

# OBJECTS: The yellow chair

FORM: DRAWING

STAGE: 2

ACTIVITY: 1

## OBJECTIVE

Create artworks by developing subject matter, skills and techniques and organising the elements of visual arts.

## OUTCOMES

To demonstrate achievement students can:

- locate the use of perspective in artworks
- create the illusion of three-dimensional space and form
- recognise the importance of the personal environment as a stimulus for artmaking

## LANGUAGE

distance	vanishing point
perspective	parallel lines
aerial perspective	recede
linear perspective	light source
proportion	negative and positive shape
horizon	

## RESOURCES

large art paper  
oil pastels  
magazines, posters, postcards etc  
props: chair, hats, boots, clothing  
Stimulus material: Vincent Van Gogh, *Bedroom at Arles*, 1889

## TEACHING NOTES

The painting of Vincent Van Gogh's bedroom would be a useful resource to introduce the concept of perspective in drawing. Position a chair so that all students will have a good view. The use of props such as a straw hat creates visual interest. Discuss what is seen from individual points of view. The further away the object, the smaller it appears. Perspective can be achieved by gradually merging parallel lines and subjects together until they meet in the distance, at the vanishing point.

Pastels can be applied in layers, blended and scraped. Light pressure will allow the build-up of layers to deepen/highlight areas to show form. Warm colours like red, yellow and orange give the appearance of coming forward. Cool colours like blue, violet and grey give the appearance of receding.

## SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

- examine the appearance of objects in magazines, photographs, and reproductions of artworks. What happens to the appearance of objects that are very close? How do objects in the distance appear to change? Explain
- identify those images which show aerial perspective, and those that show linear perspective
- look at the structure of the chair and its position in space. *Where can you see areas of negative space? What shapes are created in the negative space?*
- suggest ways to draw the chair in perspective. *Which part of the chair is closest to you? Which part is furthest? Which parts would you draw larger? smaller? lighter? darker?*
- lightly sketch the entire still life i.e. the chair and its surroundings

evaluate their sketch before proceeding to apply areas of colour. Consider the relationship between the parts of the drawing, its position, the scale of the work, the proportions



- use light and dark colours to show the areas in front of and behind the chair. Colours may be layered and blended, or scraped away (grattage) to suggest areas in light or shade
- use pastel to emphasise the important lines in the picture
- display works for appreciation.

## ASSESSMENT

Were the students able to:

- perceive that objects appear to change size according to the distance from the viewer?
- use the principles of perspective?
- describe their use of skills, techniques and materials to give representation to 3-dimensional forms?
- talk about the importance of personal objects as a stimulus for artmaking?

## EVALUATION

- Were the areas of light and dark expressed using variations of colour and tone?
- Did students position their composition to maximise the use of paper?
- Did you encourage the students to be observant and aware?

## LINKS WITH OTHER:

### Visual arts activities

Sculpture – Design and construct a chair from recycled materials.

### Key learning areas

Maths – measurement, scale, proportion.

# OBJECTS: 'Bedroom at Arles'

**FORM: PAINTING**

**STAGE: 2**

**ACTIVITY: 2**

## OBJECTIVE

Create artworks by developing subject matter, skills and techniques and organising the elements of visual arts.

## OUTCOMES

To demonstrate achievements students can:

- know that the elements of art can express moods and feelings
- adopt Van Gogh's expressive use of paint and line
- confidently express their observations and opinions about artworks.

## TEACHING NOTES

Revise the concept of expressing distance through colour, scale, and perspective.

Using Vincent Van Gogh's painting *Bedroom at Arles* ask students to identify objects located in the foreground, middle and background.

Discuss what is meant by *light source*. *Where is the light source in the painting? Is it natural or artificial?*

## LANGUAGE

view	reflect	artificial light
reproduction	source	natural light
light	imitate	

## RESOURCES

- large art paper
- oil pastels
- paint
- brushes
- pencils
- Vincent Van Gogh, *Bedroom at Arles*, 1889

## SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

recall that the illusion of depth can be conveyed through the use of colour, tone, line, and proportion.

- analyse Van Gogh's *Bedroom at Arles*. Discuss the arrangement of objects in Van Gogh's bedroom and how he captured the sense of space. What does his bedroom tell us about the artist? Do you think Van Gogh likes his room? Why? What mood does his room express to you? Explain

notice how the images and objects can be broken into simple shapes. *What shapes can you see in the window? on the floor? the chair?*

- observe the effect light has on objects in the classroom. *Is the light source natural (e.g. window) or artificial (light globe). Where can you see evidence of a light source in the Bedroom at Arles?*
- copy the work by lightly drawing in the simplified shapes. *Apply paint expressively, imitating Van Gogh's brushstrokes and build-up of colour and texture*
- use pastel to stress the important lines of the art work
- display work for appreciation.

## ASSESSMENT

Were the students able to:

- talk about how artists use the elements of art to express feelings and moods?
- select, apply and blend colours to show mood, depth and 3-dimensional form?
- offer opinions and justify their reactions in response to Van Gogh's work?

## EVALUATION

Which students have shown an understanding of the techniques that Van Gogh has used e.g. the application of colours and expressive brushstrokes to show movement and mood?

Were more explanation and practical demonstration required? Did you use and refer to visuals when teaching?

## LINKS WITH OTHER:

### Visual arts activities

Imagine you are hiding underneath Van Gogh's bed; draw your new view.

### Key learning areas

Language: Research biographies of artists' lives and works (Can use CD ROMs or books to research this information).

# OBJECTS: Through my eyes, through my bed

FORM: DRAWING

STAGE: 2

ACTIVITY: 3

## OBJECTIVE

Create artworks by developing subject matter, skills and techniques and organising the elements of visual arts.

## OUTCOMES

To demonstrate achievement students can:

- explain how works communicate information about the artist
- organise and manipulate lines and shapes into artworks
- evaluate their own artwork, and the artwork of their peers.

## LANGUAGE

observe      crosshatch      transfer      compare  
perspective      pencil      point

## RESOURCES

oil pastels      Brett Whiteley, *Self portrait in the studio*  
large art paper      Other visual examples of interior scenes  
Vincent Van Gogh, *Bedroom at Arles*

## TEACHING NOTES

Examine *Bedroom at Arles*. What objects were important to the artist?

Examine Brett Whiteley's *Self portrait in the studio*. What objects has Whiteley painted? What does his work tell us about the artist's immediate environment? Compare the works of these two artists. Ask questions about meanings, values, culture, society, lifestyle. Ask students to consider what objects they would use to communicate ideas about themselves.

Discuss the qualities of different lines and explain that artists select their lines to express ideas and meanings e.g. flowing lines = graceful movement; straight thick lines = dominant or rigid.

Demonstrate different drawing techniques e.g. using the point, the side of the pastel, pressing hard, pressing lightly, hatching, cross hatching.

## SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

• discuss what features make their own bedrooms special i.e. favourite toys, photographs, views etc.

• compare the works of Van Gogh and Whiteley. Identify objects of personal significance. Explain how it would feel to be in these rooms. *What can we see/learn about the artist's life? What is closest to us? What is furthest?*

• suggest how it is that the artist has created perspective by referring to gradating size, scale, colour and use of angles

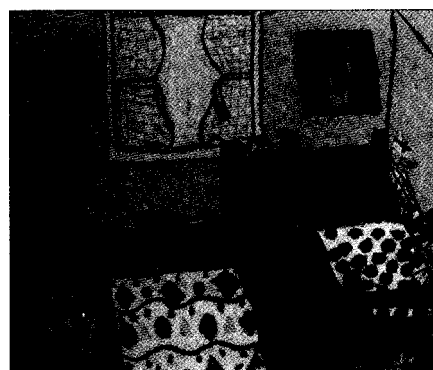
• perceive their own bedroom (real or imaginary) and select objects for inclusion in their artwork

• consider what is in their field of vision. *What is in the foreground, middle ground and background? Sketch a plan of your bedroom showing perspective and the arranged objects.*

• transfer sketch to a larger sheet of art paper

• use pastel to stress the important lines of the artwork

• remember previously learned techniques for creating areas of lightness, darkness, three-dimension, and apply these to their artwork



- display work for appreciation. *Interpret the identify, personality and interests of the artist as exhibited in the artwork.*

## ASSESSMENT

Were the students able to:

- select a viewpoint and draw their bedroom in perspective?
- represent objects of personal significance three-dimensionally?
- use a variety of techniques to draw different lines?
- use the whole sheet of paper?

## EVALUATION

- Were all students engaged in discussion and analysis of artworks before, during and after artmaking?
- Were students encouraged to remember, and use past artmaking experiences in this lesson?
- Were questions posed to enhance the development of the students' visual awareness?

## LINKS WITH OTHER:

### Visual arts activities

Imagine you are *outside* looking in. How would the scene differ? Paint your new view.

Activity 1 Stage 3. Living Things: Looking In and Looking out

### Key learning areas

English: Write a narrative or a poem about the sounds heard and sights seen from your bedroom window. *What do you see from your bedroom window? What do you see from the window of your classroom? Compare the sounds you hear, and the things that you see.*