

GIVING 'FORM' TO IDEAS

Ceramics, Drawing, Electronic, Fibre, Painting, Photography, Printmaking, 3 D

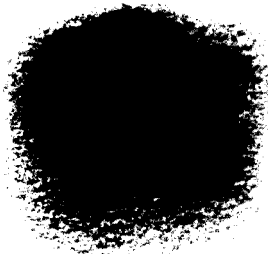
At every stage students should experience a wide range of 2D and 3D forms (media). Each form provides students with the opportunity to explore, discover, and work with a range of qualities, techniques and learning experiences.

- examine and compare the visual and surface qualities of different ceramic objects
- look **directly** at the proportional relationships of images and forms
- use **mediated** images to examine the designs and motifs of different cultures.

Ceramics

Approach

Ceramics is a term used to encapsulate all that is made of fired clay, i.e. pottery, earthenware, stoneware, bone china and porcelain. Civilisations and cultures have used clay for a multitude of purposes: to model and construct figures for worship, to make vessels for the carrying and storage of food and water, to make instruments, to record events on tablets, and to adorn bodies with fired jewellery or ochres (body painting).



oxide pastels

Materials

Ceramic forms may be cast, modelled, slab built, pinched, coiled. Images may be drawn, or painted with oxides, engobes, underglazes, or glazes. They may be carved, pressed, incised or inlaid onto surfaces.

Learning experiences should be planned so that students can, for example:

- **imagine** a two-dimensional image on a three-dimensional surface
- **respond** to the plastic qualities of clay
- **recall** steps and processes for the construction of coiled, slabbed, pinched, cast or moulded forms

Drawing

Approach

Drawing is a symbolic pictorial language used to record and communicate information, perceptions and experiences. Artists adopt and develop new styles of drawing to complement the function and intention of their work. A cartoon style is suitable for humour, a technical drawing for rendering accuracy and precision in design, a vigorous and gestural work to communicate an artist's emotive response. Teachers should provide students with opportunities to experiment

with a range of drawing materials and a range of drawing techniques, such as hatching, cross hatching, stippling, using washes, frottage and resist.



*dry on wet
- ink background
with pencil on top*

Materials

Coloured pencils, aquarelles, crayons, pastels, pen and ink, graphite, charcoal, felt tip pens and markers are examples of commonly available resources.

Learning experiences should be planned so that students can, for example:

- draw directly from their observations of

- people, places, spaces, living things, events, and objects
- intuitively draw and explore e.g. materials
- remember events and images
- imagine images, objects and ideas
- read, write and talk about mediated images and objects
- examine a range of visual and sensory qualities and relationships.

Electronic forms

Approach

Artists have embraced electronic technologies as another way of communicating their ideas. Exploring, developing and resolving are as much a part of the creative process for artists



working with this contemporary medium as for those working with the more conventional forms.

Materials

Film and video, in conjunction with various software packages, can be used by students in the classroom to record performances and make 'still' and 'animated' artworks.

Learning experiences should be planned so that students can, for example:

- scan a photograph and directly manipulate the image by distortion
- remember examples of television advertisements and films that have animated objects
- search for mediated images of electronic art that they like
- use their imagination to develop an animated character
- intuitively investigate the potential of drawing software packages

- discuss the qualities of various fonts and styles, and compare their use in magazines, posters, greeting cards, and school books.

Fibre

Approach

Fibre has been used historically to represent cultural, political and social issues. Beliefs and ideas are expressed through the arrangement of pattern, colour and texture. The Peruvian poncho, for example, is not only a practical garment but also indicates the authority of the wearer by the elaborate patterns. The Bayeux tapestry records the Norman conquest. The raised patterns on knitted jumpers were traditionally used to



identify the washed up bodies of Irish fishermen. Ceremonial fabrics, decorative articles, garments, blankets and dolls are woven, embroidered, crocheted, dyed, sewn, knitted and printed.

Materials

Artists working with contemporary fibres use such materials as plastic, paper, latex, string and threads.

Learning experiences should be planned so that students can, for example:

- remember patterns and colours symbolic of other cultures
- respond to the visual and tactile qualities of different natural and man-made fibres and materials
- imagine their own motifs and patterns
- work directly with a range of textiles, fibres and material
- develop their own fabric design from mediated images.

Painting

Approach

Artists have recorded their ideas, perceptions, beliefs and emotions by painting on a range of surfaces, such as walls, ceilings, fabric, paper, canvas, masonite, bark, objects and their bodies.



Painting with ink

Materials

Students should experience painting with different media, equipment, techniques and different painting styles. Palette knives, sticks, hands, cardboard, acrylic paint, inks and textured paints should be readily available.

Learning experiences should be planned so that students can, for example:

- **directly** apply their knowledge of colour, shape, line, texture, and tone when appraising painted images and objects
- **intuitively** use paint and equipment to discover new ways of making marks and using colour
- **remember** how artists use the elements of art to express qualities of colour, surface, texture, form, light, depth, volume and space
- **imagine** viewing, and painting their world from different angles and positions
- interpret meanings and ideas in **mediated** images
- explore the qualities of different painting media, such as gouache, ink and impasto.



Painting with a stick

Photography

Approach

Photography is used to record people, places, objects, other living things and events. It is a medium used for documentation, artistic expression and commercial applications.

Materials

Photography requires light, light-sensitive paper and darkroom facilities. Students may make photograms, hand colour (tint) photographs, create photographic montages or take their own shots and have these locally processed.

Learning experiences should be planned so that students can, for example:

- compare the qualities and relationships of a still life photograph used in advertising and a still life painting
- remember significant events that are recorded photographically
- compare mediated examples of still life photographs
- intuitively cut and paste photographs to create a photomontage
- directly manipulate black and white photographs by handcolouring with edicol dyes
- take shots from imaginative and interesting angles.

Printmaking

Approach

Printmaking is unique in that multiple images can be produced. Traditional techniques of printmaking are engraving, etching and



woodcuts. Lino cuts and silk screen printing are techniques developed in the twentieth century. Students should have opportunities to explore a range of techniques such as relief printing, screen printing, mono printing and collography.

Materials

Different techniques require different materials and equipment. Etching can be done on acetate with sharp pointed tools, collography with cardboard, fabric and found materials, relief prints with vegetables, lino and clay slabs.

Learning experiences should be planned so that students can, for example:

- **imagine** how to represent their ideas using the concepts of negative and positive space
- print **directly** onto a range of surfaces such as fabric and paper
- use **mediated** images e.g. to investigate the way artists, designers and craftspeople record events and communicate ideas
- intuitively use materials and tools to create a variety of surfaces and marks
- discuss and arrange the qualities and **relationship** of line, shape and texture to create contrast and balance
- recall occasions where they have used their body to make a mark or leave an imprint.

3D

Approach

Artists, designers and craftspeople design and create 3D objects to serve a range of functions: to express feelings, to communicate ideas, to fulfil a functional need to solve a problem.



Materials

Working with 3D forms provides students with direct experiences of what it is to work with space, weight, voids, volume etc. An enormous range of materials are available: wood, plastic, clay, papier mâché, wire, plaster, newspaper, natural objects. Each material brings with it its own set of problems to be solved, equipment to be handled, techniques to be employed and vocabulary.

Learning experiences should be planned so that students can, for example:

- **remember** occasions where they have intuitively employed additive and subtractive sculptural techniques such as constructing images and objects by gluing and stacking boxes, carving their name into wood or building a sand castle by modelling wet sand
- directly engage with sculptures *in situ*
- **respond** to the mediated images of sculptors, designers and craftspeople from different times and cultures
- recall and discuss the function of 3D objects such as jewellery, furniture and sculpture
- imagine different solutions when making objects and forms
- examine and compare the visual qualities and relationships of different 3D objects and materials.