

## Light and space

### Knowledge/skills to be embedded:

- Explores shading, using different pencil grades to achieve a range of light and dark tones
- The expectation is that they use their knowledge of light/dark tone and use the different sketching techniques to add texture.
- Observe how artists use light and shadow (to focus our attention, create mood, etc)

## Year 4 term 1

### Light, space and design

**Curriculum drivers:** building oracy around art. Develop the basic skills that embed each topic.

### Subject themes:

Creativity – Creating own object using light.

Language of art – observing different uses of light, analysing use of balance in art

Culture – understanding the overarching theme of Chiaroscuro that flows through the work of the Baroque period and is a strong influence for artists for hundreds of years.

## Design

### Knowledge/skills to be embedded:

- Can start to show understanding of joints when drawing bodies. There should be movement shown by changing the direction of arms and legs at the joint or tilting the head.
- Understand the different types of balance that artists use and identify these in culturally diverse pieces of art alongside westernised art
- Deconstruct artists work to learn techniques/deeper meanings
- Modify Ideas and solutions to improve them, acquiring new skills and knowledge when required

### Artists to use when starting unit



Johannes Vermeer "girl with a pearl earring", Michelangelo Merisi da Caravaggio "Supper at Emmaus", Artemisia Gentileschi "Judith and her Maidservant", Gerard van Honthorst "The Adoration of the Child"

### Artists to use when moving into design



Isamu Noguchi "Red Cube" (sculpture), Diego Rivera "Flower Day", James Abbott McNeill Whistler "Arrangement in Grey and Black", Mandala of Chandra "God of the Moon" Nepal (Kathmandu Valley), Andy Warhol "Marilyn Monroe (Marilyn) 1967 FS II.22-31"

### Information on art movement

**Chiaroscuro:** 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 and art historians for the use of contrasts of light to achieve a sense of volume in modelling three-dimensional objects and figures.

**Baroque Period:** At its height in Rome from around 1630–1680, Baroque is particularly associated with the Catholic Counter-Reformation. Its dynamic movement, bold realism (giving viewers the impression they were witnessing an actual event), and direct emotional appeal were ideally suited to proclaiming the reinvigorated spirit of the Catholic Church. Although originating in Rome, Baroque was influential across Europe. It was also used to depict many non-religious themes and can be seen in portraits, still lifes as well as mythical subjects.

### Information on art movement:

**Balance:** The visual weight is distributed evenly across the composition, seems stable, makes the viewer feel comfortable, and is pleasing to the eye. A work that is unbalanced appears unstable, creates tension, and makes the viewer uneasy. See key vocabulary for the breakdown of the types of balance.

Balance is used across all art movements so there is no specific art period though some types of balance such as crystallographic balance lends itself to the pop art movement

### Teaching steps- more detail required in lesson as this is just an overview

1. Show the key words light and dark. Ask the chn to talk about what they mean to them. No wrong answers.
2. Talk about the idea that light and dark is used in art to focus our attention to a particular form or create a particular mood. Show Vermeer's Girl with a pearl earring. Have the chn glue this picture into their sketch book and annotate around the image. They need to include initial thoughts of the image, locating light/dark in the image.
3. Observe the relationship between two-dimensional and three-dimensional shapes: square to cube, triangle to pyramid, circle to sphere and cylinder.
4. Link the idea to this painting. Does it look 2d? or 3d?
5. Artists can make what they depict look three-dimensional, despite working in two-dimensions, by creating an illusion of depth using Chiaroscuro.
6. Talk through what that term means and then introduce the other pieces of art to show how the light source is used for more than just creating a 3 dimensional form (see grid on next page for details)
7. Skills focus- how can we start to develop our skills in terms of creating a 3d dimensional form using light? Draw a cube and show the chn how to show light (see skills progression). Then show different shading techniques to not only show light but to also show texture.
8. Using black paper and white pencil, get the chn to draw a cube and show the light source through shading techniques mimicking a simplistic form of chiaroscuro.

### Key vocabulary

**Two dimensional:** A flat picture of an image with no depth

**Three dimensional:** having or appearing to have length, breadth, and depth.

**Form:** form, in the discussion of art, is a term useful for describing complex shapes, often organic rather than geometric, as well as three-dimensional as opposed to flat shapes:

**Tronie:** Is a common type, or group of types, of works common in Dutch Golden Age painting and Flemish Baroque painting that shows an exaggerated facial expression or a stock character in costume.

**Symmetrical Balance:** Symmetry is a type of formal balance in which two halves of an artwork mirror each other. Symmetry imposes a strong sense of order and stability

**Asymmetrical Balance:** Asymmetry is informal and seems less organized than symmetry. The two halves of a balanced asymmetric artwork do not look the same but have similar visual weights.

**Radial Balance:** Radial balance is symmetry in several directions. Visual elements are arranged around a central point in the composition, like the spokes on a wagon wheel. Often, radially balanced designs are circular.

**Crystallographic Balance:** Involves creating a grid pattern and achieving balance by repeating elements of equal weight all over your design.

### Teaching steps- more detail required in lesson as this is just an overview

1. What comes to mind when we say design? Brainstorm ideas Does anybody know what it means in the world of art?
2. Talk about design including many elements but balance is one of the most important. (relates to symmetry from year 3 term 1) What would happen if you lost your balance? We have to keep our balance so we don't fall over but in the 2 dimensional world, gravity does not exist but we still need balance.
3. Some artists like to intentionally throw the balance to give the viewer a sense of unease or tension. Show example of Isamu Noguchi "red cube" and how it defies gravity and cannot in theory balance this way.
4. Formally, there are 4 different types of balance in art: symmetrical, asymmetrical, radial and crystallographic (see key vocab for definitions) but all create the balance needed for the design to be correct.
5. Show the other four pieces of art and the definitions of the different types of balance. Can they justify which piece of art matches which definition. (possible debate links here and good chance for in depth analysis of artwork.
6. Chn to think about a memorable time, item or person. They need to create a piece of art using one of these types of balance to build their design. I expect the chn to draw a few ideas and sketches in their books prior to making a final decision. They need to use the different textures and light/dark techniques to create their work.

## How light can be used in different ways

Art work	Details	Background of artwork/ Reasons for using light
	<p>Johannes Vermeer</p> <p>“girl with a pearl earring”</p>	<p>Portraits in Vermeer's day were symbols of social position, commissioned by individuals who had the power to dictate the artist's vision. They could be used to convey such things as wealth, status or religious merit.</p> <p>Many people consider this work of art to be a Tronie (focus on facial expression) and think that the girl is startled by something as she looks over her shoulder.</p> <p>This piece of art uses light to focus purely on the form and her beauty. If you could see the background, then your gaze would leave the form and move to the background. The artists makes you study the girl and only the girl.</p>
	<p>Michelangelo Merisi da Caravaggio</p> <p>“Supper at Emmaus”,</p>	<p>Caravaggio invests his religious paintings with a sense of powerful drama by means of his handling of light and shadow (chiaroscuro). "He never brought his figures out into the daylight" wrote Bellori, a seventeenth century writer on art, "but placed them in the dark brown atmosphere of a closed room, using a high light that descended vertically over the principal parts of the bodies, while leaving the remainder in shadow, in order to give force through a strong contrast of light and dark."</p>
	<p>Artemisia Gentileschi</p> <p>“Judith and her Maidservant”,</p>	<p>With a dark, almost completely black background, the viewer is forced to pay attention to the women in the centre. The little flame of the candle would realistically only bring light to the woman in yellow’s hand, but the extreme shadowing that the chiaroscuro offers enables the viewer to clearly see the entire woman in yellow, the woman below holding Holofernes’ head, and the red fabric above would have to come from a separate light source.</p> <p>Dark space around the women focuses the viewer’s attention to the dramatic scene unfolding, and the bright colours accentuate the point that Gentileschi is bringing across.</p>
	<p>Gerard van Honthorst</p> <p>“The Adoration of the Child”</p>	<p>The scene is one you might share from your own memory. It is the image of a mother, father and two children delighting in the sweet innocence of an infant. You too may have stood before a child, inhaling the scent that only newborns hold or marveling at the tiny fingers that grasp onto yours.</p> <p>In this scene, a closer look reveals an incredibly young mother, not much older than the children standing with her and yet, in her face, she holds calm confidence and wonder. The father appears at least twice as old as the mother, his eyes brimming with happy tears.</p> <p>And the two children hold their hands in prayer or blessing as they look in awe upon the child. Our eye, like theirs, is drawn to the infant, radiant, as if he himself is the source of light ... and of course, he is.</p> <p>Dutch artist Gerrit Van Honthorst depicts this intimate scene in his painting, "Adoration of the Child." Van Honthorst came to Italy in the beginning of the 17th century, to copy Caravaggio’s chiaroscuro technique, the effect of contrasting light and shadow in painting.</p>