

'To children, colour is one of the most attractive qualities of the visual world' (DES, 1999b).

COLOUR

'Paint is the most suitable medium for exploring colour, because it is fluid and easily mixed, and young children will enjoy exploring how it behaves as well as how it feels' (DES, 1999b).

MARK



Figure 2. Colour wheel.

"Human tendency to systemise colour" (Joyce, 2018)

Figure 3. Goethe's Triangle from today's lecture with Mark.

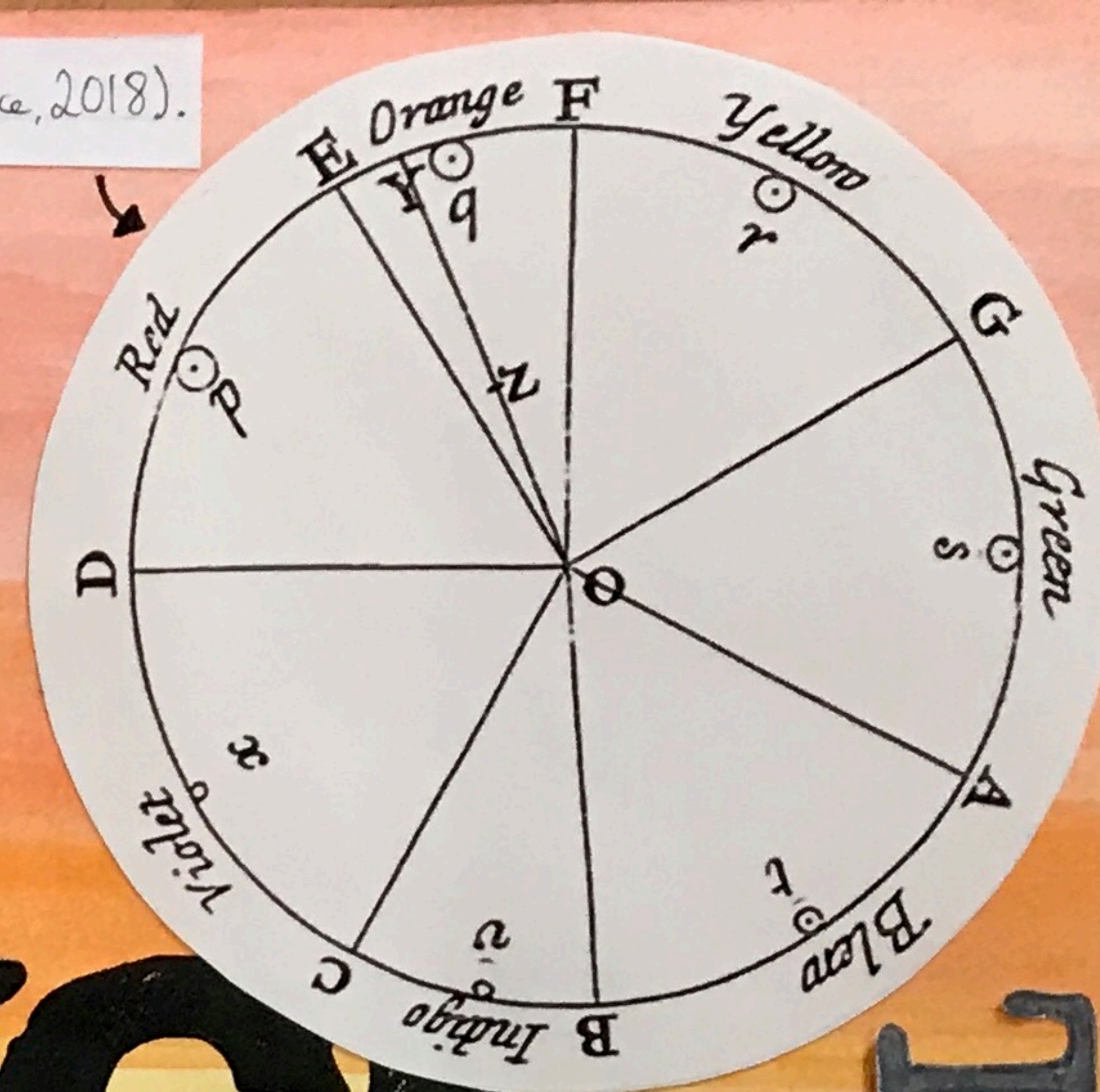
Figure 1. A section of the visible spectrum (Apparition) (Joyce, 2018).

"... an over-theoretical approach to colour should not replace 'hands-on' exploratory activities" (DES, 1999b).

'Children learn to appreciate subtle colour differences by mixing colours and painting with them' (DES, 1999b).

WITH JOYCE

Figure 5. Isaac Newton 1666 (Joyce, 2018).



'Light carries colour' (Joyce, 2018).

Human tendency to systemise colour



Figure 4. Harmony in Grey and Green: Min Cicely Alexander (Tate, 2018).

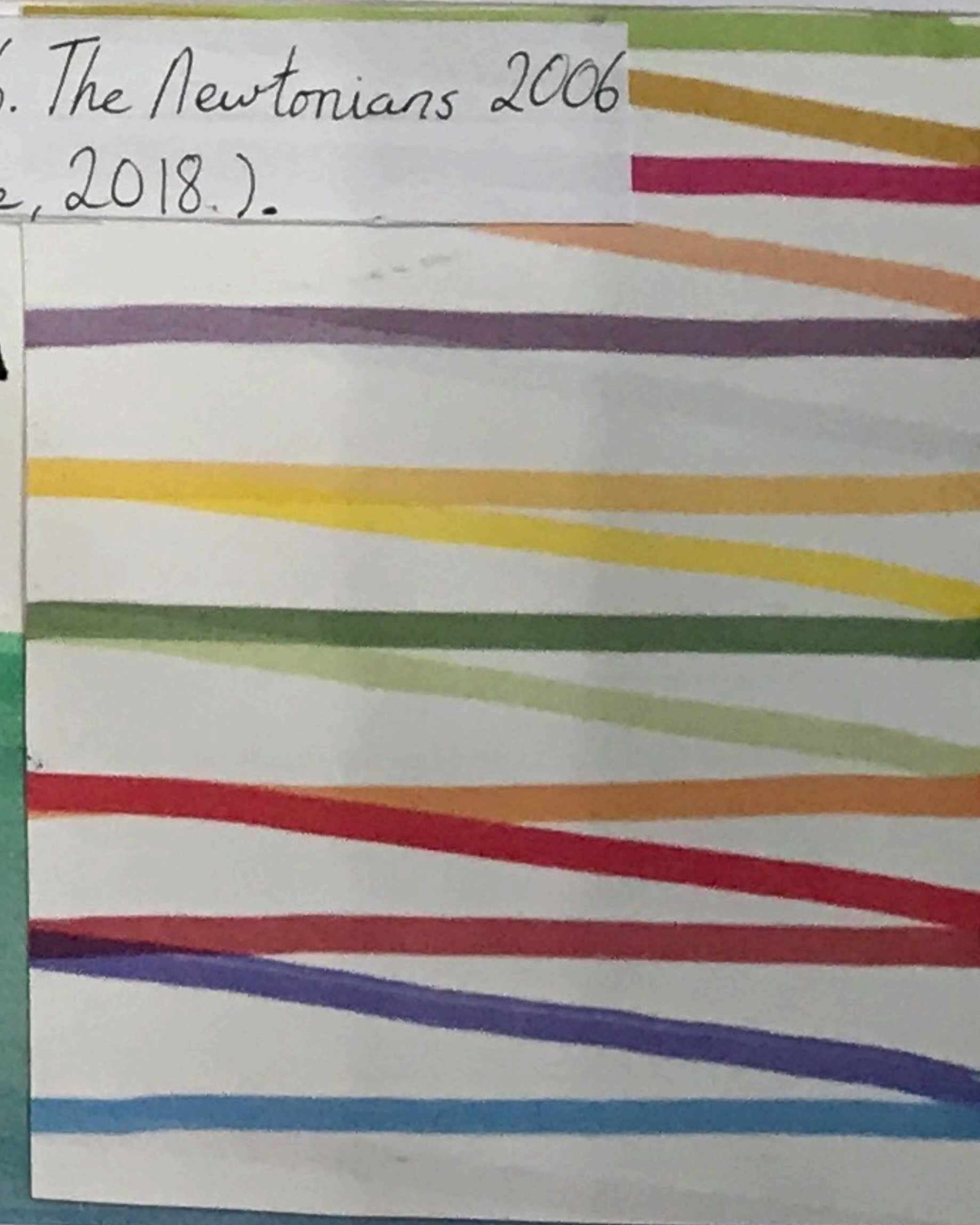
'Colour is what artists have' (Joyce, 2018).

'With experience they will discover the magic of making new colours as they mix paint' (DES, 1999b).



Figure 7. Frank Lloyd Wright's stained-glass window, 1912 (Farago, 2014).

Figure 6. The Newtonians 2006 (Joyce, 2018).



- Claude Monet (The Painter's Keys, 2018)

"COLOUR IS MY DAY-LONG OBSESSION, JOY AND TRIBUTE"

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GETTING INTO THE FLOW WITH LINE

'To break down this thickness... to elicit some particle of clarity or insight, is what I want to do' (Riley, 2018, p.1).

A line can form shapes in a picture, it can divide space, and it can even carry feelings (Fluxus 2001, p.4).



'Line can be thick, thin, textured, delicate, bold, curved, straight, continuous or broken' (DES, 1999b, p.8).

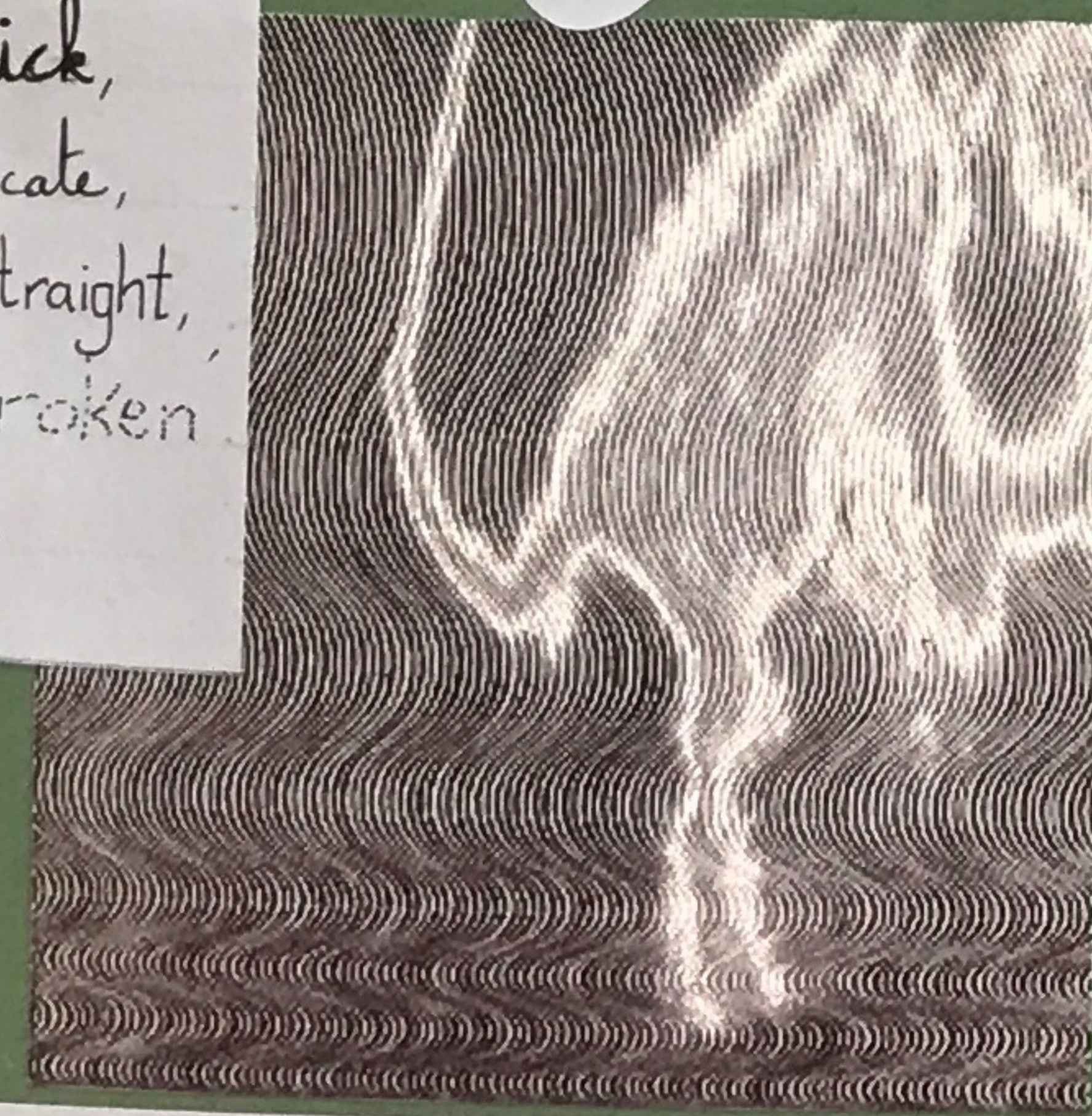


Figure 9. Bridget Riley's Fall, 1963 (Tate, 2018).

'For me, drawing is an inquiry, a way of finding out' (Riley, 2018, p.1).

Figure 10. A piece completed by another student.

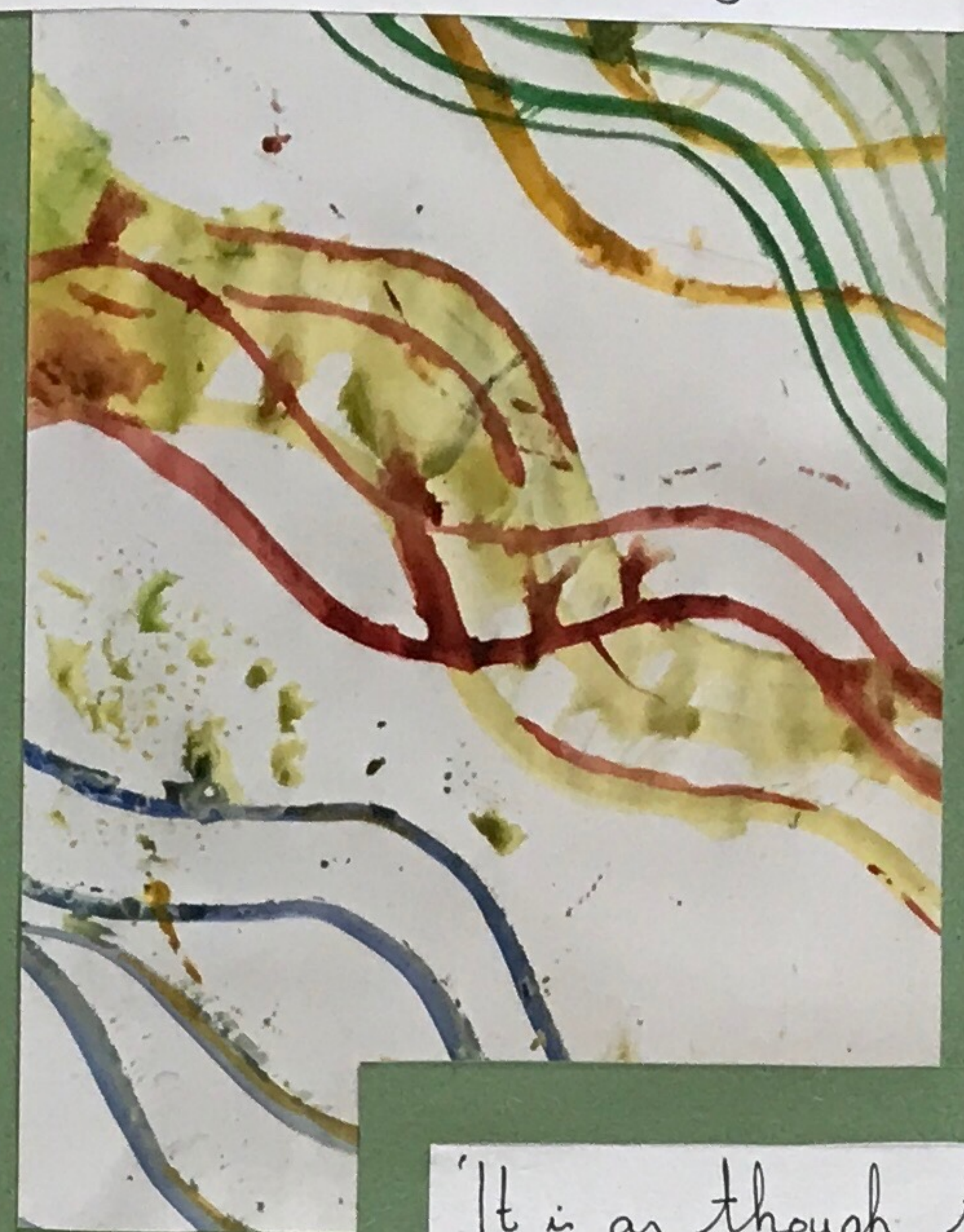
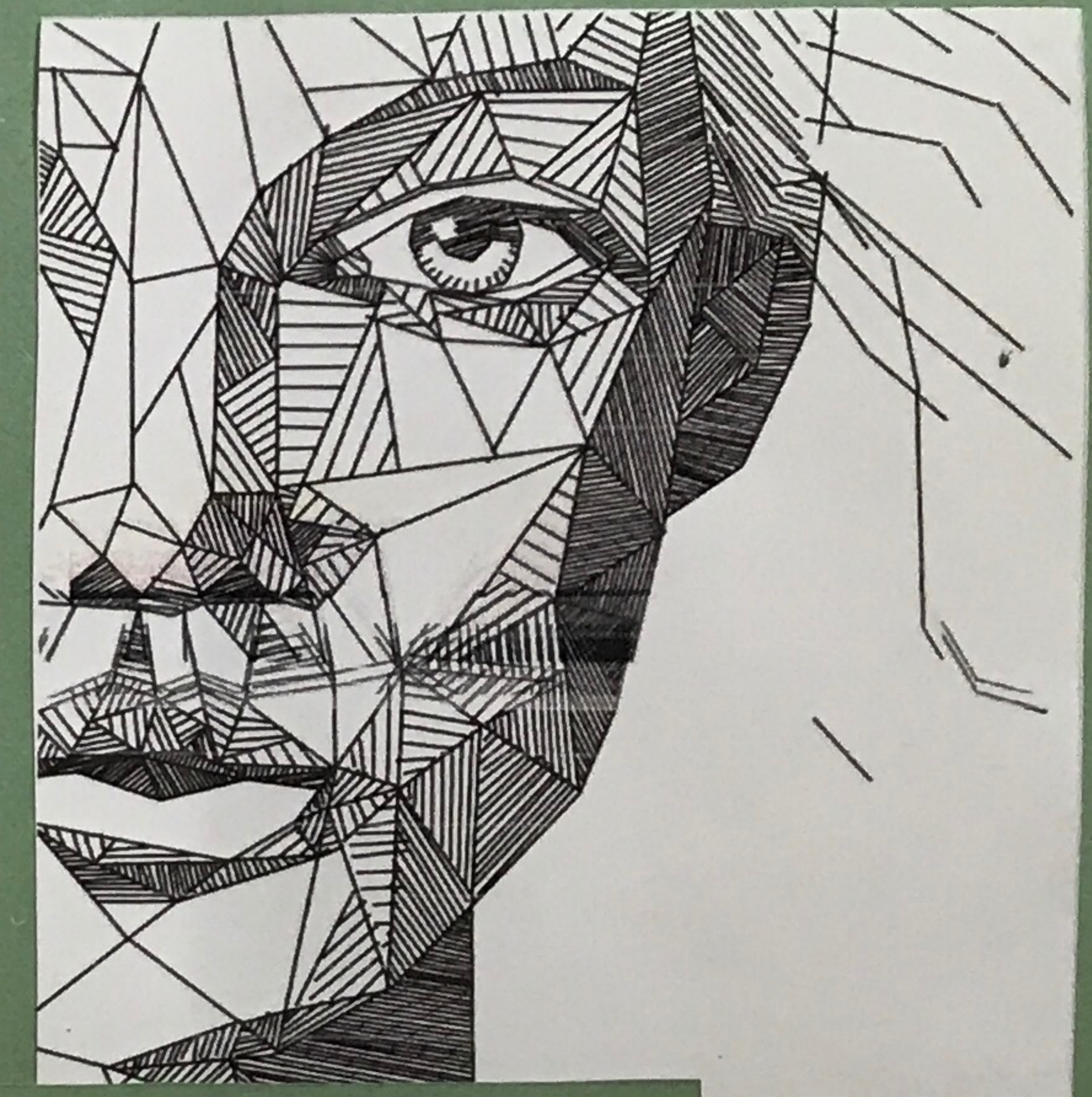


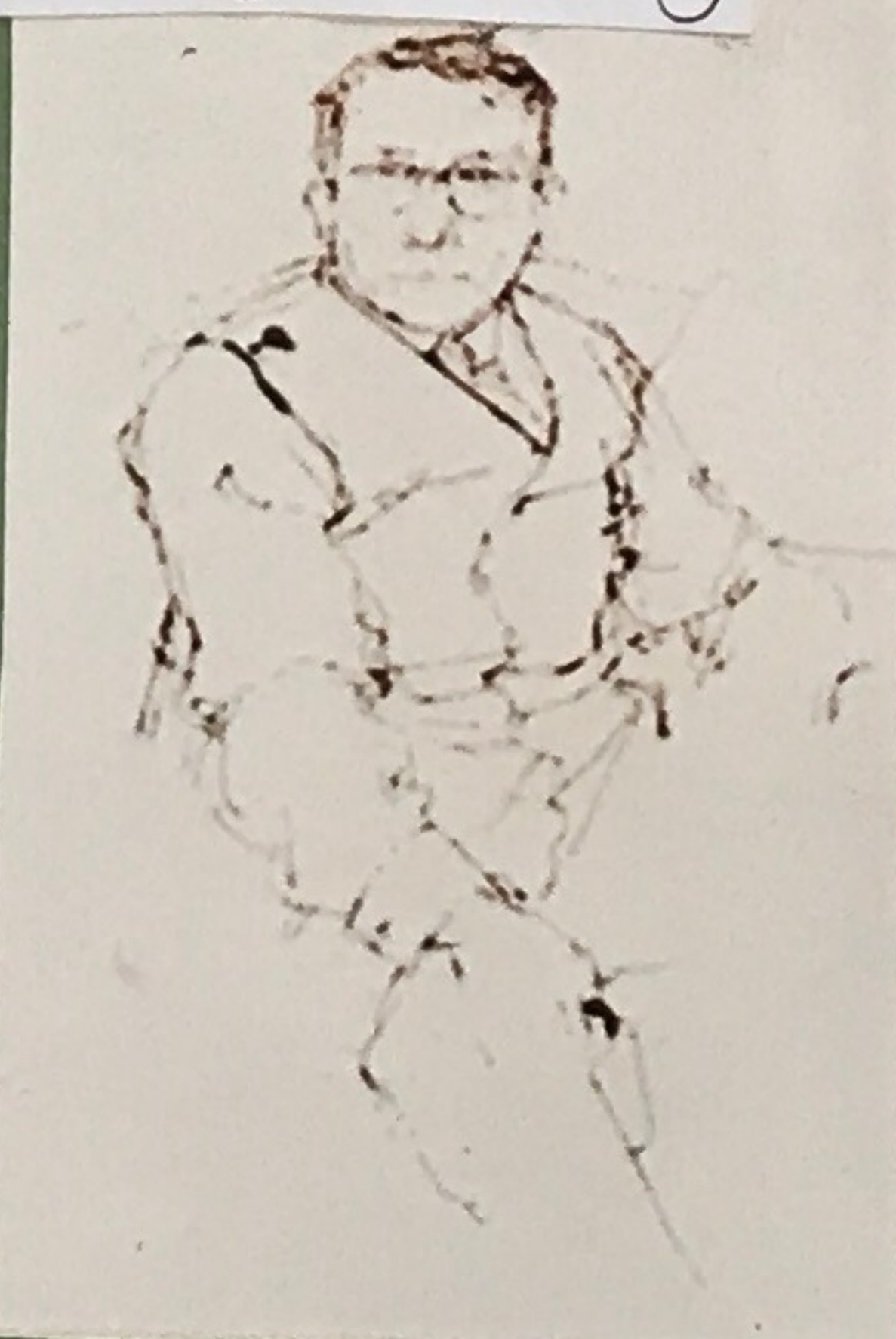
Figure 11. I Would Die For You by Cardien Smit, zoomed in. (Smit, 2018).



'It is as though there is an eye at the end of my pencil, which tries... to penetrate a kind of obscuring veil or thickness' (Riley, 2018, p.1).

happstance - chance or a chance situation, especially one producing a good result. (Cambridge Dictionary, 2018).

Figure 12. My Father, 1956 by David Hockney (Hockney, 2018).



'Shape is created by merging, touching and intersecting lines' (DES, 1999b, p.8).

'It is this effort 'to clarify' that makes drawing particularly useful and it is in this way that I animate experience and find new ground' (Riley, 2018, p.1).

Drawing is a sensory activity (DES, 1999b).

Once children become aware of the effects they can create with mark-making, drawing becomes a way of exploring real and imaginary worlds where they can safely play with ideas, feelings and experiences (DES, 1999b).

CONSTRUCTION

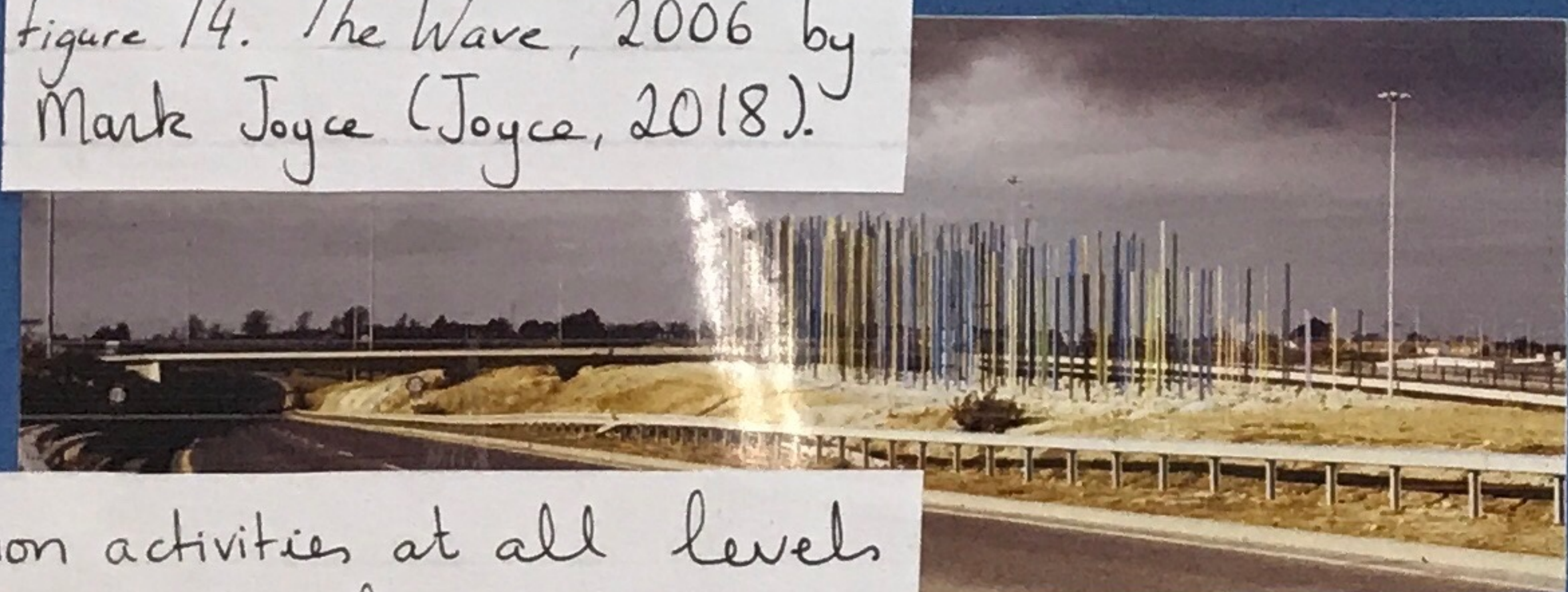
with

MARK

Figure 16. Yucca by Calder, 1941 (Guggenheim, 2018).

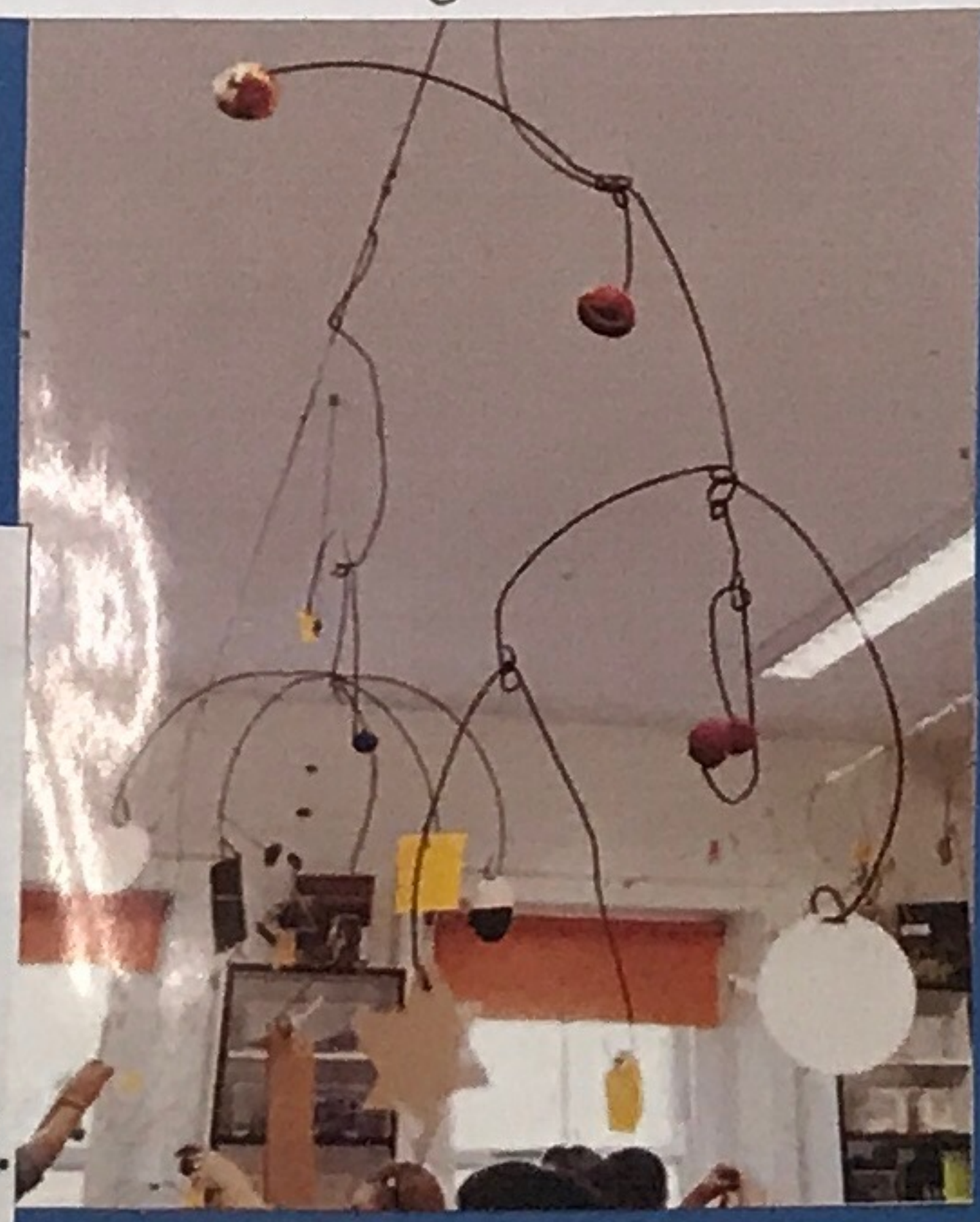
Calder began to experiment with abstract sculpture and in 1931-32 introduced moving parts into his work (Guggenheim, 2018).

Figure 14. The Wave, 2006 by Mark Joyce (Joyce, 2018).



'Construction activities at all levels provide opportunities for developing ideas about structure and space and for organising, planning and carrying them through' (DES, 1999b, p. 104).

Figure 15. My 3-D construction inspired by Calder's work.



'Experience in construction helps children to look with curiosity and enjoyment at structures in nature and to develop sensitivity to and appreciation of the structures of great architects, sculptors and crafts people' (DES, 1999b, p. 7).

In a classroom situation, there would be many safety precautions to consider.

slot-constructed lettering

JOYCE

I really enjoyed the process of constructing my mobile and learning to balance and counter-balance the materials.

Figure 13. Arc of Petals by Calder 1941 (Guggenheim, 2018).



These moving sculptures were called "mobiles"; the stationary constructions were to be named stabiles (Guggenheim, 2018).

Figure 18. Wind Sculpture II (Yorkshire Sculpture Park) 2013 (Shonibare, 2018).



Calder, a fastidious craftsman, cut, bent, punctured, and twisted his materials entirely by hand, contributing to his evocation of natural form (Guggenheim, 2018).

'The ability to create three-dimensional spaces and inhabit them imaginatively and the ability to express this in a variety of media is a crucial development in children's visual awareness' (DES, 1999b, p. 105).

Figure 17. Another student's mobile construction.



MAKING THE ORDINARY EXTRAORDINARY

Dürer revolutionized printmaking, elevating it to the level of an independent art form' (Wisse, 2002).

It was not till the 18th century that art prints began to be considered originals and not till the 19th that artists began to produce limited editions and to sign their prints ... to authenticate their work' (Web Art Academy, 2018).



Figure 26. Young Girl with Peacock by Edmond Aman-Jean, 1895 (Zachary, 2018).



Figure 27. Evening gown by Weeks, 1910, in the Metropolitan Museum of Art (Zachary, 2018).

'Through experiences in print-making, children learn to focus attention on and deepen their understanding of graphic processes' (DES, 1999b, p. 7).

Figure 29. Another student's piece of artwork.



Figure 28. A student's piece of work based on looking and responding to a peacock's feather.

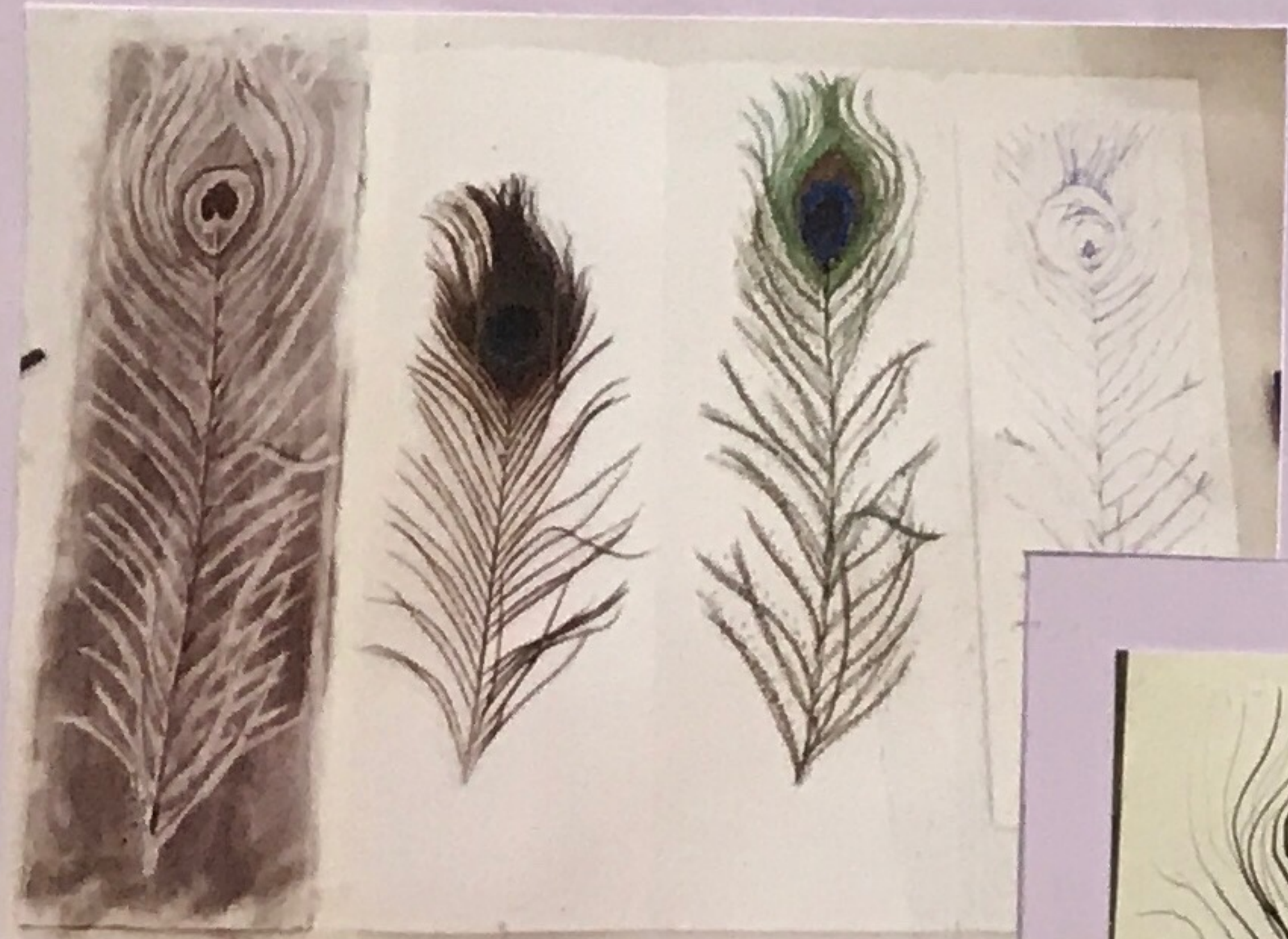


Figure 30. Adam and Eve by Albrecht Dürer, 1504 (The Met, 2018).



Figure 32. Another art piece completed with an ink sketch, wax resist, tonal charcoal sketch and print.



Figure 31. Vietnam City Bikes, a linocut, by Katie Kidd, a recent Visual Communications graduate from NCAO (Behance, 2018).

[Dürer] was a brilliant painter, draftsman, and writer, though his first and probably greatest artistic impact was in the medium of printmaking. (Wisse, 2002).

ORPHISM

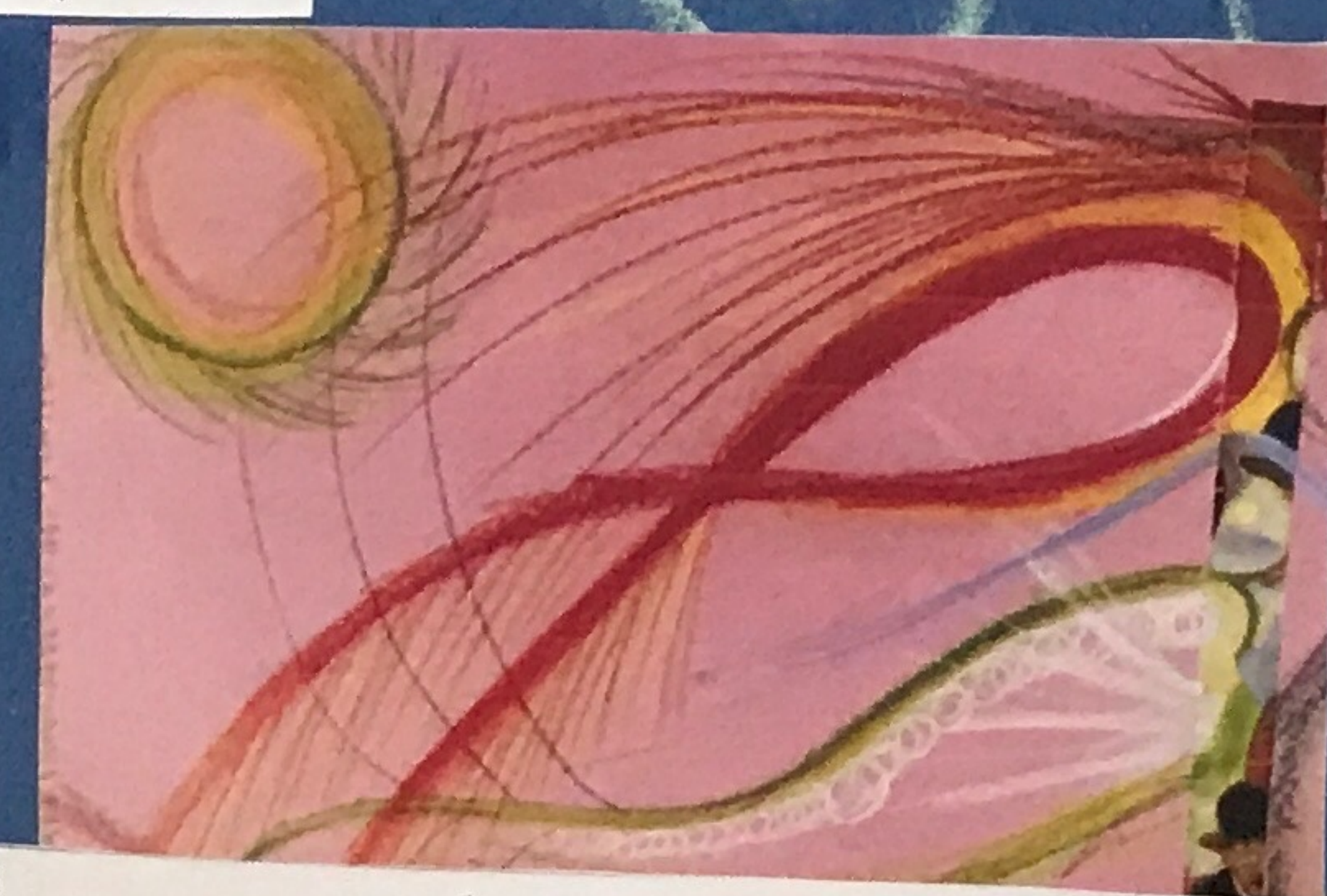
Orphist painters were interested in the geometric fragmentation of Cubism, but unlike the Cubists, they considered colour to be a powerful aesthetic element (Britannica, 2018).

Figure 40. A strip from a photocopy of *Homage to Bleriot* by Robert Delaunay.



Figure 41. Student's piece.

Figure 42. A student's piece of work.



Having engaged with the VTS method, I felt I had greater ownership over my piece of artwork. I think this is because I was an active-searcher of meaning, rather than a passive-acquirer of knowledge with regards to the work of Delaunay.

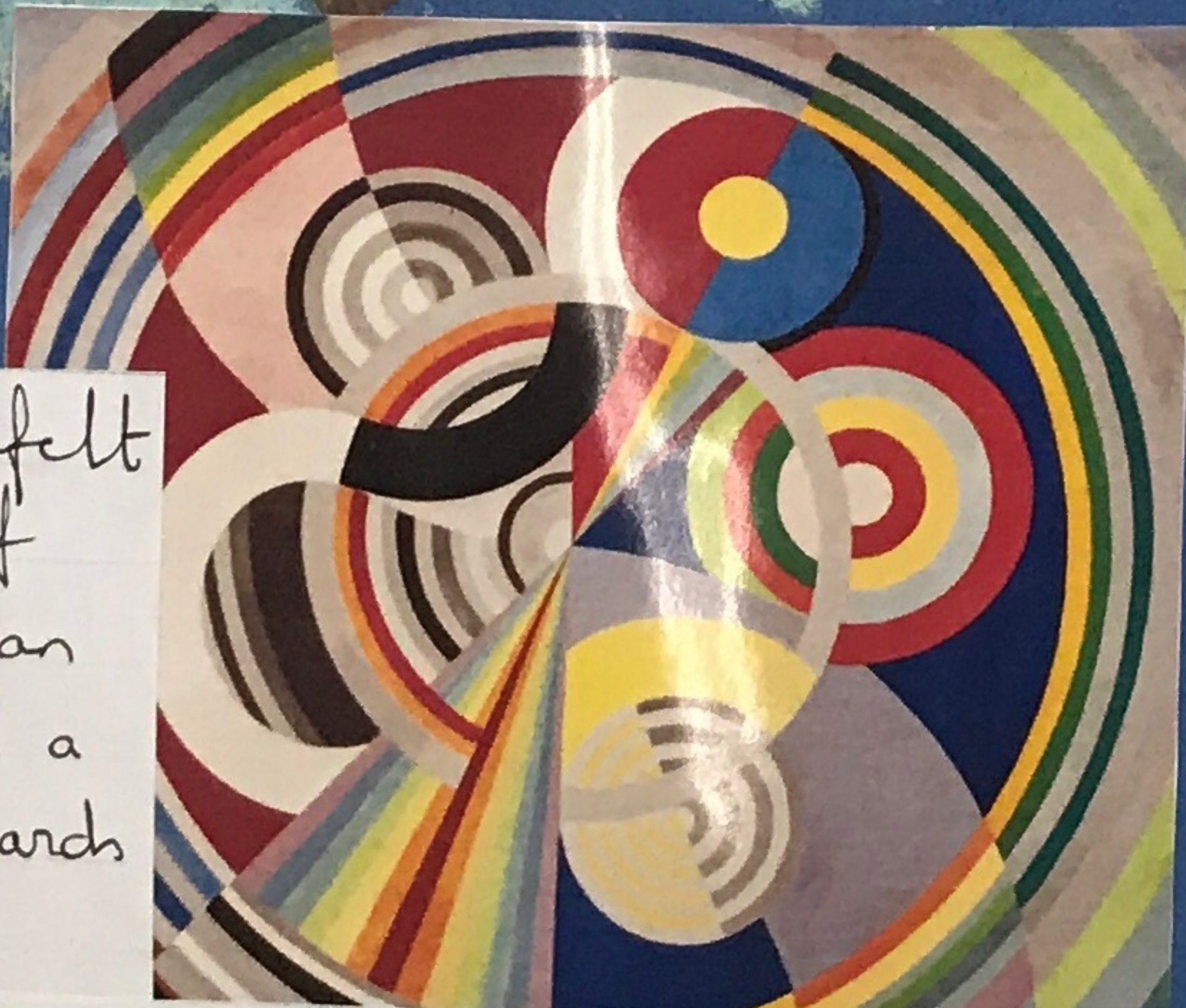
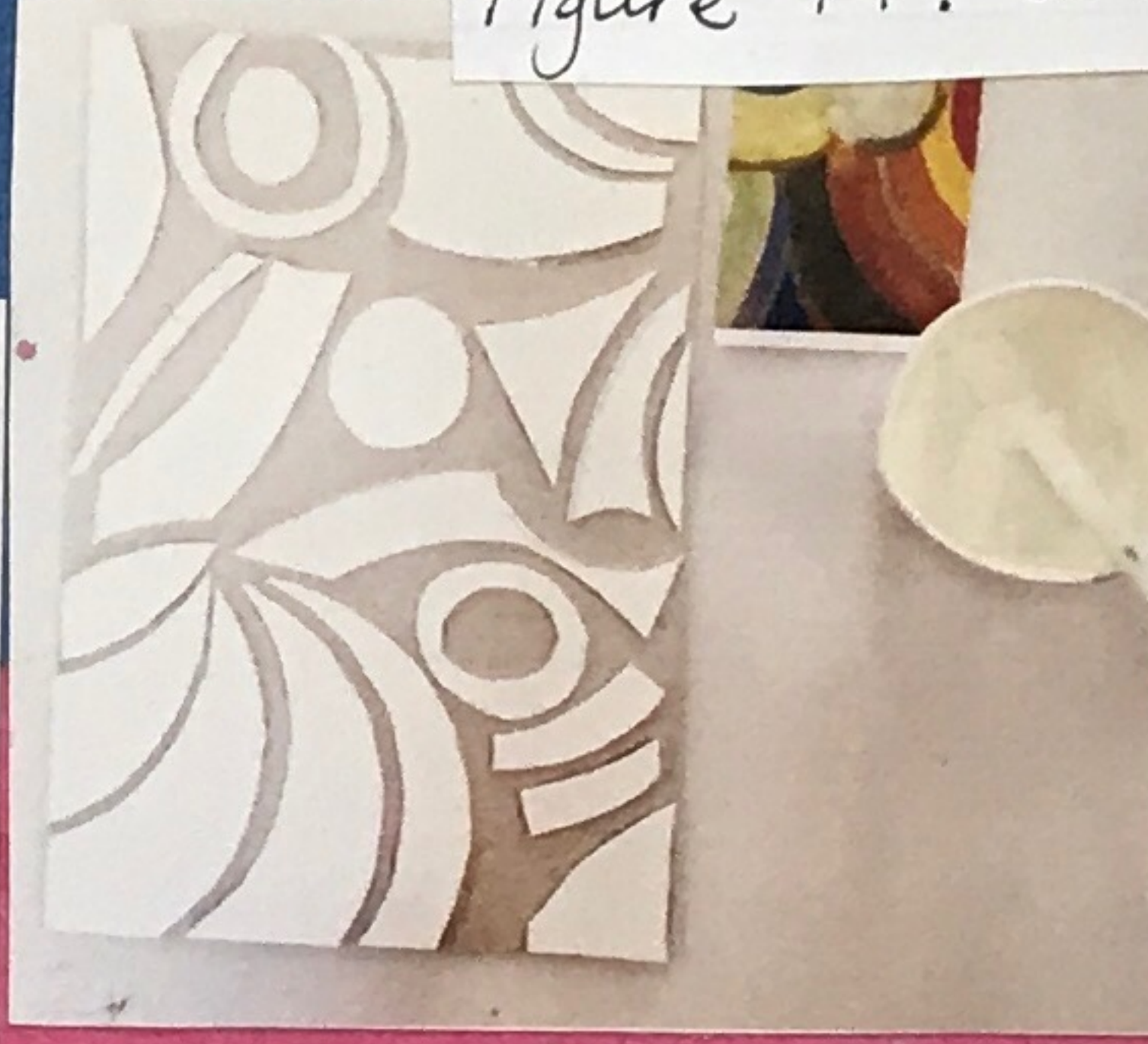


Figure 43. *Rythme n°1* by Robert Delaunay (Musée D'art Moderne, 2018).

'Close observation helps to stimulate ideas for construction activities' (DES, 1999b, p. 106).

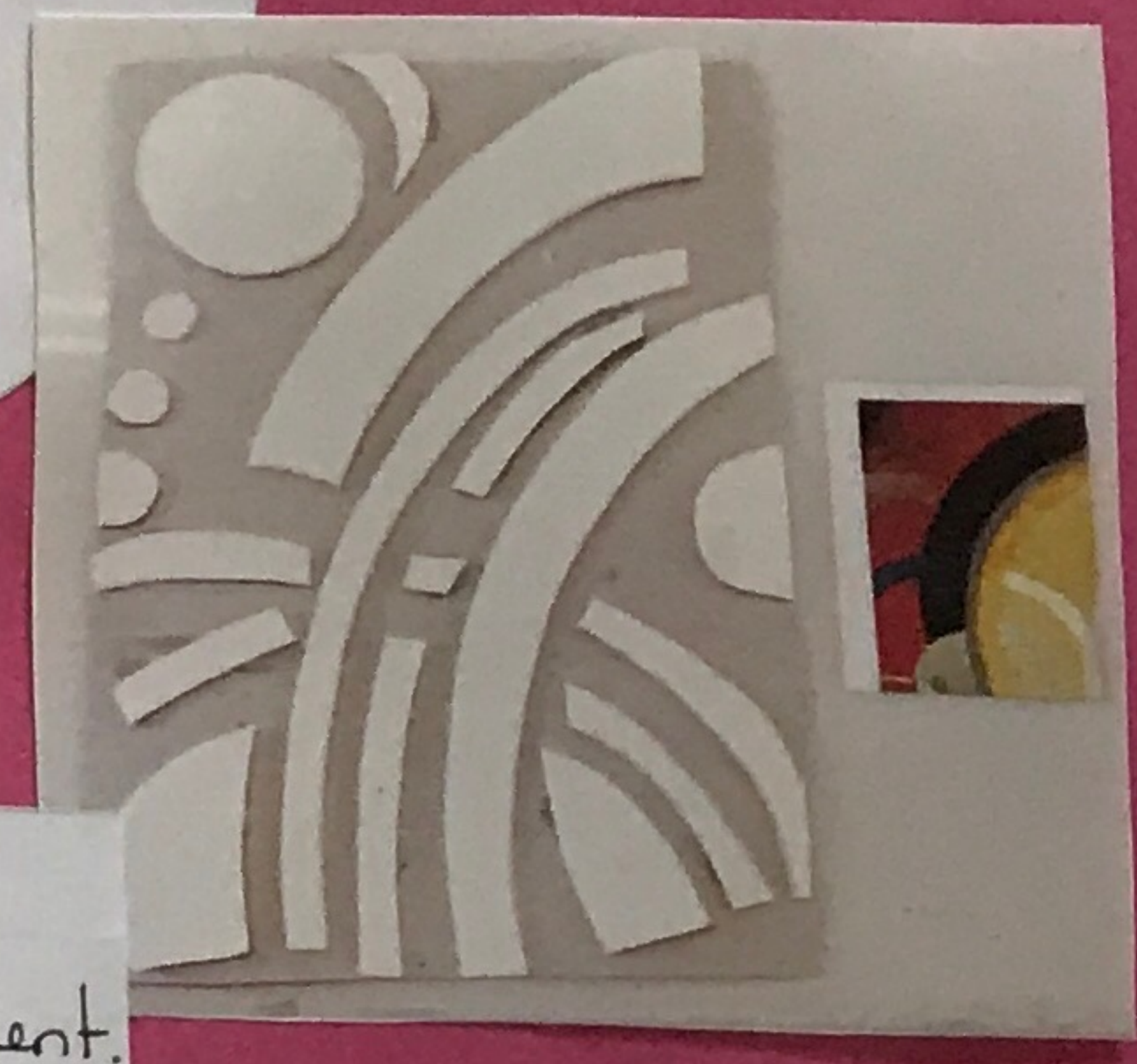
Figure 44. A student's piece of work.



3-D work involves finding ways of working with various closed or open spaces or compartments to create structures (DES, 1999b).



Figure 45. Relief print constructed by a student.



Visual Thinking Strategies is an educational curriculum and teaching method which enables students to develop aesthetic and language literacy and critical thinking skills (Dublin City Arts Office, 2018).

Orphism, also called Simultaneism, was a trend in abstract art spearheaded by Robert Delaunay that derived from Cubism and gave priority to light and colour (Britannica, 2018).

Figure 46. A sketch inspired by Delaunay's *Endless Rhythm*, 1934.

Every student's perspective is valued and builds deeper engagement and thinking (Dublin City Arts Office, 2018).

Figure 47. *Electric Prisms*, 1913 by Sonia Delaunay (Tate, 2018).

As the lesson progressed, I grew more comfortable with the process of printing on fabric. If I were to repeat this piece, I would be more generous with the amount of paint I'd apply to the relief plate.

PRINTING ON FABRIC



Figure 48. Relief print painted.

Fabric and fibre are adaptable and enjoyable media for creativity and are materials in which the child can explore, invent and design at all levels' (DES, 1999a, p. 7).



Figure 49. Close up of a student's print, paying attention to subtle tonal variation.

'[Print-making activities] also draw attention to the use of print in everyday objects and help to expand understanding of the image-making processes in evidence in the child's surroundings' (DES, 1999a, p. 6).

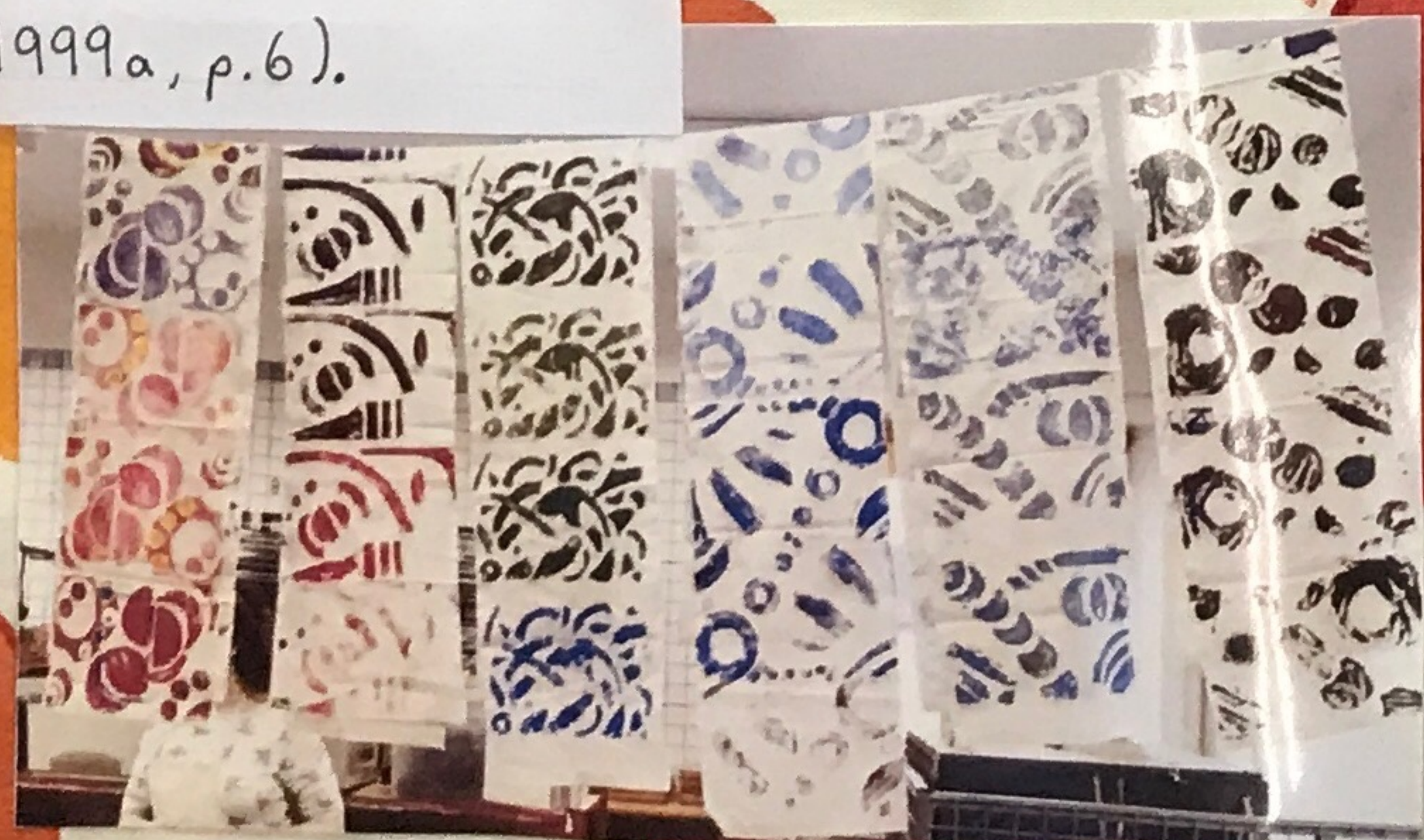


Figure 50. Student's work hung up on display.

'Print-making at primary level is about creating, organising and balancing shapes, spaces, pattern and texture' (DES 1999b, p. 84).



Figure 52. William Morris' Strawberry Thief, 1883, made using indigo-discharged and block-printed cotton (Victoria and Albert Museum, 2018).



Figure 51. Paule Marrot's Fleurs Couronne Teal (arttoart.com, 2018).

There is evidence of printing being carried out in India during the 4th century BCE. (Britannica, 2018).



Figure 53. More of the student's work inspired by Robert Delaunay's work.

COLLAGE

Hundertwasser's comment on 2 to 13 Windows Afloat: A painted poem on window rights - and the windows' right to independence; windows protect windows - windows live in windows beneath keystones (Hundertwasser Non-Profit Foundation, 2019).



However, as a medium, I found the tissue paper difficult to work with.

But the stimulus captured me enough to persevere through this minor hurdle.



Figure 57. Another student's piece of work from today's lecture.

Figure 60. Good Morning City - Bleeding Town, ca. 1969-1971, by Hundertwasser (Art net, 2018).



I enjoyed exploring the motif of the window in art throughout the year. I also loved researching the unique character and artist that was Friedensreich Hundertwasser.

Figure 54. A student's collage inspired by the work of Hundertwasser.



Figure 55. Triptych of the Annunciation, 1428 by Robert Campin (Backus, 2013).



Figure 58. 2 to 13 Windows Afloat, 1979 by Friedensreich Hundertwasser (Art net, 2018).

'In answer to functional architecture with its dictate of geometrical straight lines and sterile grid system, which hurt nature and man, Hundertwasser offers a more human, architecture in harmony with nature' (Hundertwasser Non-Profit Foundation, 2019).



Figure 59. Student's work on display.



Figure 56. Robert Frank's Prade-Hoboken, New Jersey, 1955 (Backus, 2013).

NATIONAL GALLERY of IRELAND

Figure 61. A photograph and zoomed-in look at Jan Davidsz de Heem's *A Vintas Fruit-piece*, 1653.



Figure 63. *Hallelu and Hildebrand, the Meeting on the Turret Stairs*, by Frederic William Burton, 1864 (N.G.I., 2018).



Figure 64. *A Ship against the Newstone, at the entrance to Plymouth Sound* by J.M.W. Turner, c.1814 (N.G.I., 2018).

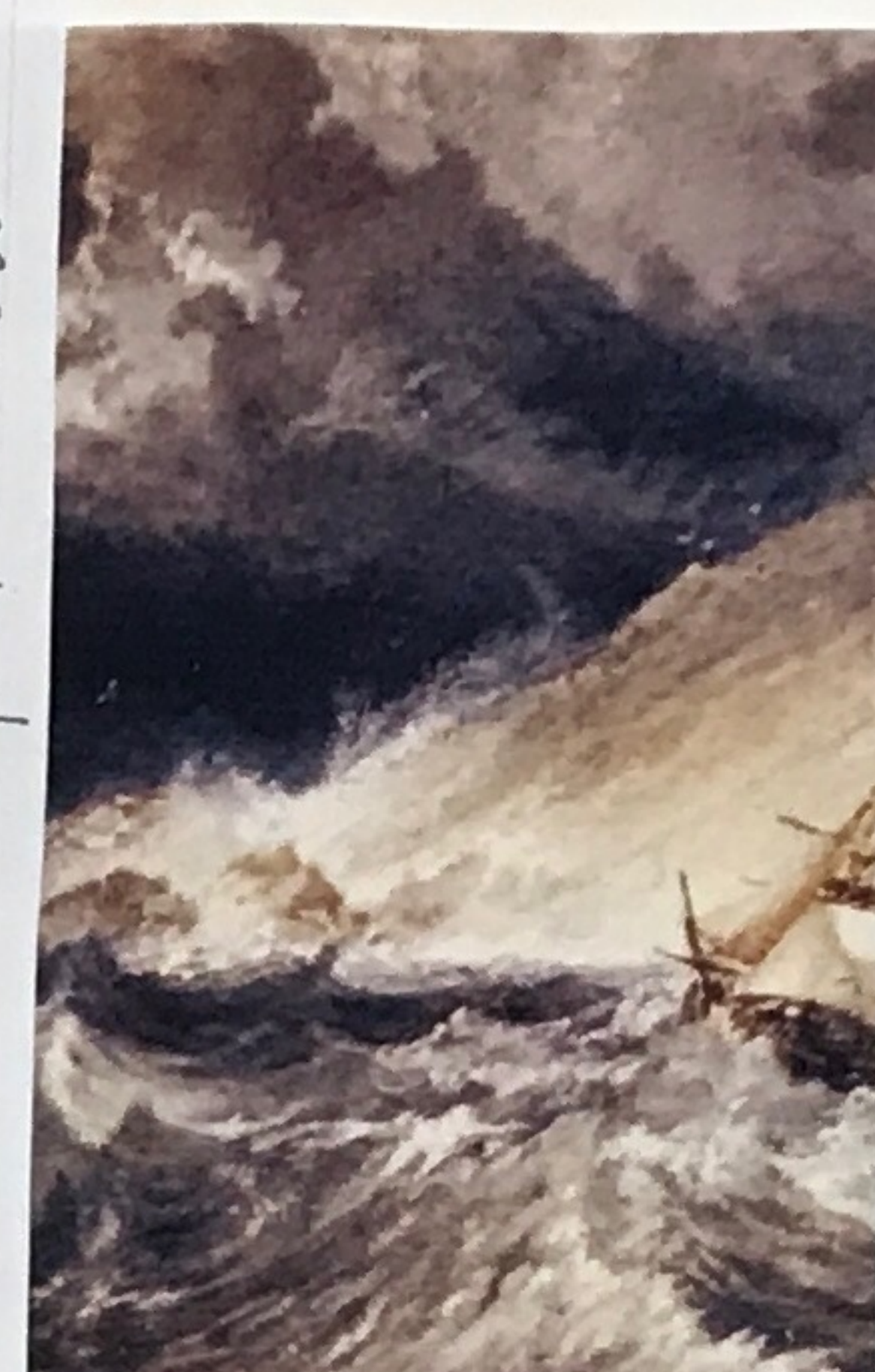
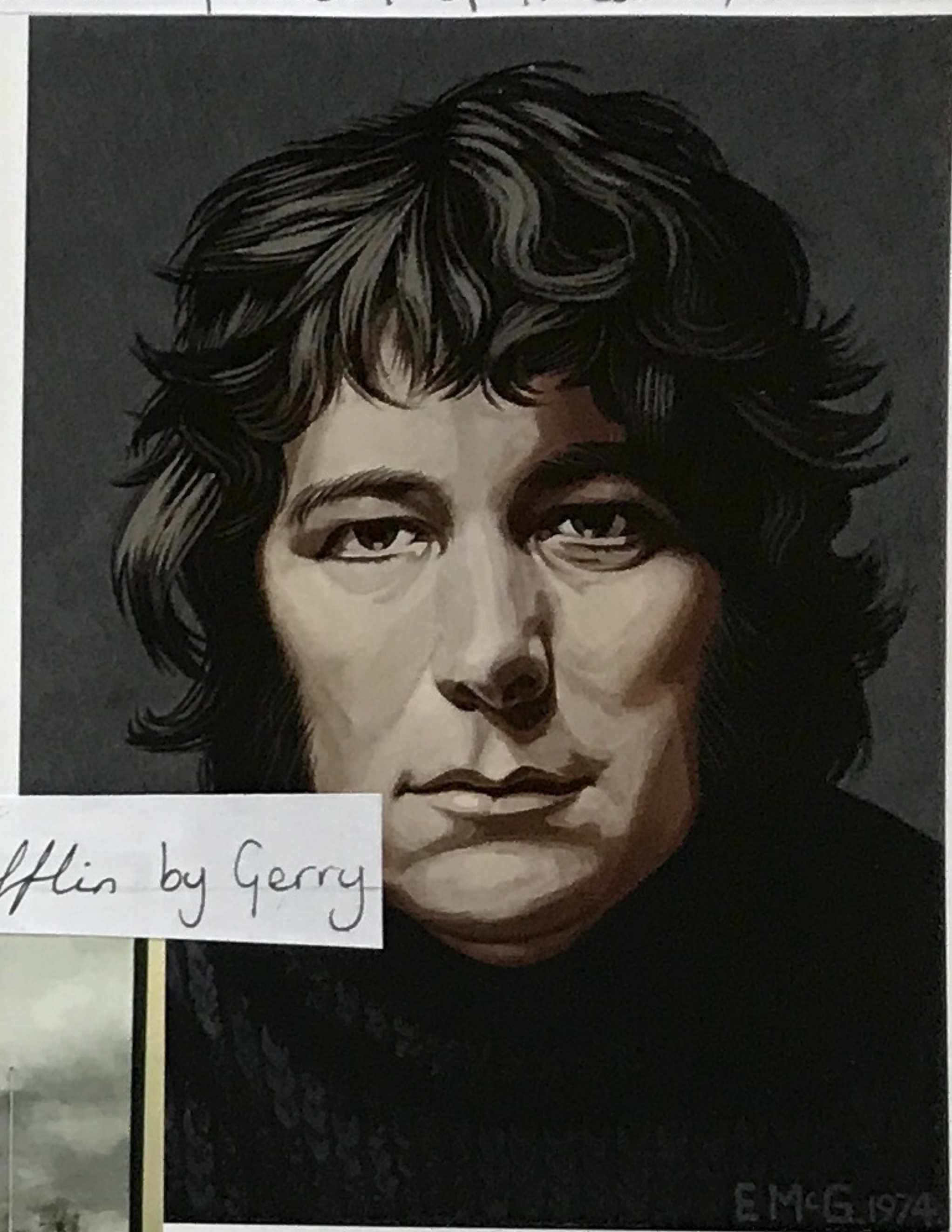


Figure 66. *Portrait of Henry Shefflin* by Gerry Davis.



Figure 65. Edward A. McGuire's *Portrait of Seamus Heaney*, 1974. (National Gallery of Ireland, 2018).



I would use this piece to demonstrate how line and tone can work together to create texture in a image.

Often the value of the visual elements of a painting can be diluted by a overhead projector or photocopying, but in person the children can truly appreciate the work of the artist.

Figure 62. *The Liffey Swim* by Jack B. Yeats, 1923. (National Gallery of Ireland, 2018).



The value of a field excursion to a gallery would be immeasurable. The children, and adults, would see first-hand the scale and impact of the original piece of work.



Figure 67. *The Bacino of San Marco on Ascension Day*, c.1733, by Canaletto. (N.G.I., 2018).



I visited up to C refuge It took i artwork shopping on loo lookin myself I've lea of lect to the

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