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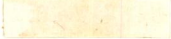








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CARS

A PROJECT
BY
RICHARD HAUGHTON

DIP.ADT. 1991

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INTRODUCTION

Why choose the motorcar as a theme for a project?

As I go through the project, I hope this will become clearer. However, I would like to outline a few things first:

"The inventor of the automobile has had more influence on society than the combined exploits of Napoleon, Ghenghis Khan and Julius Cesar." (1)

Whether you like or dislike cars, they affect us in our everyday lives. We use them to get to work, for transporting children, and for delivering our goods.

As well as being used as a means of transport the car plays an important part in our past time and in our leisure activities. The most obvious way to get away for a break is to head off to the countryside. Hence the car has become symbolic of freedom. Our children play with smaller versions of adult models. It is interesting to note that toy racers are making a big come-back and that a new craze has caught on.

"Clubs and pubs in Britain are setting up tracks for tournaments for scalextric racing. Almost 250,000 sets were sold last year - worth 37m. Phil Collins and Eric Clapton are fans and Ivan Lendl is said to keep himself occupied at Wimbledon with a custom-built 40.000 model of Silverstone." (2)

In the introduction to the Automobile Culture Exhibition's catalogue Pontus Hulton notes:

"The car is virtually omnipresent - no other technical invention has altered life as radically as has the automobile: it has changed our cities, the landscape and the way we see it, the environment, architecture, our lifestyles." (3)

When looking at the car we must also think about alternative means of transport. In Zurich, for example, they have kept trams as the main means of transport in the city centre, thus allowing them to put open-air cafés in what might have been a noisy, dirty street. Of course, this then takes away from the possibilities of feeling like you can go where you want to go - the feeling you get in a car but maybe being able to sit outside in clean air and a quieter street is worth that.

As technology develops and changes, so too does the emphasis in what is important in developing new cars. Recently features like lead-free petrol and catalysers are becoming an integral part of the car. This is due to a new awareness of environmental issues.

Another consequence of successful technology is that the performance of the car and the needs of the operator become an important set of variables.

"For example, in the early days of the motorcar the problems are to do with hardware, the designer is struggling to design an engine that does not fail every few miles and a suspension which does not break on every hole in the road. The one who has the greatest success in these matters sells the most motorcars. Eventually the technology does develop. Engines and suspensions all become highly reliable, there is nothing to choose between the various products from this point of view. The successful designer is now the man(woman) who switches his/her) attention to the comfort of seats, the position of controls, effective visibility and so on - in general the human operator problems." (4)

Developments in art and design have been greatly influenced by the car and vice versa. As techniques changed and developed in one area, so they did in the other. We can think of computer graphics and how they can be used either as an art form or to create three dimensional images to help ergonomic research.

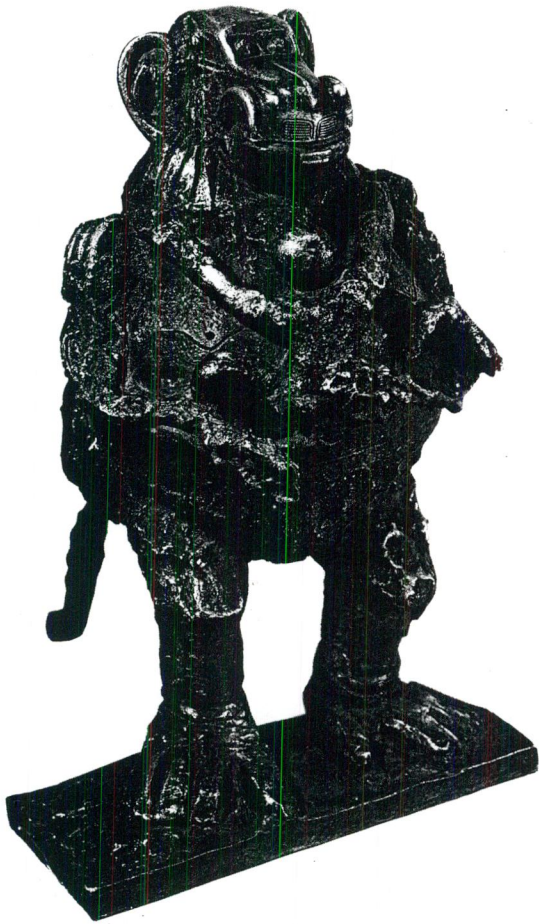
Personally, I think the main issue for car design of the future will be pollution. By this I don't just mean petrol fumes - a lot has already been done about this particular problem - but also noise pollution and the problems of what to do with old parts of cars. Indeed, Volkswagen, the German car manufacturers, are already starting to think about this problem. In Wolfsburg they started sorting different types of plastics for re-cycling and in the future designers hope to lessen the amount of types of plastics. It is interesting to note that 200.000 tons of waste parts go into landfill every year.

Other ideas have been put forward to stop pollution. 50% of gasoline used in Los Angeles for example is used while looking for a parking place. This has made people look at ways of finding a parking place more quickly. They would key into a central controlling system which would tell them which way to go. In Los Angeles the traffic problem is vast. "Car pooling" is another method by which they are trying to lessen pollution. They have encouraged this by offering priority parking to people who pool or share their cars.

Maybe sometime in the future we may no longer be able to afford the individualism of the car unless vast changes take place in the attitudes of public and government alike. In Dublin it can already take up to forty-five minutes in rush-hour to cover what should be a fifteen minute journey. If we want to maintain the good elements of an automobile culture and leave behind the bad ones our town planners should take heed of places like Los Angeles. Car designers should keep in mind what acid rain has done to the Blackforest in Germany and our artists and designers should be there to aid and criticise their campaigns.

- (1) William Ogburn, *Machines in Tomorrow's World*, Public Affairs Pamphlet. No.25/1938.
- (2) *The Mail on Sunday*, Jan. 12, 1991
- (3) Gerald Silk, *The Automobile and Culture*, pg. 13
- (4) J. F. Singleton, *Man and Machine Systems*

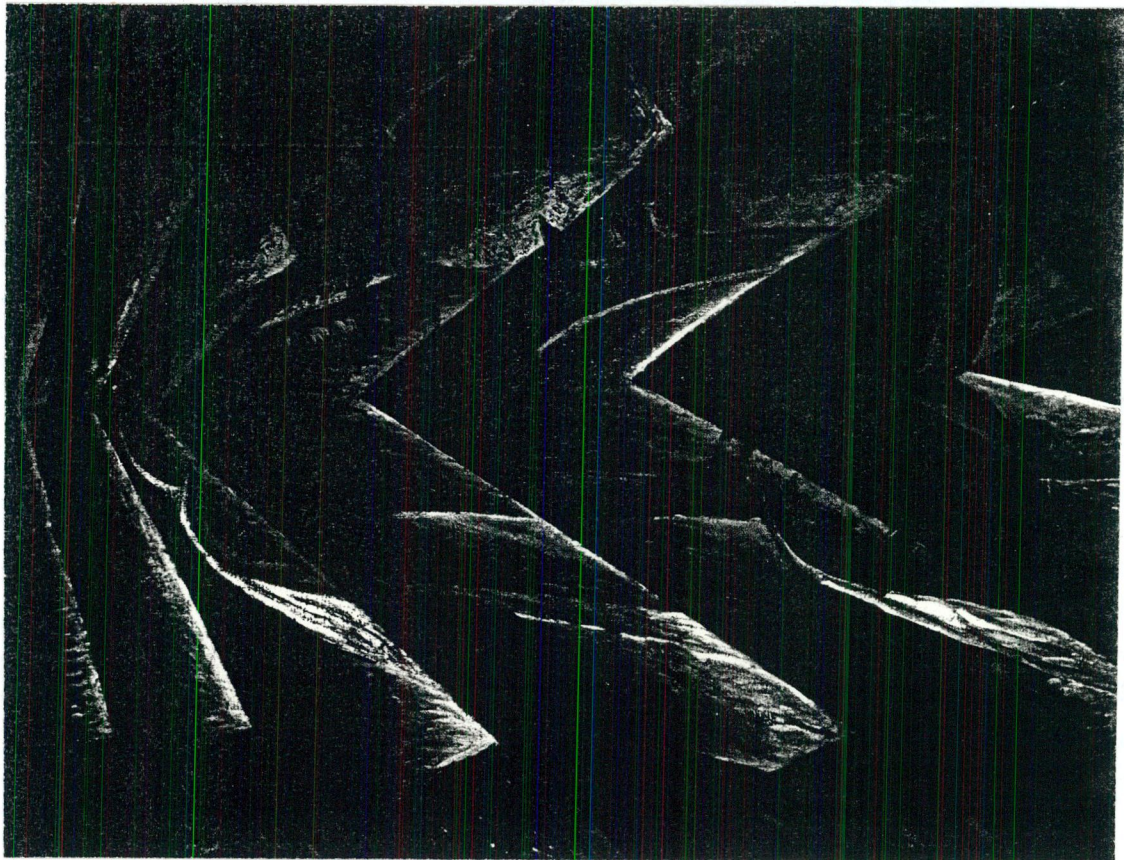
VISUAL ESSAY



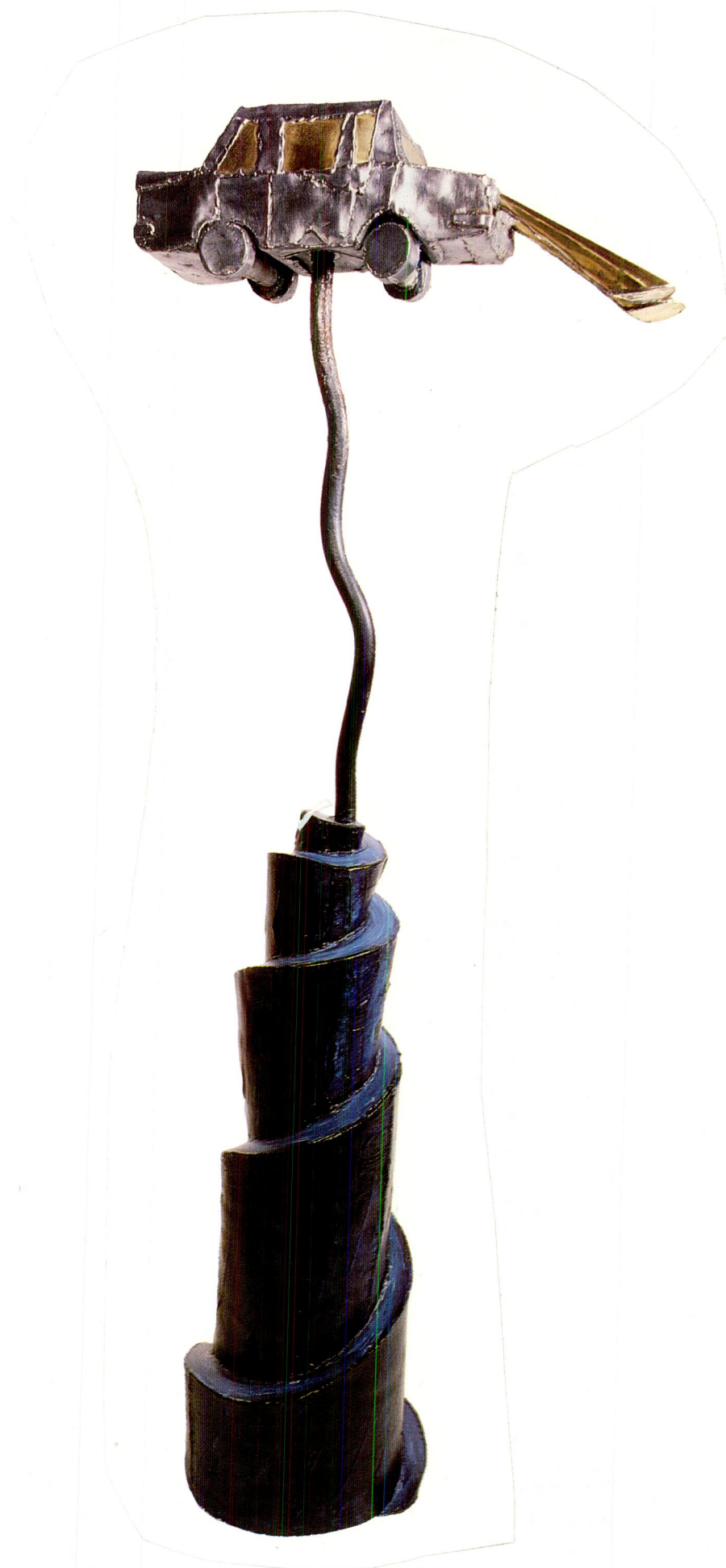
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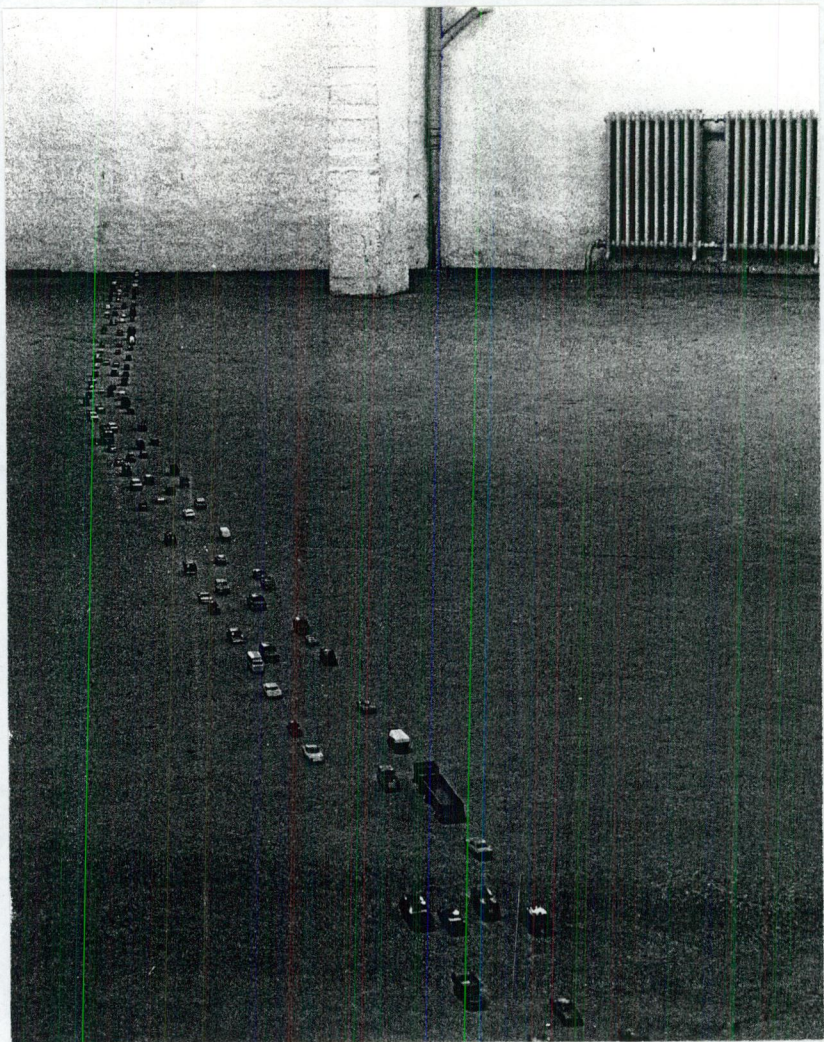


DAIMLER
Motoren-Gesellschaft
Stuttgart-Untertürkheim











AUTOMOBILE CLUB DE BELGIQUE

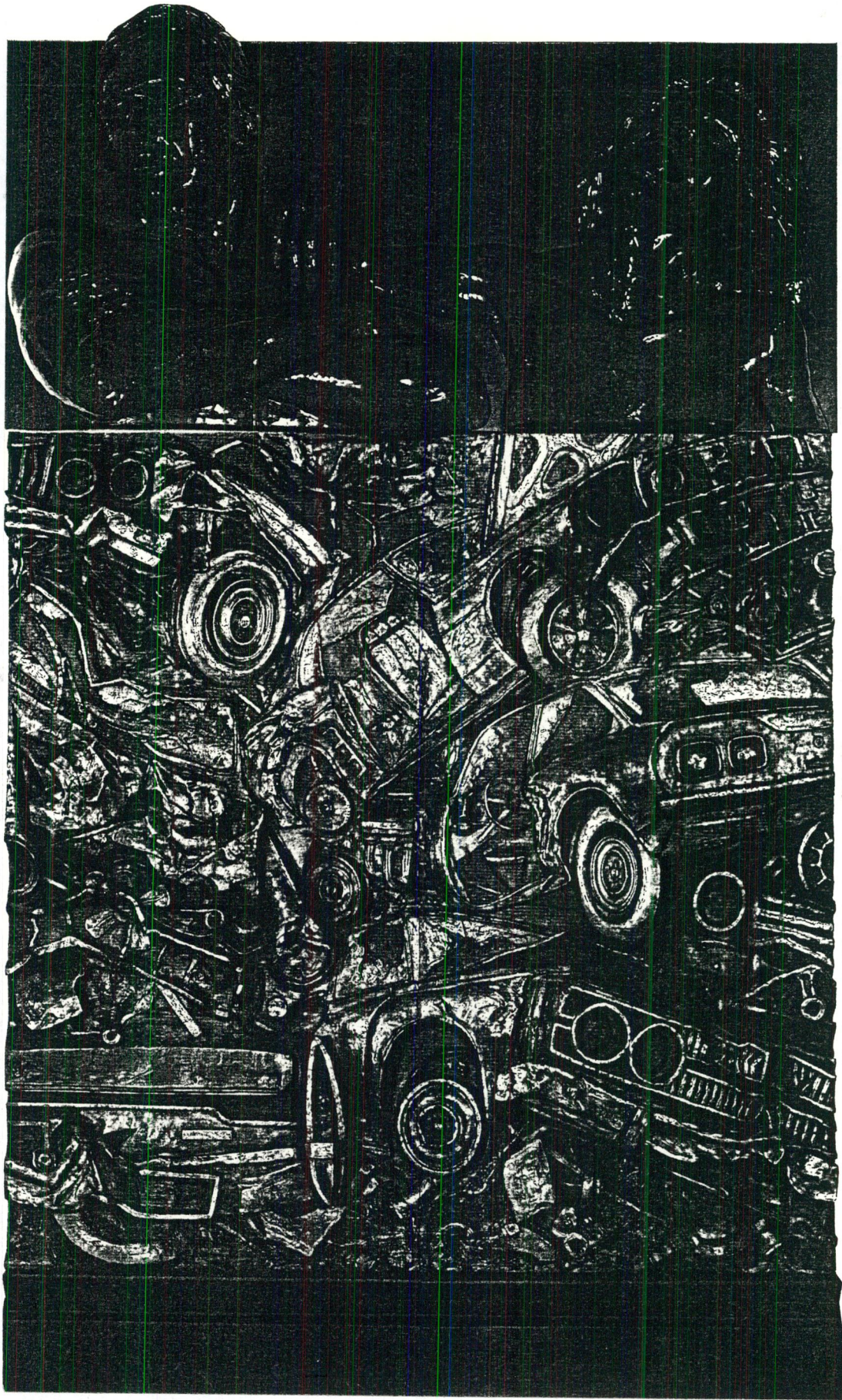


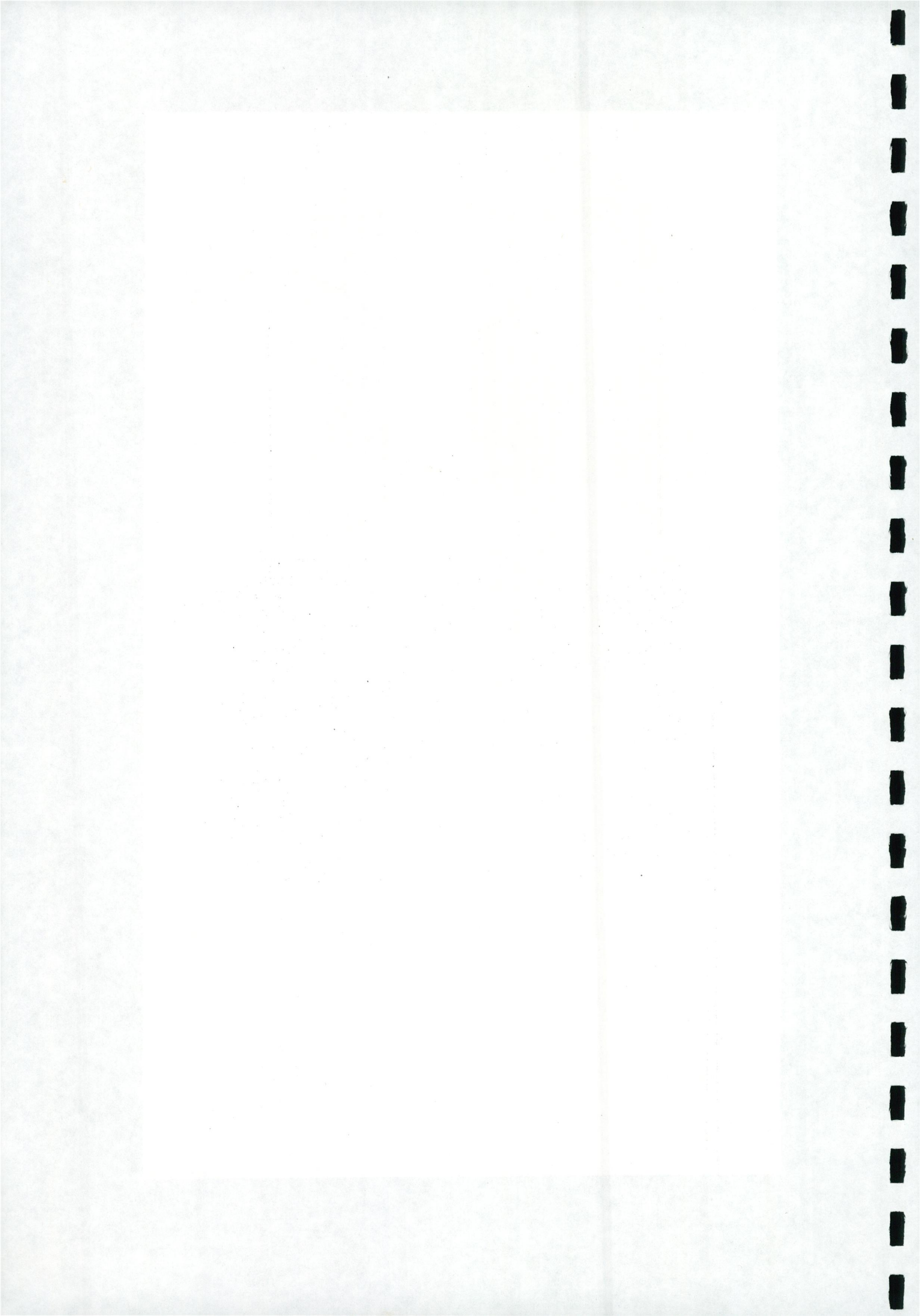
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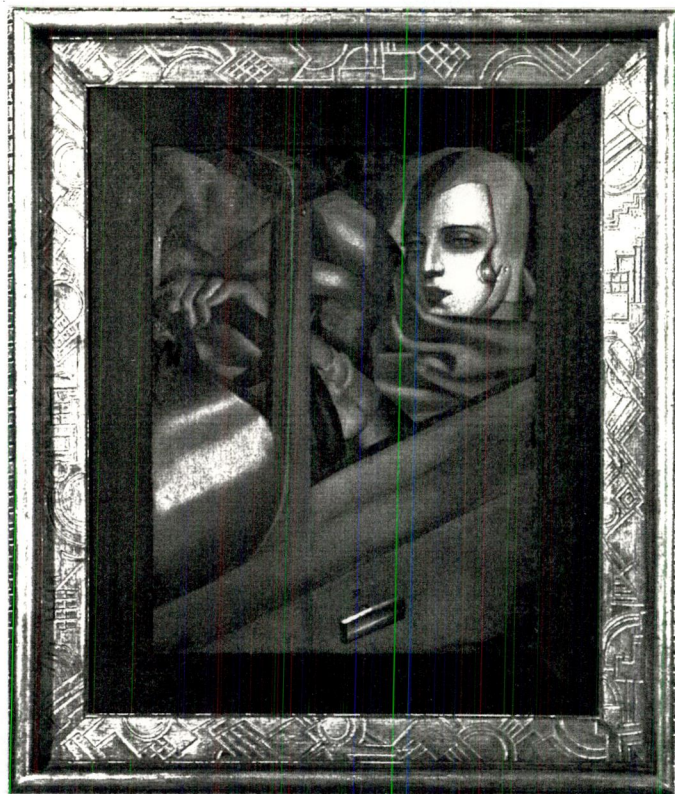
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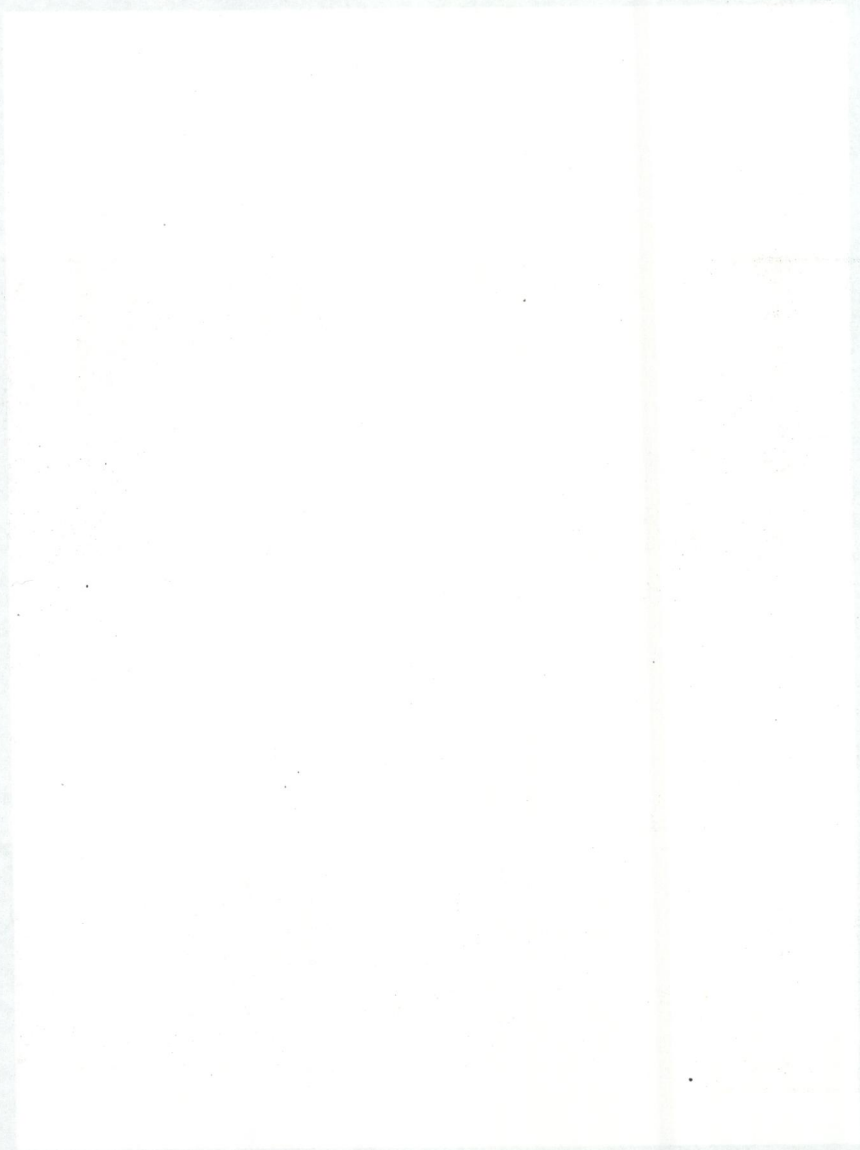
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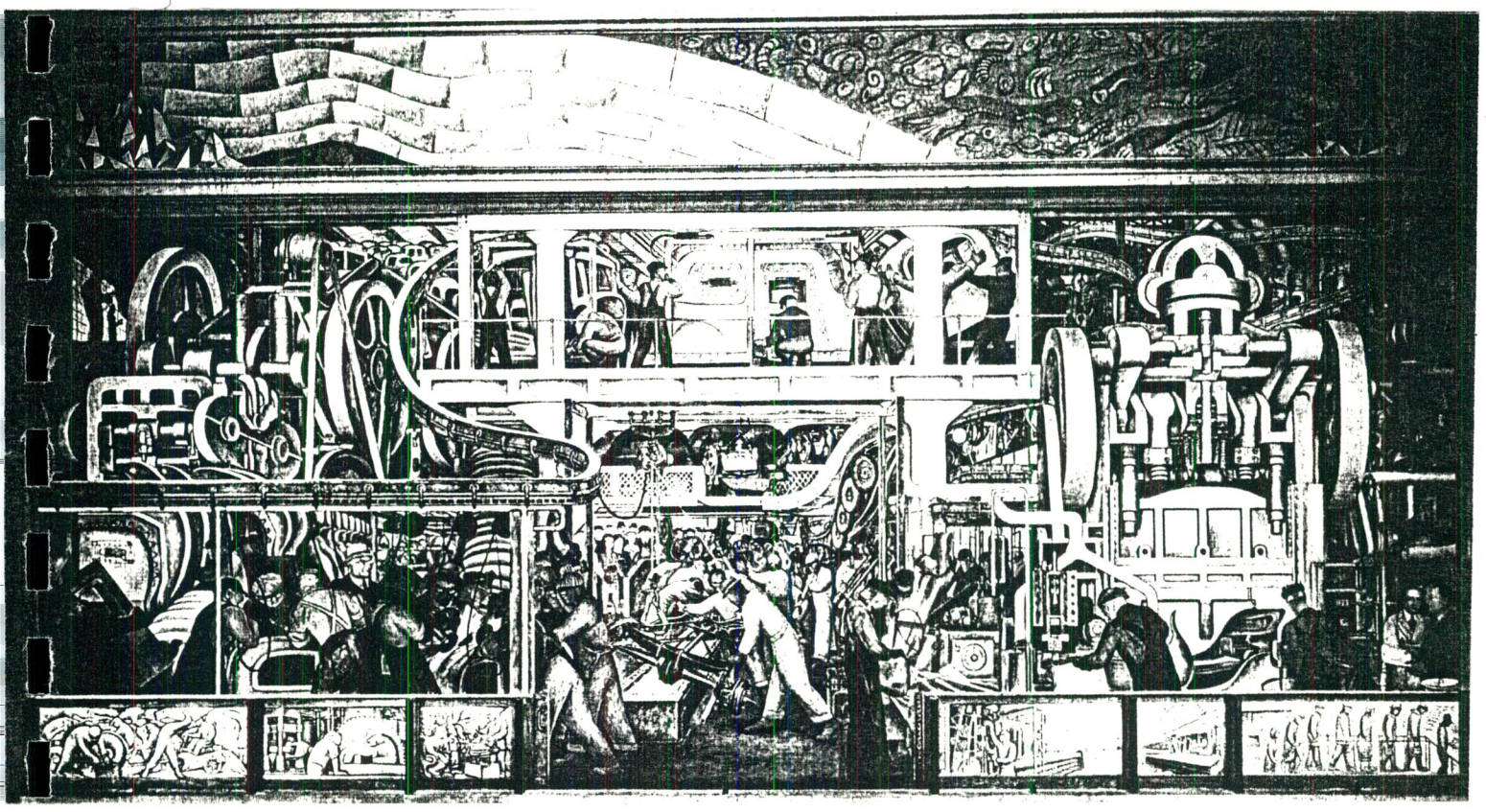
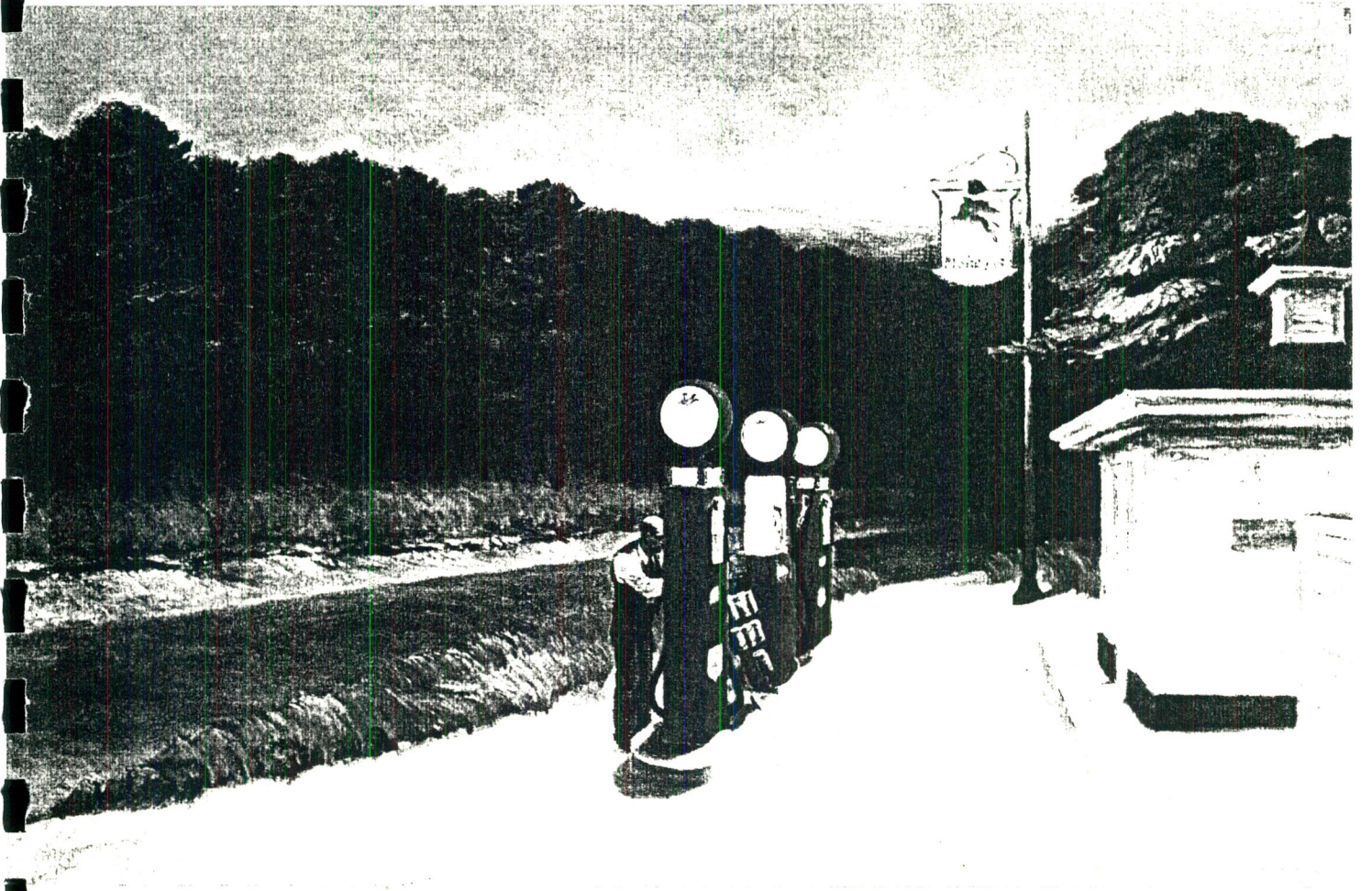
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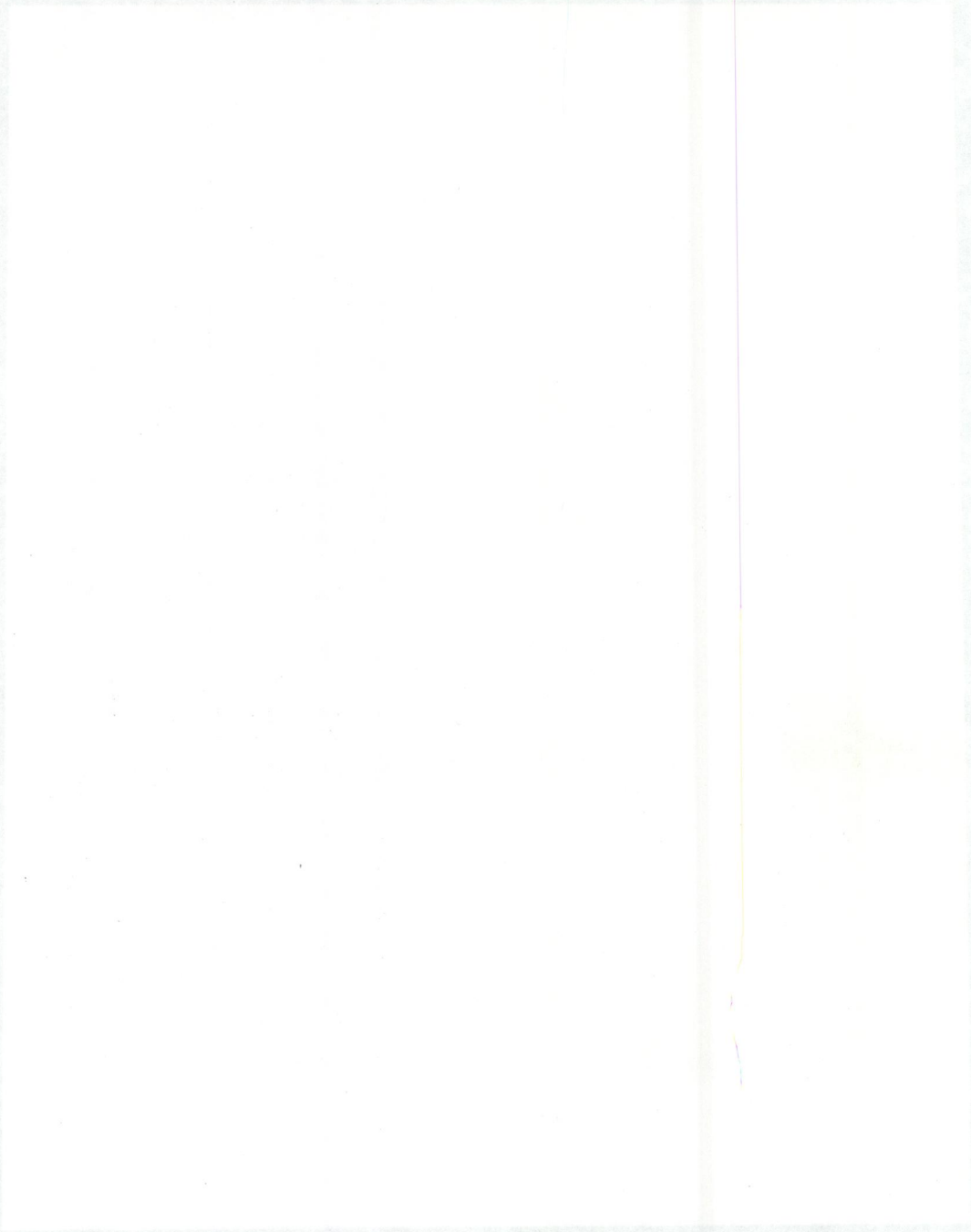
















Visual Essay - Sources

Pablo Picasso. Babbon and Young. 1951. Bronze cast 1955 (after found objects), 21 x 13 1/4 x 7". The Museum of Modern Art, New York City. Mrs. Simon Guggenheim Fund.

R.E. Schreiber. Mercedes Daimler. 1914. Colour Lithograph. 43 1/4 x 28 1/2". Staatsgalerie Stuttgart.

Luigi Russolo. Dynamism of an Automobile. 1911. Oil on Canvas. 41 3/4 x 55 1/4". Musée national d'Art Moderne, Centre G. Pompidou.

Ronan Halpin. Object of Desire. Mixed Media. Height 1.5m. Exhibition Catalogue, Temple Bar Gallery.

Tony Cragg. Highway. 1979. Toy Cars and Trucks. Installation, Lisson Gallery, London.

Alexander Calder. The 1975 Le Mons car (painted by Calder) against a background of Calder mobiles at Gache.

Georges Gaudi. Automobile Club of Belgium, Brussels to Spa Race. 1898. Colour Lithograph. 51 1/4 x 38 1/4". Musée de la Publicité, Paris.

Patricia A. Renick. Stegowagenvolksaurus. 1974. Fibre Glass and Steel.

César. Compression. 1980. Compressed Automobiles. 60 x 21 x 20". Collection Pontus Hulten, Los Angeles.

Robert Longo. Love Police: Engines in Us (The Doors). 1982-83. Lacquer on Cast Aluminum Bonding. 264 x 90 x 24". Collection Sidney Kahn, New York City.

Tamara de Lempicka. Self Portrait. ca. 1925. Oil on Board. 35 x 26". Private Collection, Basel.

Maurice Rossillon O'Galop. The Michelin Man. Poster.

Edward Hopper. Gas. 1940. Oil on Canvas. 26 1/4 x 40 1/4". The Museum of Modern Art, New York City. Mrs. Simon Guggenheim Fund.

Diego Rivera. Detroit Industry. 1932-33. Fresco, south wall. The Detroit Institute of Art. Founder's Society purchase, Edsel B. Ford and gift of Edsel B. Ford.

Georges Lepape. Front Cover for Vogue Magazine. Nov. 1, 1924. (Dress design by Sonja Terk Delauney).

Arman. Long Term Parking. 1975-82. 60 Automobiles embedded in concrete. 65 x 20 x 20'. The Sculpture Park at Le Montcel. Jouy-en-Josas, France.

HISTORICAL CONTEXT

"It's amusing to remember that Claude Monet and Gottlieb Daimler were born within four years of one another, Daimler in 1836 and Monet in 1840, so that motorcars and modern art practically grew up together." (1)

It was a pleasant surprise for me to find that artist had dealt with the subject-matter of the car in many ways. I was also startled at the variety and number of works that had been produced:

The first group of artists to deal with the subject were the futurists. They were fascinated by the idea of power and speed. Cars and aeroplanes feature in their art as symbols of the new age of technology. They also began to investigate the association of the car with the female form. They used a lot of sexual innuendo in their work - a theme that continues in art and advertising up to today.

Later the photo-realists and pop-artists tried in various ways to make statements, both positive and negative, about the car. They often used images from the world of press and media to make their comments. Some artists looked at the positive side of the car as a means of transport. It opened up new possibilities for people; it became a symbol of freedom for the new generation. Others saw it as encouraging consumerism and the development of a 'trash-culture'.

Apart from these groups I have also come across many *individual* artists who have made statements about the car and society. In fact, for the bulk of people who have dealt with the topic, it has not been the principal theme in their work.

CONDIMENTS

We rarely look at the car without it suggesting something else: it has been used as a symbol of our time, as a symbol for death or impending danger. Associations between the message and the car range from the obvious to the sublime.

A lot of these associations have been created and exploited by advertising.

Rolls Royce	=	Wealth
Volkswagen	=	The people's car
A hearse	=	Death
Armoured car	=	Protection

.Every car is purpose-built. Therefore, artists can suggest all kinds of things by using the car as an image.

Many materials and methods have been used in creating the car itself and in artists' work of the car. Developments in technology often influenced both areas at the same time. In print for example, screen-printing gave both advertisers and artists new possibilities. The spray-gun made a major contribution to graphic-design, fine art (both 3d and 2d) and in car manufacturing.

The car has been modelled in clay, wood and metal, printed using many techniques - etching, stencil and lithography; it has been drawn, painted and photographed.

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Giacomo Balla (* 1871)

Largely self-taught, he belonged to a group of artists known as the futurists. In 1910 they wrote a manifesto declaring their aims. No. 4 on their list was that

"a clean sweep should be made of all stale and thread-bare subject-matter in order to express the vortex of modern life - a life of steel, fever, pride and headlong speed." (2)

They felt that the works of art from the old masters were no longer of use and could therefore be burnt and that art criticisms were either useless or detrimental. Their subject-matter was that which belonged to their own time. This was the art of the new.

They were fascinated by the idea of motion and used many kinds of techniques and tricks in their work to try and capture it.

In Balla's work for example we can see the use of devices often learnt from the cubists, like fragmentation (the breaking-up of the picture frame), dematerialisation of form and the use of transparency and overlapping. His work reminds me very much of an old film-clip or that kind of cutting of an image you get whilst looking out of a train window.

Boccioni, a fellow futurist said:

"Dynamism constitutes reality ... there is no such thing as rest, only motion." (3)

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CONCLUSION

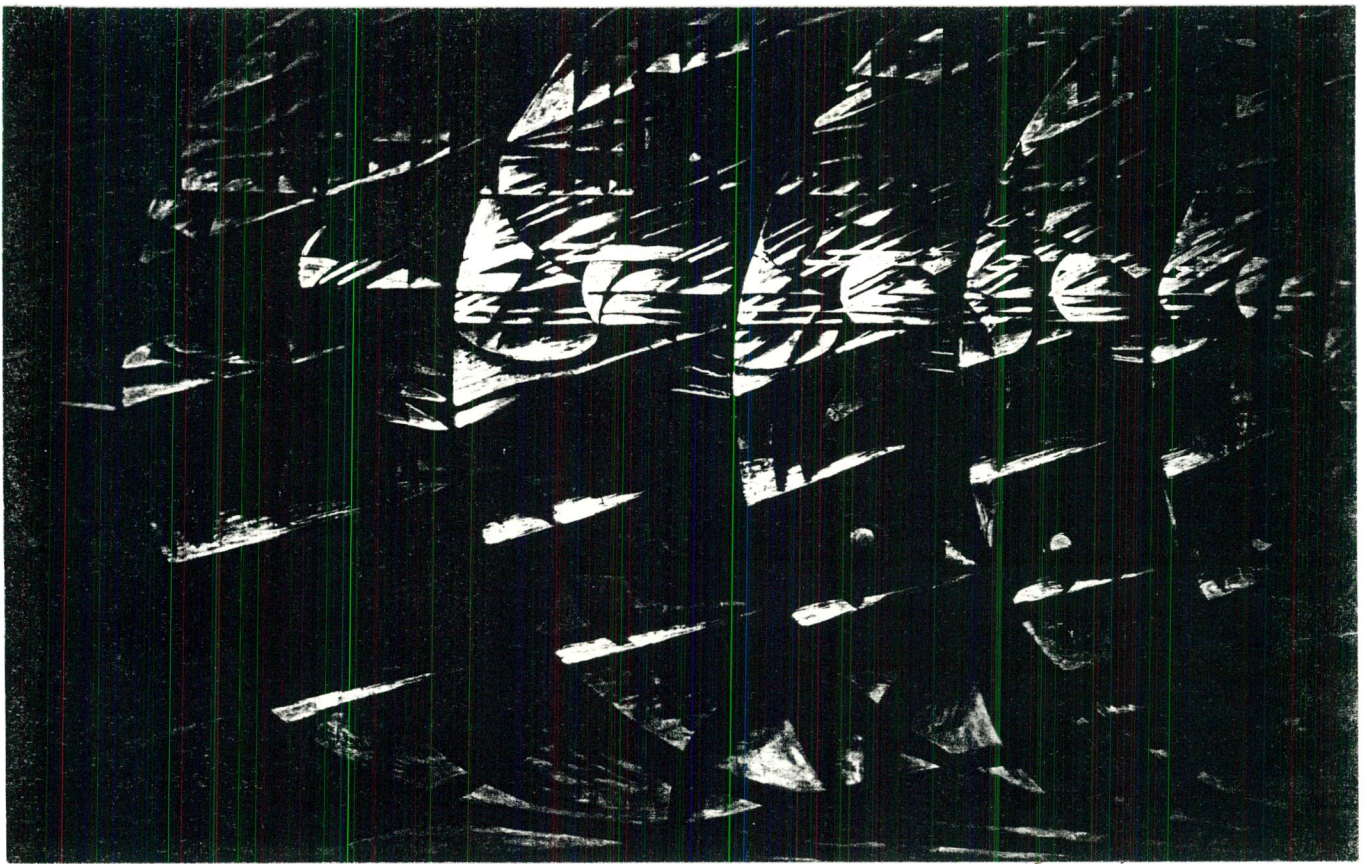
This helps to explain why these artists were fascinated by motor-bikes, cars and planes. Marinetti selected the car as the object most representative of the contemporary world. It was the object which fulfilled all the futurists' needs: speed, power, dynamism and aggression.

If we look at Balla's work we can see the use of "force-lines". These lines help to give an impression of speed, they sweep in waves through the picture, from top to bottom and from left to right. Everything in the work emphasises movement.

In their time these pictures would have been extremely novel, especially in terms of lack of imagery. They were quite abstract pieces, and proved very influential on future artists, for example Delauney and orphism.

I think, however, it is important to note that traditional materials and methods have been used in Balla's work. His paintings are oil on canvas. He eventually reverted back to academic realism.

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Giacomo Balla. Abstract Speed. 1913. Oil on canvas. 79 1/2 x 129 1/4". Private Collection.



Giacomo Balla. Speed of a motor car. 1913. Tempera, watercolour and ink on canvas. 70 x 100 cm. Amsterdam, Stedelijk Museum.



James Rosenquist (* 1933)

Rosenquist like many other artists has been put neatly under the pop label. His images are certainly derived from popular culture, he uses lettering (from advertisements), hot dogs, famous filmstars, politicians and the automobile in his work. Like Hamilton, the British pop artist, Rosenquist makes collages of his ideas. These are not stuck down pieces of paper. Instead he uses paper clippings as source materials for his imagery, which is then painted onto canvas. By bringing contrasting images together on a single surface he forces us to re-evaluate them. We see them in a new light.

He has used skills in a commercial field (sign painting) and adapted the technique for expression of his ideas. His acknowledgements of the bill-board craft are clear. We can find a parallel here to Warhol, who also used the skills he learned as a commercial artist in his later work.

Rosenquist has been referred to as "Magritte gone mid-west" and a "buckeyed surrealist". However, he owes little to surrealism:

"His ideas are informed by experience - by what he sees and does - far more than by what he dreams." (4)

Once in conversation he said:

"Art is the greatest risk of all. When you are making something, you are constantly asking yourself what the hell you are doing. You can have a lot of fervor, a lot of action, a lot of energy. You can run around the block and have a cup of coffee, but you are always wondering,

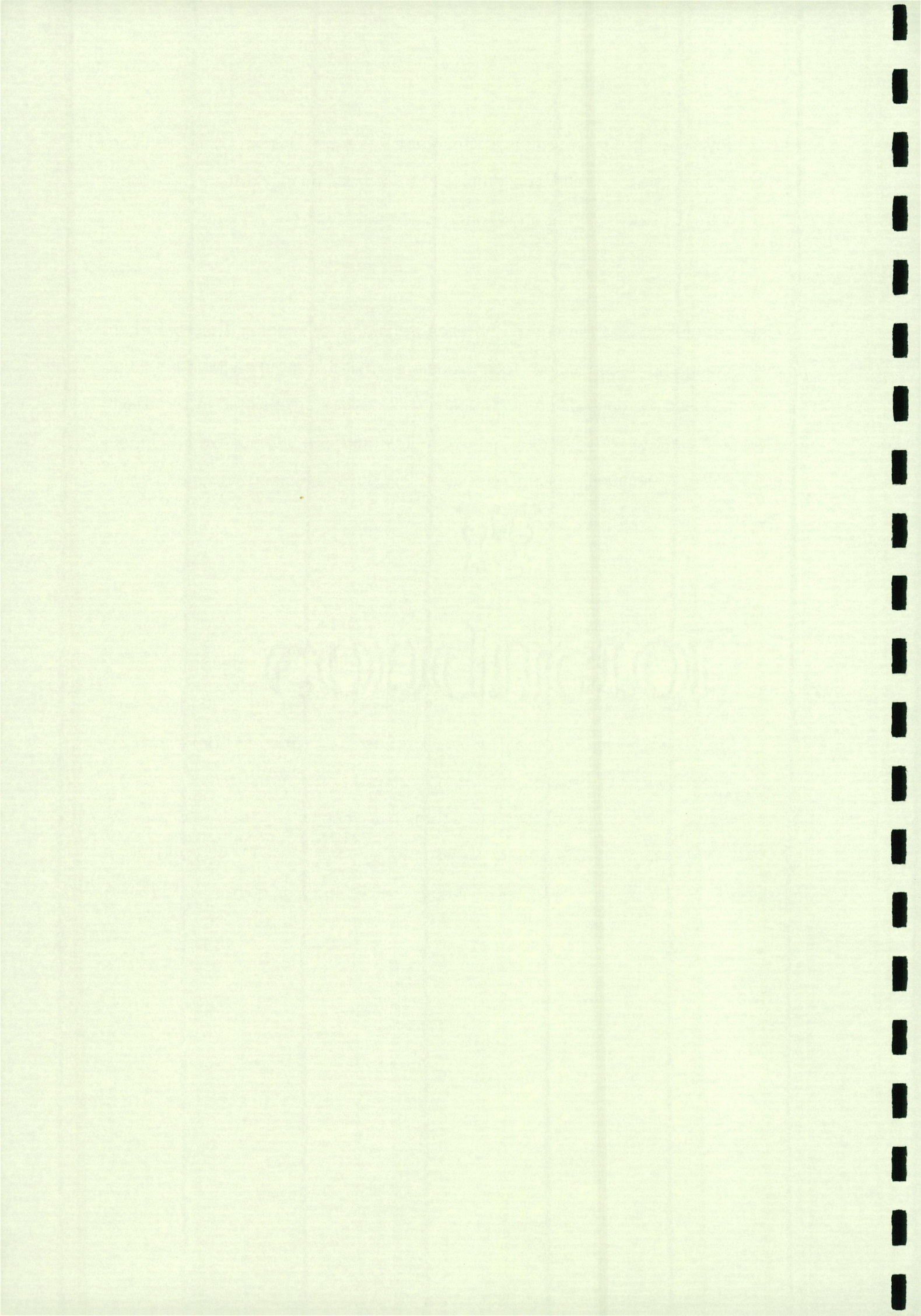
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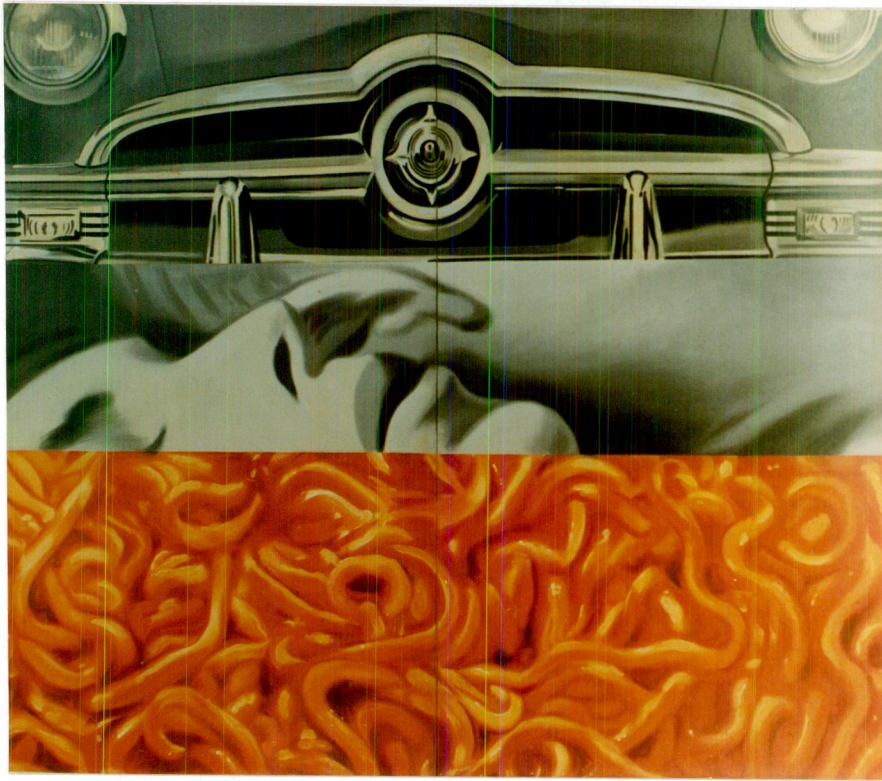
why the hell you're doing what you're doing. That's the part that excites you. The work part doesn't, the possibility of the new outcome does." (5)

Like the futurists and the cubists he uses fragments of images. They are often overlapping and disconnected. Techniques are applied from an earlier period, but they are used for quite different purposes. His images are painted in a realistic style, it is clear to us, what they represent, it is more the surprise we find in the suggested connections, which forces us to ask questions about the meaning of his work.

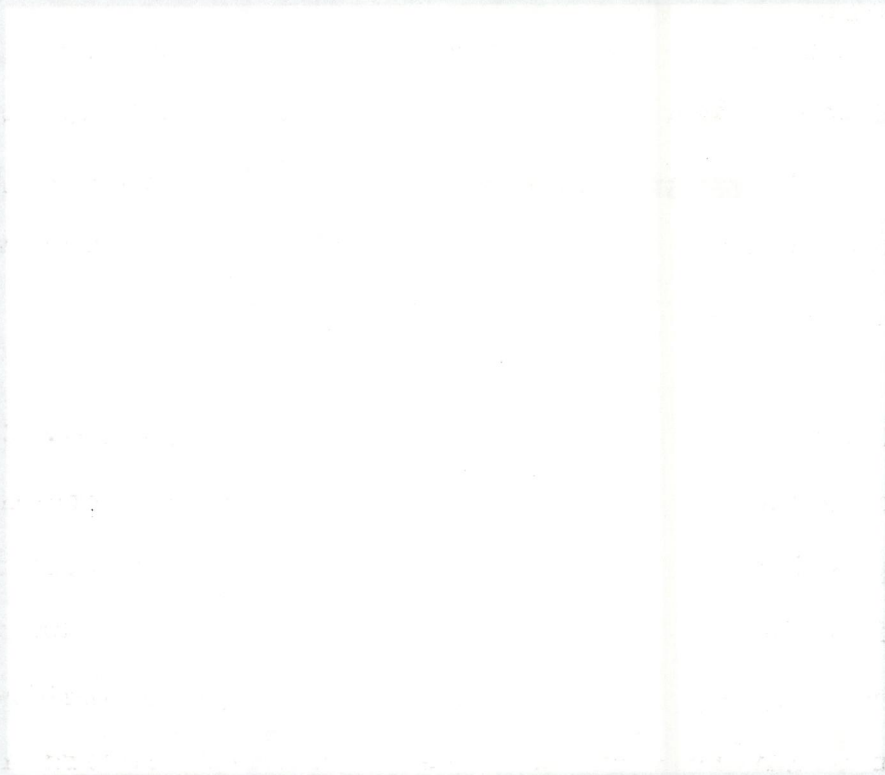
In 1908 Octave Mirabeau wrote:

"I love my automobile ... she is my life, my artistic and spiritual life ... full of riches ... she is more dear, more useful, more full of education than my library, where the closed books sleep on their spines, than my paintings, which hang dead on my walls all around me, with their immobile sky, tree, water and figures..." (6)





James Rosenquist. I love you like I love my Ford. Oil on canvas.



Edward Kienholz (* 1927/USA)

Kienholz has had an astonishing amount of jobs, amongst them attendant in a mental institution, car salesman and dance manager. These experiences doubtless provided him with some insight into the more sordid aspects of society.

His first works were wooden relief paintings. He uses images and materials that are familiar to us all, but changes them in such a way as to surprise us and make us think. Much of his work deals with prostitution and the darker side of life. His work is sculpted and usually surrounds the viewer, which draws him/her into the atmosphere of the piece. Often mirrors are placed, so that the viewer sees his/her own image as they look at the work.

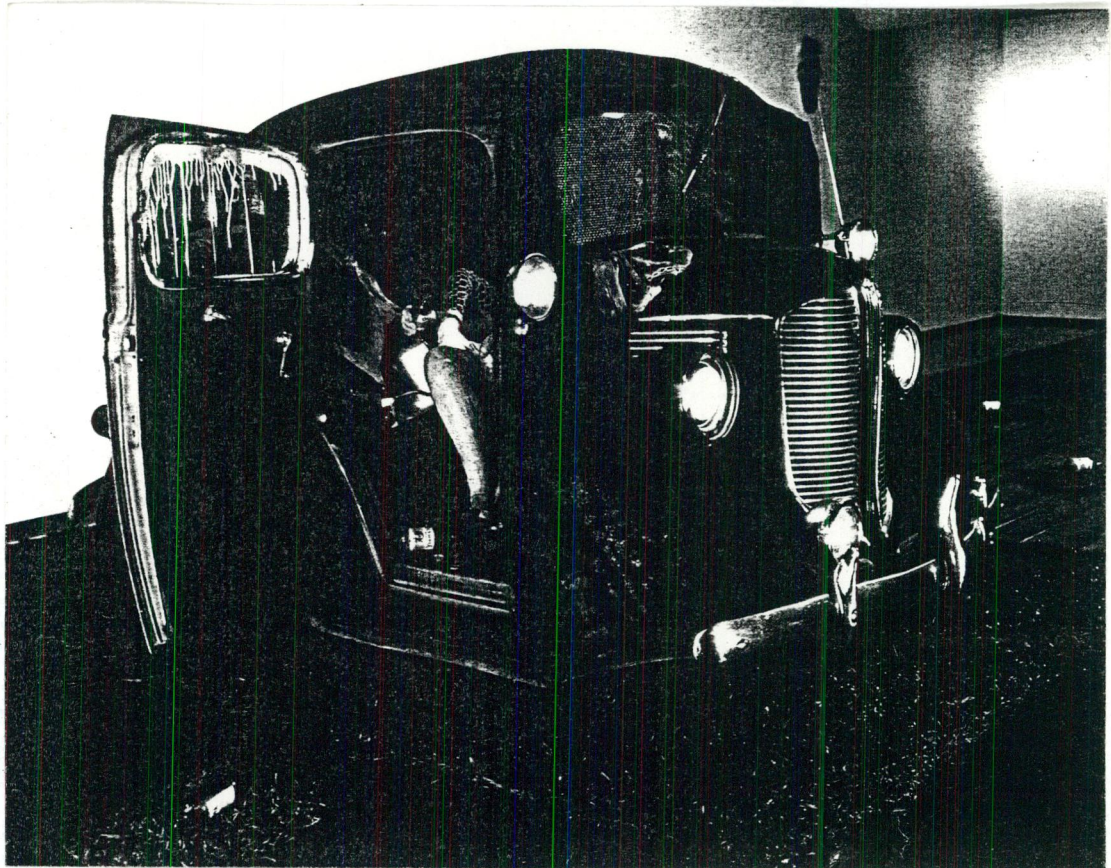
"Back seat dodge '38 springs from the experiences of millions of American adolescents caught maturing sexual appetites in a society which demands virginity and Victorian marriage. Kienholz has mirrored the inside of the car, again making the viewer a participating voyeur. It's interesting to note that most viewers read this tableau as containing two figures, when in reality there is a male form (chicken wire) and portions of the female form (cast plaster), with both joining in one communal head. While trappings and decorations must be dated in the early 1940's (Kienholz's youth), the operating radio makes the piece immediate and contemporary." (7)

CONSTRUCTION

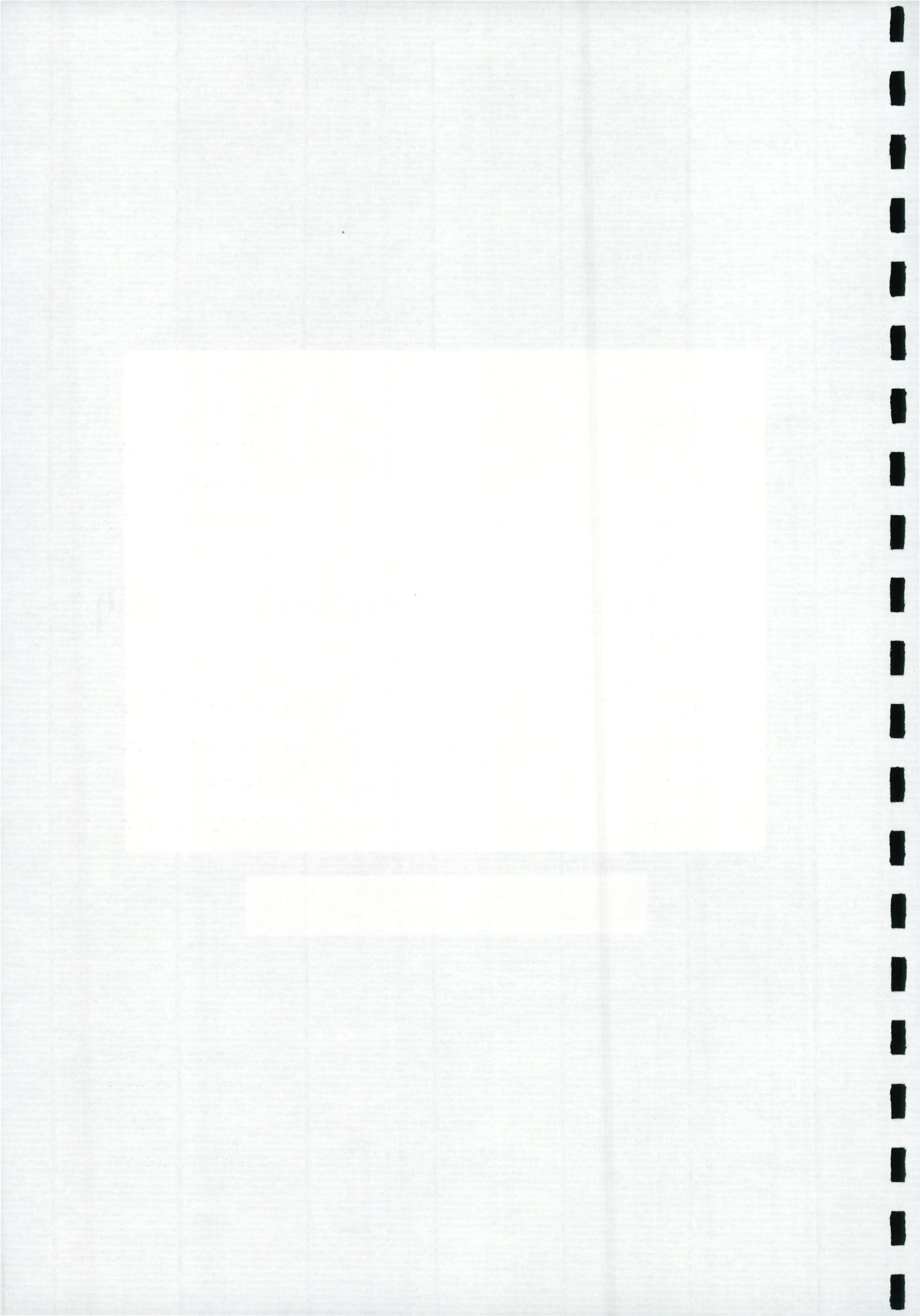
The use of sound is an important element of Kienholz's work. It allows us to gather new forms of information and we are made to use another sense. The atmosphere created by his work is unforgettable. Often we can look at pieces of art and in the next few minutes forget about them. Kienholz's work is thought-provoking, the images are extremely personal and powerful.

"It is his ability to make objects real, to restore them to that gritty and durable recalcitrance, that habit, idleness, or lack of observation wiped from everyday consciousness, which makes his work such a revelation to us. For it is modern man's increasing failure to confront the object that Kienholz' is concerned, through his work, to correct." (8)

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Edward Kienholz. Back Seat Dodge '38.
Mixed Media.



Bill Woodrow (*1948/England)

Woodrow attended three schools of art, Winchester, St. Martin's (London) and Chelsea. He makes use of objects that are familiar to us in everyday life and then produces his own images from sections (or slices) of the original. Often pieces hang umbilically from a parent object. Revealed also are the unfamiliar inerts of the appliance. "The parent material is salvaged from the streets of Brixton where Woodrow lives and works. The objects made are such objects as he enjoys using or regarding. Scenes depict topical incidents in urban life, often violent. His imaginative humour is no less for being occasionally black. Woodrow does not refute the social and political responses which his work often evoke, but he ascribes them more to the viewer than to his own."

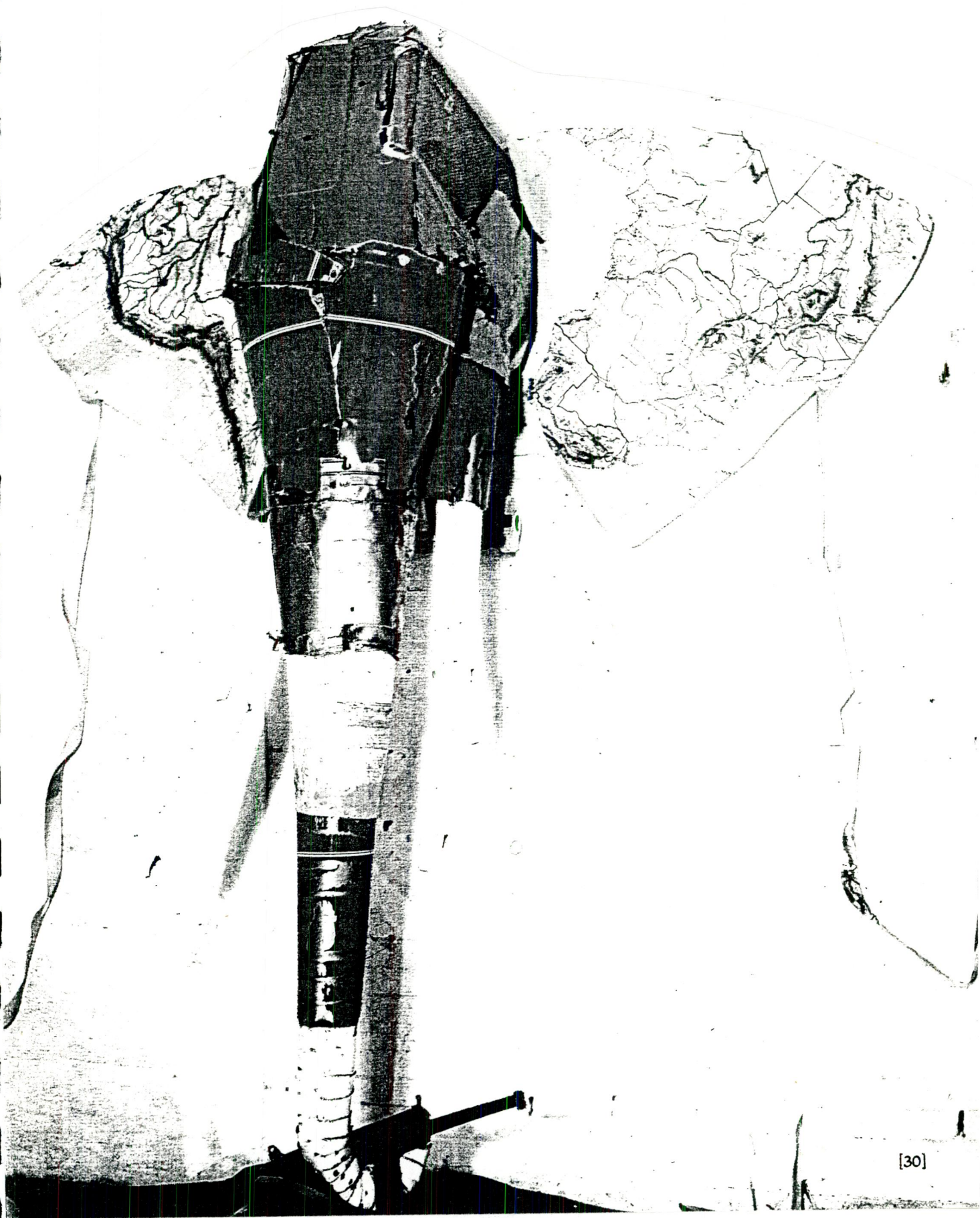
"If my work suggests any statement it is of my enjoyment of using various items." (9)

The fascinating thing about Woodrow's work is the manner in which he so cleverly manipulates his material. It's rewarding also to be able to see the source of his work, this brings another dimension to his art. Often the enjoyment he gets from working with his chosen items/materials comes across very clearly. He incorporates

"the kind of skills used by craftsmen in India, Latin America and all over the developing world. I mean those who turn waste tin cans and other kind of western packaging into a raw material for infinite use." (10)

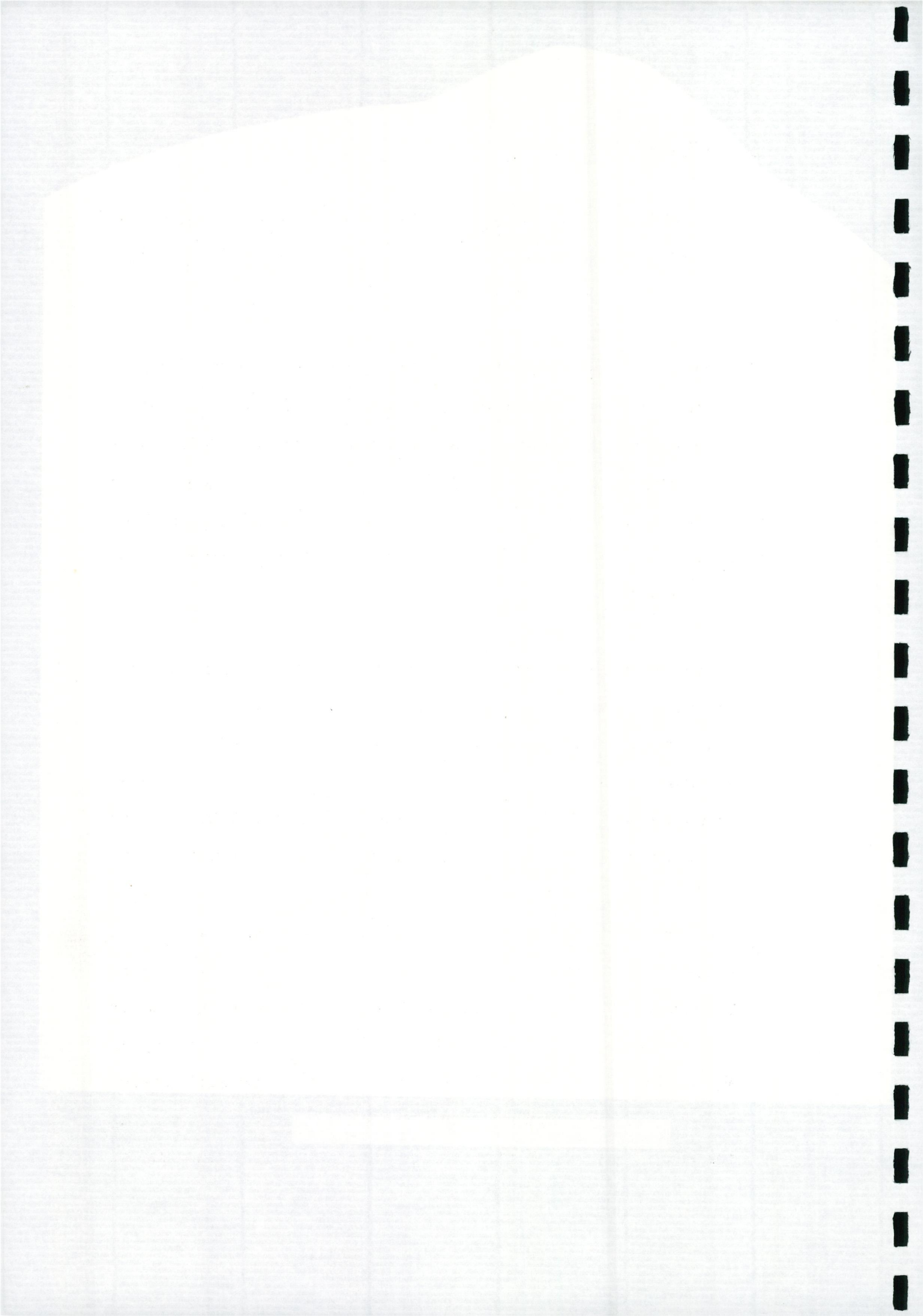
This idea of being able to use all kinds of available materials probably originated with Duchamp's "ready-mades". This has opened up a huge range of new possibilities for artists. Woodrow uses cars, hoovers, radios and changes them into his work with the skills of a highly trained craftsman.

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Bill Woodrow. Elephant. Rosc 1984.



Michael Kane (*1935/Dublin)

Kane is one of the best-known living Irish artists. He is typical of how many artists have dealt with the car at some stage in their work, using it to convey a particular idea, and have then moved on to other subject-matters.

In "That's what poetry is in the morning" Kane contrasts a head with a crumpled car. The relationship between the figure and the car is not clear - or what the title refers to. This lino-print will mean different things to different people. Personally, this picture reminds me of a tragic incident that took place near Vienna, where a young man I knew decided to end his life and drove his car into a tree - that's what poetry is in the morning. I find this work quite moving, because of the associations it has for me.

"Kane is probably at his most impressive when he allows sexuality to raise its head. It's ugly head indeed. He has lived for several decades in Waterloo Road, scarcely a stone's throw from that stretch of the Grand Canal which serves Dublin as a red light district. Dublin's red light district boasts no brothels, or so we are told and the only red lights in evidence of a night in dimly light streets around the 'pepper canister' church and Herbert Place are those of crawling automobiles. It is fitting therefore that the interior of a parked car should serve as a setting for "The promises of the night". Reality is again turned on its head. A naked young woman sits rather demurely in the driver seat. She looks, more or less, in our direction. But her eyes, if focused at all, fix on

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some distant prospect. Her expression is altogether abstracted. Not so the expression on the face of the apparently middle-aged man - a customer (?) - who gazes at her from the side window." (11)

An important element in Kane's work is his use of common materials. He has produced a large number of lino-cuts and I can think of no one else who has worked so much in this technique and of very few who have mastered it with such brilliance.

1933
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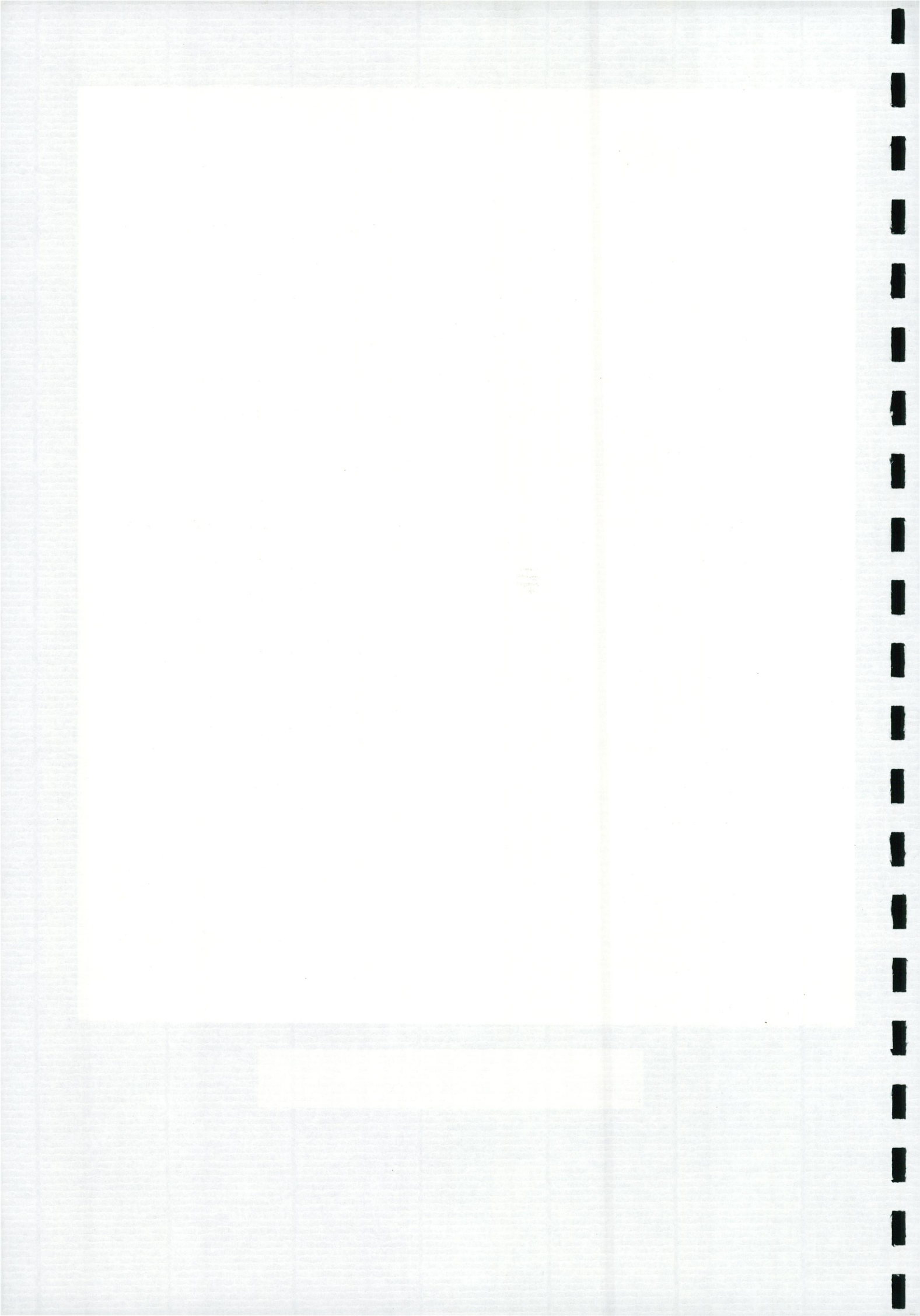


Michael Kane. That's what poetry is in the morning. 1975. Linocut. 310 x 255 mm.





Michael Kane. The Promises of the night.
1975. Linocut. 310 mm x 255 mm.



John Kindness

It was a bonus indeed to discover the work of John Kindness in the Kerlin Gallery whilst doing a project on Art and the Automobile. Not only has he dealt with the relevant topic, but he also comes from Ireland. The works are interesting in the manner in which they combine several techniques and ideas. For example, the cars etched upon using acid, a technique from print, they are hung on the wall to be viewed like paintings and parts are used from a three dimensional object, the car, like a sculpture.

Kindness lived in New York for a year and he uses a typical symbol of that city, the yellow taxi cab, as a means with which to contrast the different sides of the city - a theme also used by Joni Mitchell in her song "Big yellow taxi": (12)

They paid paradise put up a parking lot
A big hotel, boutique and a swinging hot spot
Don't it always go to show
You don't know what you've got till it's gone
They paid paradise put up a parking lot

They took all the trees, put them in a tree museum
And they charged the people a dollar and a half just to
see them
Don't it always go to show
You don't know what you've got till it's gone
They paid paradise put up a parking lot

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Hey farmer, farmer, put away that D.D.T. now
Give me spots on my apples, but leave me the birds and
the bees

Don't it always go to show
You don't know what you've got till it's gone
They paid paradise put up a parking lot

Late last night the screen door slam
And a big yellow taxi took away my old man
Don't it always go to show
You don't know what you've got till it's gone
They paid paradise put up a parking lot

Both artists are concerned with the effects we as a race are having on our environment and the issues that have become important to us. Kindness points out in his work the irony that one of the most well enforced laws in New York is "The Animal Droppings Act". Though I don't want to put down people's efforts to keep the streets clean, I agree with Kindness in the sense that there are greater problems to be dealt with in New York.

"His images point to the inequalities inherent in contemporary American society, particularly in the large cities, where vast wealth and privilege are found side by side with insurmountable poverty and wretchedness." (13)

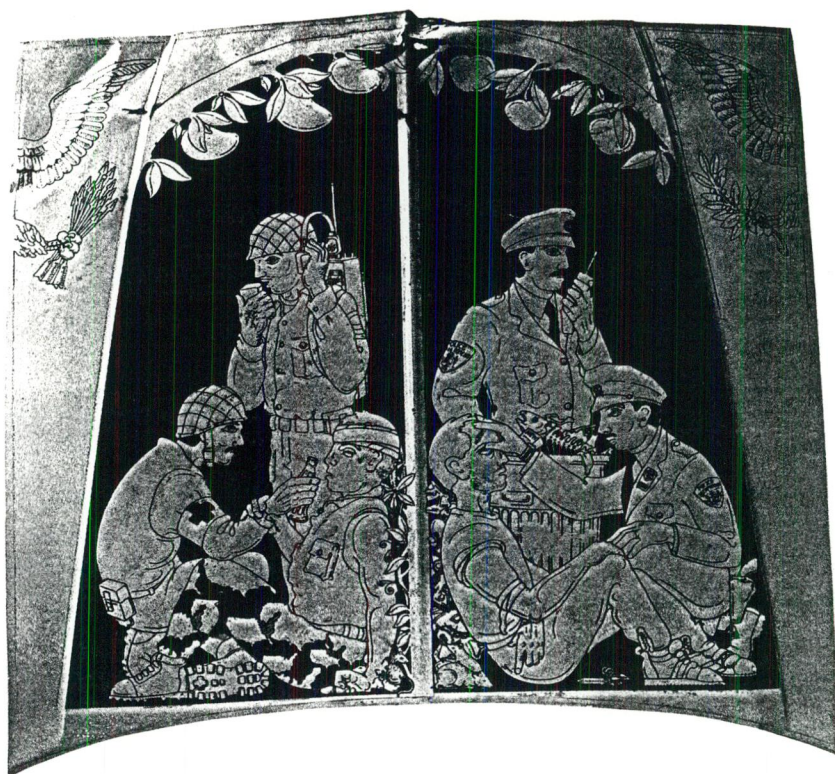
THE
COLLEGE

Kindness uses the iconography of the Greek restaurant, his work takes on the aura of relics. Every day scenes are re-worked in a classical style. At first glance the works look like 'what we would expect to see', but as we look closer and through this false classicism, the real motives behind the works reveal themselves.

"New Yorkers are oblivious to their own city's legacy, the artefacts of their 'lost' civilisation are hidden in the subways. The precious golden fragments of modern chariots are left rusting in the alleys." (14)

- (1) D.B. Tubbs, *Art and the Automobile*, pg. 9
- (2) Herbert Read, *A Concise History of Modern Painting*, pg. 110
- (3) Gerald Silk, *The Automobile and Culture*, pg. 59
- (4) Judith Goldman, *Rosenquist* (Cat. from a travelling exhibition), pg. 13
- (5) Judith Goldman, *Rosenquist* (Cat. from a travelling exhibition), pg. 12
- (6) Gerald Silk, *The Automobile and Culture*, pg. 35
- (7) Kienholz *Exhibition Cat.*, Main works from 1961 up to-day, Edizioni Bocchi, Milan
- (8) David Scott, *Tableaux 1961-1979*, pg. 5
- (9) *Rosc '84 Catalogue*, pg. 99
- (10) *New Art at the Tate Gallery, Cat.*, 1983, pg. 60
- (11) Henry Sharpe, *Michael Kane, His Life and Art*, pg. 59
- (12) *Tape: "Dylan" by Bob Dylan*
- (13) *The Treasures of New York, Exhibition Cat.*
- (14) *The Treasures of New York, Exhibition Cat.*

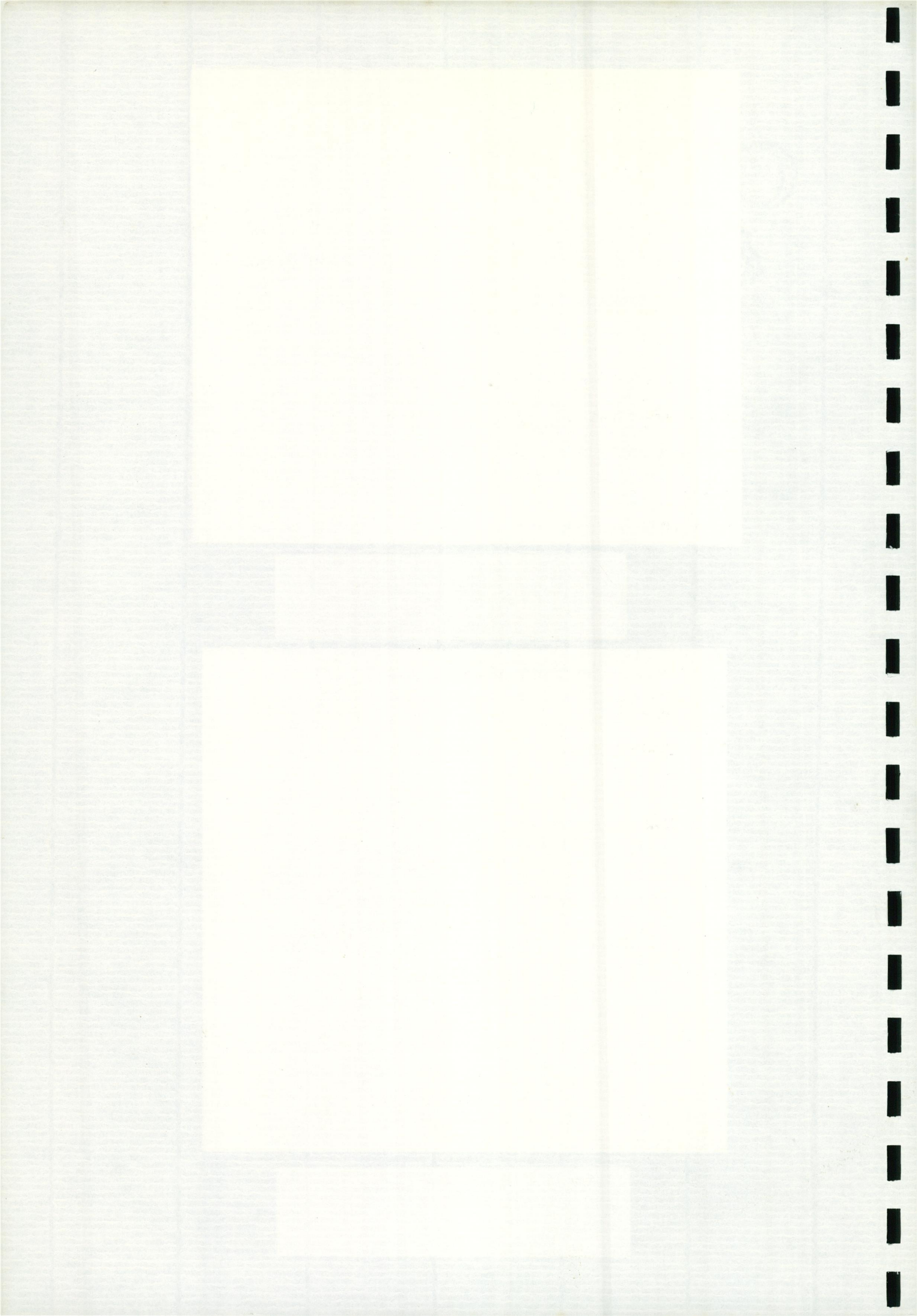
THE
CONFERENCE



John Kindness. Dulce et Decorum est.
Taxicab fragment, etched, painted steel, 60 x
64"



John Kindness. Scraping the surface. Taxicab
fragment, etched, painted steel, 45 x 35"



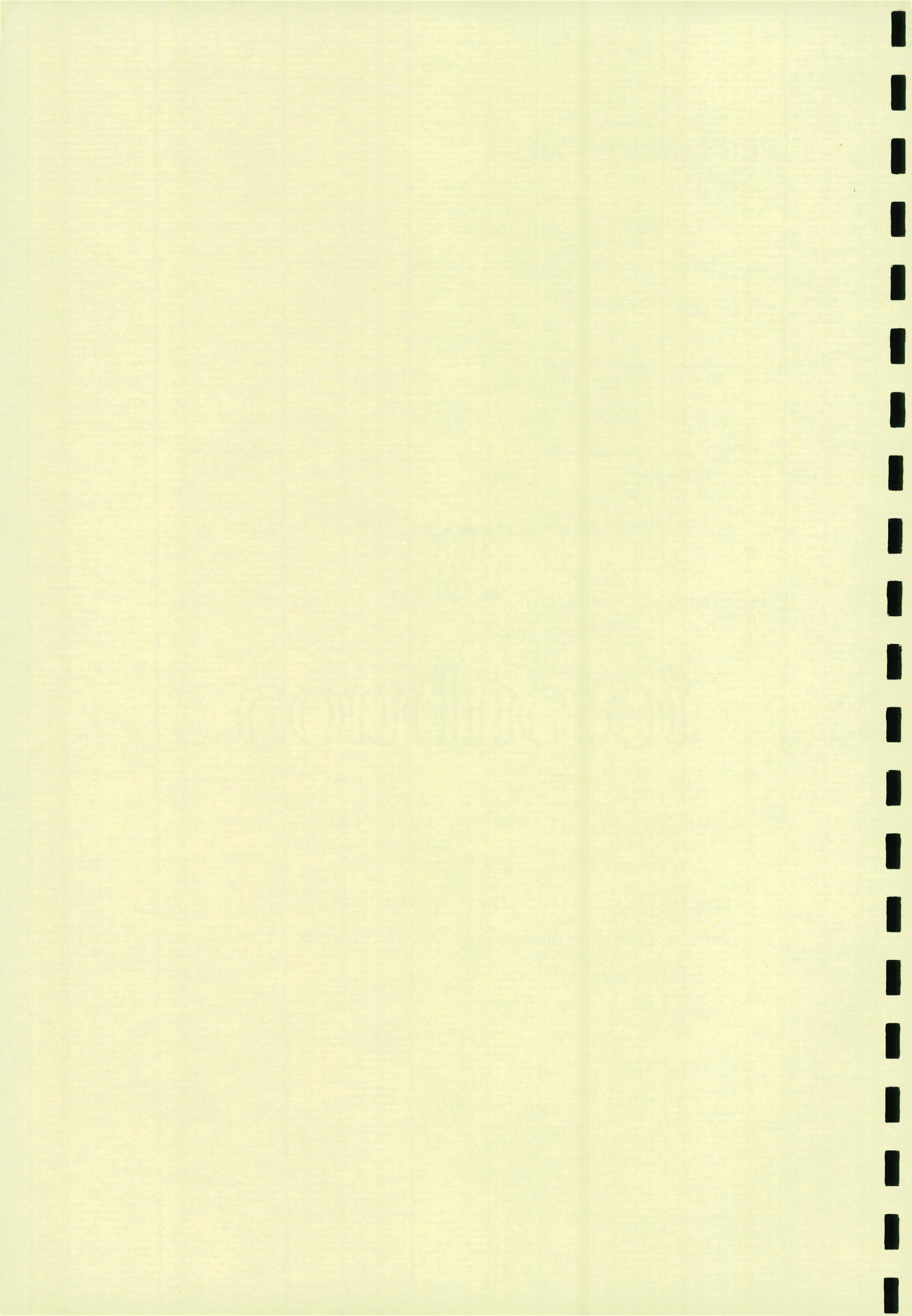
PERSONAL PROJECT

I think what probably originally inspired me to do my project on cars was a Paul Simon song; I think it is, as usually by Simon, wonderfully described ... the car that is as a phenomenon ...

Cars are cars all over the world
Cars are cars all over the world
You can drive them on the left
You can drive them on the right
Susceptible to theft in the middle of the night

Cars are cars all over the world
Cars are cars all over the world
Similarly made, similarly sold
In a motorcade, abandoned on the road
Cars are cars all over the world

Cars are cars all over the world
Cars are cars all over the world
Engine in the front, jack in the back
Wheels take the brunt, pinion and a rack
Cars are cars all over the world



But people are strangers,
They change with the curves
From time-zone to time-zone
As we can observe
They shut down their borders and think they're immune
They stand on their differences and shout at the moon

Cars are cars all over the world
Cars are cars all over the world

I once had a car that was more like a home
I lived in it, loved in it, polished its crome
If some of my homes had been more like my car
I probably wouldn't have travelled so far.

(Paul Simon)

There are many references to cars in poetry, song and film and, of course, in other popular media. Many provoking ideas have been expressed about the car - Stephen Bayley, for example, says that

"cars are the most familiar of industrial society's products, yet at the same time the most evocative, the most desirable. In them you can see invested all the skills and anxieties of our age. Just as medieval cathedrals used symbolic sculpture and mysterious harmonic proportions to encode the beliefs of their civilization, so car designers do in ours. In the Middle Ages everybody worshipped in a cathedral. Nowadays, everybody worships in a car park." (1)

CONFIDENTIAL

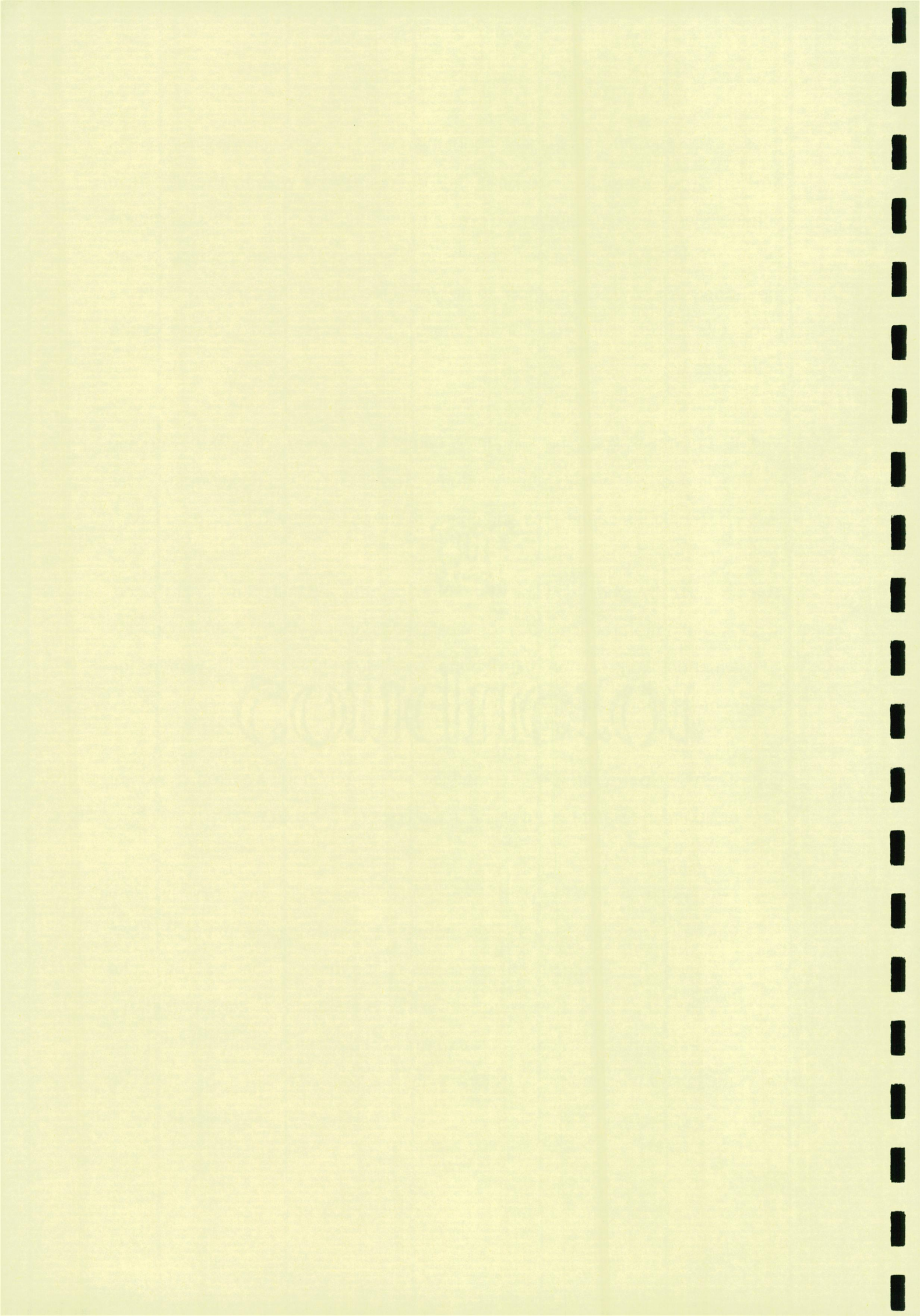
Even though I would include ideas about the effects of the car on the environment and on other aspects of the car, my main interest was in the car as a phenomenon - as something that represented us and our culture. This is why the cars I am drawing, printing or modelling in clay do not represent a type of car, they simply reflect what we "know" to be typical features of the car. They have the right "bits": grids, fenders, curving lines - the shapes and artifacts of the automobile world.

The idea of mass producing something began to fascinate artists like Warhol in the 60's, indeed, he was to label his studio "The Factory" and based many of his working techniques on this idea and on the mistakes involved in mass production.

The car ironically, when we think of the prestige attached to it, is mass produced. It is fascinating to produce many identical pieces of something, even though the actual manual work can be quite boring, even heart-breaking - no wonder the Italians have robots building Fiats these days!

John Dos Passos, a left-wing sympathiser in the mid-thirties talked of worker degradation at the Range (Ford Plant) in the first part of his USA trilogy:

"At Ford's production was improving all the time; less waste, more spotters, strawbusses, stool pigeons (fifteen minutes for lunch, three minutes to go to the toilet, the taylorizes speed-up everywhere, reachunder, adjustwasher, screwdownbolt, reachunderadjustscrewdownreachunderadjust, until every ounce of life was sucked off into production and at night the workmen went home grey shaking husks."



I found this idea of producing multiples interesting, so I thought the slip casting technique would be perfect for this. It would enable me to produce a number of cars that would be identical and then I could alter them to my own desires ... choose a colour, alter features for personal appeal, for specific uses, etc.

Another recurring theme in art is that of the crash. I simply crushed my ceramic cars by slipping one down on a plank into another. Other artists have used the crash to express sexual innuendos. Indeed, more recently the idea of a crash is used in an Audi ad on television. "Vorsprung durch Technik" has become sexually attractive.

Mario de Leone's Fornification of Automobiles likened a car crash to an act of copulation. (3)

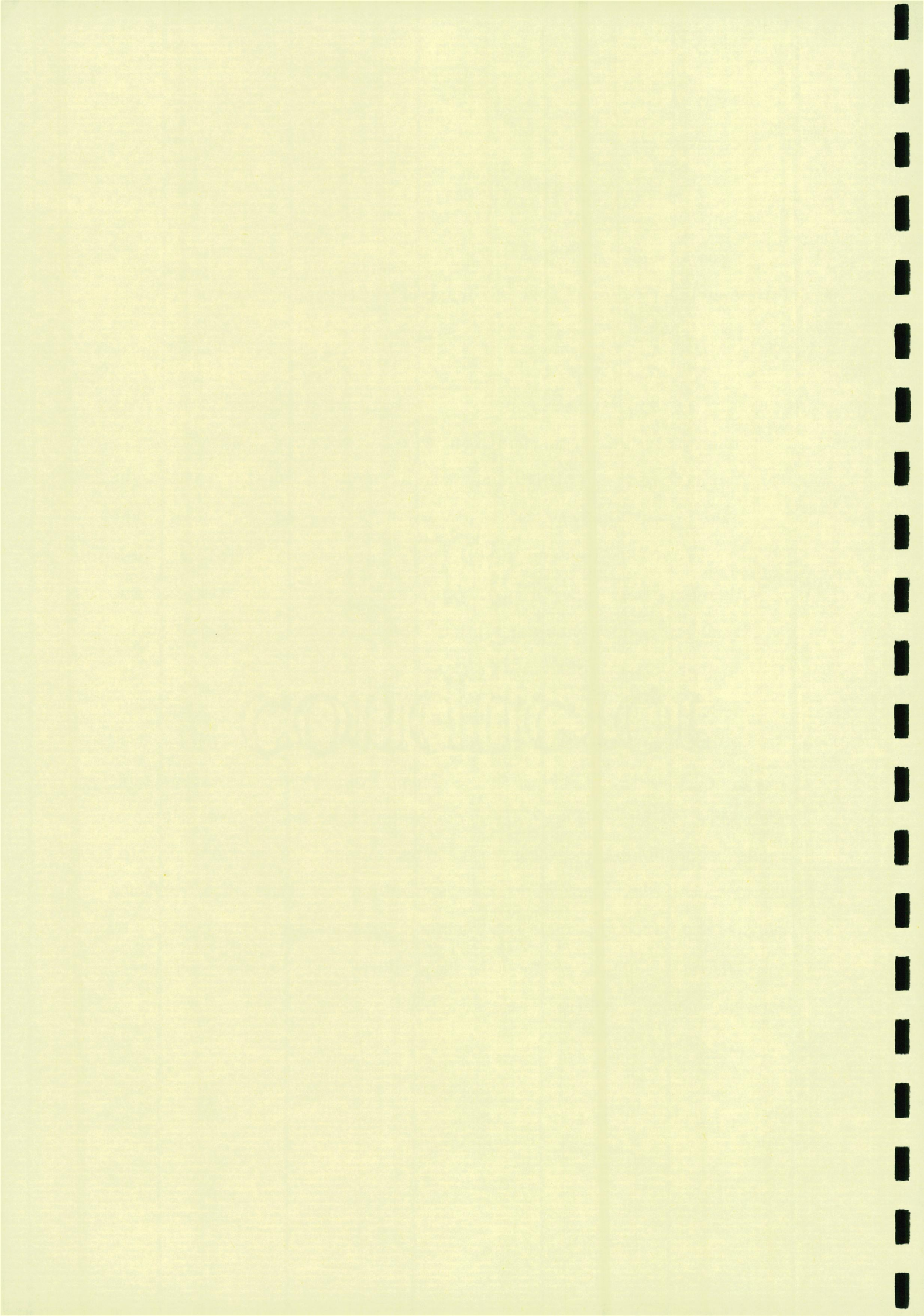
tra ...ta...ra..ta..mbu
involuntary collision,
furious fornification
of two automobiles-energy,
embrace of two warriors
bold of movement
synocopation of two 'heart-motors',
spilling of blood gas
stopping of the coming and going
stagnation immobile of curiosity.
moaning, moaning of the wounded
Coagulation of the business

CONFIDENTIAL

cumbersome remainder
of the two dead machines
rapidly swept
from a heat of hands
sweeping of enormous misshapen skeletons.

"It is appropriate that the first car to embed itself in the post-war imagination was a Porsche. When Donald Turnispeed collided one clear day in Sept. 1955 with James Dean at the junction of highways 41 and 46 in the Californian desert near Paso Rables and Cholame, one driver died, a myth was born, and a car immortalised. The myth's components included the glamour of speed mixed with a romantic fatalism." (4)

This leads me into the next theme which comes out in my work - the theme of death. I have worked both in ceramic and print, I was inspired to investigate this idea while looking at Dürer's "Four horsemen of the Apocalypse". I tried to modernise the image by placing the horsemen in a car. The work also plays on the idea used often in television advertisement for cars of the knight in shining armour. The barren landscape and the tree suggest the destruction of nature by the car. The clay panels was made by using additive and subtractive techniques, the slab technique was used as a starting point.



The lino-print is purposely crude, it shows the influence of the German expressionists. I have tried to create an illusion of perspective by using line and making particular marks smaller as they disappear into the background.

"For some people owning a new car is the nearest they will ever get to perfection in an otherwise flawed and soiled life." (5)

This is the sentiment I am trying to capture in the second theme - that is of the positive aspects of the car. It is the means of escape into the world of fantasy. We can leave cities and towns and get out onto the free open road. The road itself is seen as a means of escape. However, the road is high and dangerous, there are also clouds appearing from the corners, they warn us of the impending danger. Nevertheless, the sun is shining and there is a feeling of being on top of the world.

The idea of getting away from it all is expressed brilliantly by Chuck Berry:

Riding along in my automobile
My baby beside me at the wheel
I stole a kiss at the turn of a mile
My curiosity running wild
Cruisin' and playin' the radio
No particular place to go

A third panel in clay tries to capture the excitement of a race over rough terrain. Bridges and winding roads give a feeling of danger.

THE
CONDITION OF

An image that developed in my mind at an early stage in the project was that of a man carrying a car. I found this a very strong image, but wasn't quite sure how to interpret it. Is it a child with a broken toy? Is it a symbol for the end of the car? I am not quite sure myself. I first used this theme in a painting, but was unhappy with the results. So I decided to try and re-work the idea in lino-cut.

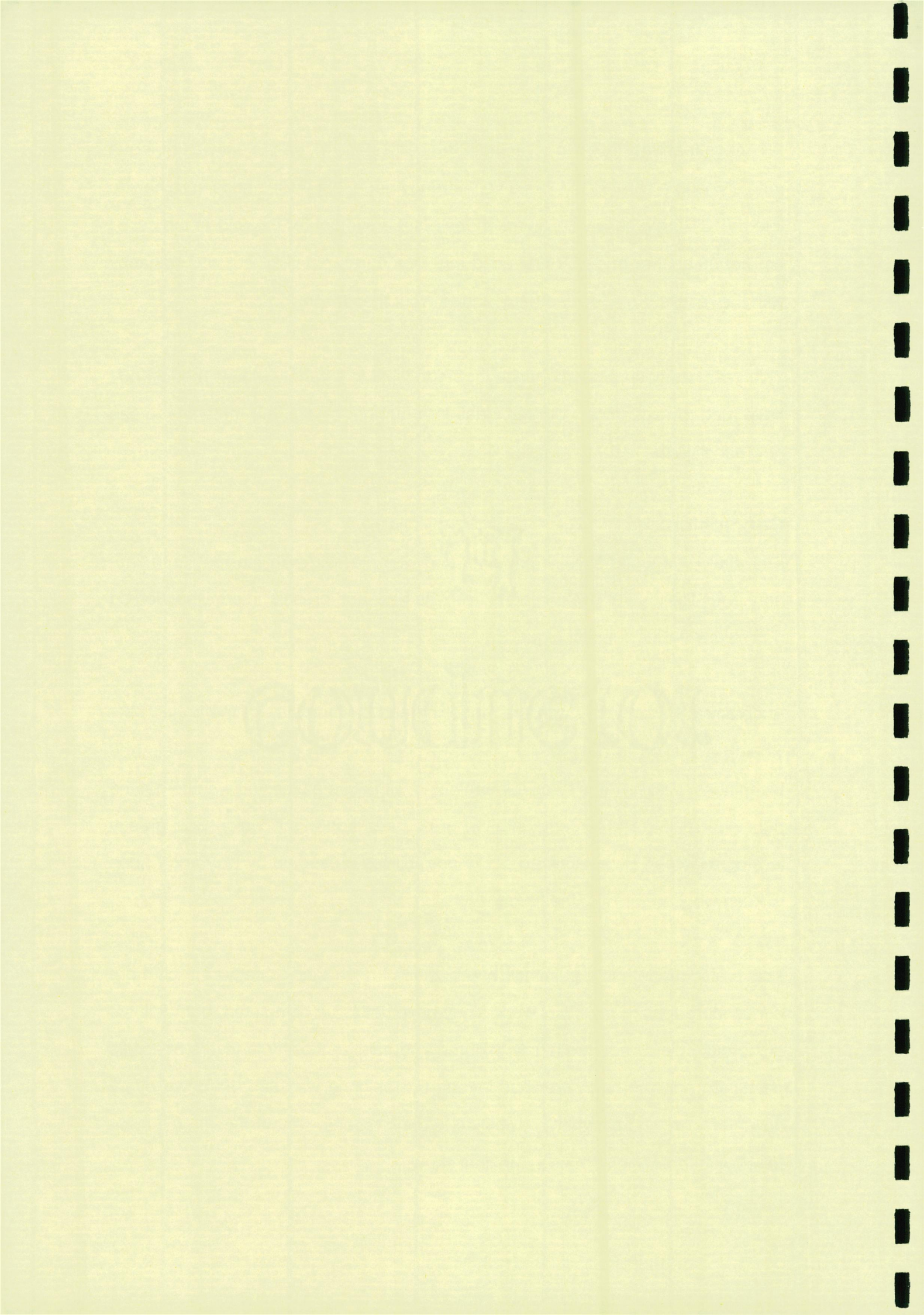
This year has been a good chance for me to work in a variety of new media and I have tried to experiment with my ideas in a number of different materials to see how effective the results would be.

Conclusion:

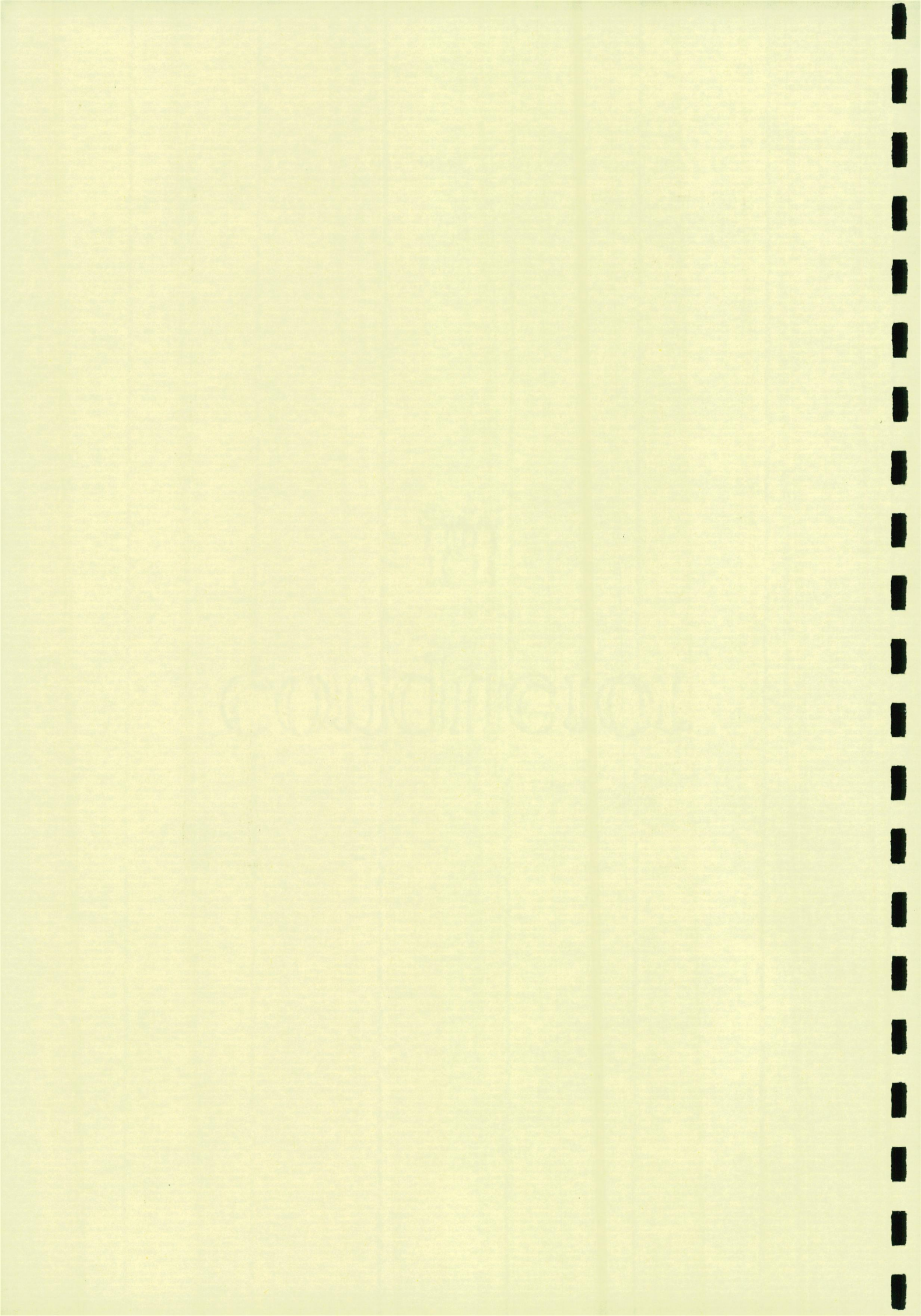
I felt that I managed to fulfill my aims and was pleased with the results in lino-print. I felt the idea of using images from the past and present intermixed worked particularly well in this technique.

In ceramics I was happy with the modelling and building side of the project, but would have liked to have more time to experiment with different materials and techniques. Glazes need to be experimented with quite a bit if you want to get the right end result, and experimentation of course needs time which was greatly lacking this year. I was amazed at the possibilities presented by clay and I hope to keep working with it in the future.

I have also made some paintings and in these I have tried to capture a bit more atmosphere than in my other work. They have yet to be completed, but I feel it is going quite well. They are highly textured and painted loosely in layers of acrylic paint. To bring through previous layers, the painting was sanded down every now and then, and glazes were applied to bring resonance to the colours. I hope to show at least one of them in the final show.



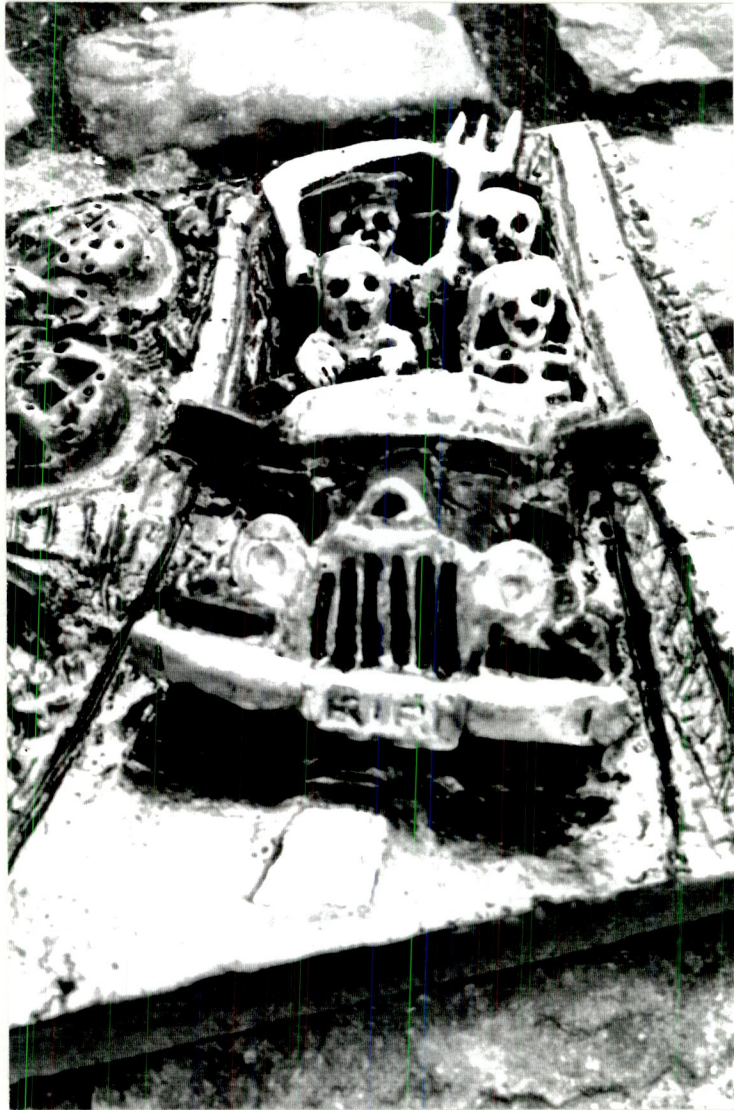
- (1) Stephen Bayley, *Sex, Drink and Fast Cars*, pg. 70
- (2) Gerald Silk, *Automobile and Culture*, pg. 103
- (3) Gerald Silk, *Automobile and Culture*, pg. 68
- (4) Stephen Bayley, *Sex, Drink and Fast Cars*, pg. 4
- (5) Stephen Bayley, *Sex, Drink and Fast Cars*, pg. 4





Personal work. Hommage to Dürer. Linocut.





Personal work. Getting away from it all.
Modelled in the slab technique.





Personal work. Crash. Slip cast cars.
Porcelain.





Personal work. Getting away from it all.
Linocut.



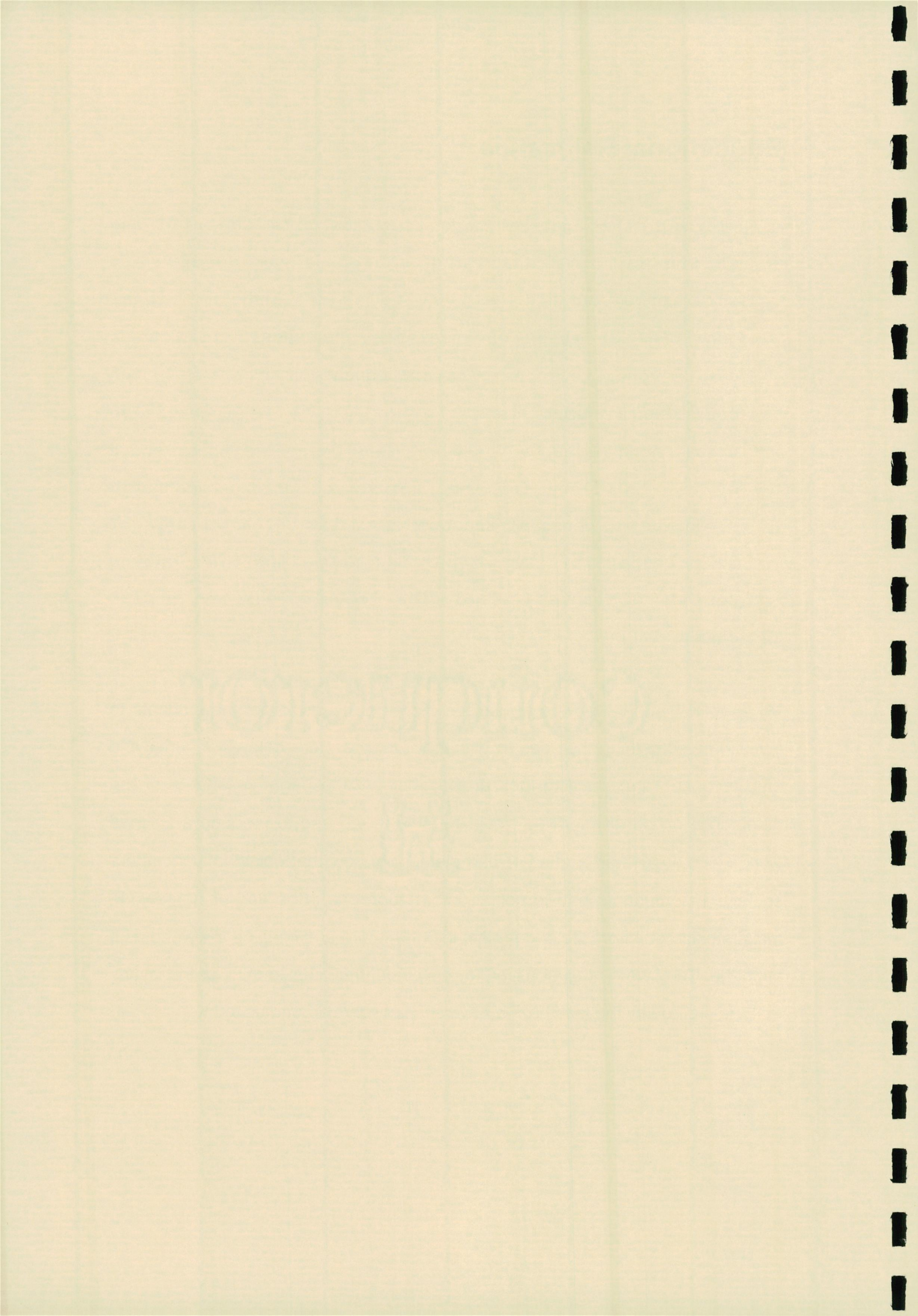
Personal work. Getting away from it all.
Modelled in the slab technique.



Educational Relevance

"Through the ages we have used the arts to build and enrich our personal and shared environment. Art experiences should help us to understand the visual qualities of these environments and should lead to a desire to improve them. An art education programme which consistently emphasises the ability to make qualitative visual judgements can help citizens to assume their share of responsibility for the improvement of the aesthetic dimension of personal and community living. Acceptance of this responsibility is particularly important during periods of rapid technological development and social change." (1)

My aims in this project were to use the car as a means to get the students to investigate something they see in everyday life in a more detailed manner and also to encourage them to look at the positive and negative effects of the automobile on our lives. They would be able in the end to produce a finished work which suggested a good or bad element of how that object influences our society. The students had to collect information about the car for homework, make studies of it from life and project into the future and imagine the world as it might be. They were not just asked to draw cars, they should think of the issues that are created by the fact that we have so many cars around us today.



Clues were given to them as to what the issues might be by looking at slides not only of cars themselves, but also of how artists had dealt with the subject. This was also an opportunity to introduce them to various techniques of working, collage, paint, print, sculpture, etc. They also learned from this how the car has been used as a symbol of our age.

Naturally, many of the students grasped that the environmental issue had connections with the automobile, but it is interesting to note that they did not find this of particular importance; they saw that there were many other factors involved in the climatic problems we have today.

This project was done with a first year class in the Holy Child Community School, Sallynoggin. Because the class was of mixed ability I made an effort to keep the topic as broad as possible, so that the individual skills and concerns of each student had a chance of expression.

The project started with a slide show and the students were encouraged to make their own research (they made note-books) by gathering information at home. General information was given by slides, magazines were left to browse through, a map was hung on the wall (types of cars produced by Leyland), and also a poster for an exhibition that included a sculpture of a car.

As the classes went by skills were taught, collage, painting, silhouette. These classes involved cutting out shapes, drawing, choosing appropriate imagery, mixing colours and composition. Most of these skills had been dealt with at an earlier stage, so they were repeating previously learned material.

In the class on collage they were encouraged to make a statement and to work in pairs. This was to prepare them for working in groups later.

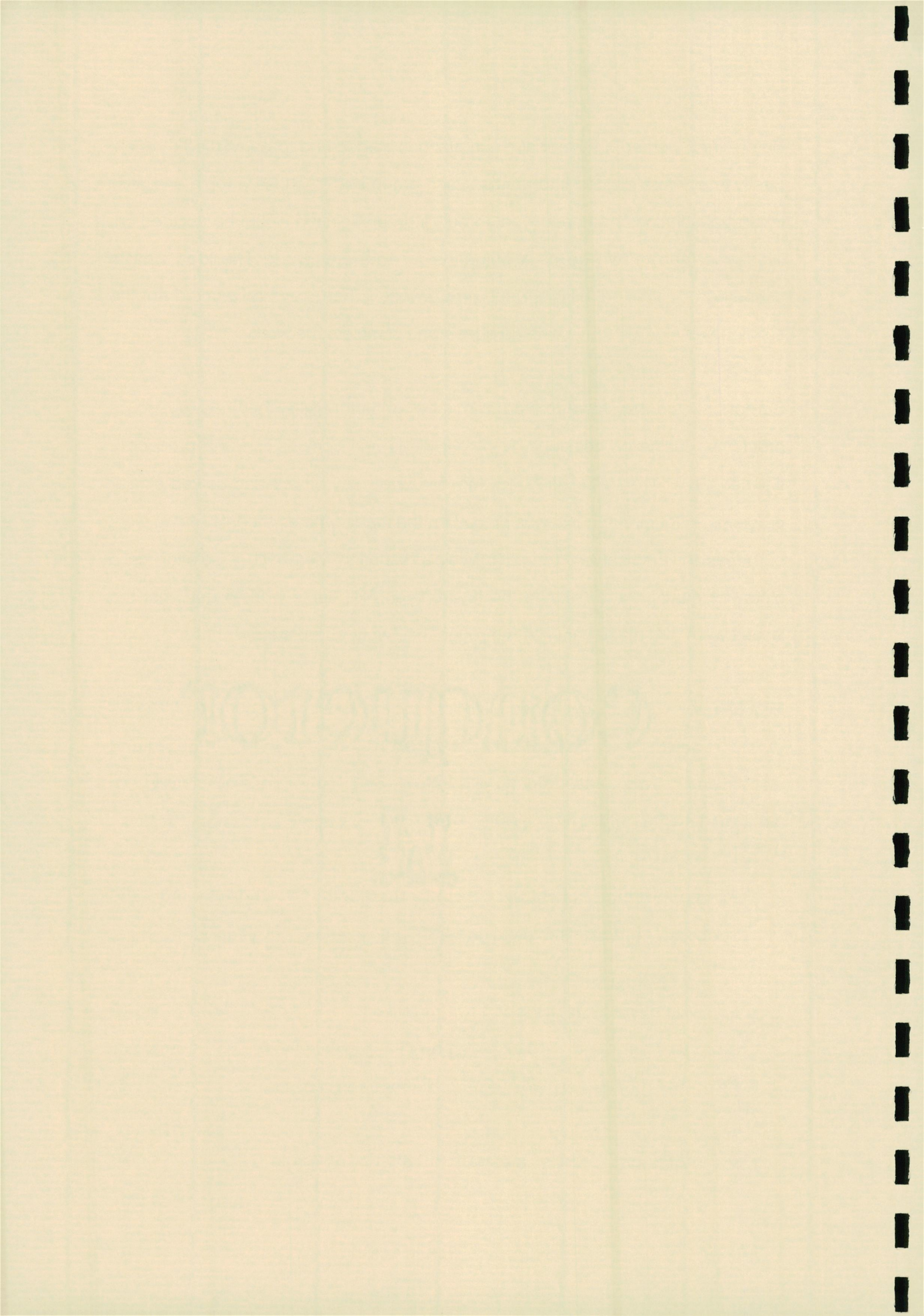
COMPTON

Before they worked on the final piece, various stages had to be worked through. Firstly, they were divided into teams. Each group had to choose a topic and after individual solutions had been worked out, a group solution would be decided on. This was then drawn up as a guideline for the later work. The idea was to encourage discussion, criticism and group work. When they had worked out the solutions as a group they could go ahead and complete the work.

So not only did they have to learn a number of motor skills, they had to discuss problems, decide on solutions, work out ideas and composition and produce a finished work. They also acquired knowledge of how others had solved similar problems. A lot of emphasis was placed on the idea that the students had to work out ideas for themselves. I tried to avoid presenting them with a solution on a plate, for example the car and the environment. Students worked out what the issues were and made comments through their work about them.

Eliot Eisner in "The Impoverished Mind" set out the aims of art education: (2)

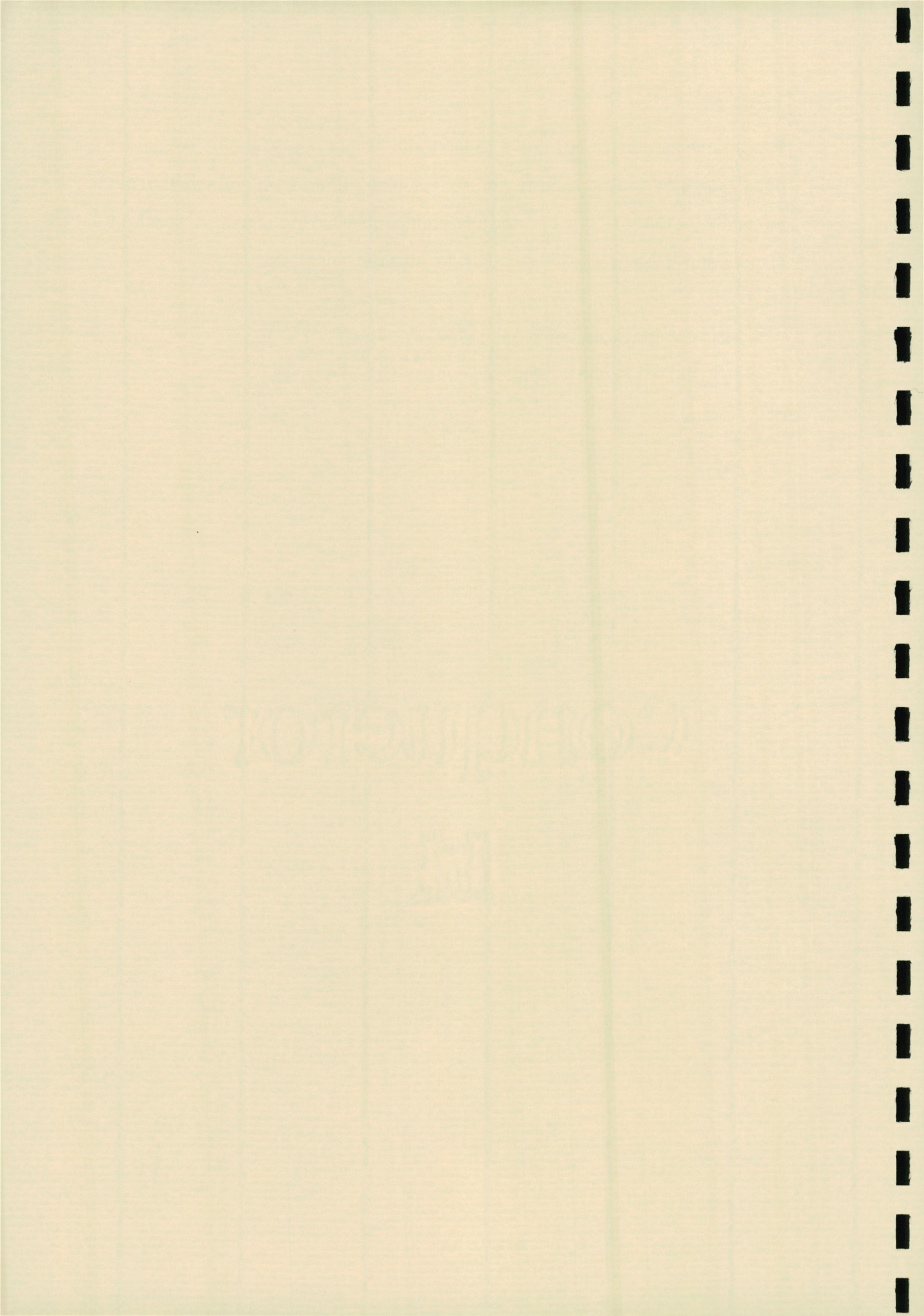
1. Aesthetic aims: That a child/adult will understand visual language and the nature and function of forms in their own and in a historical context.
2. Perceptual skills: Skills needed to understand and respond to art and design and the visual environment.
3. Personal and social aims: to understand, make decisions and work through problems. To improve perception of the world and responses to it.
4. Technical aims: The manipulation of materials



The art teacher should build up a rapport with his/her pupils, should be able to pace a lesson and be able to control the class and use language (artistic terminology etc.) that is clear and understandable for the pupils. A sense of humour and empathy with the students are also very important.

(1) Foundations of contemporary education, p. 42

(2) Eliot Eisner, The Impoverished Mind,



PUPILS' PROJECT

The class plans for the school project can be seen at the end of this section. This is aimed as a guideline as to what was expected and the ideas behind it.

Class 1

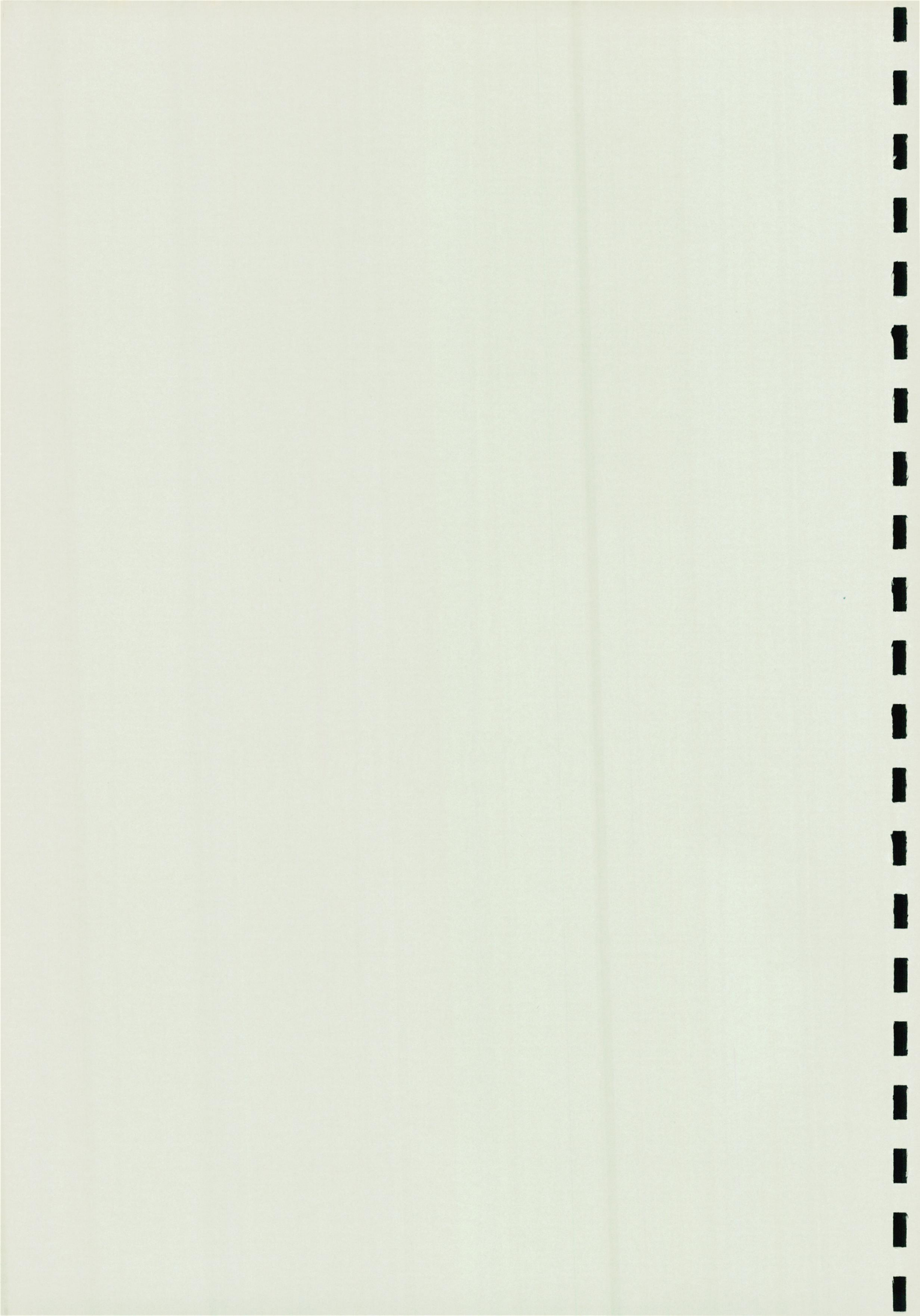
I started with a class based on silhouettes, as we had previously done a block of life drawing which had finished up with some work using this method. Now they would design a note-book cover using the same technique. This class would help develop cutting skills, and help them simplify objects into silhouetted forms. They also had to do some lettering and make the lay-out for the cover of their sketch-pads.

Class 2

This class was aimed at getting them to use their imagination. They were given some visual clues to help them along the way in the form of a slide show. This contained some pictures of cars from the past and from the present and also some futuristic designs. They had a chance to practise drawing and painting from the imagination.

Class 3

In this class they had to make a decision on what aspect of the car to concentrate on for their project. They were required to gather information. The material they gathered was to be appropriate to what they wanted to say. They had to make a statement. The class began with a slide show on collage. Skills involved: cutting, choosing images, research and composition.



Class 4

This week they had to fill out a work sheet. The aim was to get them to think a bit more about cars. How would they personalise their own car? What would the world be like without the car? They also had a chance to get outside and do some observational drawings. three works were produced looking at the cars from three different angles. The drawings were worked in pencil, the students were encouraged to include as many details in the drawings as possible.

Class 5

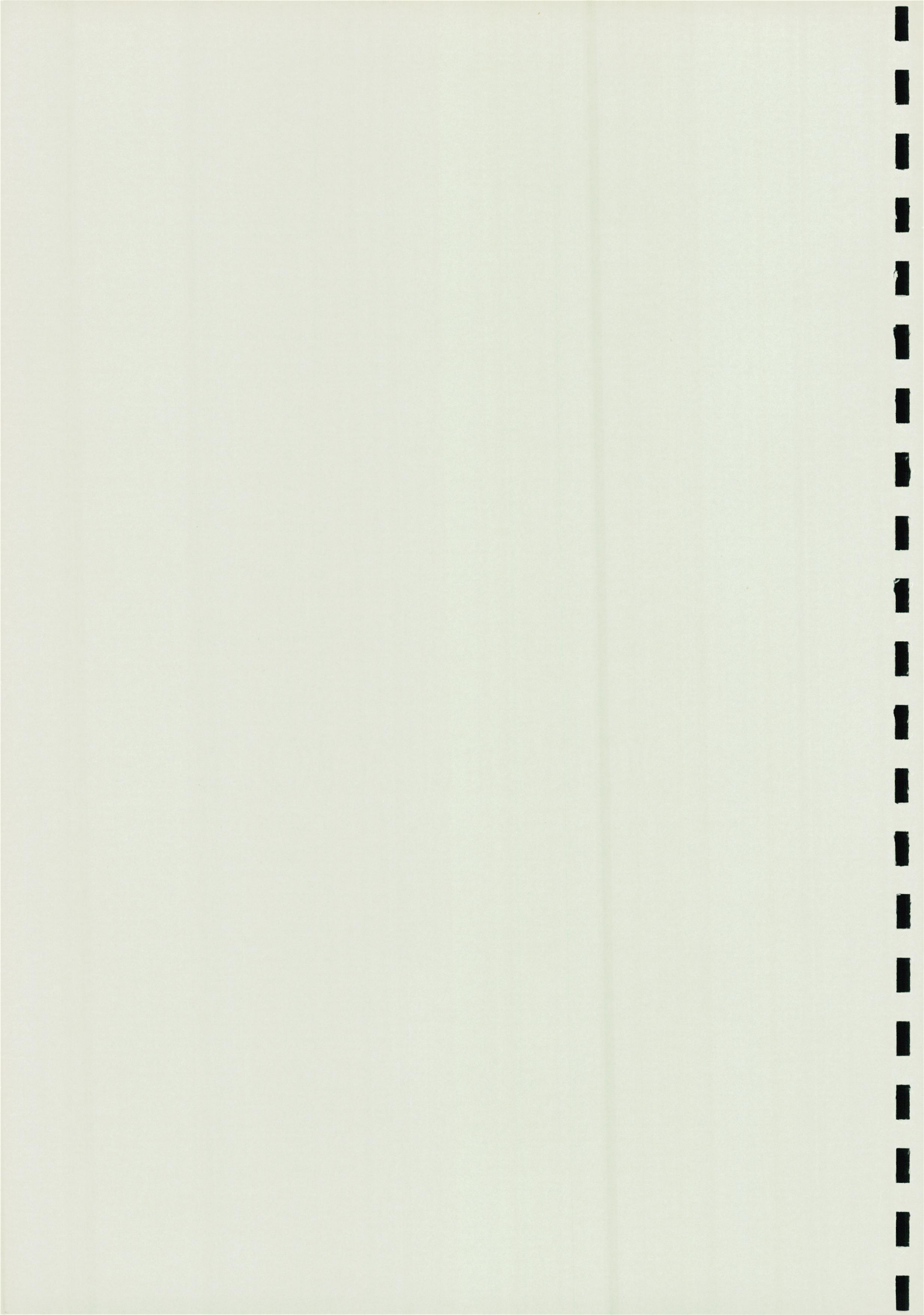
Now we had to start thinking about the finished work. The class was divided into groups. Each group had to decide on a theme, make individual studies of the theme and then finally make a larger 'cartoon' of the finished work. They had to decide on the theme and the composition of the final work. Emphasis was placed on teamwork.

Class 6

In the sixth week the panels were now supplied on which they could finish up their work. They had to work out the composition on the panel, collect suitable images and materials (magazines, coloured paper); they would decide on the composition first and sketch out the work roughly. - then the detailed work could begin.

Class 7

This was the final week. They had to finish off their work. Decorative frames had to be made using the repeat-pattern method. The groups had to organise themselves well, as the members had to do a number of different jobs: finishing off painting, sticking down collage and making the frames.



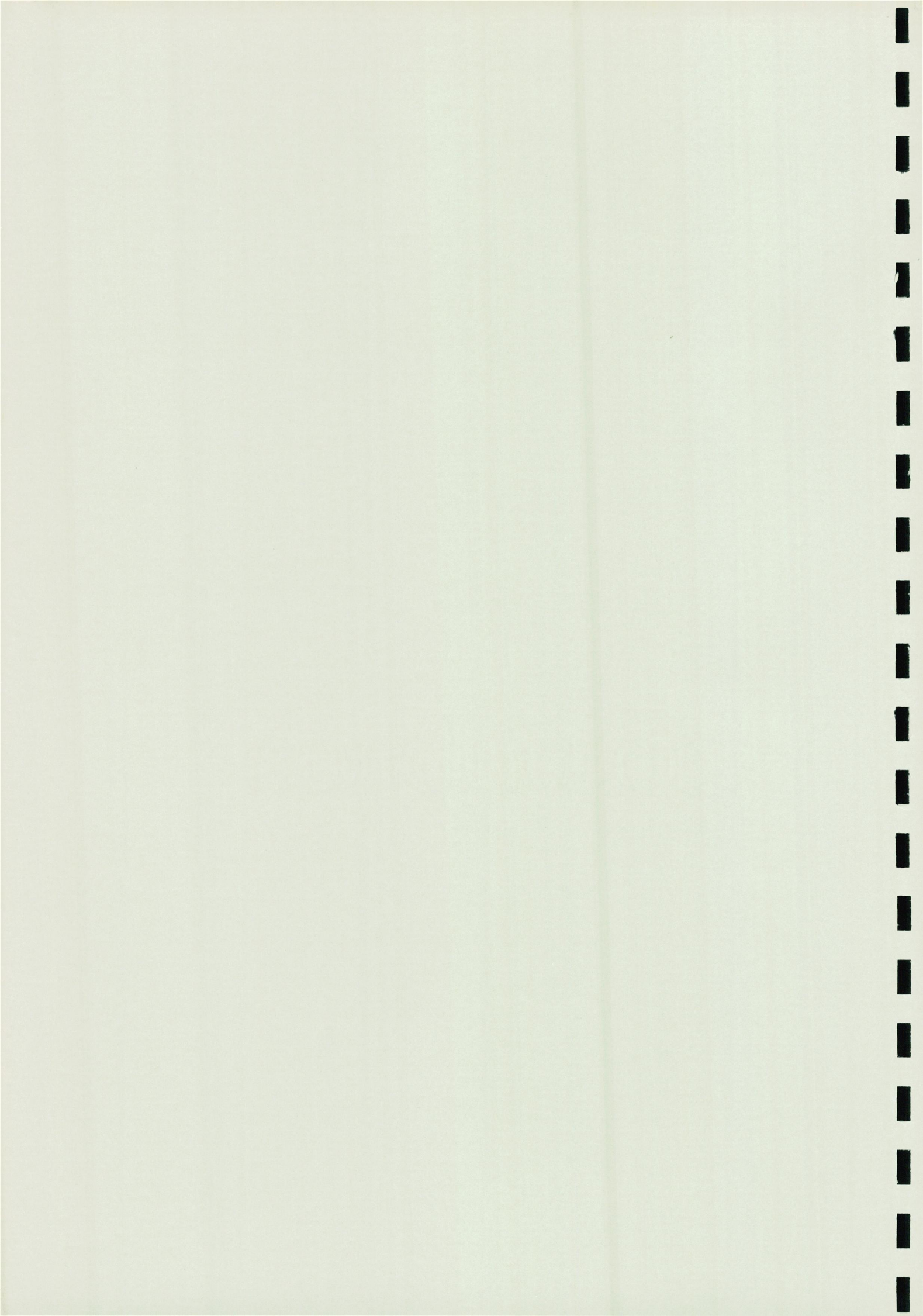
Conclusion

The first two classes were only beneficial to approximately half the class as the rest were on a retreat in the first class and in the second due to the snow. I think it is worth while pointing this out as factors like this can greatly influence how a project will go. Because of this some members of the class had to be informed what had gone on in the classes they had not attended.

The sketch book, however, was a good idea, it gave them a chance to gather information from their own initiative. As regards silhouette and layout there was quite a variety in the results - more or less what might be expected from a mixed ability class.

It was also around this time when I made a tape of music and songs about cars. Sadly, I neglected to play it to them at any stage of the project ... I think it would have gone down very well (the list of songs can be seen in the lesson plans).

Now there was a break of a week which disrupted things a bit. They were working on the idea of the car of the future. They could have also worked on the world without cars. The slide show this week went very well indeed, they were fascinated by the 'bubble-cars' and particularly by a car that was customized to look like a shoe. I felt the results from this class were very strong, especially in terms of imagination. There were cars that hovered, cars that were solar powered, the most boring ones were copies of the 'shoe car' which at least made interesting viewing.

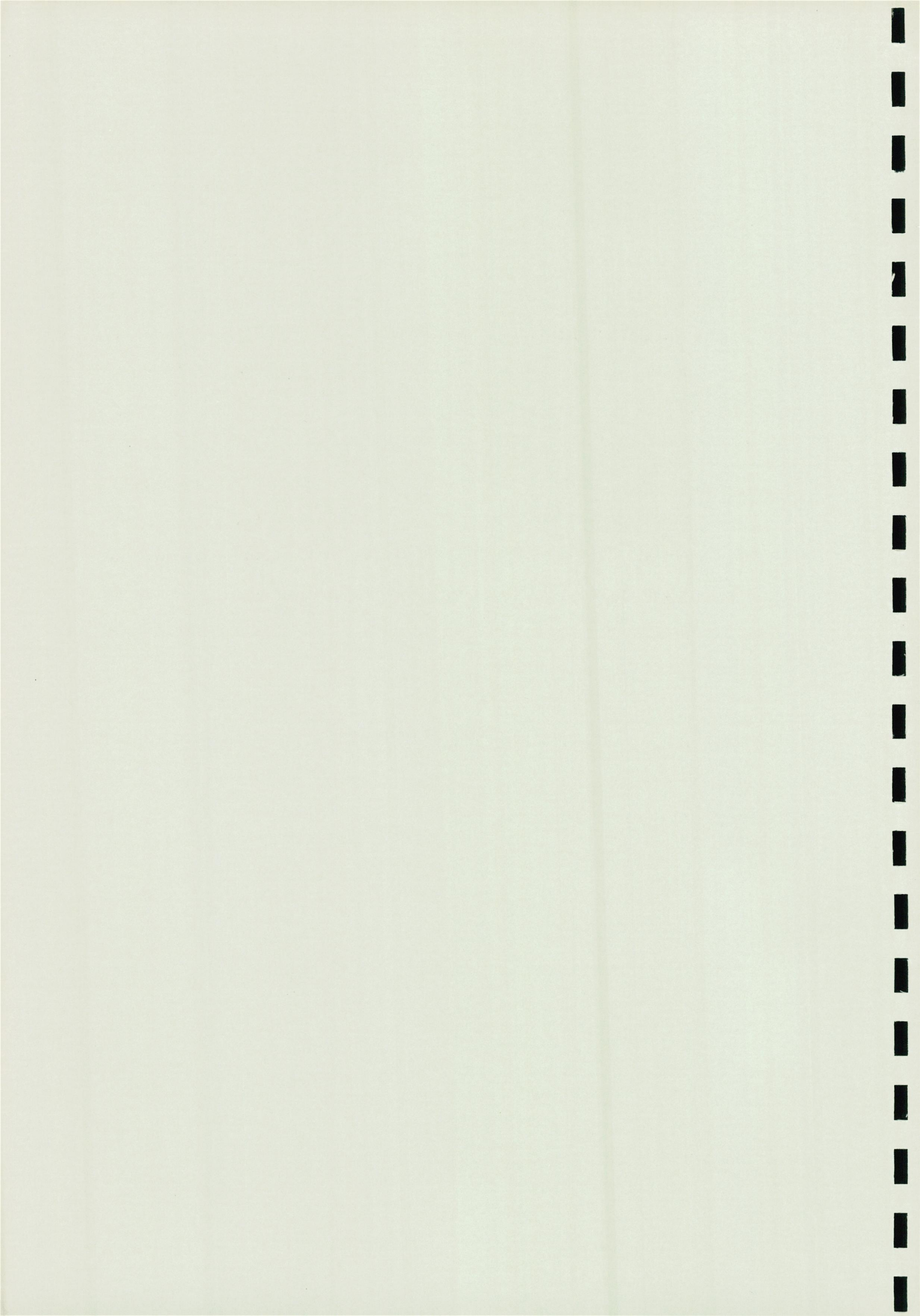


The next lesson was on collage and the children did well despite unclear instructions from me (they were unsure of what I meant by asking them to make a statement) and an extremely poor slideshow. I put a lot of slides in the wrong way, the projector wasn't working well from some strange reason, and the slides were awful (I had presumed they would be good and so hadn't looked at them very well, they were examples labelled "collage" from the art college.) Those who didn't grasp what I wanted did at least come up with some interesting collages.

Now I decided it was time to get them outside of the classroom (so I prayed it wouldn't rain). The work made outside quite surprised me, as I felt they hadn't done enough working from the "real thing". However, looking at photographs and perhaps also the fact that they had done figure drawing prior to the project seemed to help them. There are some good draught persons in the class, I wasn't surprised by the standard of their work, I was, however pleasantly surprised by the drawings of the others.

I should have paid more attention to how they filled out the worksheets. Some were not completed, others showed little effort. The writing in the worksheets was not very clear, so much for doing things in a hurry. Even so, they were worth doing, as answering them did require some thought.

The final three lessons are combined on the theme of producing a finished work. I felt they went well as there were certain steps made in each session towards the conclusion.



The last class was particularly rewarding as I realised that they had learnt quite a lot along the way. They also produced some interesting finished work and saw their work in its historical context by looking at a slide show.

I felt this project worked well with a first year group. If I had been dealing with 5th years and had adequate facilities, I may have gone into the idea of producing moulds - the idea of mass-production - and drawn comparisons between craft and marketing.

I think this could be a very interesting project. It would involve visiting a factory that uses some form of mould, looking at design techniques and methods of building and glazing in ceramics. Another possibility with an older group would be to look at the car as a symbol of our age. There is certainly potential in the theme for looking at all kinds of aspects of our lives today. Here are some of the things I had in mind:

Poster design (graphics, lettering)

Ergonomics (dashboard design)

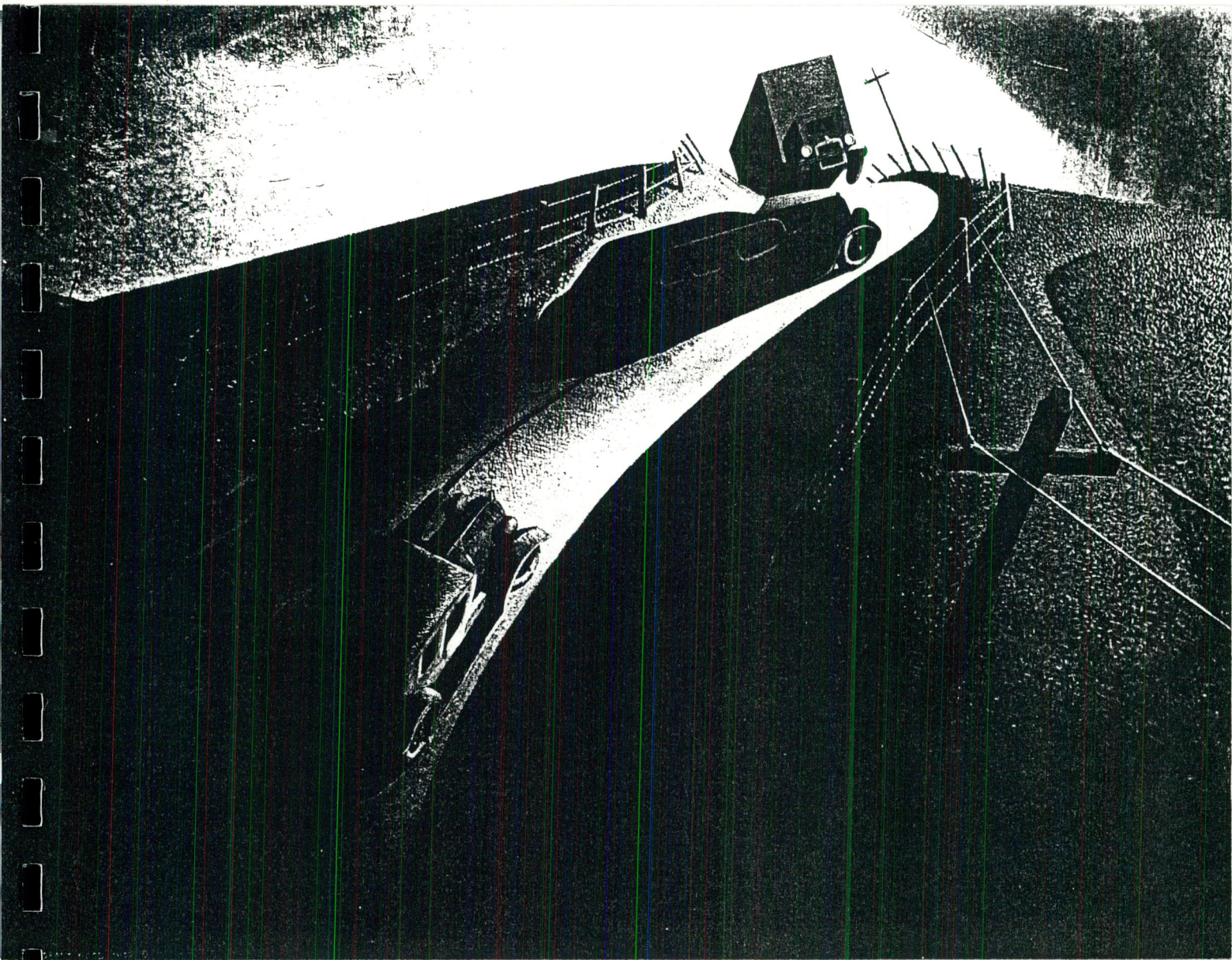
Stencils (for ceramic design)

Drawing outdoors (scale, line, shading)

Street furniture (signs, symbols, etc.)

The project, I feel, has plenty of scope for further developments and I can certainly see myself working on it with another class in the future.





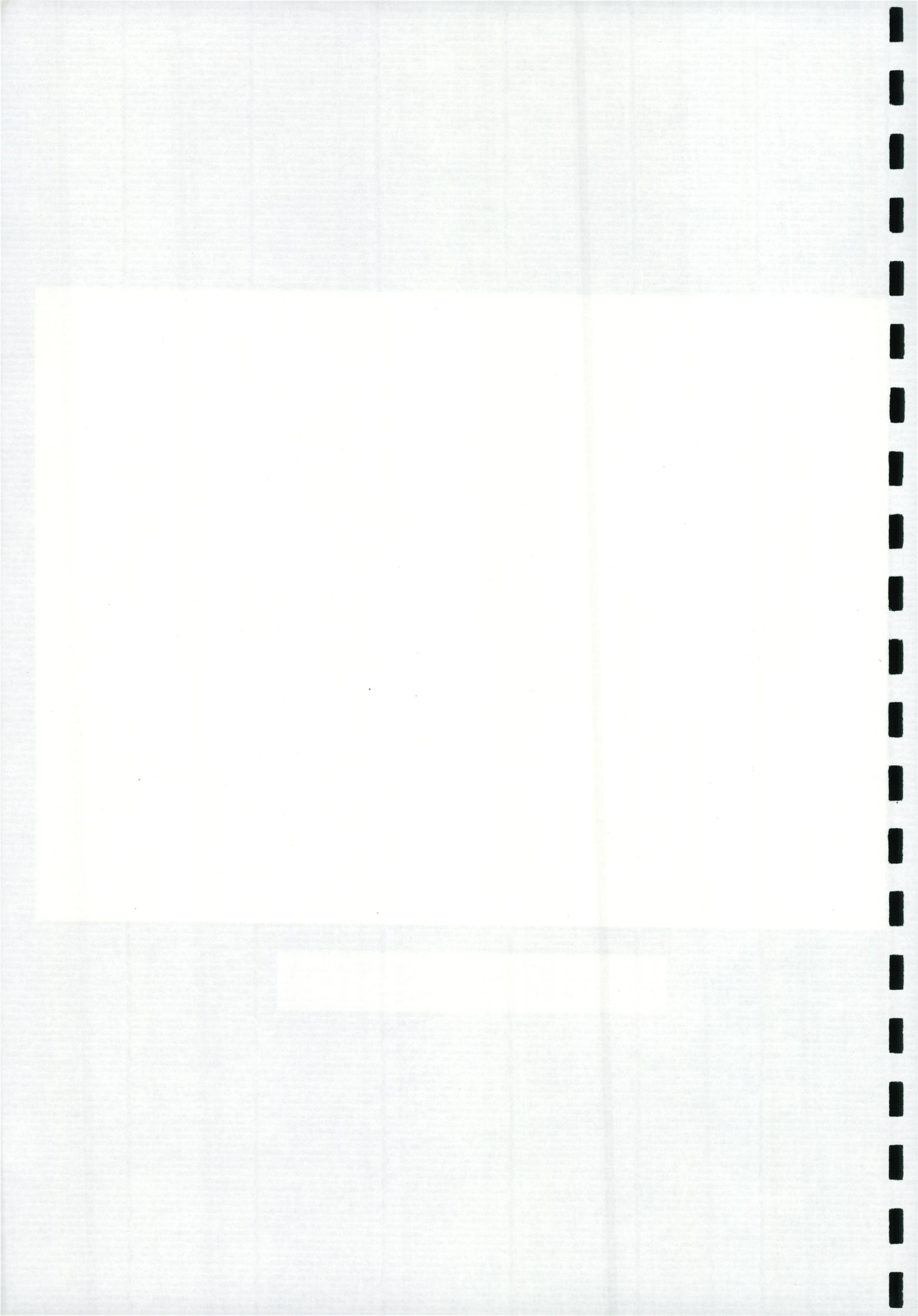
Grant Wood. Death on the Ridge Road. 1935.
Oil on masonite. 32 x 39". Williams College
Museum of Art, Williamstown,
Massachusetts. Gift of Cole Porter.



Paelozzi.Collage.



Arthur Dove. Long Island. 1925. Collage on painted panel, Museum of Fine Arts, Boston.

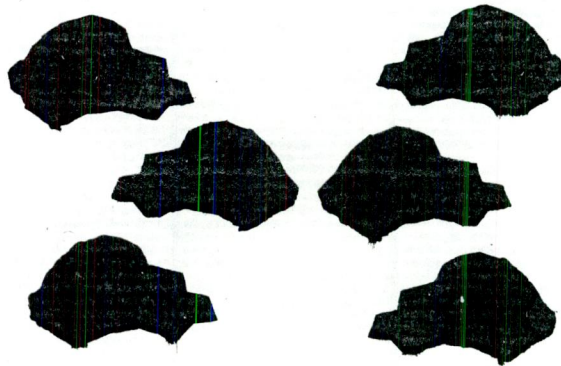


DATE: Feb. 4.

CLASS: 1st Years.

LESSON CONTENT:

Using silhouette to make a pleasing design for the cover of their project sketch-books. Newspapers, magazines will be used as a source for the silhouette.



OBJECTIVES:

That they learn to layout a design for the cover of a book using silhouette as a basis for their design.

They will also have the possibility to use the silhouette in positive or negative form. They should understand the various possibilities.

INTRODUCTION:

Explain what a silhouette is. (some have done this last week). Show how they can get a number of

(contd. Feb 4. 1st Year)

silhouettes of the same type by folding pieces of paper. Demonstrate how to make lettering. They can make their "car" silhouette either from their imagination or from some material. They should organise their composition before any sticking down is done.

MOTIVATION:

Each individual will have a personalised sketchbook.

MATERIALS:

PAPER, STAPLER, GLUE, PENCIL. n.b. (Black & white paper)

VISUAL AID:

Have made a sample sketchbook. (A bird project.)

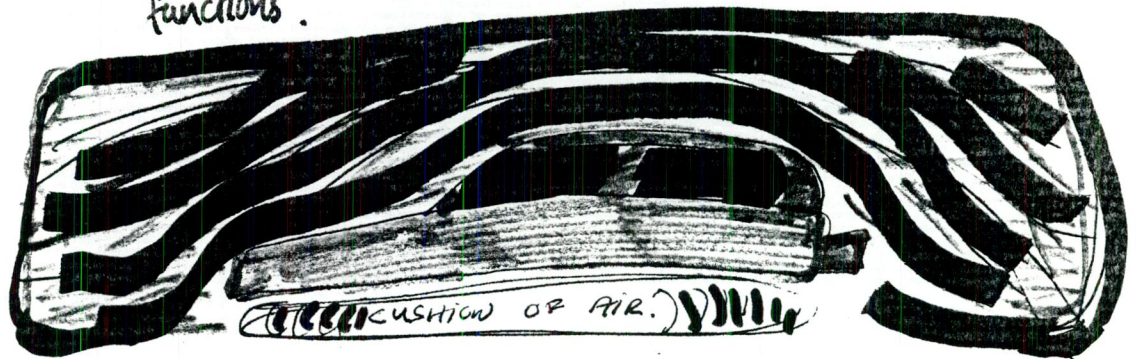
EVALUATION: How well is basic silhouette cut-out? Has an effective design been made? Point out different techniques. Using positive or negative. How well does the completed piece work?

DATE: Feb 11

CLASS: 1st Years

LESSON CONTENT:

Making a drawing and then later a painting of a car as they would imagine it to be in the future. The lesson will start with a slide show of cars from various countries and cars with a variety of functions.



OBJECTIVES:

My main objective in this class is to get them to use their imagination. They will also have to "sketch out" their ideas and have practice at painting, mixing colours etc.

INTRODUCTION:

A slide show taking a look at the car in a variety of forms and functions. This should give them pointers as to the direction their work will take. Maybe try and help them imagine the future by looking into the past. Talk about developments in space - the shuttle etc.

They must first do a drawing and then work from the drawing to make the painting (use project books)

SLIDE SHOW

1st year class, mixed ability
class on the theme of car of the future.
motivational aid

Italian Cars

1. Bugatti Type 18-SL 1912-14
2. Bugatti Type 39/30
3. Bugatti Type Grand Prix 20th Cent
4. Alfa-Romeo Disco Volante Spider 200-1952 Design & MFR - Touring Milan
5. Aerodynamic Car 1978 Wind Tunnel
6. Fiat Panda Inside of the car c.1986

USA

7. Pointiac Sedan 1930
8. Chevy Bel Air 1951 Fin Tails
9. Corette 1957

Swedish

10. Saab '92 constructed on aircraft principles

German

11. The Velo Karl Benz
12. Volkswagen hardly changed since Hitler launched it in the 30's (Herbie)

General

13. VW Beetle as printed graphics by Thomas Bartle
14. Rolo Beetle advertising gimmick, made of two VW's
15. Beetle with light bulbs Eric Staller, New York architect, changed his beetle with 1659 light bulbs and a computer (flash on and off)
16. Bubble Cars Messerschmitt-Tiger, economy vehicle, 20th century art
17. Kabinenroller introduced in 1956. This one is British built in 1962
18. Town Car Idea for a town car, rear engine driven by fuel cell
19. Dodgem Car
20. Custom Car Drimnagh 1983

Feb 11 (1st years) CONTD.

MOTIVATION:

Slides. looking into the future. (imagination)

MATERIALS:

Sketchbooks (project). paper, brushes, paint, pencil

VISUAL AIDS:

SLIDE SHOW.

EVALUATION:

Concentrate on originality in drawing and
in ideas. Point out merits of other works.

Has the idea been sketched out well?

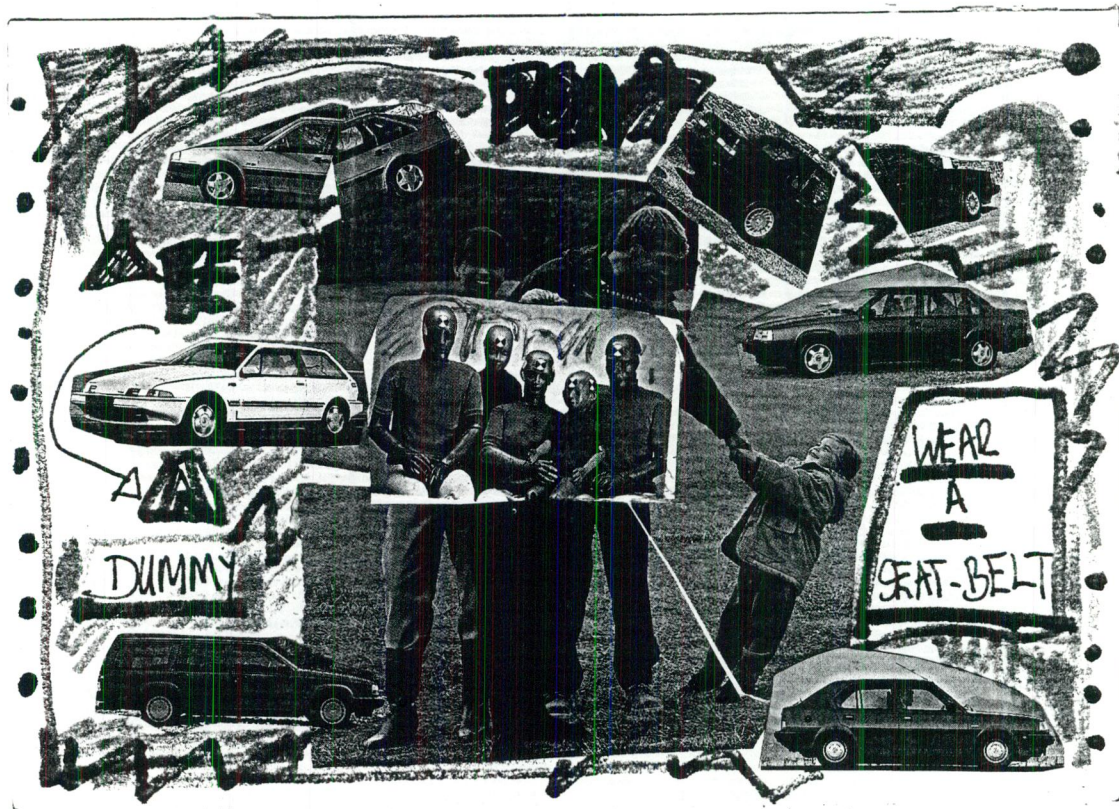
What colours have been mixed in the painting?

DATE: 4 March.

CLASS: 1st YEARS.

LESSON CONTENTS:

- ① slide show looking at examples of cars some drawings and some examples of collage.
- ② We are looking at collage so they will need to know how to look for material, cut it out, compose it on a page and, finally, stick it down.



OBJECTIVES:

That they learn how to make a statement with their work.

Improve cutting out skills with scissors.

That they construct or compose the page well.

Choose appropriate imagery to message.

SLIDE LIST

1ST YEARS . 4 MARCH . COLLAGE.

CARS

- ① Kaiser Darrin 1954. C20 . U.S.A.
- ② Morris Mini Minor 1959. English.
- ③ Custom car. Derryagh 1983 Irish..
- ④ Rolls Royce Phantom I (once owned by Greta Garbo) English.
- ⑤ Dodgem car C20. English.

DRAWINGS

- ① BORNE (Mortimer) 20th cent. Rainy night - day print.
- ② BORNE (Mortimer) 20th cent Rainy night - day print.

COLLAGE

- ① George Grosz - Berlin C20 - Cookery school 1958.
- ② Andre Breton - C20 - Jack l'Eventeur. 1942.
- ③ Victor Brauner. "Aurora." 1937.
- ④ Joan Miro 1937 untitled.
- ⑤ Schwitters (Kurt) Homage to Sir Herbert Read - 1944.
- ⑥ Man Ray Vison d'Engres. 1924-1965.
- ⑦ Georges Huguot. C20.
- ⑧ Marcel Duchamp. - C20 - The Non Soda 1922.
- ⑨ Hannah Hoch. C20 - Chinese girl with fan. 1926.

1st year - 4 March - collage - contd.

INTRODUCTION:

The class will start with a slideshow. They will be asked to make comments on the slides. Explain the word "COLLAGE" to the students. Explain what it involves. They must first think of a theme or choose an image and find a theme appropriate to it. Then they must cut out the chosen images (they may also tear them out.) (n.b. method should suit imagery). Now they should decide on composition and finally stick the images down.

MOTIVATION:

Slides. They decide on what they want to say. background music. Magazines.

MATERIALS:

SCISSORS, GLUE, PENCILS, PAPER, MAGAZINES, NEWSPAPERS etc.

VISUAL REF:

SLIDES (see list)

Book - The Automobile and culture.

EVALUATION: How well has the work been composed?

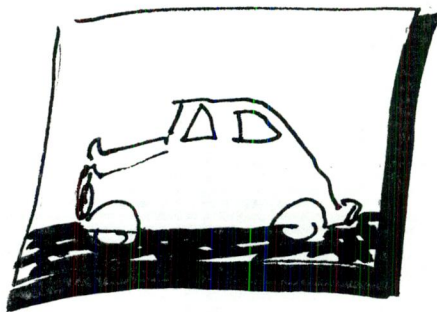
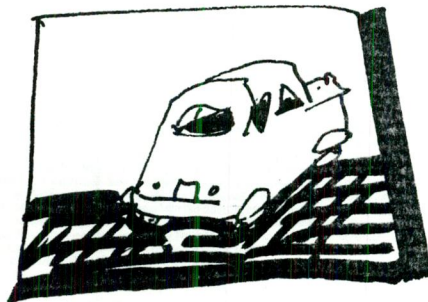
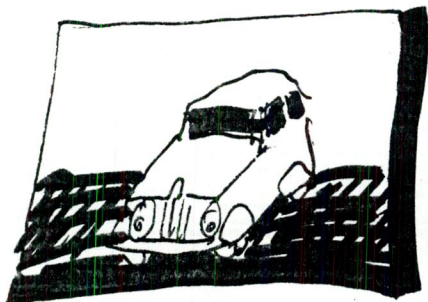
Has appropriate imagery been chosen?

Does the piece get the message across?

What kind of statement has been made? Why?

CLASS: 1st years
DATE: 11 March.

LESSON CONTENT: Drawing from observation.



OBJECTIVES:

To make some sketches of the car that will be useful for reference in future classes. That they see the car in a more 3 dimensional way by looking at it from a variety of angles.

INTRODUCTION:

Today we will be working outside in the car-park. You'll need drawing-boards, paper and pencil. I want you each to make 3 drawings of the car from 3 different angles. I want your drawings to reflect what you see so observe the car closely. We won't have a lot of time so I want you to concentrate and work quickly.

MOTIVATION:

They get out of the class room . FRESH AIR.

MATERIALS:

Pencil, paper, drawing boards.

VISUAL REF.

The Automobile & Culture.

EVALUATION:

3 drawings, 3 alternative angles, are they useful to make future work from. ... are they good studies. What information is in them?

SLIDES: CARS.

PAINTING:

- ① Giacomo Balla: Abstract speed $79\frac{1}{2} \times 129\frac{1}{2}$ " Turin. Private collection.
- ② Carlos Alvarez: Beach crash 54×72 " Collection of the Artist L.A.
- ③ Grant Wood: Death on the Ridge Road 32×34 " Williams College Museum of Art Williamstown, Massachusetts. gift of Cole Porter. oil on masonite

COLLAGE:

- ① Arthur Dove: Long Island $15 \times 20\frac{3}{4}$ " Museum of Fine Art, Boston. collage on painted sand.
- ② Edward Rooker: untitled 11×19 " collection of the Artist. 1949.

POSTER: (suitable for)

- ① Ernest Montaut: Un Match Moderne: Renault G.P and pusher bi-plane.
- ② Georges Gandy: Automobile club of Belgium. Brussels to Spa Race 1898 color lithograph $51\frac{1}{4} \times 38\frac{1}{4}$ " Musée de la publicité, Paris.
- ③ Georges Lepape: Boite optique assortie à la carrosserie. 1924. for cover of Vogue Nov 1st 1924. (painting)

SCULPTURE/ARCHITECTURE:

- ① Camille Lefèvre: Monument to Emile Levassor. an early motoring hero, unveiled 1911 - carved marble.
- ② Walter Dorwin Teague: Road of Tomorrow Ford Pavilion 1939 - New York World Fair.
- ③ Arman: Long Term Parking 1975-82. 60 automobiles embedded in concrete $65 \times 20 \times 20'$. The sculpture park at Le Montcal, Joluy-en-Josas, France.

CLASS:



NAME:

What do you think of them???

What type of car would you like to drive?

name the type: →

How would you change the car to say more about yourself. (customize it!!)

Draw a picture of the car and the changes you would make in the box below ..

Explain why you would make the changes:



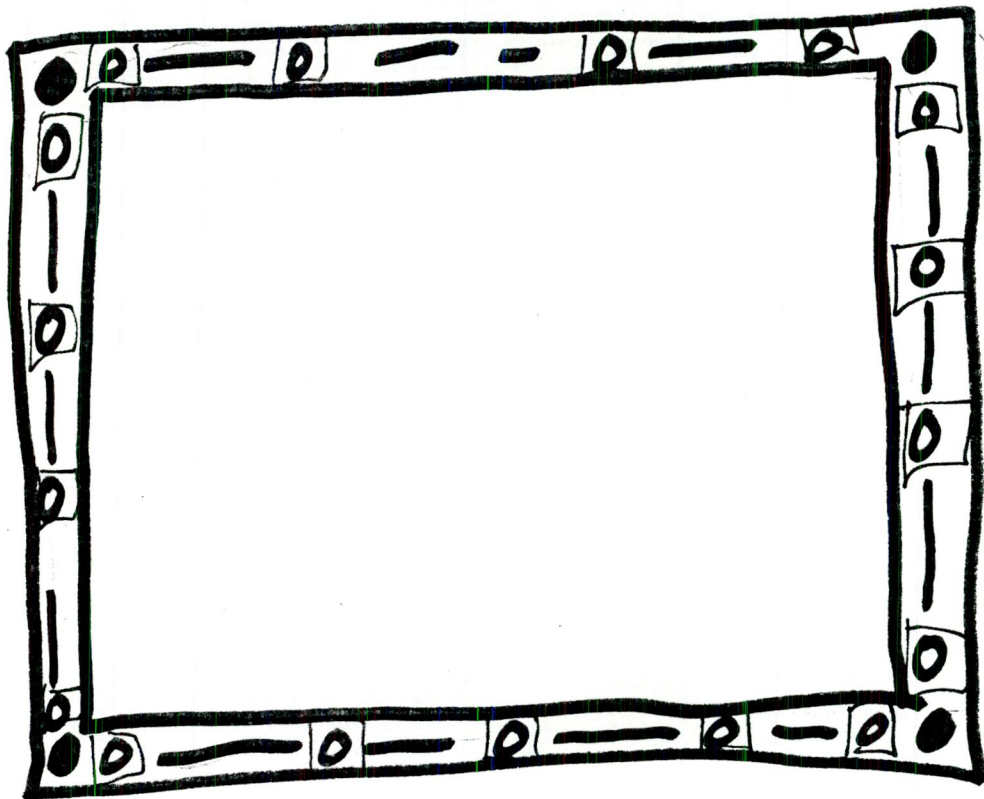
How do you think the car effects a city?

What jobs need people to have cars?

Name 3 good things about the motorcar...

Name 3 bad things...

What do you think the world would be like without the car..... draw a picture in the box below.....

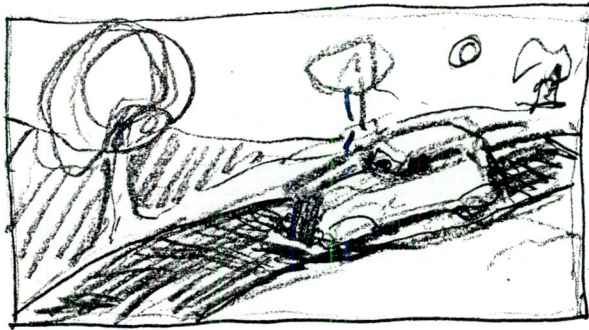


Signed:

CLASS: 1st years

DATE: 8th April.

LESSON CONTENT: Preparation on board for large painting. Composing the scene.



Objectives: To work out the composition of the painting on board.
(that is to scale of large piece.)

To decide methods to be used. Paint, mixed-media etc.
Students will work in their groups. Work out ideas together.

For homework they will gather material so that they will be ready to finish off next week.

Introduction: How do you think an artist would start working on a large painting?

Firstly you have already decided on a theme and made sketches. Now you need to work together to try and get your ideas to the correct scale. Use charcoal or coloured chalk to place figures, cars, background where you want them.

When you've done this you can then decide on how to finish off. Drawing, painting or mixed-media.

Think about what materials you need. Bring them in for next week.

MOTIVATION: A chance to work large. Wooden panels.

MATERIALS: charcoal, chalk,

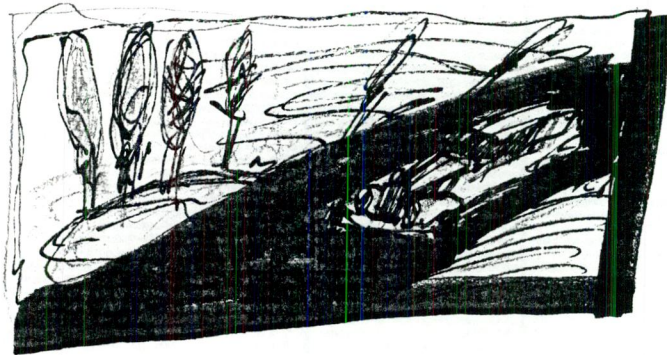
VISUAL REF: Cezanne.

Evaluation: How is composition organised in the picture?
How well have they worked as a group. How far
are they on the way to finishing-up. What do they need
for next week. How will they finish up. Is the theme clear?

CLASS: 1st Years

DATE:

CONTENT: Making a preparatory drawing for a large painting.



INTRODUCTION: To finish-off our car project we will make some large paintings - you will be working in groups.

- ① How do you think an artist would plan a large painting?
- ② What else do you think the artist would have to think about?

Mention would be made of SUBJECT MATTER, SCENE, and MATERIALS

Firstly within your group choose a theme or an idea that interests you.

③ Can you name a few themes?

When you have chosen a theme (within each group) you can work on sketches, don't look at each others work - this will be for the first half of the class.

Now make a new large sketch. Working together and taking the best ideas from each picture.

HOMEWORK: Gathering materials, making drawings, gathering information.

1st years. CARTOON for large painting: continued.

OBJECTIVES: To make a preparatory sketch or "CARTOON"
for a large painting.
To encourage students to take part in group activity.
They should have a clearer view of what to do
in the next stage.

MOTIVATION: Working in a group, Music.

MATERIALS: Pencils, Crayon, paper, Others if required.

VISUAL AID: Michaelangelo - "Sistine Chapel".

5th year (Ceramic) - tile. continued.

MATERIALS: Coloured pencils, paper, clay etc.

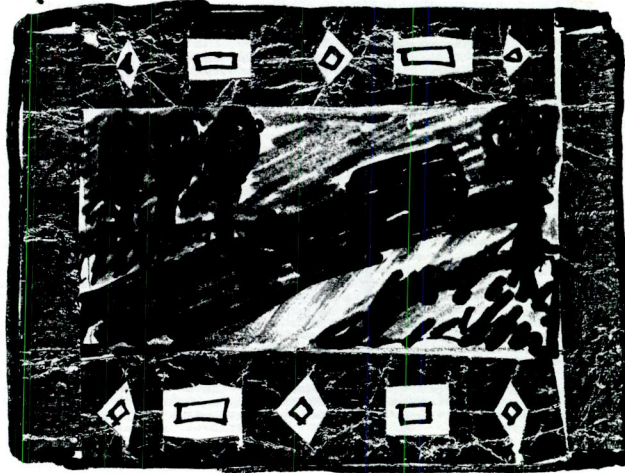
MOTIVATION: Postcards, photocopies, books.

HISTORICAL REF: BOOK "Celtic Ornament."

CLASS: 1st Years

DATE: 15 April

CONTENT: Slide show. (How artists dealt with the car as subject matter)
Finishing off last weeks work. Decorative (repeat pattern) frames.



INTRODUCTION: Today we will be finishing off the pictures we did last week. Some of you just need to make frames. We'll be using repeat-pattern technique to do this. Others need to do quite a bit of work. But first lets look at some slides of how artists dealt with the subject of cars in their art-work.

slideshow.

Point out that some of the artists chose similar subjects to ones they have chosen. (Crash, for example) also similar techniques have been used. (collage). Discuss pictures.

After the slide-show demonstrate how to make frames.

(borders in repeat pattern). They have to work as a group and delegate jobs within the groups themselves.

T.T.O.

CLASS: 16 years 15th April continued.

OBJECTIVES: That they learn to make a well-finished work.
Understand the historic context of the topic and various manners of working.
How to make a repeat pattern design using cut-cuts.
n.b. encourage them to use both negative and positive parts in solution.

MOTIVATION: Slide show. group work.

MATERIALS: chosen by students. paper, glue, paints etc.

VISUAL AID: Border - repeat pattern cut out.

EVALUATION: Has work been completed? Did they feel it was successful?
How did they function as a group?
Did they make a repeat pattern frame?
How else (other than painting) could they have concluded the project.

CAR TAPE

First Year Class, Mxed Ability, Car project
Background Music while they work which makes a connection with the theme
to help motivation

SIDE 1

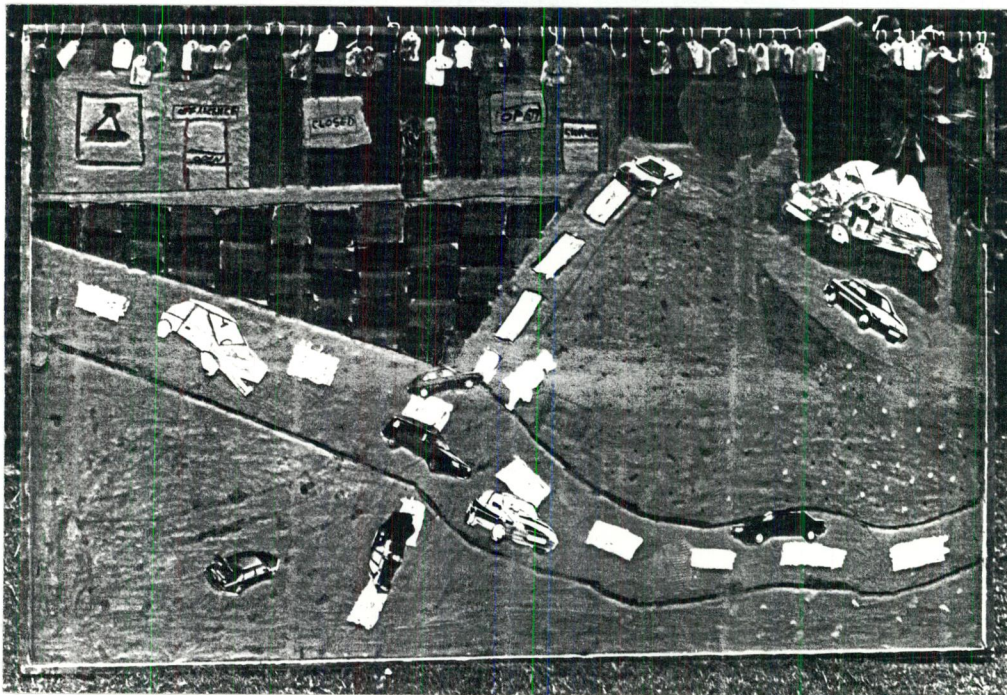
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|-----|-------------------|----------------------|---|
| 1. | Paul Simon | Cars | |
| 2. | Bruce Springsteen | Thunder Road | Born to Run |
| 3. | Bob Dylan | Big Yellow Taxi | (Joni Mitchell), 1973 |
| 4. | Bruce Springsteen | Racing in the Street | (Darkness at the Edge of Town) |
| 5. | Nancy Griffith | Ford Ecoline | Lone Star State of Mind, 1987 |
| 6. | Bruce Springsteen | Cadillac Ranch | The River 1980 |
| 7. | Bruce Springsteen | Stolen Car | The River 1980 |
| 8. | Van Morrison | Caravan | Moondame 1973 |
| 9. | Pink Floyd | Money 1973 | |
| 10. | Miller | King of the Road | The Big, The Bad and The Lonely, 1971 |
| 11. | Nillson | Everybody's Talkin' | Midnight Cowboy/
The Big, The Bad and The Lonely, 1971 |
| 12. | Lerner and Lowe/ | Wanderin' Star | The Big, The Bad and The Lonely, 1971 |

SIDE 2

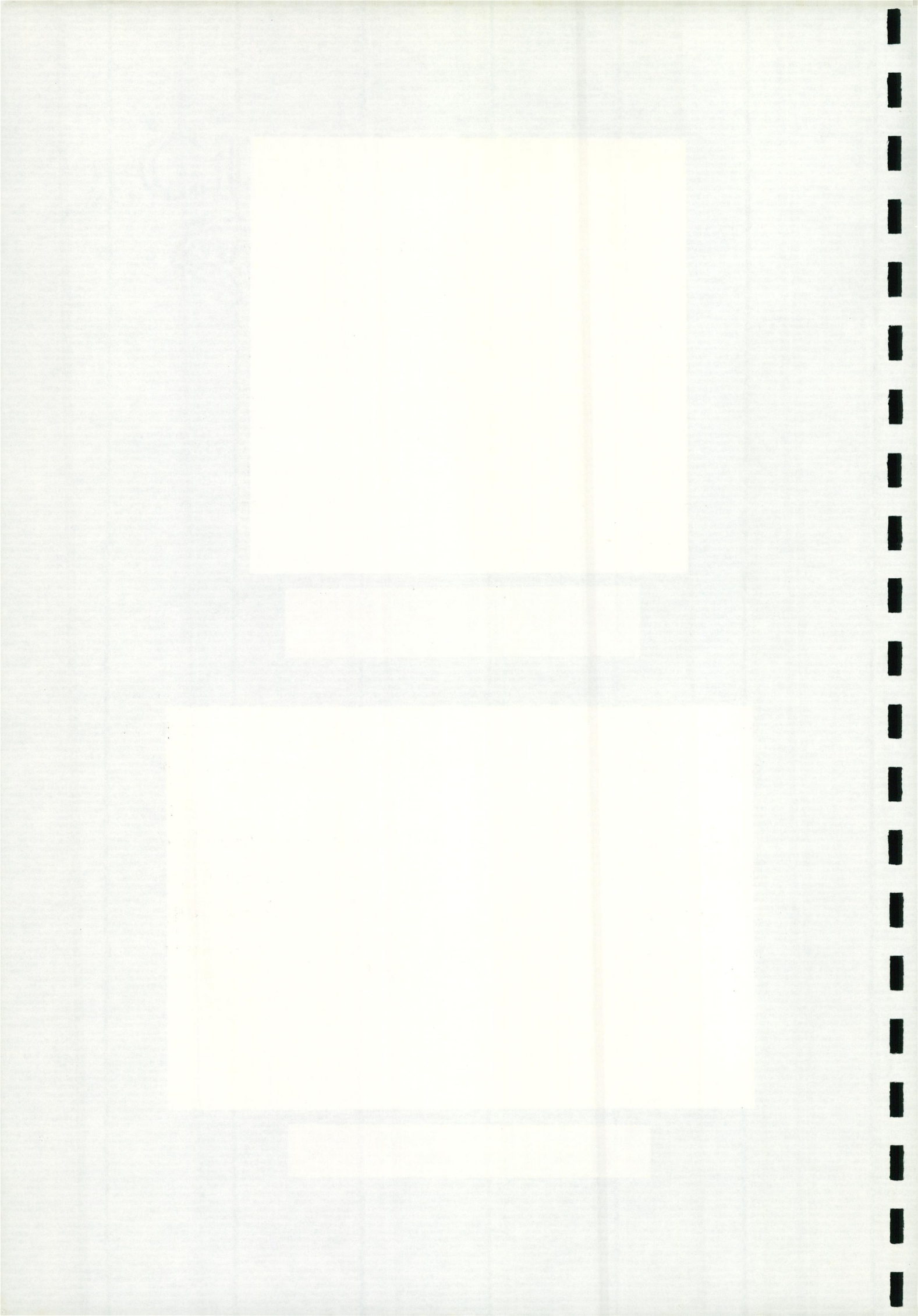
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|----|------------------------------|------------------------|-----------------------|
| 1. | The Rolling Stones | Black | 1966 |
| 2. | Eric Clapton | Peaches and Diesel | Slowhand 1977 |
| 3. | Bruce Springsteen | Stolen Car | The River 1980 |
| 4. | Bruce Springsteen | Cadillac Ranch | The River 1980 |
| 5. | Rickie Lee Jones | The Last Chance Texaco | Rickie Lee Jones 1979 |
| 6. | Crosbie, Stills, Nash, Young | Teach Your Children | Graham Nash 1970 |
| 7. | The Smiths | Take Me Out | The Queen is Dead |
| 8. | Dire Straits | Telegraph Road | Love Over Gold |
| 9. | Chitty, Chitty Bang Bang | | 1968 |



Children's work. Sallynoggin. 1st year. Cars aren't the only thing that affect the environment.



Children's work. Sallynoggin. 1st year. May they rest in peace. Mixed media on panel.



CONCLUSION

"Since the invention of the automobile, artists have been fascinated by it, commenting on the world of cars in their works with love and despair. Great photographers have registered auto-mobile shapes, the mystery of speed, the magic of lacquer finish or the chrome detail, the virile or feminine forms. Architects have sometimes lovingly designed automobile dwellings, the garages; urban planners and highway specialists continue to cope with the ever growing number of cars." (1)

The phenomenon of the car is likely to be with us for quite a while yet, certainly until we develop cleaner and more efficient forms of transport suitable to the individual's needs. It is this aspect of the car, the manner in which it caters for the individual, which makes it stand out from the competition and until there are vast changes I can foresee little change in its popularity or as a means of transport.

However, if we are to continue along the road on which the car culture has led us, many changes need to take place, we must begin to understand the problems caused by being dependent on this means of transport. We must be able to look at the car critically and see the pros and cons of living in a world governed by the automobile.



As a final statement on the subject as a project, I would like to quote Hannah Hoch from the Berlin Dada group who once remarked:

"Our whole purpose was to integrate objects from the world of machines and industry into the world of art."

(2)

(1) Gerard Silk. The Automobile and Culture. p.14

(2) Gerald Silk. The Automobile and Culture. p.85



BOOKLIST

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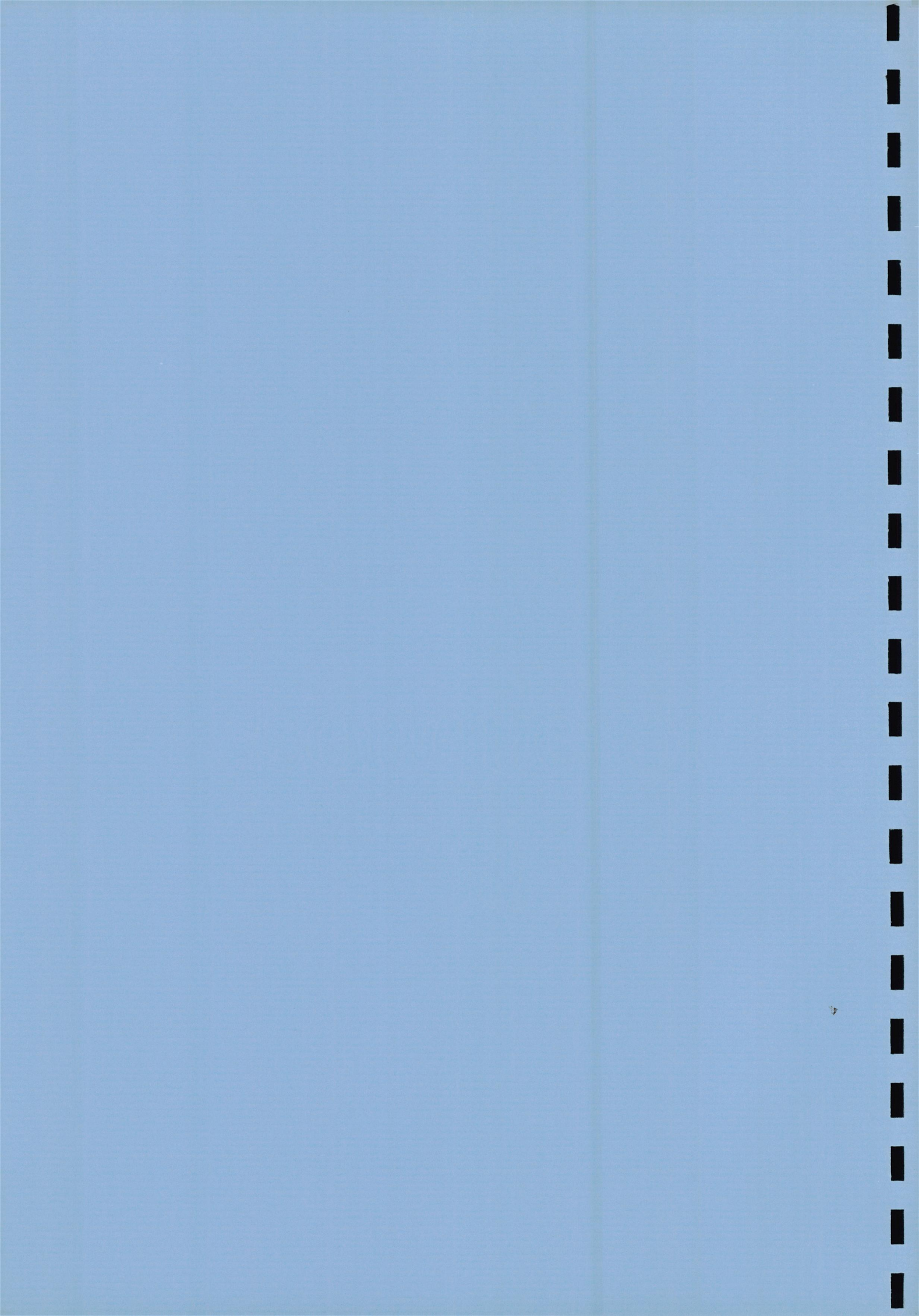
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