

Evoking the environment

Stage 3

Subject matter: places and spaces

Forms: drawing, painting, fibre

Duration: 6 to 8 weeks

Image resources

Beyond the frame

- *View upon the Nepean River at the Cow Pastures, NSW*, Joseph Lycett, image no.22
- *Pulpit Rock, blackbird and cow*, Arthur Boyd, image no.2
- *South Coast from Coalcliff mine to D.H. Lawrence*, Colin Lanceley, image no.18

Outcomes and Indicators

Making

VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.

- explores a range of concepts to represent the natural environment
- selects and arranges objects in artworks for particular effects.

VAS3.2 Makes artworks for different audiences assembling materials in a variety of ways.

- experiments with media and techniques to represent a place
- explores weaving techniques

Appreciating

VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.

- talks about the meaning of artworks recognising how artworks can be valued in different ways

VAS3.4 Communicates about the ways in which subject matter is represented in artworks.

- identifies, describes, analyses and interprets the representation of subject matter in artworks.

Unit overview:

Students investigate ways of *evoking the environment*, using observation and recording as a basis for an expressive interpretation. They look at how artists have represented their environment in expressive ways. From their own environment, they document ideas in research drawings and then develop concepts into paintings and weavings.

Learning experiences	Teaching notes
<p><u>Learning experience 1</u> Appreciating artworks that represent place</p> <p>Look at <i>Pulpit Rock, blackbird and cow</i>, by Arthur Boyd and <i>South Coast From Coalcliff mine to D.H. Lawrence</i> by Colin Lanceley.</p> <p><i>Where do you think the artist was standing when he looked at each scene?</i> (one viewpoint for Boyd, many for Lanceley)</p> <p><i>What ideas or feelings do you think each artist is expressing about the place?</i> <i>How has Lanceley done this?</i> (refer to arrangement of shapes, use of bright colours, attaching actual objects to the surface).</p> <p><i>How has Boyd expressed his feelings about the place?</i> (use of colour, textures and light) <i>How has Boyd created depth?</i> <i>What is in the foreground, middle ground and background?</i></p> <p><i>What sort of depth has Lanceley shown?</i> (stage-like depth; layering and 3D objects create this)</p>	<p>Image resources <i>Beyond the frame</i></p> <ul style="list-style-type: none"> • <i>Pulpit Rock, blackbird and cow</i>, Arthur Boyd, image no.2 • <i>South Coast from Coalcliff mine to D.H. Lawrence</i>, Colin Lanceley, image no.18 <p>Students compare artworks by Lanceley and Boyd to discover different ways artists represent their environment. Give details about date, media and size of artworks.</p> <p>Explain the meaning of <i>evoking</i>. Students consider how artists evoke the environment through expressive qualities such as different kinds of shape, line, texture and colour in paintings.</p> <p>Some artists combine different textures, viewpoints and objects in artworks, evoking a feeling about place rather than a realistic representation.</p>

Learning experience 2

Making drawings of a local landscape

Visit a local site (part of the school grounds, a park, a bush setting).

Select aspects that are of interest.

Make research drawings by recording details.

Use a variety of drawing media.

Combine different views of objects, e.g. plants or buildings to record the feeling of a place.

Collect objects representative of the place, e.g. twigs, shells, leaves or discarded materials.

Make rubbings to record textures.

Making expressive paintings that represent a local site

Using the drawings as information sources, create a painting or collage which is a personal interpretation of the site.

Using a brush and yellow paint, sketch on a piece of cardboard an outline of a view of the environment.

Combine parts from different drawings.

Use paint to develop the artwork. Use colours and textures that express felt (emotional) responses to the site rather than using colours realistically.

Consider whether to use thin washes of colour or thick application of acrylic paint in textured areas.

If desired, attach some of the found objects to the surface.

Resources

- pencils
- felt pens
- crayons
- art paper.

Research drawings are sketches which record information. Later these will help students recall the feeling of the site, e.g. objects, shapes, textures and colours.

Resources

- acrylic paint
- found objects
- cardboard (can be from cardboard boxes, of uneven shape or pieces joined together)

Colours can represent the mood of the place, e.g. neutral colours may convey sombre feelings, harmonious cool colours may convey a serene scene.

PVA glue can be used to attach objects. It can be bought in large two litre containers and diluted. PVA adheres most paper and wooden objects.

<p>Appreciating and reflecting Exhibit the work and survey the responses of people from different groups. Ask what feelings the work evokes. Discuss how people respond differently. Compare these responses to the intended feelings represented in the work. <i>Is there anything you wish to add or alter in the work after hearing other people's responses to it?</i></p>	<p>When all the groups have completed their artworks, the students display the works as a class. They invite other members of the school community to visit the exhibition. Students critically reflect on the works, helping each other to consider how effective the ideas have been communicated.</p>
<p><u>Learning experience 3</u> Appreciating artworks</p> <p>Look at <i>View upon the Nepean River at the Cow Pastures</i> by Joseph Lycett. <i>What ideas is the artist representing in this artwork?</i> <i>Is this a realistic or photographic representation of the landscape or is it an individual interpretation of the landscape?</i> <i>What do you think is the purpose of this work?</i></p>	<p>Image resource <i>Beyond the frame</i></p> <ul style="list-style-type: none"> • <i>View upon the Nepean River at the Cowpastures, NSW, Joseph Lycett, image no.22</i> <p>Refer to artwork by Lycett. Discuss the period of history that is represented, what the work is about and who the people are in the work.</p>
<p><u>Learning experience 4</u> Making textured sketches</p> <p>Take an excursion to a place in the local natural environment and collect objects that have different textures, e.g. twigs, shells, leaves and ferns.</p> <p>Record the textures by drawing, frottage (rubblings) and printing.</p> <p>Make sketches of the area and take photographs.</p>	<p>Resources</p> <ul style="list-style-type: none"> • art paper • paint • brushes • soft pencils • camera and film • timber loom • string for warp • assortment of fabrics and fibres. <p>Printing: The texture of objects can be recorded by painting the surface of the object and pressing it onto paper. Frottage: Place thin paper over a textured surface and rub lightly with a pencil or crayon.</p>

Making weavings based on the textures of the environment

Refer to the textured swatches of the environment.

Gather textured and coloured fabric or fibre that could be used to represent the textures. Collect a variety of fibres, e.g. the hairs of an old broom, wool, cloth strips, etc.

Use strips of the fabric, string and a range of fibre to weave onto a simple loom. Also consider sewing and tying fabric and fibres to the work.

One of the original sketches or photographs could be recreated or you could simply combine the textures of the place, creating a *feeling* of it.

Appreciating: reflecting

Attach all fibre works in a group on a display board.

Explain how this could be an impression, memory or expression of how the group responded to a place.

For weaving, students can make simple looms by using a timber frame and making string warps, about 1 cm apart.

Alternatively, use a heavy, loosely woven fabric and remove areas of weft. In this way a base is provided for the weaving. These can then be replaced with selected fibres.