

Topic: **Narrative, issues based artwork (2D or 3D).**

**I need to know:** How to think three dimensionally, draw, design and manipulate materials using skills and techniques to make three dimensional forms from 2D drawings.

Key Words	Definitions
Tone	<i>Black and white are the darkest and lightest tones. Mixing the two provide a range, or gradation, of tones from dark grey to light grey.</i>
Shades	<i>Mixing a small amount of black to a pure colour will make a shade.</i>
Tints	<i>Mixing a small amount of white to a pure colour will make a tint.</i>
Pigment	<i>A substance or compound that gives something a particular colour.</i>
Ground	<i>A ground or primer is the background surface on which you paint. It separates your painting from the supporting paper, canvas or board.</i>
Impasto	<i>The technique of applying paint or pigment thickly so that it stands out from a surface.</i>
Layering	<i>In technique, this simply means building up multiple layers of paint one on top of the other. In art theory it can also refer to layers of meaning.</i>
Weight	<i>The weight of a tone refers to its dominance within the composition or painting as a whole.</i>
Composition	<i>In the visual arts, composition is the arrangement of visual elements in a work of art. Space and silence are all important and can be seen and heard in music, writing and photography.</i>
Chiaroscuro	<i>Chiaroscuro, in art, is the use of strong contrasts between light and dark, usually bold contrasts affecting a whole composition. It is also a technical term used by artists for the use of contrasts of light to achieve a sense of volume in modelling three-dimensional objects.</i>
Line	<i>The application of line in drawing is complex. Often line is simply used to outline shapes; however, the application of line is often underestimated. Try varying your quality of line, (dark / light / straight / curved / thick / thin...) to record the idea of weight and tension.</i>
Form	<i>In relation to art the term form has two meanings: it can refer to the three dimensional presence of the work – its physical nature; or within a work of art it can refer to the element of shape among the various elements that make up a work.</i>
Modelling	<i>Refers to the manipulation of plastic, malleable materials such as clay.</i>
Joining	<i>Refers to the connection of flat, two dimensional surfaces to give the appearance of a three dimensional form. See examples opposite.</i>
Construction	<i>Refers to the complexity of a variety of methods coming together to create a three dimensional form.</i>
Low Relief	<i>Low Relief refers sculptural elements that are on top of a flat surface, like the friezes on the Parthenon or carvings on the side of old buildings. Low relief means they barely stand out from the background, almost like it's carved just around the edges.</i>

**Arrow Tasks:** Compare and reflect upon the work of Picasso, Rivera, Wyndham Lewis, and Piper. All of these artists have been heavily influenced by the experience of conflict. Consider the way visual grammar of line, shape, colour, tone, texture have been used to convey the horrors of war.

Links to further resources: <https://www.museoreinasofia.es/en/collection/artwork/guernica>



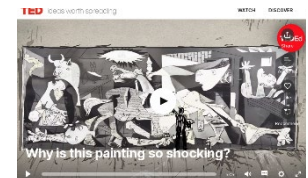
[Pablo Picasso](#). 1937. Guernica. 349.3 cm × 776.6 cm



Student work: Card mural construction



Student work: Card construction



[https://www.ted.com/talks/iseult\\_gillespie\\_why\\_is\\_this\\_painting\\_so\\_shocking/transcript](https://www.ted.com/talks/iseult_gillespie_why_is_this_painting_so_shocking/transcript)

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Diego Rivera. 1928. Distribution of Arms.



John Piper. 1942. All Saints Chapel.



Percy Wyndham Lewis 1934-7. The Surrender of Barcelona



Pablo Picasso

**Thinking, questioning and communicating your visual intelligence using practical skills in ART.**

You will be able to organise your thoughts, understanding and expertise in **ART** this term under the following headings.

**Skills:** *Mixing tones and matching the tone to form. The application of tone to accentuate atmosphere. Using shape to describe symbolic relationships.*

**Contexts:** *History, reasoning, ideas, recognising genre and styles, culture, connections, representations of space...*

**Rules:** *Visual analysis, measuring, proportion, translation of 2D to 3D, experimentation, exploration of tonal values, compositions, adaptability ...*

**Audience:** *Personal, commercial, ethics, morals, age, empathy, critique...*

**Resolution:** *Secondary Sources, scale, representational, decisions, realism, style vs technique...*

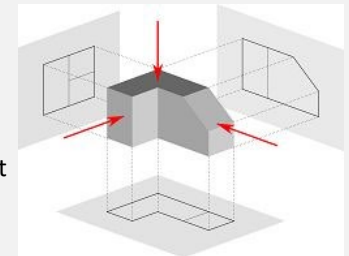
**Communication:** *Represent, truth, analyse, evaluate, talk, show...*

**Legacy:** *Material, pigment, permanence, honesty, heritage, culture, accuracy, pollution...*

Throughout the year we will be asking you to articulate (to say, explain and use), a number of **Personal, Learning and Thinking skills** to help you develop your knowledge and understanding. This term we will be asking you to reflect upon your **Independent Learning:** *Identify questions, research, explore issues, evaluate different perspectives, influences, reasoned arguments and evidence.*

**Further thinking** (why does this matter?):

On a functional level, it is important to us that we can visualise what a 3D object might look like from a 2D plan, side and front view. This simply helps us to make things in 3D.



On a more complex level, this helps us to translate information from 2D to 3D and vice versa; enabling us to perceive space and our relation to and in it. This enables the artist, designer or architect to be creative, improvise, and break the rules; whilst ensuring the construction will hold its own weight, remain safe and be exciting for those exploring its spaces and surfaces.