

Teacher resource

Painting revealed

Years 1 – 6, 90 min.

Visual Art

Surface Affect exhibition

23 Sep — 3 Dec 2017



Students with Amanda Gruenwald's *Cerulean Pink* 2016 and Jeena Shin's *Movement Image Time* 2017

How to use this resource

This information is designed for teachers and students to enhance their learning experience when visiting the Govett-Brewster Art Gallery/Len Lye Centre. If you or your students have further questions or require additional information please contact the Gallery education team. Phone 06 759 0858 or email gbeducation@govettbrewster.com

How does a class visit work?

Please download the Visitor Guidelines for Schools http://www.govettbrewster.com/media/files/visiting_guidelines_for_schools.pdf

Please discuss the Gallery rules with your students

- Students behave in an appropriate manner; walking feet, inside voice, respect the speaker
- Students respect all exhibition objects, including no touching unless otherwise informed
- No food or drink in the exhibitions

What are we going to see on our visit?

Pools of colour, walls of geometric pattern and hyper realism; we compare and contrast the three distinctive painting styles seen in the *Surface Affect* exhibition. Students discover painting tricks – how the colour wheel works, the use of geometry, the mystery of realism. In the Learning Centre students construct surprising artworks by folding and painting card into 3D forms. The artworks hide a shadowy trace of their own hand holding a precious object within.

<http://www.govettbrewster.com/exhibitions/surface-affect-amanda-gruenwald-jeena-shin-michael>



Students benefit from previewing the art they will see. Please share images of the artworks with your class.

Extracts from the lesson plan

Learning activities vary according to the student level

We will see three kinds of painting that are very different to each other. We will learn about different types of painting and try out different skills that the artists use in our own little artwork.

Jenna Shin

What are the oldest types of paintings you can think of? Poster: describe what the shapes appear to be doing, what feeling do you get from it?

The shapes are painted by masking areas, creating positive and negative shapes. Fold card to create shapes and turn our background from 2D to 3D

Michael Zavros

Why and how does the artist make the paintings look so real? This artwork has some flash things that people wish they could have. How do we get ideas about things we want to buy? Cut out from a magazine something we would like to buy. Draw around your hand, look carefully at it, and try shading.

Amanda Gruenwald

What is the paint doing? How does the artist get it on the canvas? What is paint? Pigment and binder, colour made sticky. The artist makes the colour work in interesting ways. There is a science of colour that painters can use to make colour look bright or dull, to stand out or blend in. Introduce the colour wheel. Try out your own combinations.

Which painter's work do you like the most? Why? Class vote

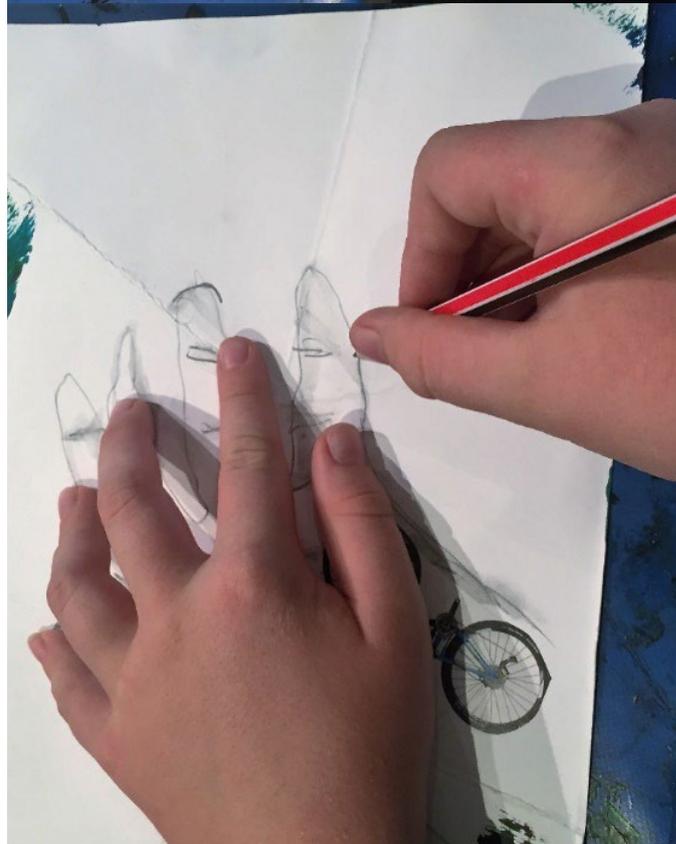
Potential learning outcomes:

We learn

- to describe differences between paintings
- colour families and feelings
- to use our imagination to discover the symbolism of a painting
- techniques to apply paint to achieve various effects
- to talk about our own art making processes and ideas

Get the most out of your art gallery learning experience with these pre- and post-visit activities.

- Discuss the gallery rules and why we have them
- Talk about the meaning of the words abstract and realistic
- Try out different ways of applying a variety of paints
- Collect, compare and contrast different types of painting – say what your favourite type is and why
- Learn about the science of colour and light
- Use maths ideas such as positive/negative, reflection and translation of geometric shapes to create an artwork
- Make your own still-life arrangement by assembling materials that allude to beauty and luxury
- What objects can you find around your home that have a textured or decorative surface? Create a close-up section of these surfaces with a drawing or photograph in black and white that depicts detailed tonal variations and patterns
- The mirror is a recurring visual and metaphoric device in Michael Zavros' work. Think about all the places you see your reflection mirrored back to you in your daily life. How do you act when you see your own reflection? Discuss and compare the way you act in front of a mirror or a reflection. Does it change when you are with others and when you are alone?



More learning

Jeena Shin has produced two site-specific wall paintings for the exhibition, continuing her long exploration of geometric abstraction and alternative surfaces for painting. Her wall paintings remind us of the Italian Baroque frieze work of the Carracci Brothers, before paint ever hit canvas it was applied – in churches and palaces – to walls and ceilings. The black-on-white explosion of one of Shin's new paintings might equally recall the exploding Richard Neutra house in the desert from Michelangelo Antonioni's film *Zabriskie Point* (1970) – dragging us back to the late 20th century. Meanwhile, the white-on-black choreography recalls one of Len Lye's scratch films, *Free Radicals* (1958) or *Particles in Space* (1979), bringing our viewers back to earth in the architecture of the Len Lye Centre.

<http://jeenashin.com/works/>

Amanda Gruenwald produces hi-colour blobby abstractions that look like an earlier generation of 'pour' painting, in which painters would pour paint straight from a 'pot' onto the flat of a horizontal canvas and then move the canvas around on an angle to let gravity do its work. In some of her paintings Gruenwald might apply an initial pour but she then builds-up painstaking and 'painterly' brushed layers – often with the canvas on the classical vertical plane – harking back to pre-20th century modes and techniques. Gruenwald's colour blocks and the gaps between them create a spatial realm within the picture that stands for itself; they have an internal logic – so that the viewer hardly tries to make a landscape, skyscape, or anamorphic form or face out of them. The largest of the paintings in the exhibition, with the most muted colour palette, are reminiscent of a Paul Cézanne 'Mont Sainte-Victoire' or a Nicolas Poussin cloudscape.

<http://trishclark.co.nz/exhibitions/amanda-gruenwald-new-paintings>

Michael Zavros is a master of photorealist reproduction who engages with the double agency of his subjects and his own subjectivity: surface in the world of Zavros has everything to do with the fashion, commodity and sexual connotations of the word. Marxists and Freudians beware and dare to enjoy! Conveniently, for Zavros there's a hi-end fashion magazine titled *Surface* (*Wallpaper** magazine's clothes oriented stablemate) to make part of his point for him. Their subject aside, his objects are also slyly appealing – as paintings. Even more slyly there are three photographs situated amongst them for good measure to add a degree of surface tension and encourage viewers to do some detective work.

<http://www.michaelzavros.com/>

