

Artrage

Stage 2

Subject matter: people, places and spaces

Forms: drawing, painting, sculpture

Duration: 3 to 4 weeks

Image resources

- *Broadway Boogie Woogie*, by Piet Mondrian
- other geometric abstract artworks by Piet Mondrian

<http://www.artchive.com/artchive/M/mondrian.html>

http://www.artcyclopedia.com/artists/mondrian_piet.html

- abstract artworks by Wassily Kandinsky

<http://www.nga.gov/kids/kandinsky/kandinsky1.html>

<http://www.ibiblio.org/wm/paint/auth/kandinsky/>

Outcomes and indicators

Making

VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful by choosing amongst aspects of subject matter.

- focuses on the details of an abstract interpretation of the environment and particular geometric and organic features.

VAS2.2 Uses the forms to suggest qualities of subject matter.

- experiments with colour, line, shape and texture to create artworks derived from unusual views of the exterior world.

Appreciating

VAS2.3 Acknowledges that artists make artworks for different reasons and that different interpretations are possible.

- discusses how artists make artworks that reflect personal views of the environment.

VAS2.4 Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.

- discusses the intentions and/or the use of styles and techniques in selected artworks.

Unit overview:

Students look at artworks by Piet Mondrian and Wassily Kandinsky to appreciate the ways that artists have used colour, line, shape and texture. Using these elements, students create abstract paintings, relief sculptures and collages, representing aspects of the environment and faces.

Learning experiences	Teaching notes
<p><u>Learning experience 1</u> Appreciating artworks</p> <p>Look at <i>Broadway Boogie Woogie</i> and other geometric abstract artworks by Piet Mondrian.</p> <p><i>What types of shapes can you see?</i> (squares and rectangles) <i>What types of lines can you see?</i> (thick and straight) <i>What types of colours can you see?</i> (primary colours: red, yellow, and blue)</p> <p><i>How does Broadway Boogie Woogie remind you of a big city?</i> (lights, streets, movement)</p>	<p>Image resources</p> <ul style="list-style-type: none"> • <i>Broadway Boogie Woogie</i> by Piet Mondrian • other geometric abstract artworks by Piet Mondrian <p>Other resources</p> <ul style="list-style-type: none"> • cut-out squares and rectangles from primary (red, blue and yellow) coloured paper and black paper strips • glue • a section of styrofoam packing that has geometric shapes and hollows, such as the packing surrounding electrical appliances. <p>Explain that Mondrian often used flat rectangles of primary colour in his paintings. Some of Mondrian's works, such as <i>Composition with Red, Yellow and Blue</i> are almost pure abstraction being concerned primarily with the relationship between lines, shapes and colours.</p> <p>However, <i>Broadway Boogie Woogie</i> does indicate subject matter. From the title, it refers to the street in New York and to the music style, boogie-woogie. Discuss this with the students and demonstrate a relationship between sound patterns in music and the patterns created by repetition of colour in the work.</p> <p>Explain that the bright colours (red, blue and yellow) used in the artworks are called primary colours. Demonstrate using a colour wheel how these colours can be mixed to make other colours.</p>

Making collages about shape

Cut out shapes of squares and rectangles from primary coloured papers and thick strips from black paper. Before gluing the shapes to a sheet of paper or cardboard (*ground*), rearrange the shapes in different compositions. Try to create a feeling of balance and harmony in the arrangement of the shapes. Organise lines so that they create divisions for coloured areas and help make the colours stand out.

Display the works.
Discuss balance and harmony.

Making a relief sculpture

Use primary colours to paint the flat areas of the styrofoam packing. Some areas can be left white. Use black to paint the raised divisions between each colour. Do not mix colours, keep them *pure*, as Mondrian did in his paintings.

Join or connect all the students' works to make one large relief sculpture. As a class group, make decisions about the arrangement of separate sections to create balance of shape and colour.

Display as a collaborative work.

Appreciating: reflecting

Refer to the displayed artwork:
How do the bright colours in your artwork make you feel?
Discuss the balance and harmony in the works.

Balance is the sense of equilibrium in a work and ranges from equal balance (symmetrical), to unequal balance (asymmetrical). Harmony refers to similarity or repetition and suggests a feeling of peace and well-being. There may be harmony between the various art elements including; line, shape, tone, texture and form.

Select sections of packing that have flat geometric areas with raised divisions.

Learning experience 2

Appreciating artworks

Look at the irregular shapes of clouds and compare them to the geometric, shapes with straight edges, used by Mondrian.

How are the shapes of clouds different to the shapes used in Mondrian's artworks?

Describe the shapes of clouds? (streaky, fluffy, feathery, etc.)

Refer to artworks by Wassily Kandinsky that have irregular shapes lines and textures.

What types of shapes can you see? (irregular, free, soft, natural)

Use words to describe textures.

Does Kandinsky mix colours together in the artwork or does he keep them separate like Mondrian?

What types of lines can you see?

What could this artwork be about?

Making paintings in response to artworks by Wassily Kandinsky

Moisten a sheet of art paper by rolling with a wet sponge roller.

Apply separate areas of bright colour of Edicol dyes with a brush, keeping the brush away from the edge of another area of colour or dye. The dyes will run and the edges will mix freely.

When artworks are dry, apply black ink line work to create a variety of lines, shapes and dots.

Display artworks

Image resources

- abstract artworks (*Improvisations*) by Wassily Kandinsky
- abstract artworks by Piet Mondrian

Other resources

- wet sponge roller
- Edicol dyes
- art paper
- black ink.

Kandinsky worked in two styles—the earlier style (1910–1920) is called *Improvisations* and has references to music and nature.

Students might notice that Kandinsky's artworks are reminiscent of landscapes and are about his feelings about nature. The teacher might choose to play symphonic music, pointing out that many of Kandinsky's artworks of this period are inspired by music.

Students do not mix dyes; keep one brush for each colour container of dye so that colours are not contaminated.

If primary colours are used, the teacher could explain that the edges of the dyes will naturally mix, producing other (secondary) colours.

For line work and detail, use small bristle brushes or sticks. The lines do not have to separate areas of colour (as they did with the Mondrian works)

<p>Appreciating: reflecting Give the artworks a title.</p> <p>In small groups discuss how students used different media to create unusual effects.</p>	<p>Display students' works alongside images of Kandinsky's works.</p> <p>Select students from each group to talk about an aspect of their work, and an aspect of Kandinsky's work.</p>
<p><u>Learning experience 3</u> Making portrait drawings</p> <p>Using either of the two styles (Mondrian or Kandinsky), create a work based on a face (portrait).</p> <p>Work directly onto the paper surface, sketching the main features of a face.</p> <p>Option 1 (Mondrian) Interpret the sketch as a series of geometric shapes (rectangles, circles, triangles) Use primary colours applied as flat areas of colour to define shapes. Further define the edges by drawing thick lines with felt pens.</p> <p>Option 2 (Kandinsky) Interpret the sketch as a loose, open series of shapes and lines. Use a limited colour range to apply thin, watercolour paint in fluid movements. Apply lines with loose free actions.</p> <p>Appreciating: Reflecting Discuss the different effects created by the two approaches.</p>	<p>Resources</p> <ul style="list-style-type: none"> • pencils • paper • black texta pens • oil pastels • Edicol dyes • black ink • soft brushes <p>Students can observe each other, looking for connecting lines between the different parts of the face.</p> <p>Moisten the paper (thick paper) first so that the colours tend to merge. Lines may be made with thin hair brushes or sticks and ink or paint.</p> <p>If this approach were to be further developed, discuss what could be done (e.g. same techniques, different subject; 3D techniques, same subject).</p>