

# OBJECTS: Still Life in the Third Dimension

FORM: CERAMICS

STAGE: 3

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:

- explain the difference between a 2D image and a 3D form
- apply the ceramic skills of modelling clay and joining surfaces
- discuss how abstract images and objects are derived from the representational.

## RESOURCES

charcoal or pencils  
paper  
clay  
absorbent boards or newspaper  
tools for rolling, shaping, cutting, scratching, joining

## LANGUAGE

3-dimensional  
relief: (Italian *relievo* meaning raised). Where part of the sculptural composition is raised from its flat background  
bas-relief: (Italian *basso* meaning low, therefore *low relief*)  
scoring (joining technique)  
non-representational (not realistic)

## TEACHING NOTES

Using available objects, arrange a still life on a table. Objects should vary in height, width, colour and surface. Discuss the placement of these objects in terms of positive and negative space. As this lesson involves working in relief, students will need to be shown how to build up the surface, take parts away,

join, and finish the work. Useful tools are plastic forks for scoring, knives for cutting, spoons for rubbing smooth or scooping away. Working on an absorbent surface such as a wooden board or old cloth, like a hanky or tea towel, will prevent the clay tiles from sticking to the table tops.

## SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

- use a viewfinder to locate a section of the still life
- use the whole page to sketch their observations, taking note of the negative and positive shapes, the overlapping forms, the textural surface
- develop this sketch by simplifying the shapes (positive and negative)
- make a tile (oval, square or rectangular) by rolling the clay evenly or pressing it flat
- refer to their sketch to assist in the development of the 2D design into a 3-dimensional abstraction of the subject
- make decisions about which parts to elevate (by adding, joining, modelling) to create a still life in bas-(low) relief
- contemplate its function e.g. as a decorative wall piece, a table decoration, part of a class (ceramic) mural
- appraise their own work, and their experiences of working in another dimension, by writing an account of how the experience of recording an image on paper differs from recording *if in the round*?

## ASSESSMENT

Were the students able to:

- recognise raised forms overlapping each other, or protruding from a surface as a *relief*?
- build up a surface to create a bas-relief?
- explain how artists simplified images and objects to create an abstraction of its true form?
- categorise 2D and 3D artworks as being either realistic (representational) or abstract (non-representational)?

## EVALUATION

Were there enough tools available for working?  
Sponges for cleaning?  
Did you present a range of 2D and 3D abstract works for discussion and appreciation?  
Did you encourage acknowledgment of the abstract style as being a legitimate and valued form of artistic expression?

## LINKS WITH OTHER:

### Visual arts activities

- Visit galleries, local museums, public spaces or libraries to look at how other artists represent 3D form. Discuss how some artists use abstract shapes. The work of Picasso shows the development from the observed and known to the abstract.

### Key learning areas

- Science and Technology: looking at the abstract shapes in our environment.

# OBJECTS: Abstract Impressions

**FORM: COLLAGE**

**STAGE: 3**

**ACTIVITY: 2**

## OBJECTIVE

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

## OUTCOMES

To demonstrate achievement students can:

- discuss the characteristics of abstraction
- organise and manipulate materials and shapes to communicate the sensual qualities of surface and form
- respond to the sensual qualities of different materials.

## TEACHING NOTES

Look at selected artworks. Discuss how artists use real textures (i.e. smooth, prickly) or simulated textures (i.e. having the appearance of being smooth or prickly) to unify a composition, provide contrast, emphasis and interest. Explain that in order to achieve balance and proportion some areas need to be kept simple. The plain areas will enhance the textured elements.

Even though abstract works do not look 'real' artists are still able to communicate meaning through colour, line, shape, pattern, distortion and exaggeration.

Abstract artists are motivated by the desire to express emotional or intellectual responses rather than the objective representation of form. Cubism, Dadaism, Fauvism are famous abstract art movements.

Aboriginal artworks can be described as Abstract; Aboriginal artists use symbols to represent their personal and physical environment. Display and discuss works by contemporary Aboriginal artists like Jimmy Pike, Sally Morgan and Raymond Meeks.

## RESOURCES

large art paper  
wallpaper samples  
tissue  
newspaper  
boxes  
sand  
wood glue  
magazines  
textas  
paint and other recycled material.

Stimulus material:  
Colin Lanceley, *Songs of a Summer Night (Lynne's garden)*, 1985  
Fred Williams, *Upwey Landscape 11*, 1965  
Kandinsky, *Composition*, 1922  
Braque, *Guitar, Glass and Fruit dish on Side Board*, 1919  
Paintings and prints by Aboriginal artists

## LANGUAGE

abstract	simplify
collage	organic
texture	symbol
balance	simulated texture
contrast	(not being able to be felt with one hand, but having the deceptive appearance or illusion of being a real texture)
geometric	

## SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

- reflect about the shape and form of objects in the playground. *Are the shapes geometric or organic?*
- examine and compare the works by Aboriginal artists and Western artists. *What are the artworks about? How are they similar?*
- represent the objects as abstracted forms by using the principles of design (distortion, simplification, exaggeration, repetition)
- sketch the objects, emphasising either their geometric or organic qualities
- cut out these shapes (simplified/abstracted) and rearrange onto another sheet of paper
- reveal sensitivity to pattern, balance, variety, contrast and unity (principles of design) in their composition
- use PVA wood glue to paste on sand or dried grass, raffia etc.
- discuss the expressive and visual qualities of each other's work
- write a poem, compose a song or suggest a sound track to complement the mood, feeling, or rhythm of their artwork.

## ASSESSMENT

Were the students able to:

- invent shapes which have personal and symbolic meaning?
- justify their decisions about the choice of materials?
- identify strengths and weakness in their own work?
- compare the way they and other artists use materials to express the tactile and visual qualities of surfaces and form?

## EVALUATION

- Did students enjoy working with and learning about abstraction?
- Did you engage all students in discussion, comparison and analysis of abstract and realistic artworks *before* commencing the making activities?
- Did you encourage experimentation and challenge their perceptions of what real 'art' is?

## LINKS WITH OTHER: Visual arts activities

Look at the work of Pablo Picasso. Find other examples of collage and abstract work.

## Key learning areas

Science and Technology: take your sketch of abstract shapes in the environment and draw to scale on grid paper (2 cm could represent 2 m.) or use a software drawing program.

# OBJECTS: A vase of flowers

**FORM: PAINTING**

**STAGE: 3**

**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:

- through observation, represent objects realistically
- use a variety of painting techniques to express qualities of surface, colour, light, and depth
- explain what they personally have learnt.

## TEACHING NOTES

Prepare a display of vibrant flowers. Draw the students' attention to the arrangement. How will you fill the space on the paper? What position will your paper be in: portrait (vertical) or landscape (horizontal)? What is the proportion of flowers to vase? What captures your attention? Will this be your focal point? What direction is the light source coming from? Locate the dark shapes, the shadows, the reflections, the highlights. How will you arrange the objects in your composition? What will occupy the foreground, the middle ground, the background?

## LANGUAGE

focal point	foreground	light source
background	shadow	negative space

## RESOURCES

large art paper	Stimulus material
paint palettes	Vincent Van Gogh
paint (only the primary colours and white. Other colours to be mixed)	<i>Sunflowers</i> , 1888 oil on canvas
	Ken Done <i>November Lilies</i> , 1986 ink on paper

## SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

- consider the placement of the still life in space, and how it creates areas of negative space
- visualize the arrangement of the objects on the art paper (and the appearance of the completed artwork)
- sketch their composition with a paint brush, and very light brush marks
- paint in the dark areas and shadows
- blend white paint with other colours to create lighter tones
- use lighter colours to show the source of light
- add depth to a colour by mixing in small quantities of red or blue
- enhance the visual effect of their work by retaining the evidence of painting i.e. the brushmarks, the lines, the build up of colour, the scratching into wet surface
- write a letter to a friend explaining the processes involved in creating the finished work. Tell *what you learnt about your own abilities, about painting techniques, about arranging objects and organising a composition.*



## ASSESSMENT

Were the students able to:

- refer to the still life arrangement throughout the process of working in order to evaluate their progress, and seek solutions to problems?
- add light and dark colours to render form?
- discriminate between the areas of shadow and highlights, and concave and convex forms?
- mix colours and apply the media as a painter would?

## EVALUATION

Were students guided to look at the use of space, and how the positioning of the objects occupied the foreground, middle ground and background?

Did you demonstrate how to mix colours, and blend tones? Did you encourage students to LOOK, and paint what they SEE (not what they imagine).

Were students asked to recall previous learning experiences to assist them in completing this work e.g. how to achieve perspective, model the form, express surface qualities?

## LINKS WITH OTHER:

### Visual arts activities

Paint the still life using only black and white paint. Students mix the paint to achieve at least 6 gradations (tones) of colour.

### Key learning areas

Science: investigate why plants, vegetables and flowers are different in colour.