

# ***Transport transformations***

## **Stage 2**

**Subject matter:** objects, other living things

**Forms:** drawing, ceramic, sculpture, fibre

**Duration:** 5 to 8 weeks

### **Image resources**

- *Bird in Space*, Constantin Brancusi  
<http://www.artchive.com/artchive/B/brancusi.html>  
(<http://metmuseum.org/collections/view1zoom.asp?dep=21&full=0&mark=1&item=1996%2E403%2E7ab>)

### **Beyond the frame**

- *Big Shark in a Small Ute*, Susan Fischer, image no.10
- *Mitch*, Michael Gill, image no.11
- *Self-Portrait as Owl Man*, Bede Tungutalum, image no.31

## **Outcomes and Indicators**

### **Making**

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

- uses distortion of detail and scale in representation of objects
- uses embellishment in the production of decorative artworks.

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

- explores various materials and techniques in making sculpture
- emphasises certain qualities of objects focusing on details in drawings.

### **Appreciating**

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

- appreciates different ideas used by artists in the representation of animals and objects.

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

- talks about and writes about intentions for artmaking and recognises how these affect the selection of ideas, materials, tools and techniques.

### **Unit overview**

Students investigate two areas of subject matter: *other living things* and *objects*. They develop ideas by using aspects of each area and make drawings and sculptures. Students record forms of transport including motor vehicles and aeroplanes. They investigate possibilities for animating these machines, using the selected artworks as stimulus. Students focus on drawing for documentation then develop ideas into decorative or expressive sculptures.

Learning experiences	Teaching notes
<p><b><u>Learning experience 1</u></b></p> <p><b>Making drawings of motor cars</b>  Sketch a real or model car in pencil. Draw from at least two different angles documenting the shape, linear qualities, interesting details and decoration.</p> <p><b>Appreciating artworks</b>  Look at the <i>Big Shark in a Small Ute</i>, a sculpture by Susan Fischer.  Discuss the subject matter of the work and the nautical theme.  <i>What is the artwork about?</i>  <i>What details do you notice?</i>  <i>What things on the car are from the sea or remind you of the sea?</i></p> <p>Discuss how media, colours, shapes and construction techniques contribute to the expressive qualities of the work.  <i>What material has this sculpture been made from?</i>  <i>How do you think the shapes were achieved?</i> (techniques)  <i>What feelings do the colours give to the work?</i>  Discuss how Susan Fischer has used her imagination in juxtaposing unusual combinations of figures, objects and animals to give an element of humor to the work.  <i>What makes this artwork humorous?</i></p>	<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• toy motor cars or real cars</li> <li>• pencils</li> <li>• drawing paper</li> </ul> <p><b>Image resources</b></p> <ul style="list-style-type: none"> <li>• photographs of sea creatures</li> </ul> <p><b>Beyond the frame</b></p> <ul style="list-style-type: none"> <li>• <i>Big Shark in a Small Ute</i>, Susan Fischer, image no.10</li> </ul>

<p><b>Making drawings of <i>nautical</i> cars</b></p> <p>Look at photographs of sea creatures.</p> <p>Refer to the drawings of cars.  <i>Does the shape of the car remind you of any nautical creatures?</i>  <i>Do any parts of the car suggest a shark?</i>  <i>Does the sweeping line of the boot suggest an ocean wave?</i></p> <p>Referring to the photographs, make drawings of various sea creatures.</p> <p>Refer to these drawings and the photographs and redraw the car, transforming it into a <i>nautical</i> car by adding creatures, parts of creatures or other sea shapes.</p>	<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• photographs of sea creatures</li> <li>• pencil</li> <li>• paper</li> </ul>
<p><b><u>Learning experience 2</u></b>  <b>Making ceramic sculptures of <i>nautical</i> motor cars</b></p> <p>Refer to the <i>nautical</i> car drawings which incorporated the sea creatures into the body of the car.</p> <p>From a rectangular block of clay, remove sections to create the body of the car.</p> <p>Retain some clay to make parts that can be attached to the car.</p> <p>Hollow the car form by removing excess clay from beneath the car slab so that the car body is about 1 cm thick. Stuff scrunched up pieces of damp newspaper into the cavity then place the car body upright to work on.</p> <p>Cut out bumper bars, wheels and any other car features from thin clay slabs and coils and attach to the body.</p>	<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• camera (for photographing the students' works)</li> <li>• clay</li> <li>• tools for clay work, e.g. fork, pop stick, fishing line, piece of u-shaped wire</li> <li>• newspaper</li> <li>• PVA glue</li> </ul> <p>Terra cotta or paper clay is appropriate for modelling. Paper clay can be partially fired in a domestic oven or left unfired. Cut slabs from the block of clay with fishing line. Form into sections approximately 10 x 10 x 15 cm.</p> <p>U-shaped wire is a suitable tool for scooping clay from inside the form.</p> <p>Demonstrate various techniques such as cutting, rolling slabs, making coils, modelling and joining clay.</p>

	<p>Demonstrate how to join clay by roughing surfaces with a fork, painting with slurry (a paste made from clay and water), then pressing the surfaces together.</p>
<p>Transform the car into a <i>nautical</i> car by adding or modelling parts representing sea creatures, waves or seaweed.</p> <p>The surface may also be decorated with patterns and textures.</p> <p>Bisque fire (first firing), then cover the surface with an acrylic lacquer.</p> <p>Alternatively, if paper clay is used, paint the surface with acrylic paints.</p> <p><b>Appreciating: reflecting</b> Think of a title for the sculpture.</p> <p>Talk about the <i>nautical car</i>. <i>What shapes have been added to the car to decorate and embellish it?</i> <i>What sort of feeling does this create in the work?</i> <i>How could the work be improved to enhance this mood?</i></p> <p>Photograph the sculpture. Make the photograph into a postcard. Send the postcard to a friend explaining what you aimed to show in your artwork and the process of its construction.</p>	<p>Surface textures and patterns can be made by pressing, incising or scoring the surfaces with various implements such as a pop stick or fork.</p> <p>The clay should be completely dry before firing and painting. Thick slabs should be dried slowly in a cupboard to prevent cracking. Cover lightly with a cloth or plastic wrap until it is almost dry, then remove the covering until it is completely dry.</p> <p>Paper clay does not require firing but the surface needs to be sealed. After painting with acrylic paint, the sculptures can be painted with diluted PVA glue or sprayed with clear lacquer.</p>

## **Extension**

### **Appreciating artworks**

Look at photographs of birds in flight.  
Discuss the shapes, patterns and colours of birds.

Look at the artworks:

- *Self-Portrait as Owl Man* by Bede Tungutalum
- *Mitch* by Michael Gill
- *Bird in Space* by Brancusi (optional)

Discuss the different media used, patterns, the shapes of birds and what ideas each artist could be expressing about birds.

*What different media has each artist used?*

*What shapes can you see?*

*What decoration has been used? (linear pattern or surface treatments).*

*How has each artist featured or embellished a quality of the bird?*

*What has been changed or added?*

*How have Gill and Tungutalum combined bird and human features?*

### **Making drawings of birds**

Look at photographs of birds and consider the shapes of birds in flight.

Look at photographs of aircraft.

Compare the shapes of planes and birds.

*What features of birds and planes are similar?*

*What parts are different?*

Draw birds in flight concentrating on shape.  
Draw profiles of the head, body and wings of birds.

Elaborate and embellish these drawings and include decorative features and patterns.

### **Image resources**

- photographs of birds in flight, brightly coloured birds and birds with elaborate feathers

- *Bird in Space*, Constantin Brancusi

### ***Beyond the frame***

- *Self-portrait as Owl Man*, Bede Tungutalum, Image no.31
- *Mitch* by Michael Gill, Image no.11

### **Resources**

- art paper
- pencils
- photographs of various aircraft

Explain the differences between animate and inanimate objects.

### **Making paper sculptures of a *birdplane*.**

Make a sculpture that is a hybrid of a bird and plane.

Transfer and enlarge the bird shapes of head, body, tail and wings onto a large sheet of litho paper. Draw two (mirror) shapes each for the head, body, tail. There will be four wing shapes.

Cut out and use these as pattern pieces to form the *birdplane* sculpture.

Referring to the photographs of aircraft, add windows and aircraft markings on the different bird sections.

Paint the *birdplanes* pieces using bright colours.

Staple the bird pattern shapes together, then insert scrunched paper stuffing.

#### **Appreciation: reflection**

Display the *birdplanes* as a group creating an environment with *clouds* of cotton wool or pillow stuffing.

Comment on the qualities of each sculpture and what qualities they acquire as a group or in an *environment*.

*Which artworks appeal to you and why?*

*What did you find difficult about the making process?*

### **Resources**

- litho paper
- pencils
- stapler
- acrylic paint
- newspaper
- white lawn fabric
- dacron pillow stuffing

As an alternative activity, students could explore soft sculpture (fabric) artworks

The *birdplanes* could also be hung from the ceiling.