, experimentation, and new ways of seeing and making meaning.

About Walk with Artist's Eyes

Walk with Artist's Eyes is an educational initiative developed by artist, Brenda Andrews for the San Diego Visual Arts Network in partnership with the San Diego Art Prize and Oceanside Museum of Art. Through artist-inspired lessons, students develop creative thinking, visual literacy, and interdisciplinary connections while exploring the work of contemporary artists.

© 2026 All Rights Reserved