

NC 0020150 2



T892.

THE NATIONAL COLLEGE OF ART AND DESIGN

MY OWN ENVIRONMENT - ITS THEMES AND ATMOSPHERE.

A DOCUMENTATION SUBMITTED TO
THE FACULTY OF EDUCATION

and

in candidacy for the

DIPLOMA IN ART & DESIGN TEACHERS

by

NIAMH M. LEONARD.

MAY 1991.

CONTENTS

INTRODUCTION.

EDUCATIONAL RATIONALE FOR USE OF THE ENVIRONMENT AS
MOTIVATOR IN 2ND LEVEL EDUCATION IN IRELAND TO-DAY.

HISTORY CHAPTER.

PERSONAL PROJECT.

CLASS PROJECT.

CONCLUSION:

ANALYSIS OF PERSONAL PROJECT AND
ANALYSIS OF PUPILS' PROJECT AND
CONCLUSIONS REACHED IN EDUCATIONAL TERMS.

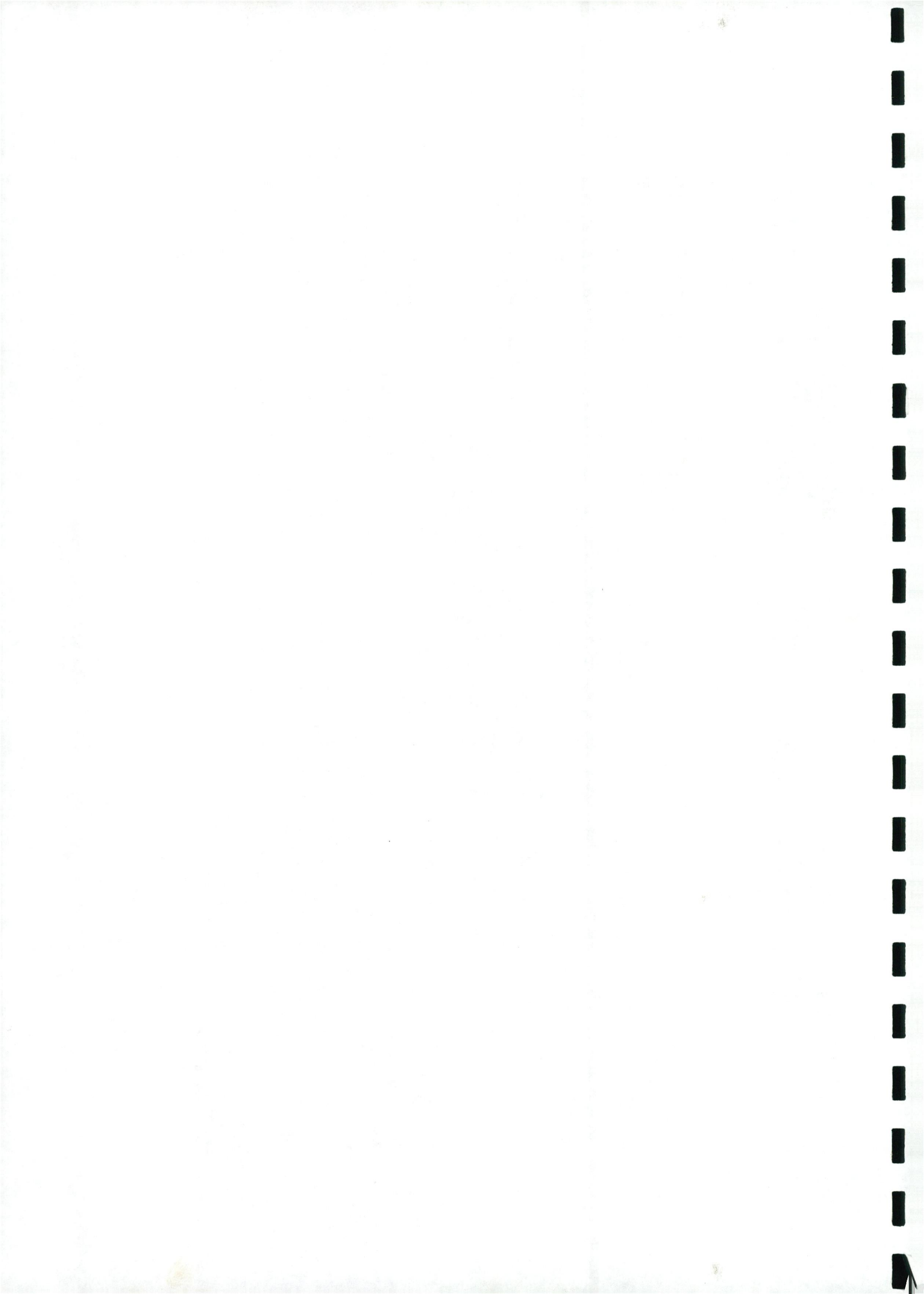
0000000

INTRODUCTION

One definition of the purpose of Art is 'that it exists to please and instruct' - a principle first enunciated by the Roman poet Horace in the 'Art of Poetry'. I believe this approach has influenced my own work and in turn influences my beliefs, as a facilitator of Artistic produce. I believe that the making of Art is a creative process and the creation and sharing of meaning is a necessary condition for personal and social development of the individual. In this documentation, I explore my own environment on parallel lines with that of the student's environment. In order to learn effectively, both my own and the pupil's "reality" must be taken into account. Though varying in technique, the learning activity is run on parallel lines. Through my educational rationale for use of the environment as motivator, I propose to show that the learning environment advances the educational process and has a direct effect on the educational experience.

As my Personal Project informs the development of the class project, my learning enriches the pupils' experience. It is therefore true to say, that the students continuously educate the facilitator, and vice-versa. It is my aim that the pupils' interest in their project will influence me and that my project would grow out of the planning of their project. The creative process involves the whole being, mental, physical and emotional. It equips the person with ways of working to identify problems and and reach conclusions, which is unique.

The informed enthusiasm of the Art facilitator leads to an understanding and love of Art. In my opinion it also develops self-esteem, self reliance and personal identity in pupils - through creative achievement.



**EDUCATIONAL RATIONALE FOR THE USE OF THE
ENVIRONMENT AS A MOTIVATING FACTOR: IN SECOND
LEVEL EDUCATION IN IRELAND TODAY**

The way man interprets his life, is through his cultural, human, natural and man-made environments. The relationship between man and his environment, will therefore have a direct effect on the individual. This effect may either be positive or negative. Using man's environment as a starting point for considering artistic education, it is critical to understand the influence of environment, on interpretation of reality. According to Elliot W. Eisner in his work - "Educating Artistic Vision".....The prime value of the arts in education lies in the unique contribution it makes to the individual's experience with and understanding of the world."¹

Children learn to absorb and select aspects of their environment, in order to function effectively in that environment. Environment and perception are inextricably linked for this reason. Relation to and absorption of environmental values, therefore constitute a survival skill. Rules, codes of conduct and socially acceptable thought are absorbed. Acceptance of such overt, or covert modes of reaction to reality, cannot begin to be assessed, until the individual reaches a level at which he or she begins to question himself/herself, as a person with decision making power. This stage of development may come early or late in the teenage years, but certainly in a school environment context, it comes in second level education. With this awareness comes an understanding of the school, home and neighbourhood in which they

live. Their cultural background affects their view of the world. When the culture changes, they re-learn and re-experience their environment. Television, and the mass media have shaped new attitudes and exposed pupils to different sources of information.

PERCEPTIONS AND ENVIRONMENT

"Living is a challenge, and art should reflect this challenge"² So says Victor Lowenfeld in his work. Lowenfeld's basic ideas seem clear, in that he was interested in both the creative and mental growth of the individual. He saw art as a way of achieving this growth. The school's role as one of those many experiences of life, plays a primary part in the formulation of the student's absorption of ideas and symbols of society. The school as a microcosm of this society should directly reflect the interests and pertinent subjects which bear relation to the young individual's life. The fact that school as an institution is pivotal in enabling that environment, to promote (or in negative terms) stunt growth needs (Fig. 1). It is for this very reason that I propose that the school should endorse the ideas of the humanistic approach to education. However, behaviourist theory and the cognitive view can only strengthen the importance of one unifying factor - that of motivation.

I propose that learning is a series of motivations (whether extrinsic or intrinsic) with a positive growth effect on the perceptive skills of the individual. Full understanding of any concept can only come about when there is a link between new

Maslow's Hierarchy of Needs

From "A Theory of Human Motivation," *Psychological Review*, vol. 50 (1943), pp. 370-396. Copyright 1943 by the American Psychological Association. Reprinted by permission.

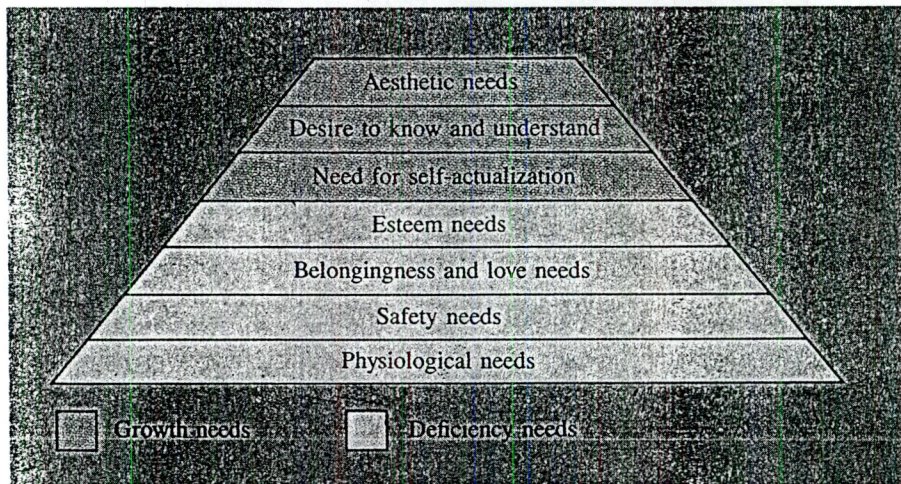


FIG 1

knowledge and previous knowledge, and between the specific subject, and related ideas in other subjects.

In essence, an inter-related form of learning offers the individual space in which to be creative, in his or her thinking. This inter-related curriculum results in a way of thinking that is truly flexible, while creating enough structure to equip the pupil with sound reasoning capacity. It is essential that structure be conveyed this way, through the educational system, instead of a disjointed set of unrelated subject areas. Consequently, the latter is unclear to pupils.

To achieve this inter-related curriculum, one must draw on all aspects of educational source and all aspects of the students as people. In the identification six stages of moral reasoning (in Biehler and Snowman's *Psychology Applied to Teaching*) it is Kohlberg's fundamental proposal that, the individual's motivation is governed, not only by his or her perceptions of a single situation, but that of his/her motivation stemming from attitudes towards his/her environment. It is unrealistic to assume that Kohlberg's truth is the only one, but he raises the issue of informed reasoning. How does reasoning come about? How is reasoning informed? Is reasoning true rationalisation, or simply one's passive acceptance of pervading social attitudes? Although, Kohlberg has modified his arguments since first making them his three stages of moral reasoning (1) pre-conventional morality (2) conventional morality and (3) post-conventional morality, are clearly presented as interdependent arguments. Kohlberg states:

"Moral decisions should be based on consistent applications of self-chosen ethical principles".³ If we look closely at his breakdown of factors influencing decisions of a moral nature, I would argue that an informed decision of an artistic sort will follow a similar path. I consider morality to be an essential element of perception, and as such is a component of self-expression. As the self goes to reflect the environment that one exists in, second-level education must take the holistic approach to teaching, if it is to be efficient in promoting the individual's growth needs. (Fig. 1).

If both deficiency and growth needs are taken into account, as suggested by Maslow (Fig. 1), the decision-making power of the adolescent is strengthened. The fusion of the Kohlberg theories of morality⁴ as a reflection of self, and Maslow's theory "Hierarchy of Needs" should produce a balanced basis for perceptive decision making. In terms of the Irish educational system, there is too great an emphasis on the purely mathematical and reasoning element of learning. Generally, there is a total disregard of the haptic responses of the individual. One definite example of this, is the Intermediate Certificate examination.⁵ This examination regarded the components of the course as isolated units, and failed to unite these elements to make full use of their potential to stimulate motivation. Consequently, the Intermediate Certificate takes no cognizance of the social issues that affect the individual, (relevant mass media as part of that person's environment). Though this system did disregard fundamental means of motivation towards perception - it

acknowledges an educational base-line within which the economic background of the individual was respected.

Recently, a replacement for the Intermediate Certificate has come into being. This new examination course is entitled - "The Junior Certificate". Broadly speaking, the aim of this Certificate at Junior Cycle level is to use the environment of the pupil as a motivating factor. Perception of the pupils' surroundings is of paramount importance in this curriculum and in this examination. Developing new basic concepts in art and finding other means of expression, is the responsibility of the facilitator under this system. In terms of Art education, each part of the learning framework must be utilised to help the student understand the importance of Art in perceptual terms. Guided perceptual situations are provided and the aim of this is to enable the students to be directly influenced by their surroundings. It is the expression of self and subjective reactions that make expressive art relevant, not only in terms of the maker but also in terms of the viewer.

All of the changes taking place during adolescence at second-level education should also influence art products. No individual can work in a vacuum. It is obvious that one cannot fully understand a work of art unless there is understanding of the culture and social background in which it was made. The society, the maker's intentions and the environmental conditions are an integral part of the making of art. It is the place too, that will affect the result of art work.

I would argue that failure to recognise the economic deprivation of some areas means a failure to redress the imbalance in educational thought in this country. This must be changed before these individuals concerned, discover that true perception of their surroundings and social background is equated with inadequacy and lack of power. This limits the individual's control on the result of educational effort.

JUNIOR CERTIFICATE

It is generally recognised that the Intermediate Certificate in Art and Design was outdated and inadequate in the challenge it presented to either the teacher or student of this subject. However, it is questionable whether teachers of Art are properly informed to implement this new syllabus. This issue can only be dealt with in the context of the aims of the syllabus and its guidelines. One of the most significant changes in the educational philosophy presented by this Junior Certificate is the broader view of 'Art' presented by it.

This new broadening allows, (on a superficial level, equal emphasis to be placed on all three aspects of Art for the first time in the history of Irish second-level education. The principle of integration of all 'making' and 'receiving'¹ in art-work is of

paramount importance both from practical and ideological viewpoints. The aim of this approach is to offer unique holistic and educational value to the student. The reasoning behind presenting a Core syllabus with satellite subjects, is basically good. This formula in theory ensures each pupil is entitled to a rigorous grounding in Art, Craft and Design. This is opposed to considering 'Art' alone - as is shown in the present Intermediate Certificate examination.

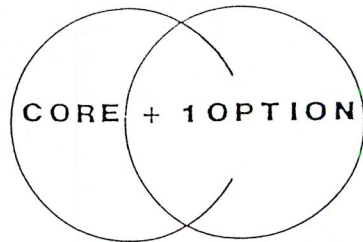
The core areas suggested in the "Junior Certificate" are Two-Dimensional Art, Craft and Design (Printmaking, painting, basic photography and Graphic design) and Three-Dimensional Art, Craft and Design (modelling/casting, carving and construction). These areas in themselves are highly pertinent to the full artistic development of the pupil. However, a list of thirty two options form the basis of both Higher and Ordinary level models. The Higher level students choose two options, the lower level choosing one. Ideally, each option should re-inforce the Core syllabus. Interpretation of the Core syllabus, therefore, may be through the Options treating the Core subjects as peripheral.

The danger of inequity and lack of balance lies within this fact. The range of options offered in any one school, will consequently reflect the financial support given by the particular school to this subject. Within this model, there will be definite imbalance of approach to education. I, as a teacher involved in this syllabus I am wary of the economic pressure being brought to bear upon individual schools. Funding is at the heart of equality for this

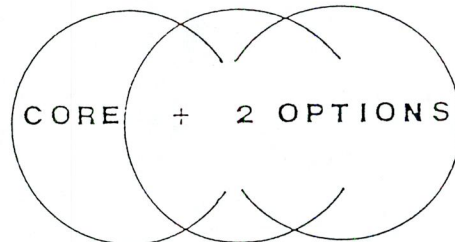
system. In my interpretation of the New Junior Certificate, I believe all options should be possible for all students. The ability to choose is fundamental to its educational value. Limitation imposed upon students, purely due to the lack of funding, I believe, is clearly defeating the purpose of this syllabus. Support studies, Art and Design elements are seen as integral (Fig. 2) In a positive light, this model offers a clear outline of the way in which integration might take place. If all areas of this Core are to be adequately dealt with, the need for informed, structured and sequential planning is vital. Having said this, the aims of the syllabus are possibly over-ambitious in relation to the time allocated to Art, Craft and Design at Junior Cycle.

Therefore, the problems arising from the new Junior Certificate are more practical than ideological. This said, flaws in basic educationally valuable thought are apparent. The syllabus outlines "Design.....should be regarded as a mere decoration or embellishment of finished products".² This view is astonishingly weak in the light of the actual educational aims underlying this valuable step in Irish educational thought. In the Arts Discussion Paper ³ for example, it is suggested that a greater emphasis is placed upon design-related skills.

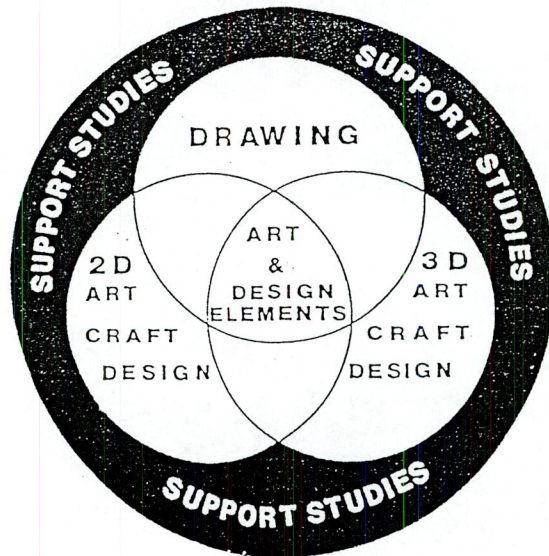
The clearly stated place of Support Studies in the Junior Certificate is definitely an improvement on the role of Art History, as a support study has in the Intermediate Certificate Course. ⁴ Basic to the idea of Support Studies is the significance of aesthetic education. Elliot Eisner concurs with this approach in



ORDINARY LEVEL



HIGHER LEVEL



CORE OF THE COURSE

FIG. 2

his identification of three aspects of artistic learning: (i) productive (ii) critical and (iii) cultural.⁵

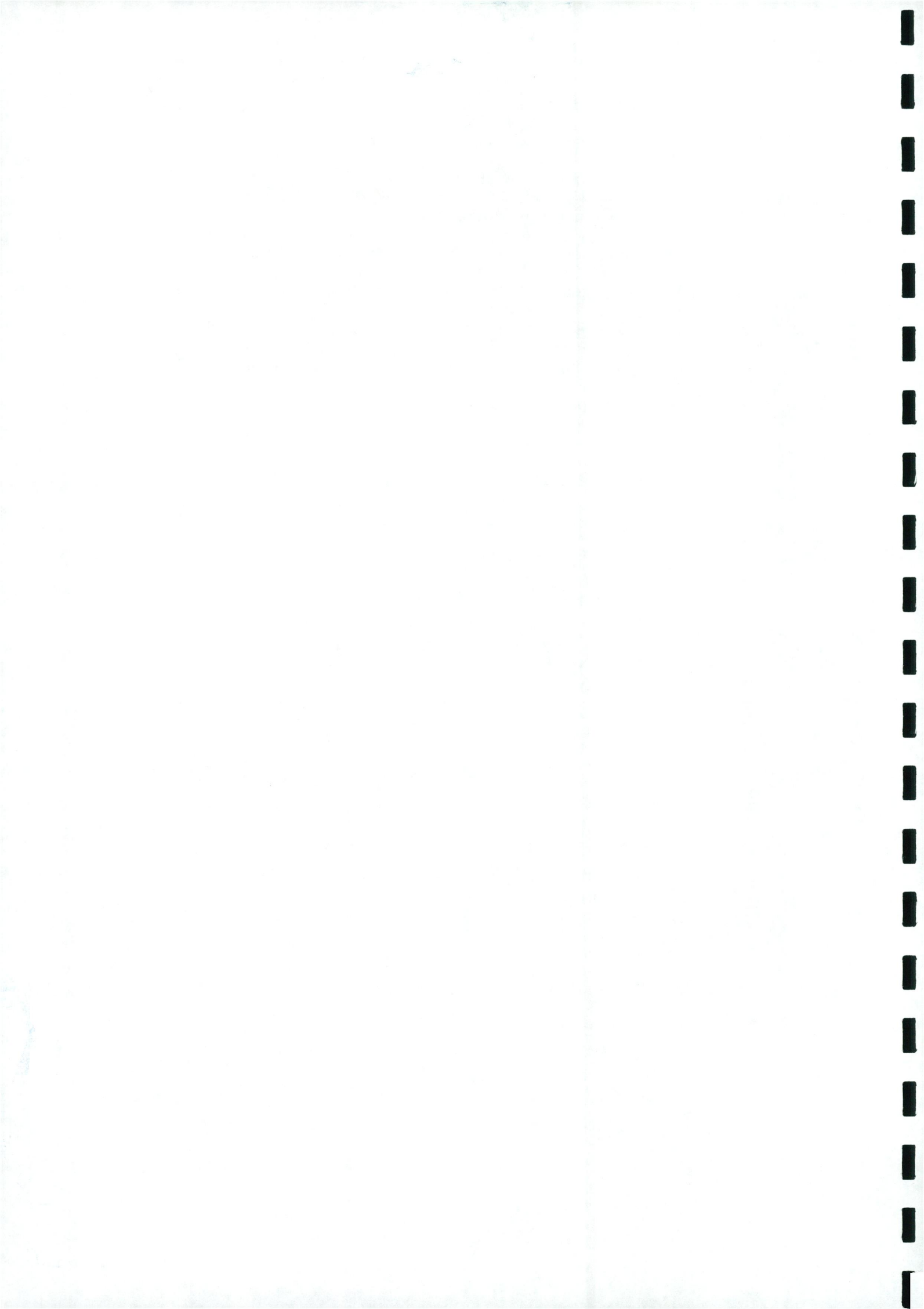
The Course objectives ⁶ are more aims and desires than identifiable achievements. Ireland has a long history of reports advising educational change and development pertinent to Arts education. ⁷ In the Arts Discussion Paper ⁸ it states:

Existing provision is inadequate and must be improved if the educational needs of our youth are to be met.....⁸

To resolve problems relating to this syllabus, I suggest provision must be made in resources and finance on a large scale. At a recent 'in service' course, the teachers attending had major reservations about the proposed system of assessment and also about the problem of resources.

While this forward-looking step in educational thinking is in need of reform, it is still revolutionary. However, perhaps because of this, there is a danger of anti-educational approach within the speed of change. If financial aid is not forthcoming, moves such as this will be destructive to what is essentially an holistic environment - motivated approach to art education. At present, the Leaving Certificate examination at Senior level would benefit greatly by revolution. The seeds of this change must be rooted in successful implementation of the Junior Cycle course, in order that a Senior Cycle syllabus along these lines would function properly.

In Irish education there is a general need to reduce emphasis on purely cognitive function of the brain and a need to encourage the expressive function in conjunction with the cognitive. The function of environmental motivation therefore is to produce an individual, who becomes a vital and creative force in the community. I argue that the Junior Certificate, when perfected will enable students to integrate art, craft and design and achieve "whole-brain" learning, which produces a combination of analysis and emotion in response to stimulus.



NOTES AND REFERENCES

1. Eisner, Elliot, W., Educating Artistic Vision,
New York: Collier Macmillan 1972.
2. Curriculum and Examinations Board. Report of the Board
of Studies. The Arts Dublin 1987.
3. N.C.C.A. A Guide to the Junior Certificate Dublin.
National Council for Curriculum and Assessment 1989.
4. Intermediate Certificate Syllabus.
5. Eisner, Elliot, W., Educating Artistic Vision
New York: Collier Macmillan 1972.
6. A Guide to the Junior Certificate. National Council
for Curriculum and Assessment 1989.
7. The place of the Arts in Irish Education
Ciaran Benson Dublin, The Arts Council 1979.
8. The Arts in Education Curriculum and Examinations
Board Discussion Paper 1985.

HISTORY SECTION

The influence the work of two artists has had on both 1. My Personal Project and 2. in turn, on the Pupils' Project.

1. The influence the artist Van Gogh has had on my Personal Project.

In the context of:

- (a) mood and atmosphere
- (b) use of mark-making
- (c) colour and tone
- (d) composition

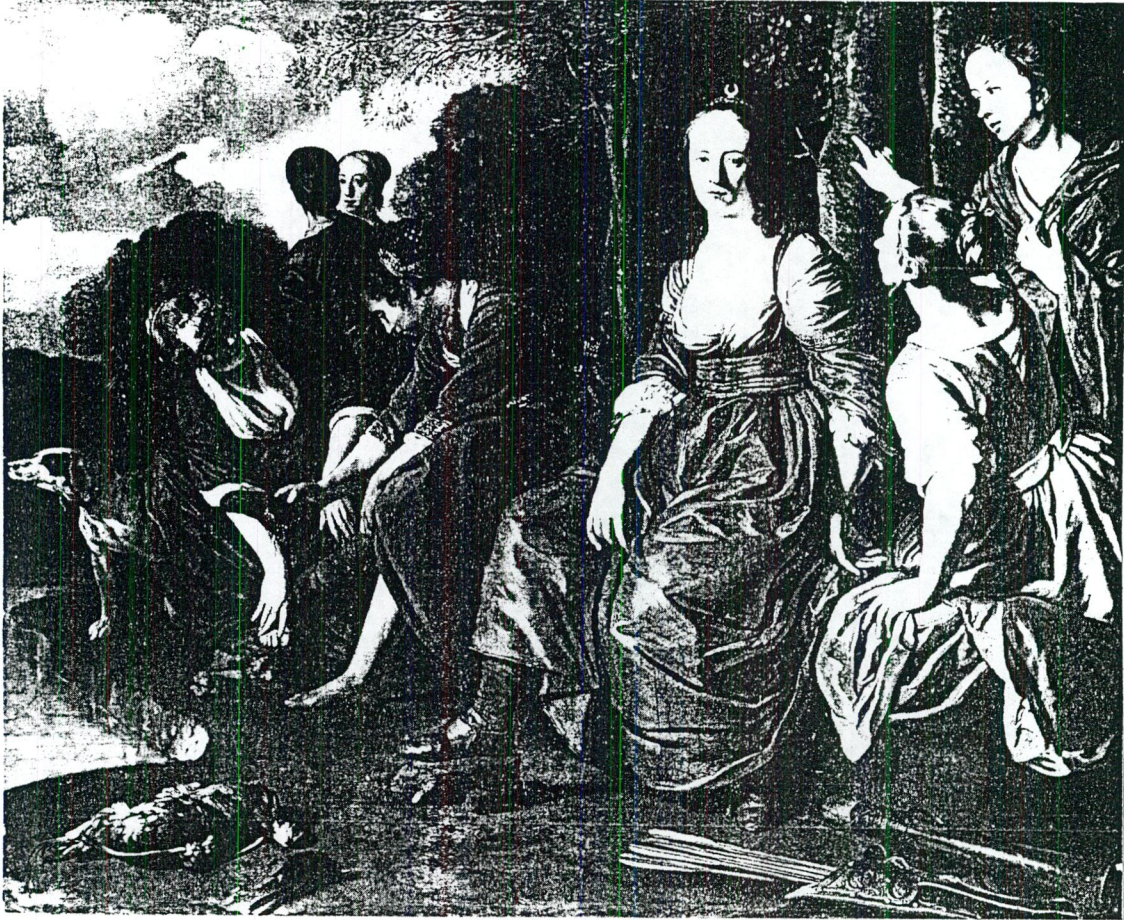
(a) Mood and Atmosphere

What attracted me at first to Van Gogh's painting was the powerful impact of mood and atmosphere, that could be absorbed in his works. These factors contribute to the success of his images. These above all else, influenced my treatment of my subject matter. The strong sense of mood in his work is usually associated for him, with specific time and place. I felt that Van Gogh's painting encapsulated a moment of intense reaction to his environment. From his earliest work to his work just before his death, he clearly expresses a personal response. He involves the viewer in his private vision of the world. This could be true to

say of any artist; however, what interested me most (in a purely art-historical context) was the fact that from 1820-1830 onwards, there was a growing awareness of "ordinary" peoples lives (i.e. peasants, poor working people, farmers etc). In a sudden switch, history and allegory painting (Fig 3) previously the most prestigious subject matter in art, came to be regarded as contrived and artificial.

It is said that history repeats itself, and current interest in making art-works more relevant to daily life, appears to prove this to be correct. No person in my opinion is uninfluenced by their environment. Therefore, it was a combination of my natural interest in the two artists under discussion (Van Gogh and Vermeer) and an awareness of societal interest in the relevance of art work, that led me to research both in depth.

Van Gogh, is an artist for whom daily activity and 'ordinary' life is elevated to a position of heroic significance. Through his suggestion of mood he draws the viewer in, grips interest and sways emotional response to his visual message. In his work "The Potato Eaters" (Fig. 4) we see figures seated eating potatoes. Through these peoples' facial expressions - poverty and all that is associated with it, is to be read visually. Consequently, this draws an emotional response - that sets the atmosphere and mood. Though intangible, atmosphere is created through (i) colour (ii) tone and (iii) composition. I discovered as I developed an awareness of these features, a need to pursue my own personal sense of provoking emotional reaction. In my initial



JACOB VAN LOO (1614–70): *Diana and her Companions*. 134 × 167 cm., signed and dated 1648.
East Berlin, Bode Museum

Fig . 3 (A) Example of History Painting.

ERASMUS QUELLINUS (1607-78): *Christ in the House of Mary and Martha*. 172 × 243 cm., signed. Valenciennes, Musée des Beaux-Arts



Fig.

3

(B) Example of Allegory Painting.



Fig. 4 "The Potato Eaters" Vincent Van Gogh.

observational sketches, I sought to capture the atmosphere of my chosen area (Fig. 5).

I found that throughout Van Gogh's work that mood and atmosphere were not simply achieved by one art element only, but a combination of all art elements.¹ Van Gogh himself states: "It is colour that suggests emotion of an ardent temperament".² Here it is quite plainly understood, that he himself understands emotion through colour. However, he also refers to his other motivations when seeking atmosphere for painting. He refers to his painting "Cafe Terrace at Night" when he states: "I have tried to express the idea that the cafe is a place where one can ruin oneself, go mad or commit a crime".³ Here we see Van Gogh not only seeking to imbue drama into the works - but also seeking the essence of the place. It is interesting to note that he sees the place as being representative of human qualities. He strives to personify good or evil by using a particular location. To me, this proves that his work must be seen on a conceptual level as well as a representative one.

Throughout my colour sketches, I strove to find this conceptual level, and so began my looking at my chosen area in a symbolic way rather than purely in a representational mode (Fig. 5). At this point, I judged it best to explore Van Gogh's technique fully to achieve the atmosphere I wanted in my own work.

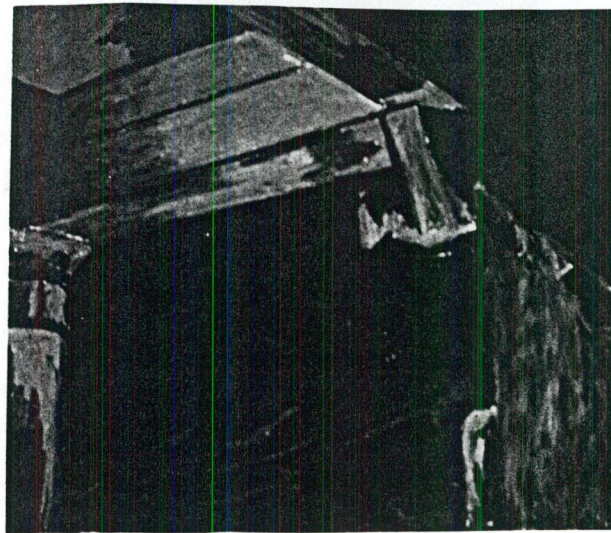


Fig. 5 Observational Atmospheric Sketches.



Café Terrace at Night.

(a) Use of Mark-Making

The first element of Van Gogh's technique that is immediately apparent to the eye is his vigorous use of brushwork (Fig. 6). On closer observation, Van Gogh's frantic brushwork not only infuses his subject matter with life but also describes what he sees accurately and with clarity. He leaves us in no doubt as to what he is saying visually. His message is direct and appears to be totally spontaneous.

This spontaneity I found, influenced my handling of line, in drawing, and also when I began to use oil-pastel (Fig. 7a.). I came to understand through the process, that the marks I made were not just descriptive but reflective of personal perception of objects. Through the mark-making I discovered some atmospheric features of the area (St. Anne's Park - the Pompeiian Temple area) (Fig. 7b). My intention of conveying mood and atmosphere therefore, was carried through my investigating Van Gogh's mark-making technique.

(c) Colour and Tone

Colour and tone combine to be vital components of Van Gogh's painting and this convinced me of the necessity to experiment with colour. The work which particularly impressed me was his Arles painting series. The sunlight which he detected in the landscape was almost tangibly shown in his use of citrus yellow pigment. This is shown in "Harvest Landscape" (Arles June 1888) (Fig. 8). In this work, hot and cold colour co-exist without any overt visual conflict.



Fig. 6 Example of Van Gogh's vigorous mark-making technique.



Fig. 7 Final colour sketches. (a)

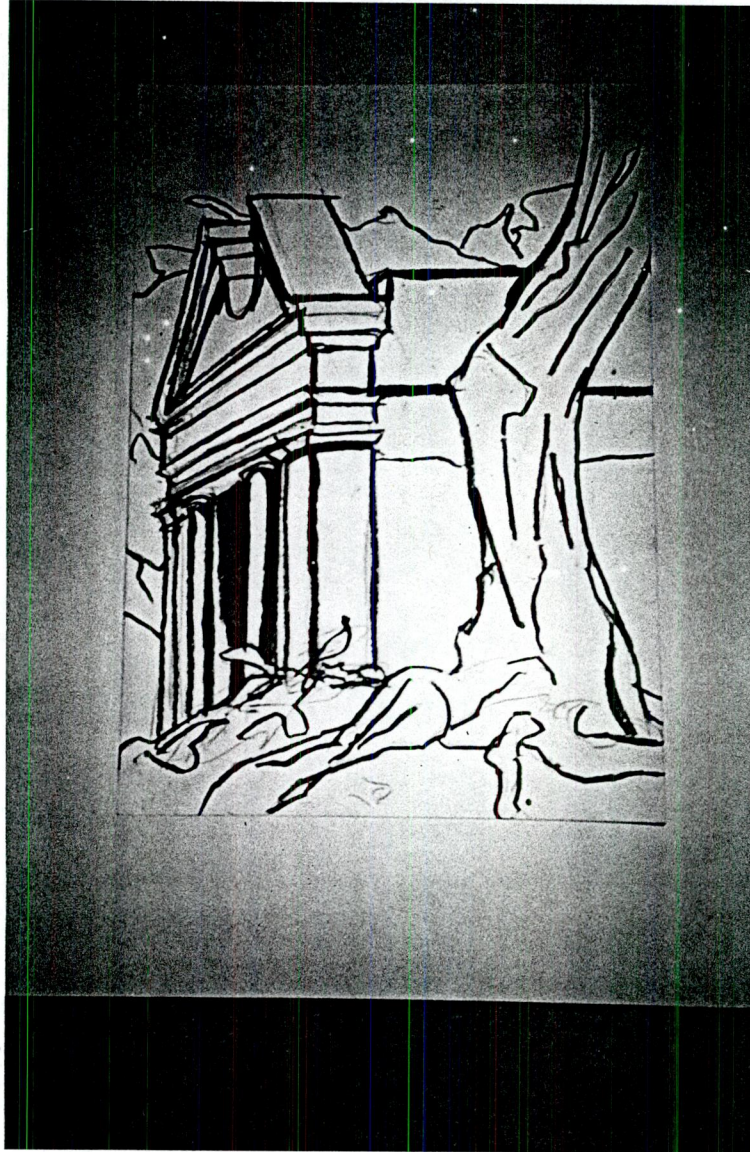


Fig. 7 Atmospheric line drawing of "The Pompeian Style Temple"
St. Anne's Park. (b)

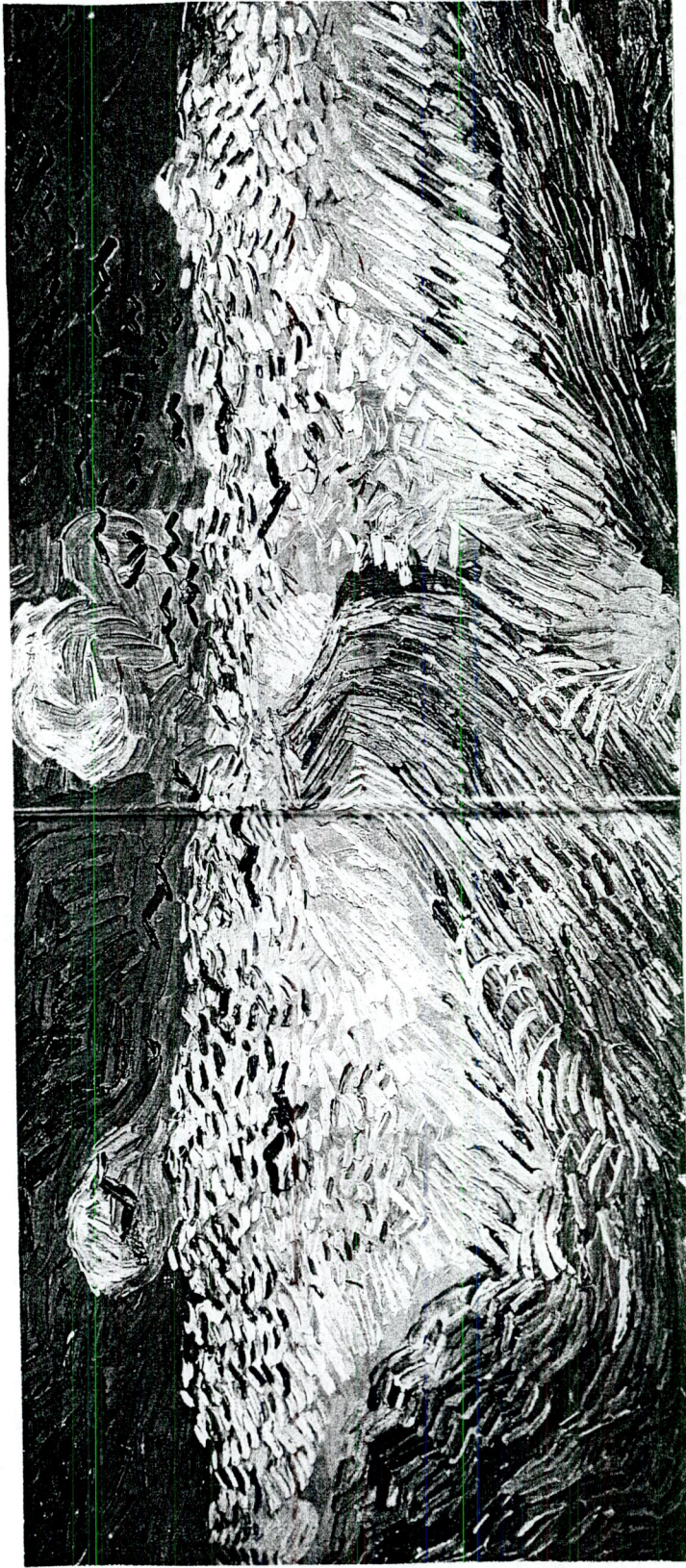


Fig. 8 "Harvest Landscape" Vincent Van Gogh (Arles 1888).

Not only did this work influence my own technique, but the work "Twelve Sunflowers in a Vase" (August 1888) (Fig. 9) demonstrated to me his use of lively tonal quality. This shows a combination of both strong colour and subtlety.

I began therefore to experiment with strong colour and tone, testing the visual possibilities of these. In the final studies for my cartoon for my weave, I deliberately manipulated light effects and in this way achieved vibrancy. This in turn, was translated into the weave medium (Fig. 10).

In conclusion, the combination of (a) mood and atmosphere (b) mark-making (c) tone and colour brought about a definite style. These elements were finally fused in the way in which I treated composition.

(d) Composition

Composition in relation to my own work, being influenced by Van Gogh, falls into two categories:

- (i) piecing together of images and
- (ii) internal compositional balance.

(i) Piecing together of images

In the drawings which had led to the final colour sketches (Fig. 11) I considered the balance achieved in Van Gogh's work. Using sharply defined perspective, as in Van Gogh's "Fishing Boats on the Beach" (Arles June 1888) I strove to maintain clarity of the

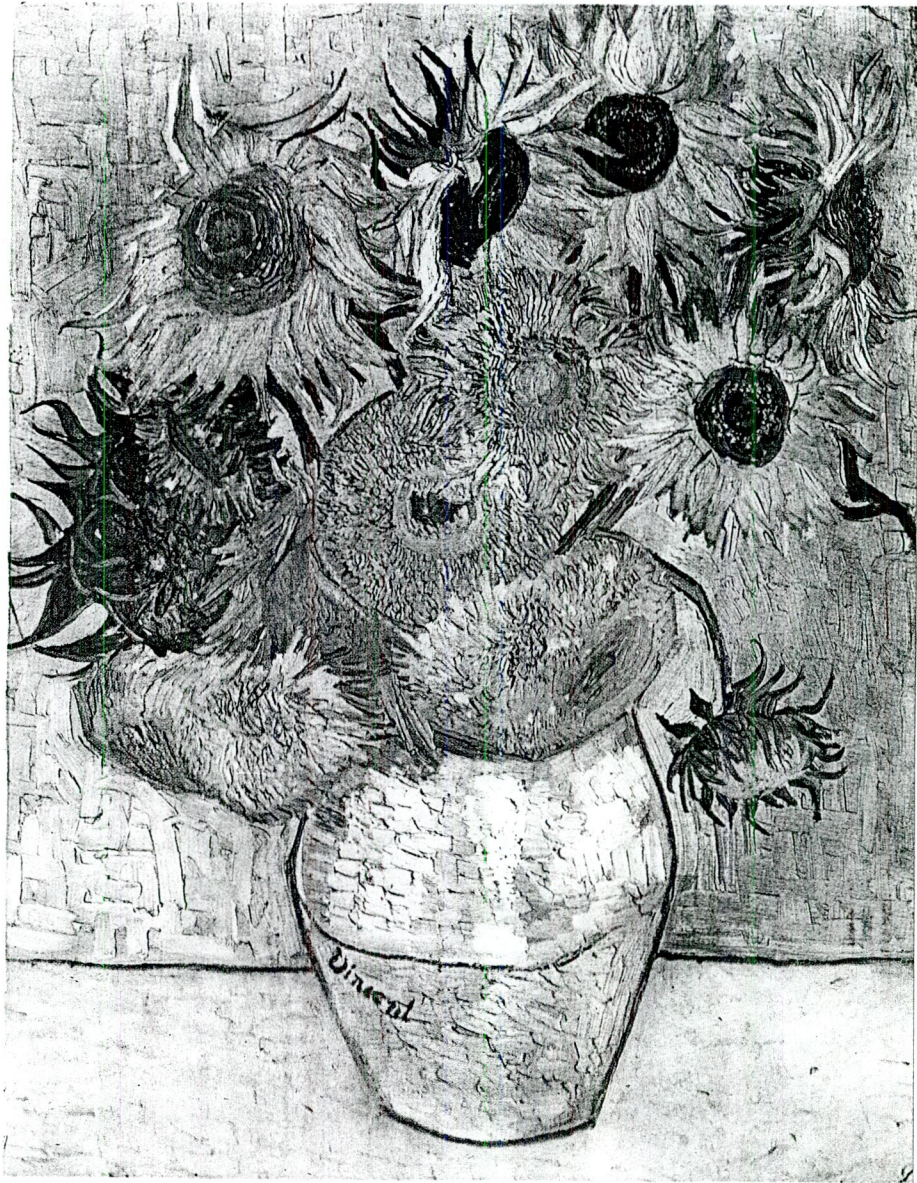


Fig. 9 "Twelve Sunflowers in a Vase" Vincent Van Gogh (1888).



Fig. 10 Example of vibrant light effects in my personal work.



Fig. 11 (A) "Fishing Boats on the Beach" Vincent Van Gogh
(Arles 1888) and



FIG. 11

(B) The influence this had on my final cartoon.

component images while fusing the whole (Fig. 11.b.).

(ii) Internal Compositional Balance

Having assembled the four final images, internal composition of the cartoon was critical to the success of the weave. Van Gogh's own influence - (Japanese woodblock prints) interested me when deciding on composition for the cartoon.

When discussing his work "Japonaiserie : The Tree" (1886) (Fig. 12) Van Gogh himself stated : "I envy the Japanese extreme clearness.....Their work is as simple as breathing".⁴ It is this simplicity of compositional quality which is shown in "Japonaiserie: The Tree", that I tried to achieve. Looking at sections of my cartoon (Fig. 13) the influence of this work can clearly be seen. Therefore, diagonal quality and horizontal and vertical quality were considered - achieving an harmonious composition as a result.

VERMEER

Vermeer's greatest influence on my work was that of tonal contrasts and tonal subtlety. Light and its focusing power, is an important factor in all of his work. Vermeer's rise in popularity in the early 19th. century, was due to his depiction of his everyday life. Both Van Gogh and Vermeer share this approach.



Fig. 12 "Japonaiserie: The Tree" (1886) Vincent Van Gogh.



Sections of my Cartoon.

FIG. 13

Light creates almost a theatrical sense in his painting. Vermeer adopts this technique in all of his work, but especially in his painting: "Lady writing a letter with her maid" (Fig. 14). The way in which the light source draws our eye around the picture, particularly interested me. When looking at the finished cartoon, I successfully created this same illusion by focusing light on the bottom left-hand corner of the Composition. The light then travelled upwards towards the pillar detail in the top left-hand corner and this brightness is then fused by the intensity of the cerulean blue sky.

Vermeer draws out purity of light from his work and on a symbolic level introduces social comment on his environment. This reflection of environment occurs also in my research of the preservation and decay, of the Pompeiian style temple, studied in my preliminary drawings (Fig. 15).

The result of my being influenced by Vermeer, I hope, is the resulting combination of playful mood of exterior light and the serious effect created by enclosed light.

2. The influence Vermeer and Van Gogh had on the Pupils' Project.

Upon the introduction of these two artists to the pupils, possibilities of visual exploration are shown. With the introduction of Vermeer's work into the classroom, the pupils could easily



Fig. 14 Vermeer - "Lady Writing a Letter with her Maid".

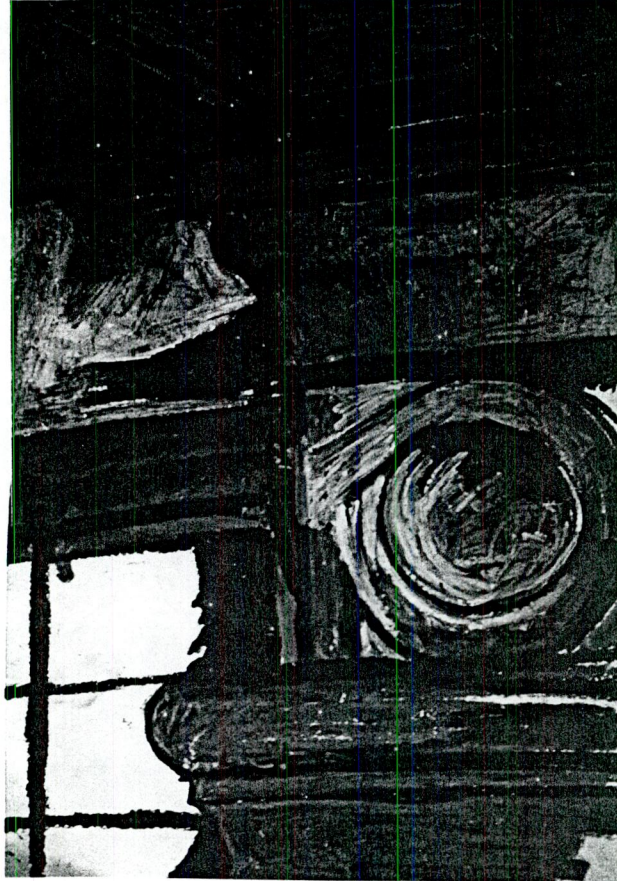
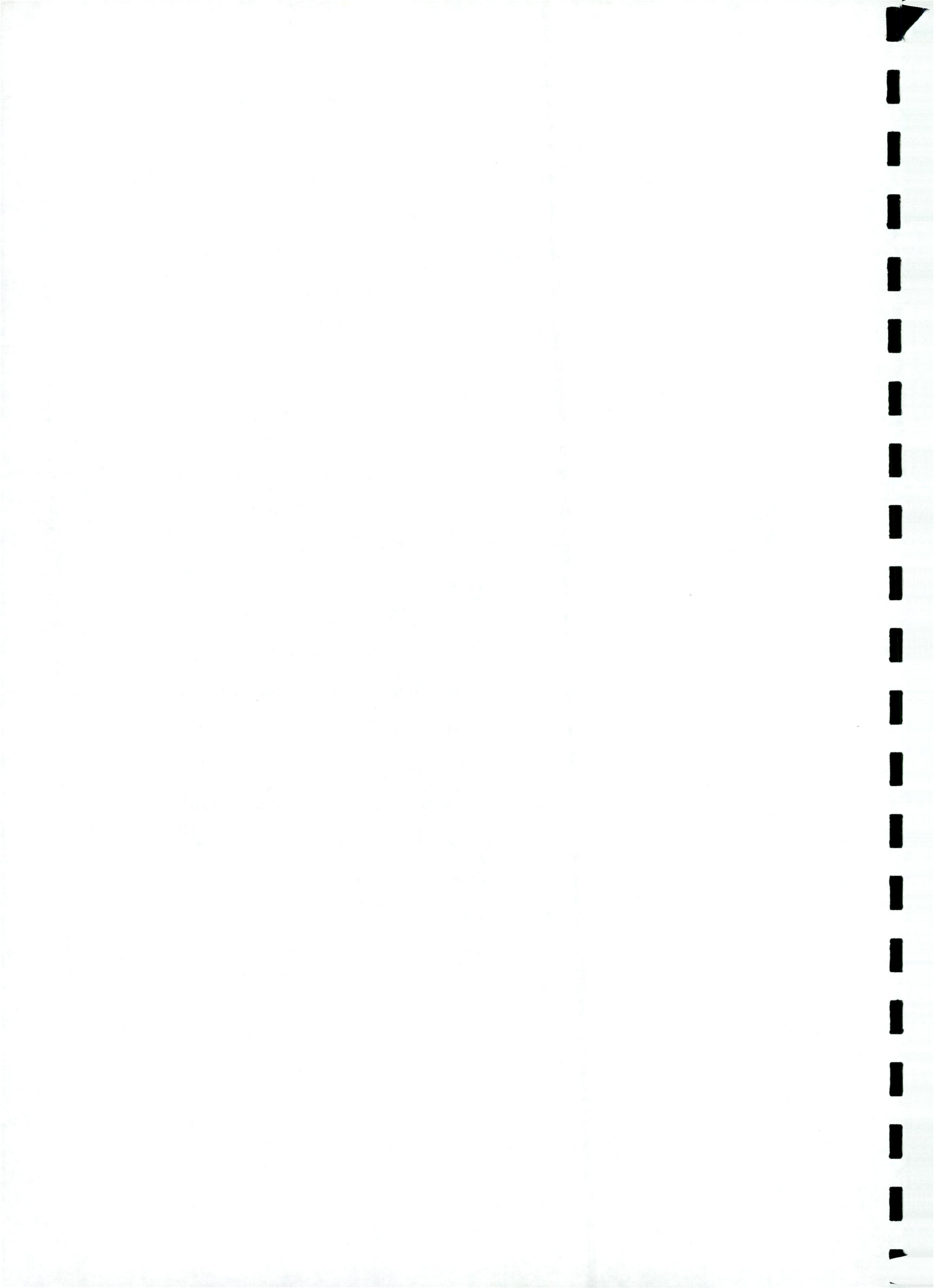


Fig. 15 Personal Preliminary Studies.

relate the tonal qualities of his work, with the tonal problems facing them in their work (Fig. 16). Through understanding the social context in which Vermeer produced his painting, they too realised the value of the effects of light on objects. (i.e. in the 17th century there was no electricity). However, most tonal work completed by the students was done in natural light. The work of Van Gogh, on the other hand allowed the pupils to understand expression of emotional response to environment through (i) colour and (ii) mark-making (Fig. 17).

In their work, they used mark-making in a similar expressive way, so Van Gogh's approach became immediately relevant to their work. In the exploration of colour contrasts and colour tone, the pupils could relate strongly to Van Gogh's vibrant colour (Fig. 18) In "Starry Night" (1889), Vincent uses cool colour as a base and then introduces a vibrant yellow, which literally illuminates the work. In their graded colour backgrounds, the pupils have an opportunity to express sensory capacity in understanding atmosphere through colour. In this related, integrated class project, the artists' relevance was not only important historically but vital to the total understanding of using art history as a resource to aid absorption of visual material. This is the final basis for both artists' educational value.



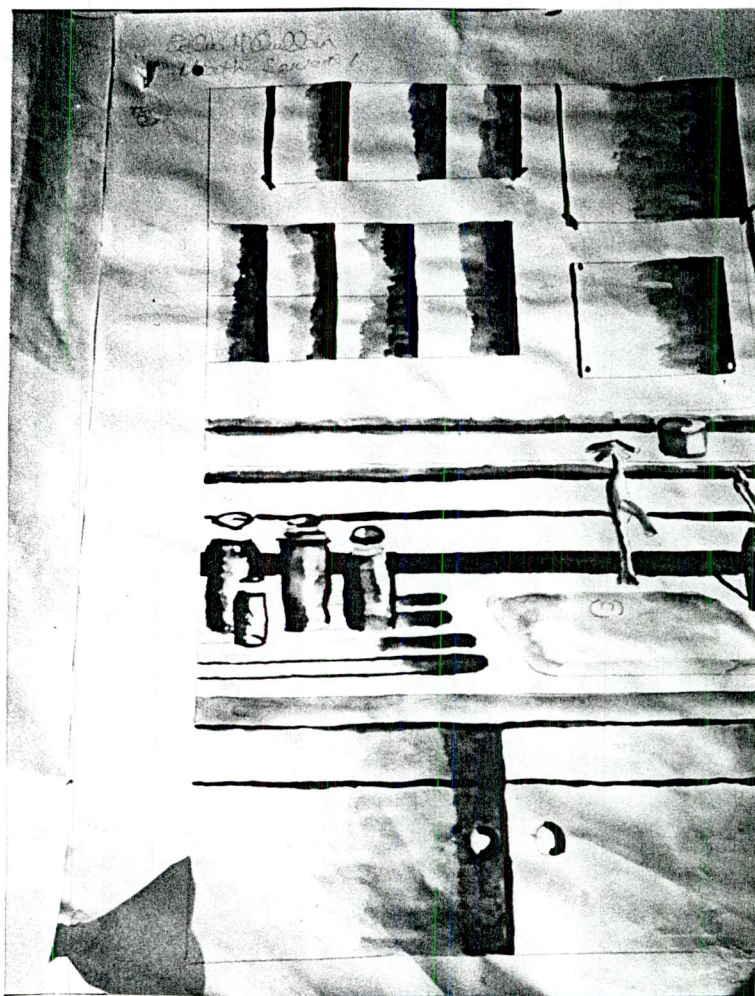
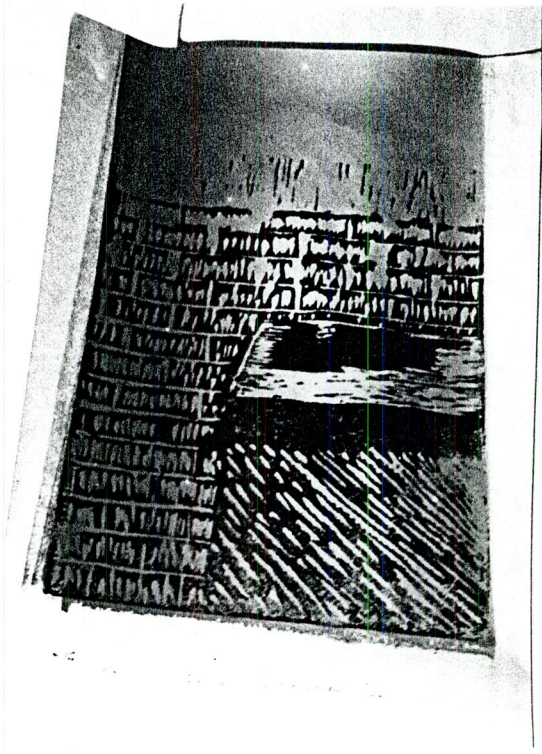


FIG. 16





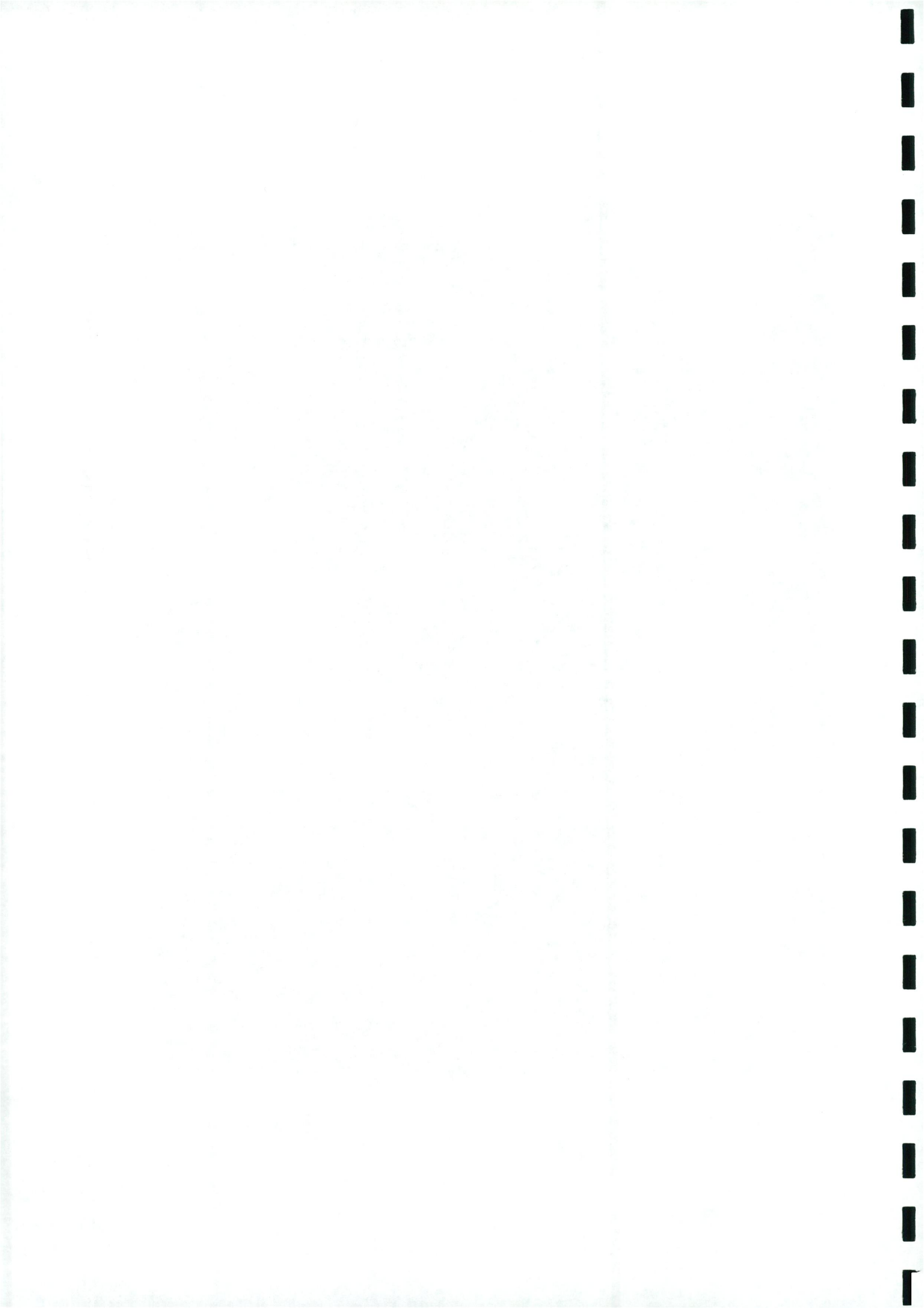
(i) FIG. 17



(ii)



Fig. 18 Van Gogh - "Starry Night" (1889).



NOTES AND REFERENCES

1. Colour, Tone, Line etc and all devices which express visually an idea.
2. Masini Vinca Lara; Van Gogh, a Dolphin Art Book.
Thames & Hudson 1980.
3. Masini Vinca Lara; Van Gogh, A Dolphin Art Book,
Thames & Hudson 1980.
4. Masini Vinca Lara; Van Gogh; A Dolphin Art Book,
Thames & Hudson 1980.

BIBLIOGRAPHY

Walther F. Ingo; Vincent Van Gogh, Benedikt Jaschen Verlag & Co.
Blankert, Albert; Vermeer of Delft, Phaidon, Oxford, 1978.

PERSONAL PROJECT

- (A) Choosing the subject matter
- (B) Learning from
 - (i) The Subject Matter, through drawing from observation
 - (ii) Discussing the most relevant visual imagery, through this observation
- (C) The Development of the Oil-Pastel Drawing
- (D) The Development of the Weave
- (E) Concluding Remarks.

A. CHOOSING THE SUBJECT MATTER

I have chosen my urban environment - St. Anne's Park, Clontarf as my theme for my Personal Project.

I chose this area, because it was an environment, which I felt best described the visual richness of the area, in which I lived. Not only this, but I felt the site had its own peculiar atmosphere. This atmosphere represented many generations of social history. This consequently brought forward in my mind the importance of human aesthetic reaction to environment. This reaction is in turn represented by the structured landscaping and remaining historical buildings in the park.

Hopefully, I would combine my emotional reaction with observation to motivate creativity and the creative produce of that creativity. I decided that for the pupils to best benefit from my experience of this area as facilitator, that they themselves must be exposed

to their own immediate environment. I felt that in order to fully understand one's own area, it is vital that this encounter be personal. Though the environment of the school, is quite different to that of my chosen site, this factor was used to ensure a personal reaction on the part of the students.

B. LEARNING FROM THE SUBJECT MATTER, THROUGH DRAWING FROM OBSERVATION AND USING PHOTOGRAPHIC IMAGES.

Walking around St. Anne's Park one can never separate past and present. It is almost as if the ambience of the area is reflected in its Victorian architecture. The motifs found in the natural surroundings add to and inform the way in which this architecture is created. There is also an historical richness which underlines my visual understanding, and helps place what I see in context.

St. Anne's Park is a very important part of Dublin's heritage and culture. In 1835, Arthur and Benjamin Lee Guinness, of the brewing family, purchased 52 acres of land from the Lords of Howth and the Lords of Clontarf Castle. On this land was an 18th century Georgian house - "Thornhill". This was pulled down in 1850 by Benjamin Lee Guinness and had a palatial Italianate house built in its place. In the grounds he built a Clock-Tower and a replica of a Herculanean house, linked to a bridge over a stream known as the River Nanniken. He had this stream dammed, short of the foreshore, to form a lake known as Crab Lake Water. At the edge of this he built a tea-house temple based upon a Pompeian model. It is this last feature that



particularly interested me. There is a definite romanticism about the treatment of architectural features in the whole area, but this last seems to me to typify the thinking of the time. Walking around the tea-house, I began to absorb the pervading sense of darkness and coldness. This sense contrasted sharply in terms of colour, with the surrounding wooden area. The sky, being close in colour to Cerulean blue, emphasised the linear qualities of the building itself. Contrast between hot colour and cold colour - created a real sense of atmosphere and particularly a tension between what was clearly to be seen and what was partially to be seen. My study of Vermeer, at this time, most profoundly influenced my way of looking at the dramatic contrasts, between dark and light. A sense of abandonment and desolation appeared to be the strongest feeling I absorbed, from my initial experience of the place. In order to further understand my initial reaction, I began to explore my thoughts visually, through structural colour studies. In this first drawing (Fig. 1^a) I simply grappled visually with the architectural structure itself. The simple direct use of linear quality, enabled me to understand the energy produced by the visual fusion of architecture and nature.

Essentially, what I began was, a sensory walk through this area. This is basically an opportunity to look at a familiar environment and to re-examine how one sees this environment. I began to realise that sensory awareness heightened imagination and therefore the possibility for creativity. Through this approach, I began to discover the importance of other factors within this such as (Fig. (1.) Space), (Fig. (2.) Perception through expressive



Fig. 19 Colour study combining line and tone.



drawing) (Fig. (3) Linear qualities) (Fig. (4.) Colour). In each of these observational studies, I found myself exploring visual possibilities, which heightened my awareness to such a degree that I was able to capture the subtle qualities of what I was seeing.

Understanding for me, came in two ways - through intellectual approach and the direct emotional reaction. Occasionally, I over-compensated in one or other of these and this dulled the approach, as shown in Fig. 3. In Figs. 1,2, and 4 the balance between intellect and feeling became more representational of reality. In these studies, the sensing of the environment was produced by a combination of sensitivity to form, space and line.

Colour gave me the final insight into these areas around the Pompeian Tea-House. I began to show this insight in my colour studies (Fig. 20). I felt that colour was a hidden power, which could sway emotional response to the work, so I deliberately set out to create this force. Colours in this environment have different surfaces and textures and these in turn, are affected by distance and atmosphere. Colour was being affected by light conditions in this specific area and I found myself influenced by previous experience and memory of those colours.

Gradually, I began to see the architecture of the building and area surrounding it in an almost symbolic way. Because colour is such an intensely personal approach to interpret atmosphere and space, the actual colours I saw took on an intensity, which was





Space (A) (1.)



Perception Through Expressive Drawing (B)

A + B (2, 3 & 4)





FIG. 20

Colour (C)



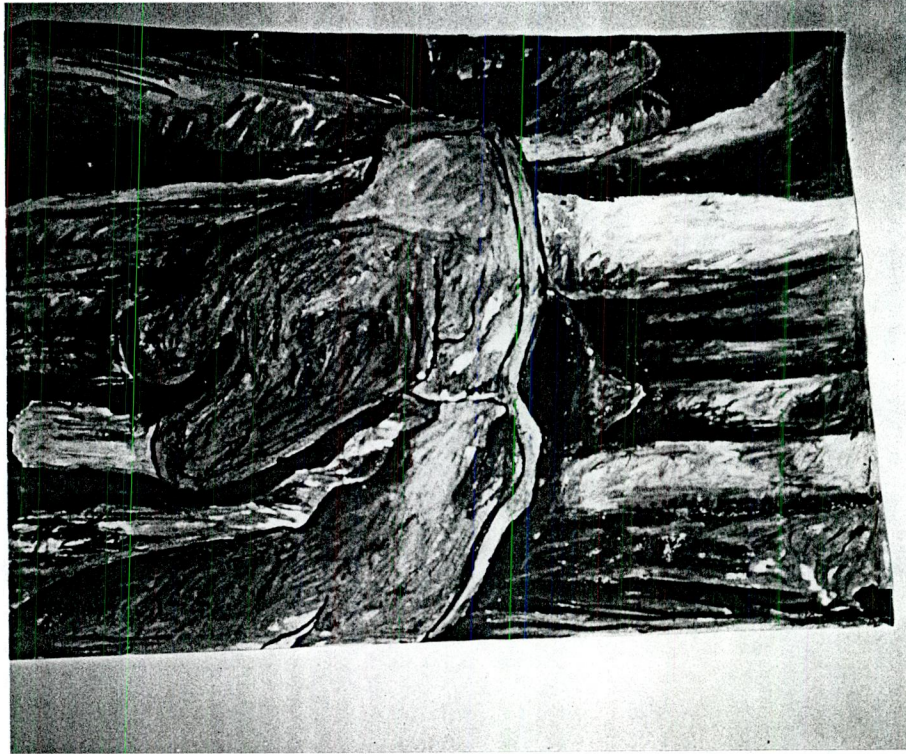


Fig. 20 Observational colour study based upon understanding of linear quality.

representational rather than realistic. These factors can be seen, particularly in the way in which I manipulated the colour of stone used in the building itself.

In contemporary Art-work, the artist is freed from the initial representation of space by mechanical inventions i.e. the camera, film and television. As a result of this, the image to be explored becomes a dynamic experience instead of simply a record of visual facts. Though this is true, I found when working on my choice of subject matter and final selection, that the photographic image refined the focus of the area. I considered the photography to be an integral part of exploration plus a way of looking, in itself. Factors of proximity, distance, convergence, progression and regression fused with size, colour, distance and direction, by using the camera (Figs. 21 A, B, C). The first three examples of this show this happening by the adjusting of my spatial framework. I began to look at acute angles, and consciously and intuitively controlled by orientation towards space. In creating spatial depth within a 2D surface, I did not want to re-produce actual space but use visual phenomena that represent actual space.

From the combined exploration of photography and other media, I captured the subtle qualities of the area. These formed my final choice of four images. These I found suitable to work with further for the design of the oil-pastel cartoon.

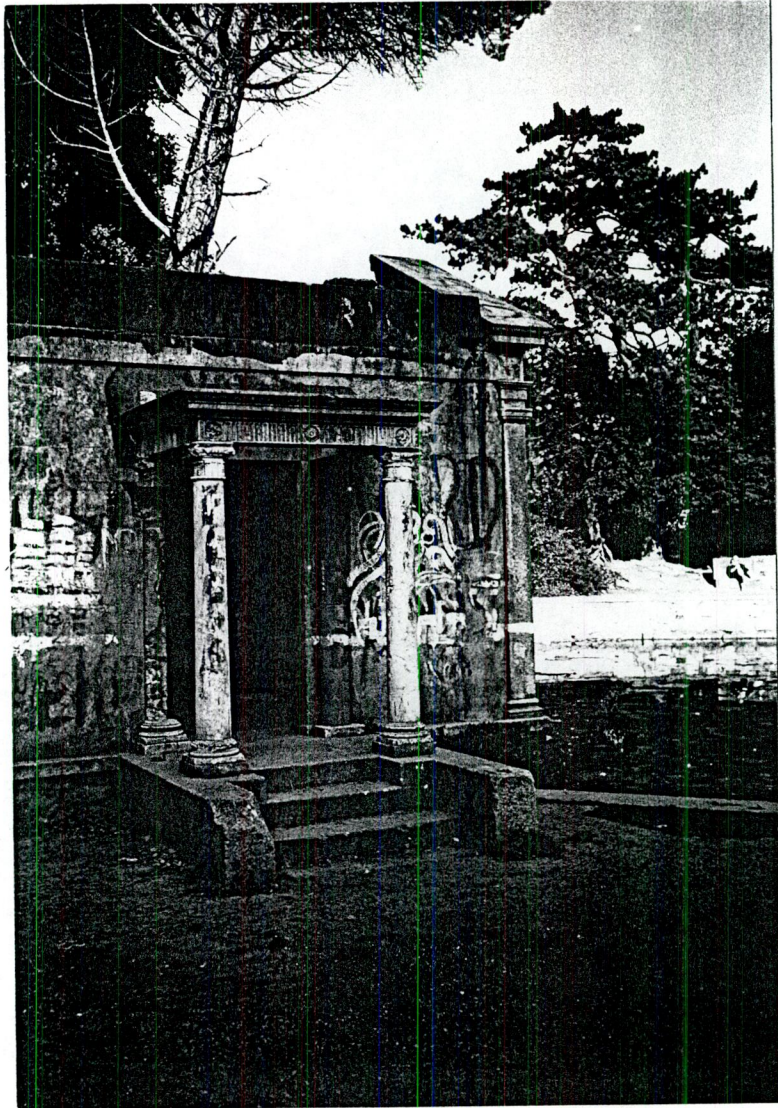




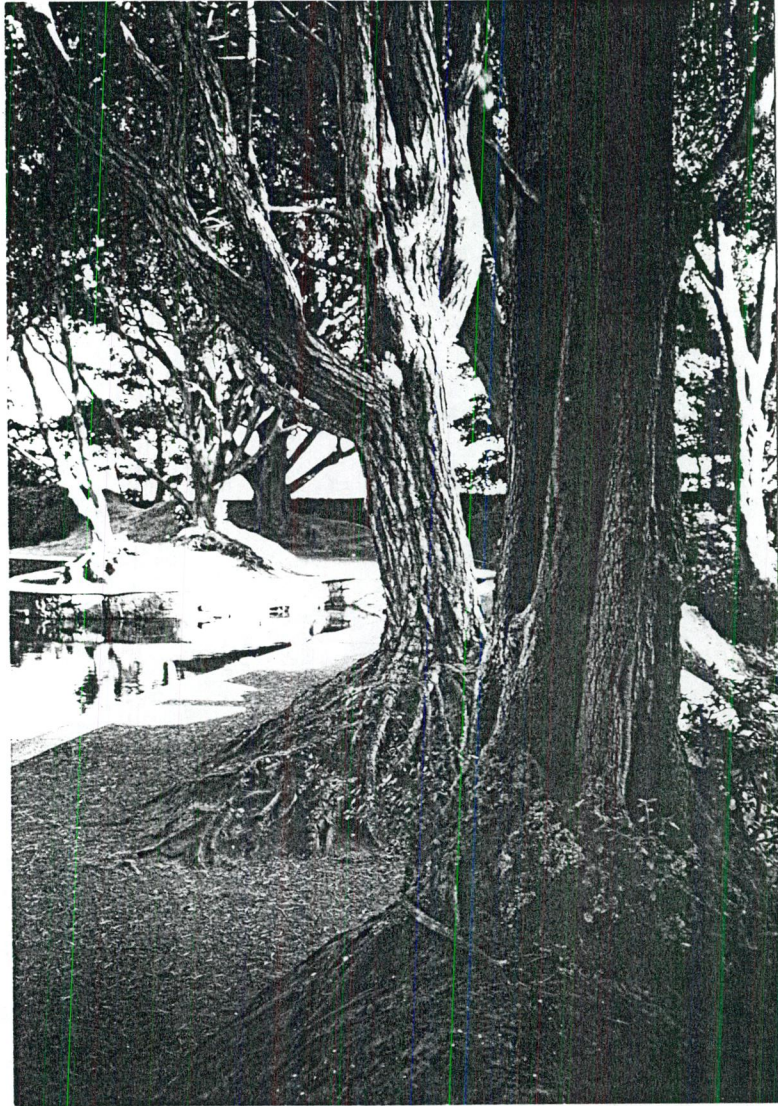
Fig.

Photographic images concentrating on (A) space (B) colour and (C) form.





(B) Colour



(C) Form

C. THE DEVELOPMENT OF THE OIL-PASTEL CARTOON

Having made my selection of 4 basic images, I knew that they represented, not simply a means to an end, but that they represented ways of exploring different sites within one area. One of my greatest concerns at this point was to relate my cartoon medium to the topic in question. I had been working partially in oil-pastel up to this point - and found in this medium opportunity to explore tactile as well as structural responses to their fullest. Once these had been chosen, I felt it necessary to show each of these as part of a whole. I was also concerned that the feeling of past and present be represented in the work through these images. Finally, I decided to show all aspects of this environment in a montage format, as I believed that these images lent themselves to this technique. I constantly questioned placement of these images - how one would sit beside another?

Strangely, I was heavily influenced by previous historical knowledge. Artists, through the centuries have come up with many different solutions for space and composition. In the European Renaissance, artists developed perspective, which was based on a geometric system. This became a framework for representing semi-realism as an ultimate in visual reality. The Byzantines and Persians represented spatial depth and composition, by using the device of over-lapping images. In the 17th and 18th centuries in Western Art, space was represented by amplifying forms and creating distortions, and by focusing on single elements within the composition. It would be true to say that I was influenced by all of these factors, but untrue to say that I had the aim of

'realism' in mind. My aim was basically that of an emotional response to the subject matter. Though these influences are fundamentally based on structural/proportional problems, I have used them in total to create a disturbance in the viewer - and consequently provoke a non-intellectual reaction.

In creating spatial depth within a two-dimensional surface, I sought to capture atmosphere by disturbing conventional perception (Fig. 22) using the marks made by the use of the medium. I connected the images by (i) matching in terms of angle and (ii) extending linear quality from one work into another. I looked at how the composition worked (a) diagonally (b) from left to right and (c) how the composition functioned on different levels.

On the level of representing past and present, I represented the past by the pillar to the top left-hand side of the composition and also in the nature imagery in the centre of the work. I represented the present, by the decaying reality of the building as it is to-day, in the top right hand section of the work. I also included the natural imagery around the architecture as part of to-day's reality - as this has very much taken over from the building itself. I began to look, perhaps for the first time too, at the way in which the buildings and nature paralleled each other. This holistic approach to observation of my chosen environment, deepened both my visual and conceptual understanding. I found that the oil-pastel cartoon was a vehicle through which I could question combined images and involve the implicit sense of spaciousness within the chosen area of study. The relationship

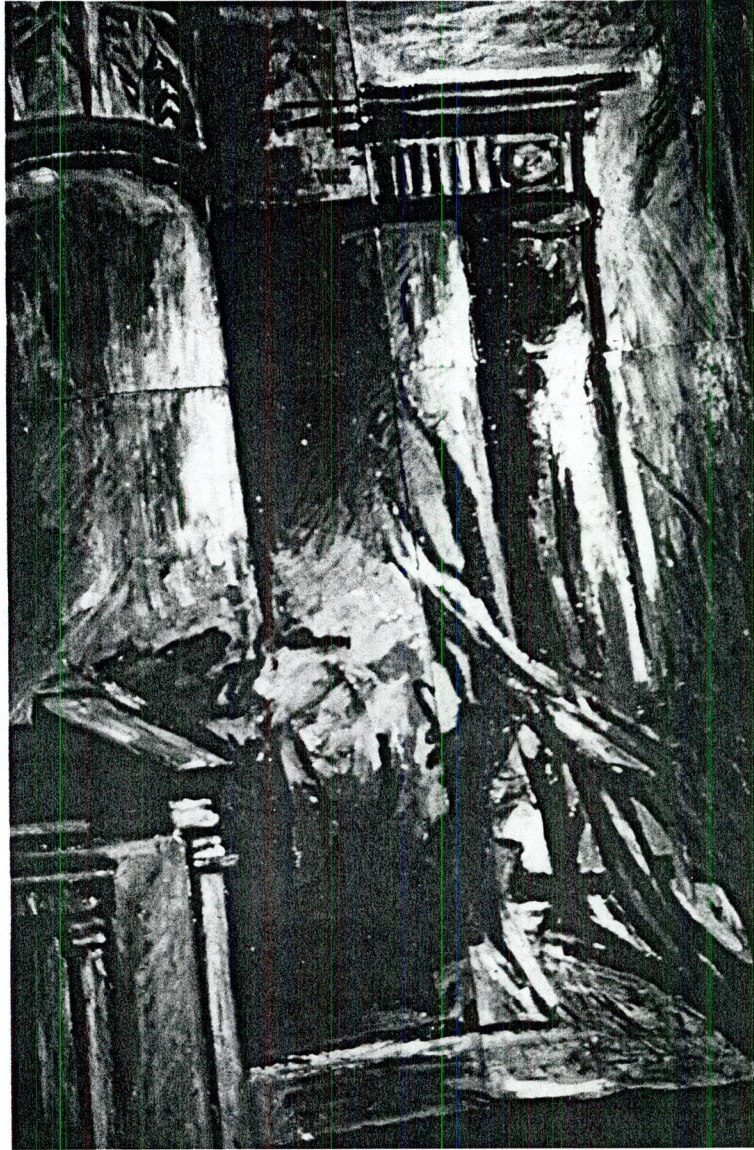


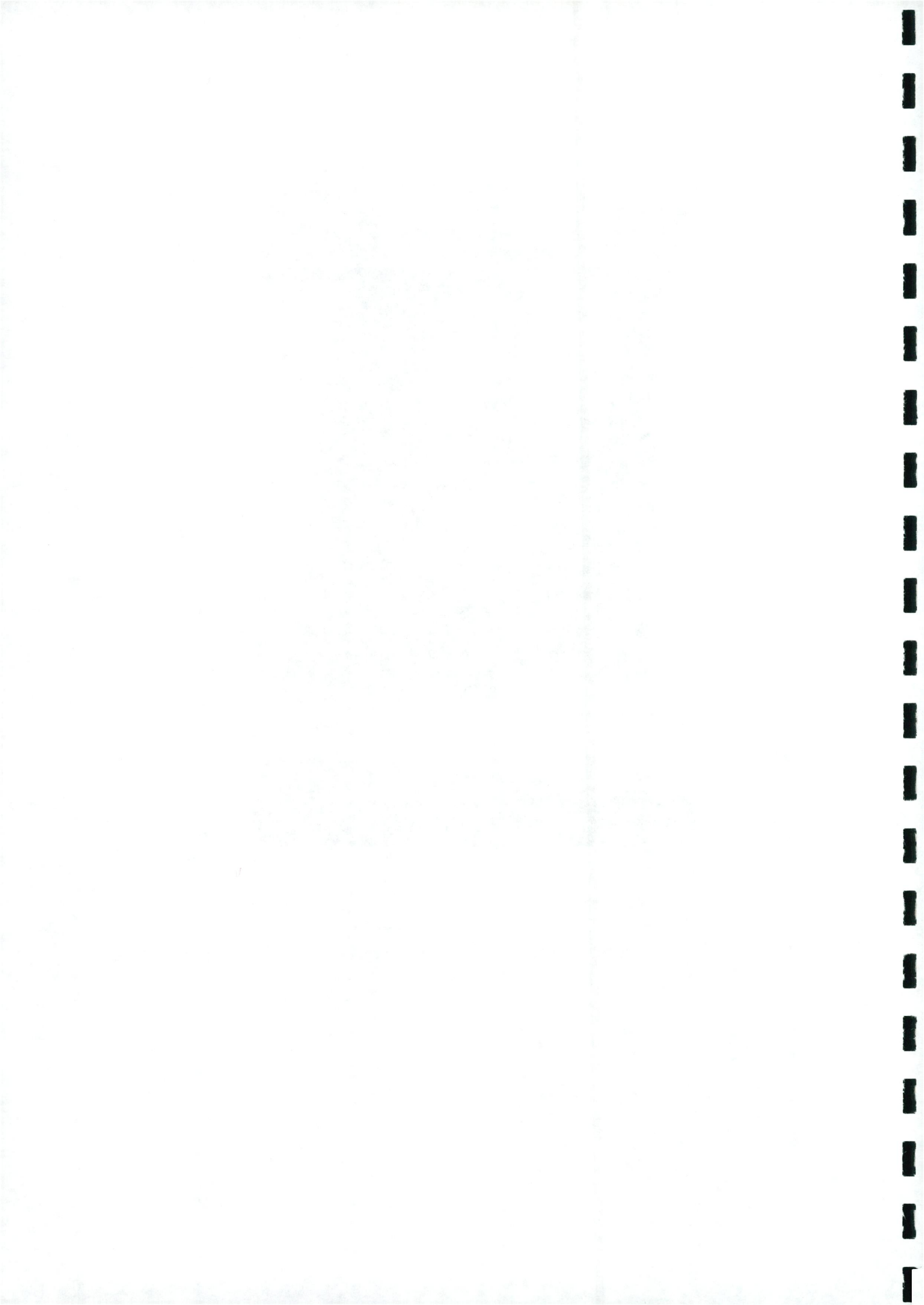
Fig. 22

Sections of my cartoon for the Weave - showing internal compositional balance.





Fig. 22 Oil Pastel Colour studies chosen are combined to form one whole.



between myself and the study of decay over time, lent a new meaning and symbolic quality to the architectural area. The linear-spatial qualities discovered and the atmospheric quality of colour choice was something I needed to retain.

D. THE DEVELOPMENT OF THE WEAVE

The particular technique of weave, I feel, should not by nature dominate but should enrich the cartoon of the particular weave. The enrichment occurs, when the linear method involved in weave is incorporated into the whole design. Throughout the making of the weave, the medium almost overtook the subject matter. However, I restricted this natural inclination and used the forms, which were emerging as a unifying force. The diagonals and the horizontals in the cartoon relied on mark-making, to show the strength of subject matter in the cartoon. In the weave, the mark-making is largely represented by blocks of colour and line intersecting this, which strongly shows the progression from idea to idea.

There are many types of interpretation of environment, but the common factor between any approaches, is the desire to form a sense of what is beautiful, and to assimilate and extract personal reaction to that environment. Aesthetic sensitivity is essential to perception, and as such, is the basis for reaction on the part of the painter, weaver, ceramist, designer etc. It is through the influences of environment that one creates the true understanding of that environment.

In the weave, my true perception of the area of study, was informed by the visual problems brought out in the cartoon. The weave solved those problems and the design, aesthetic quality and intuitive response culminated in that final piece of work.

E. CONCLUSION

It is my view that due to the process of the project, from its inception to its conclusion, it combined pre-planning and incorporated spontaneity also. Each element is integrated and shows that preparation is creation in itself and enhances the creation of the whole.

The marks made allow the easy merging of the visual images chosen. Not only do the images merge literally, but also in terms of symbolic importance.

St. Anne's is a very important part of Dublin's heritage and it is most important to preserve both visually and practically the remaining buildings for future generations, because of its undoubted cultural and artistic significance.



PUPILS' PROJECT

1. Rationale for Art Education in Schools.
2. The Project Method
3. Pre-Project Preparation
4. Stages of the Project

1. RATIONALE FOR ART EDUCATION IN SCHOOLS.

It is suggested in the Curriculum and Examination's Board ¹ discussion paper that "The low status, attached to artistic education and aesthetic values in the school experience of our young people is reflected in the environment and its attitudes towards it". ¹ However, it is important to remember that the skills promoted by art education are transferable to other contexts, which do not directly relate to Art. The flexibility brought about by the artistic approach is a necessary quality needed in a society of unpredictable employment prospects. Society also requires us to remain flexible in our acceptance of new employment areas. The inventiveness, therefore, which is fostered by creative thinking, produces solutions to the new complex problems brought about by modern culture. Such a culture can surely, only be sustained and developed if primary importance is placed on a sound artistic education.

The C.E.B. document is a major force for change in attitude towards art education, and as such puts forth necessary proposals for the life of the arts in Ireland. This document is necessary to

our concept of ourselves as a cultured community. It suggests that contemporary evidence shows that there will be increasing time for leisure in the future. "The Arts promote the engagement by people in activities that are at once enjoyable and educational. It is this active quality that is of importance, if enforced leisure is to be used in a positive way".¹ Clearly, educational preparation for this new societal change - is the key. The societal pressure is perhaps the most motivating, though it remains an extrinsic argument for change. These arguments rely on the values existing within Irish society and therefore, are perhaps the more acceptable for this reason. However, these thoughts tend to be short-term solutions and are reactive; thus shifting attention from the fundamental educational concerns. True education relies on the intrinsic value of art education, and if this education is to be fruitful, the value of it as a "distinctive form of Knowing" (C.E.B. document) must be stressed.

Each individual has needs and interests, and as such can take Art as being representative of his/her cognitive and expressive reaction to a problem. There should, ideally, be no polarisation of these approaches to solving a difficulty. Uniquely, art education draws both together. Through an individual's expression of societal symbol systems he/she expresses the innate need of self-expression. Through the word symbol, we pre-suppose "that all the sensitivity and responsiveness of the organism participate in the invention and interpretation of symbols".¹

It is my opinion that the gathering and interpretation of information and the consequent communication of meaning, is the

basis for social and personal development. Culture is essentially, a reaction to environment and in order that first and second-level students be able to participate fully in their culture, interpretation of their environment needs to be planned and prepared for through education. The UNESCO report on Secondary education (1961) reminds us that education is "a continuous process.....that gradually changes as the child grows and becomes mentally more mature and gradually differentiates as the child's interests take a more permanent form and differences in aptitudes and abilities manifest themselves and call for special attention". ² (UNESCO publication "World Survey of Education, III, Secondary Education (1961).

2. THE PROJECT METHOD

The Project Method is a unique process in artistic education (i) it allows freedom to explore artistically, without intimidating the individual as he/she is seen to be both an individual and part of a group (ii) Peer teaching is facilitated through this method (iii) Value is placed on how the individual's contribution goes forward to create the whole (iv) Personal communication and interaction is facilitated, thus encouraging the individual to verbalise his/her feelings about the artistic creation. This occurs, however, within a secure framework, where he/she should know that, as each piece of work is vital, consequently each individual's artistic opinion is vital to the success of the project (v) Finally, the project method allows the process to be an integrated part of Creation, and emphasises that the learning process and problem solving, is just

as important as the final result, for the group and the individual.

3. PRE-PROJECT PREPARATION

Introduction

When the educational aims of any art project are being decided, it is vital to understand the motivation underlining those aims. Motivation for both pupil and teacher should, in my opinion, centre around the pupils' interest and knowledge gathered from his/her environment. Reaction to environment brings about action, which is representative of that individuals cultural values. A more photographic imitation of the environment does not express the interaction between the artist and the subject that is perceived. The pupils growing visual awareness and emotional responses, are part of that pupil's perceptual growth. One of the most important areas of growth, to which a group project can contribute to, is that of creativity. I believe that the school should capitalise on the pupils' need for self-esteem and expression of individuality.

Group work can be quite simple in the way it is planned, but undoubtedly the educational aims of this project are in themselves concurrent with the outlines of the project method as stated previously.

Pre-Project Preparation

The aim of this project is, as much the response to the problems faced, as the final product itself. The 'making' and 'receiving' of art, is as much based on the extrinsic factors influencing an individual, as that of intrinsic motivations experienced. The pupil has absorbed much more in a passive way, than is included in the drawing. It is the facilitator's duty, therefore, to encourage this passive knowledge, to be more active. The understanding of the way, in which the pupil reacts to his/her environment, may also be understood by the cognitive development of the individual.

The belief, that because artistic creation is an act of 'doing' and because it is presumed, that as such it is outside 'cognitive' analysis, is quite prevalent in the Irish educational system. This opinion is supported, to a large degree, by the C.E.B. document; "The neglect of such forms of meaning, is the school experience of most young Irish people, is educationally indefensible".¹

Preparation for this project was made, by myself, as a facilitator, in the way in which I looked at educational theorists as reference. I also felt the need to consult those involved in the profession itself. Through this research, I discovered that the cognitive development of the individual, was becoming separated from his/her parallel aesthetic development. I myself, concluded that within the educational system in Ireland, the attitude towards expression in any form, was relegated to a peripheral position when deciding on curriculum structure.

Such educational theorists as Froebel, looked on the individual as an organic/growing force, whose natural instinct is to discover his/her own potential. Though hindered somewhat, by his time (19th century) Froebel encouraged the development of the "whole" child. Though not at post-primary level, his theories nonetheless, apply to a post-primary situation. He established the right of the person to a balanced total experience in education. This holistic attitude, I believe, should filter throughout our own educational system. This attitude is an invitation to pupils, to think or question, and as a result educate themselves. What is more important, perhaps, is the unsaid communication to students, that they are responsible, able and that their solution to a problem is valid.

When preparing the pupils for the project, I felt that it was necessary to integrate an historical and cultural perspective in the scheme of work. To this end, I introduced two artists, which I believe, have particular relevance to the project - these being Van Gogh and Vermeer. Within these artists' works, it was clear that they relied heavily on mark-making, to achieve atmospheric effect. Having introduced these artists, I found, benefited the understanding of the process of the project. The intrinsic artistic values, incorporated in these works, began to have influence over the pupils' responses, to their visual discovery through the project.

In the pre-project preparation, I found it necessary to introduce other examples of both calligraphic work and wood-block prints, in order to stimulate and motivate, before the project began. The

project preparation, therefore, became the motivational force of the project itself, from a pupil's perspective and from a facilitator's perspective.

4. STAGES OF THE PROJECT

The first stage of the project involves an exploratory walk around the school environment. This allows the students to participate fully at the planning stage. From this general walk, four specific areas are decided upon. Their basis of exploration being (i) atmosphere (ii) potential for exploring perspective (iii) interesting combinations of texture (Fig. 23A,B,C).

Once these specific areas are chosen, pupils examine one section of each. In the initial stage, a line and tone drawing is completed, followed by a study of this same area in paint (Fig. 23). These differing techniques allow the pupils to explore a variety of marks. This involves the student in adaptation to differing media. The second painted, tonal work allows more subtlety and promotes sensitivity and aesthetic awareness. The third part of this first stage enables the student to further compose their study. In turn, this promotes understanding of composition as an abstract concept. A viewfinder¹ is used to isolate the final image for the lino-cut compositionally (Fig. 24). A gridded tracing is taken of the isolated composition (Fig. 25) simply to transfer information to the piece of lino ready for cutting.

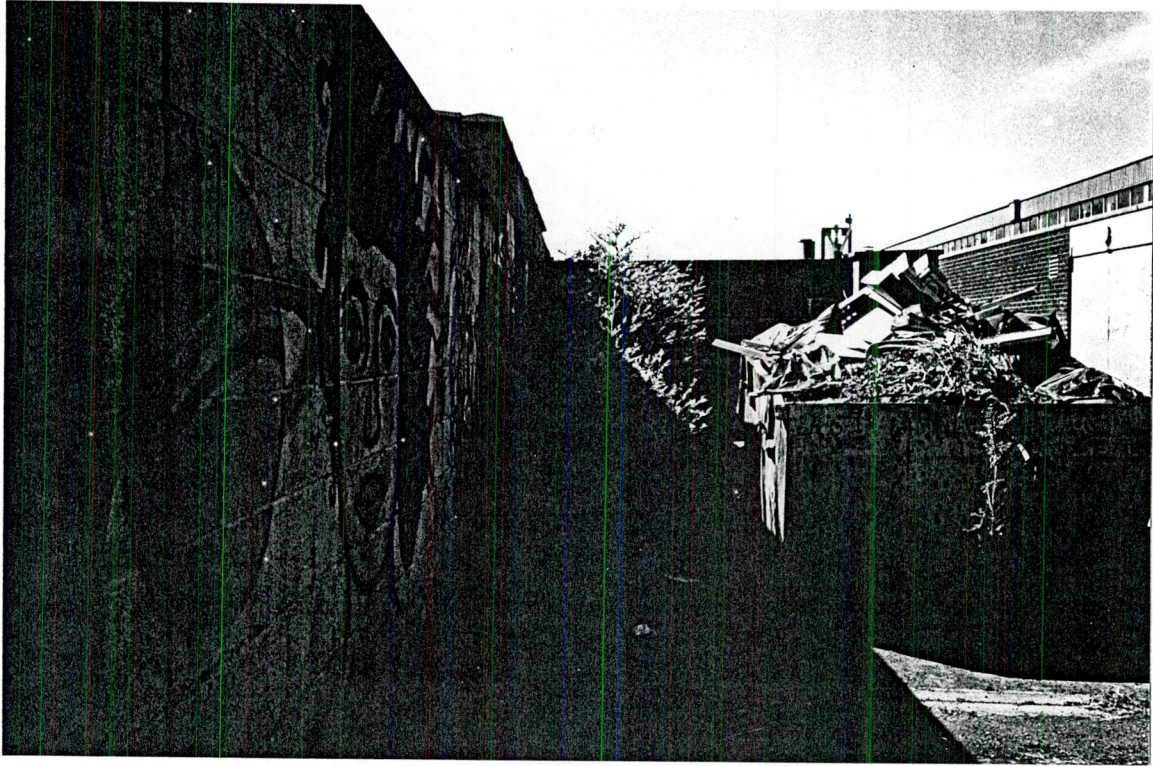


Fig. 23 (C) Responding to environment.

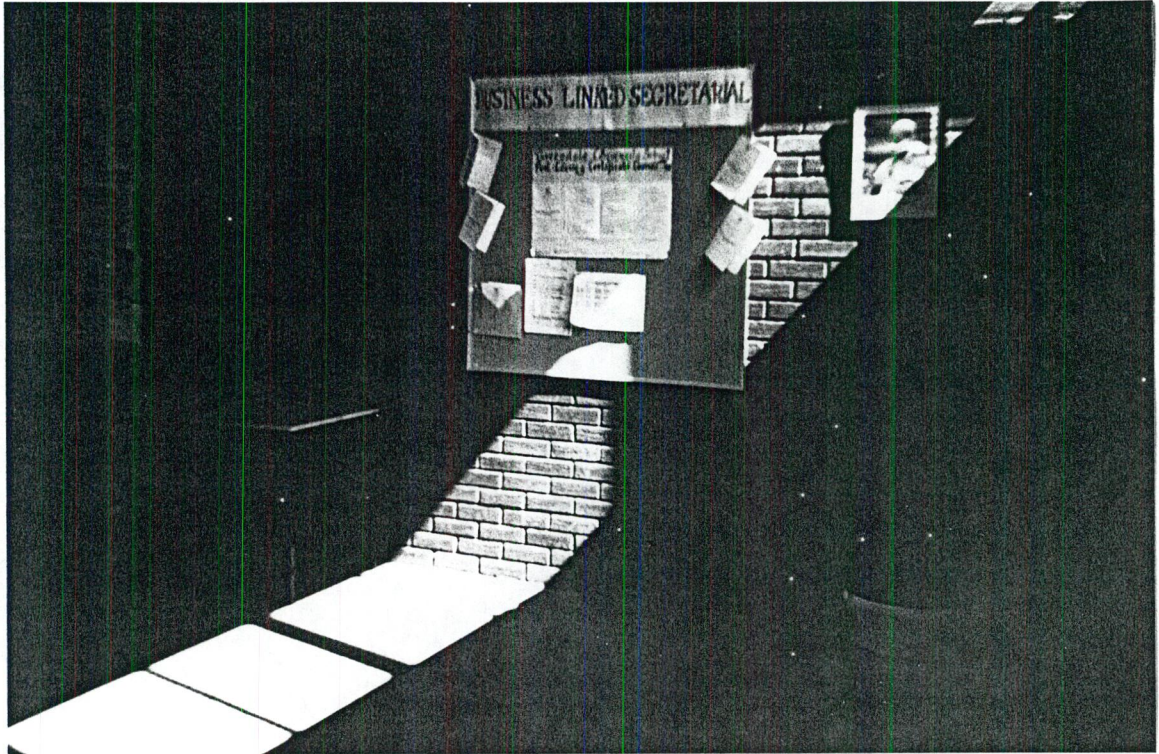


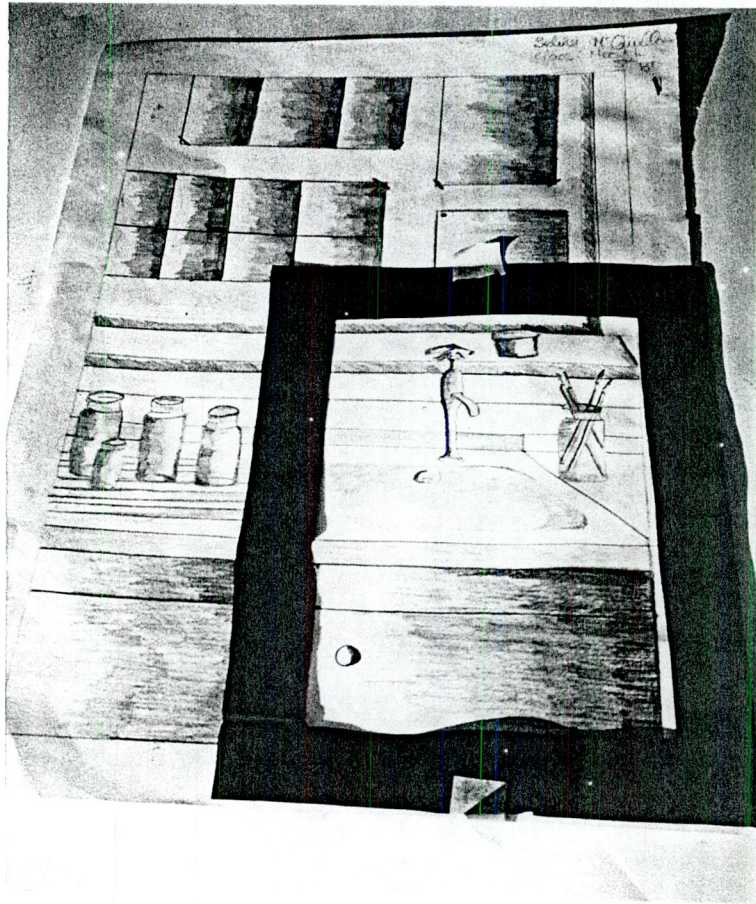
Fig. 23 (A) Example of atmosphere.



Fig. 23 (B) Example of perspective.



Fig. 23 (C) Example of Texture.



Isolated Area

FIG. 24

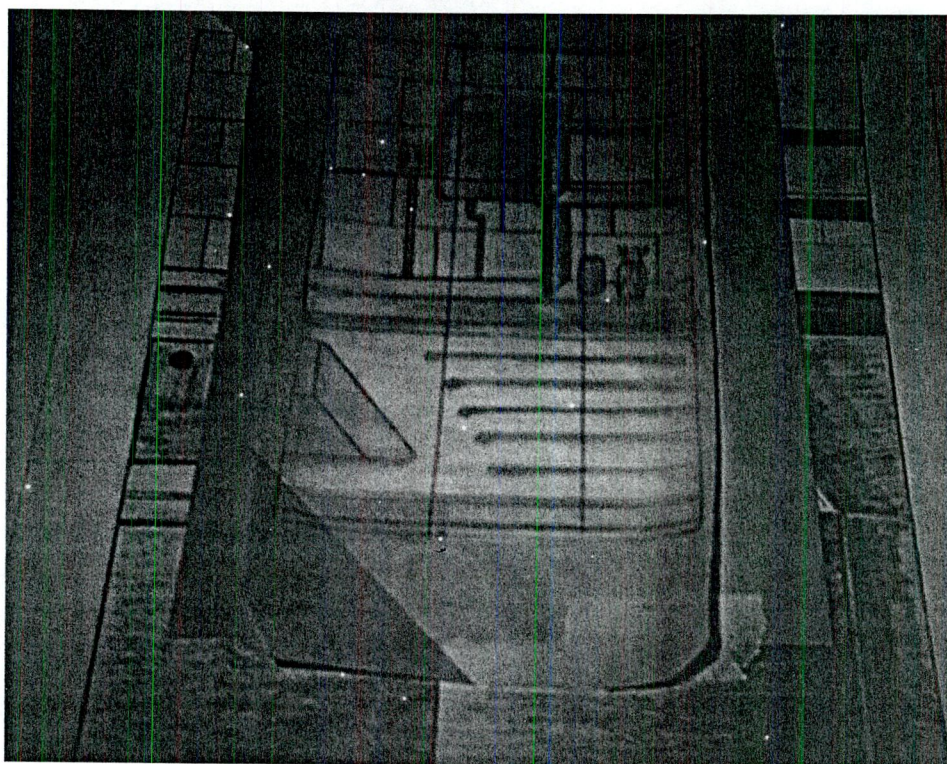


Fig. 25 Gridded tracing taken.

The historical reference of Van Gogh (and sections of Van Gogh's work) is vital, as it elaborates the importance of rhythmic mark-making. This element is of critical importance so a 'mark-making' sheet is required at this point. This process is designed to promote conscious and active expressive ability within the pupil. Each pupil will draw from his/her environment, all that is needed to express himself or herself. This exercise allows the pupil to express emotion and vision creatively.

Having experimented with linear qualities and the basic composition being transferred on to the lino-block - the pupils now experiment with cutting technique. This process increases confidence and raises consciousness of the differing problems to be solved in this medium. The tools for cutting are introduced at this juncture (Fig. 26) and all other necessary materials. In this relaxed receptive atmosphere, the pupils can fully re-examine their immediate environment.

The calligraphic section of the project also uses visual expressiveness as a basis. Materials are introduced and the qualities of those materials are explored (Fig. 27). Formal introduction of the calligraphic script is made through the form of work-sheets which enable the pupil to improve dexterity and encourages control of the medium of pen and ink.

Finally, the third stage of the project involves book-binding which, though a skill in itself, involves the graphic quality of layout³. This project is based within a Community School system and as

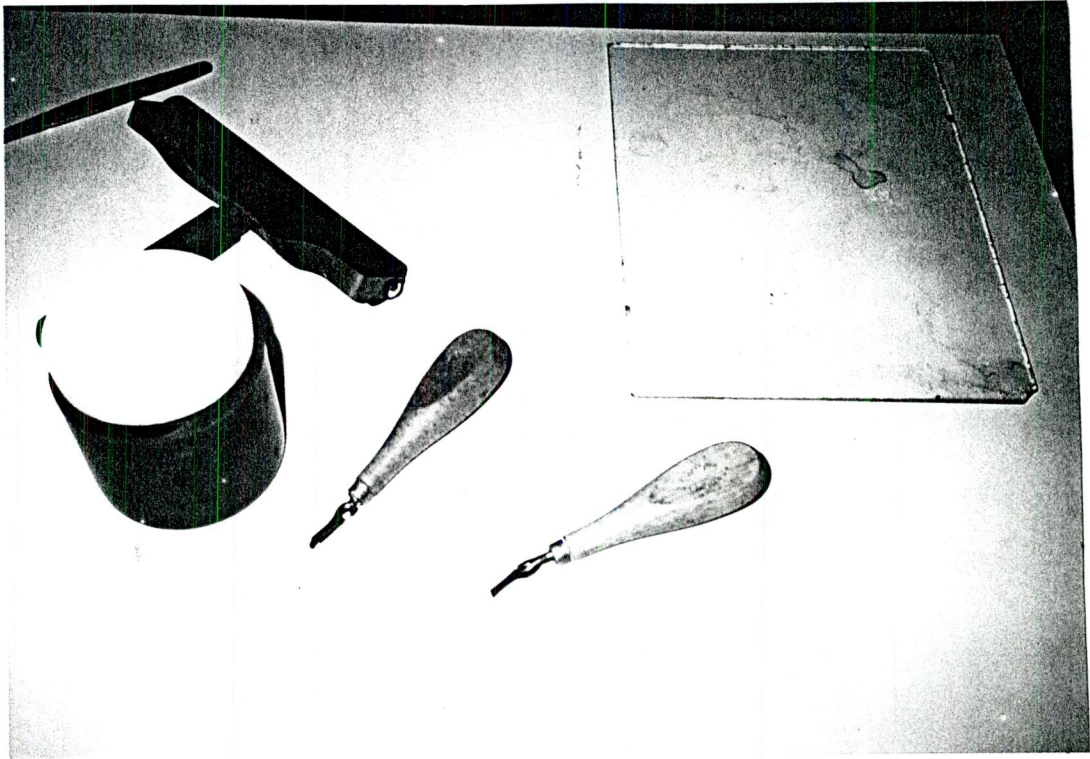


Fig. 26 Cutting tools/board etc.

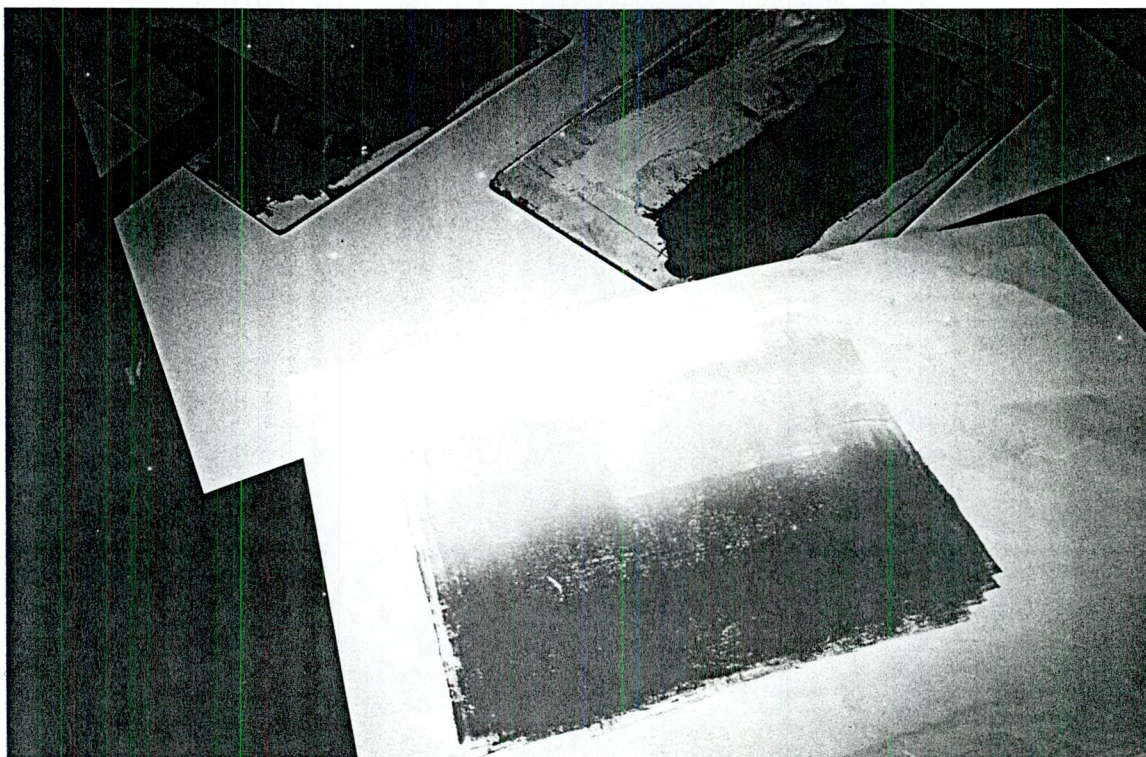


Fig. 27 (A) Graded colour background.

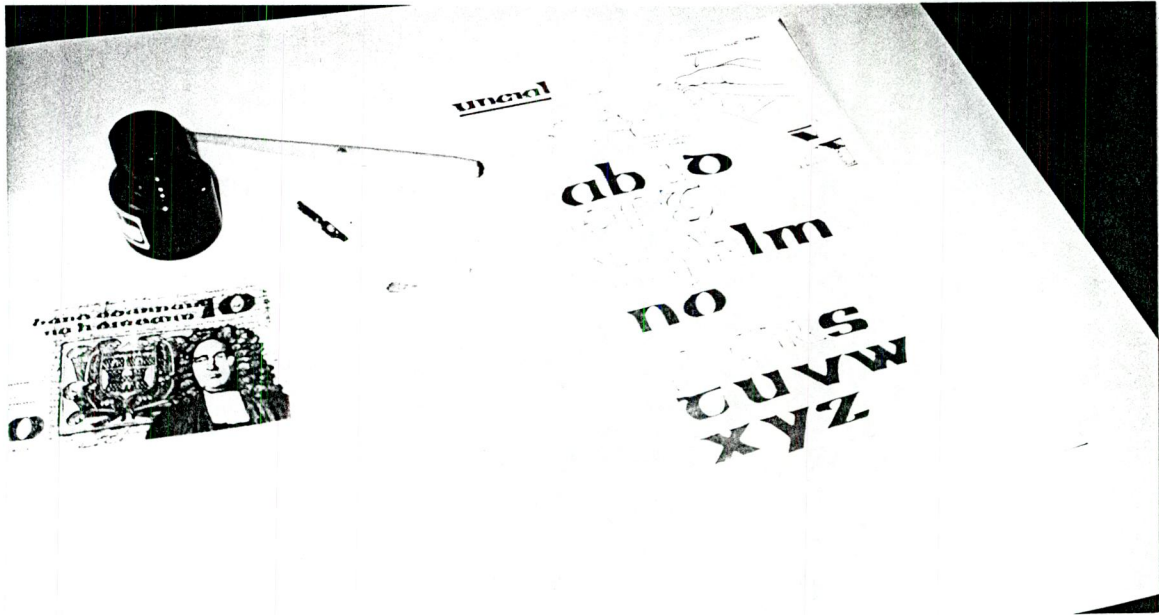


Fig. 27 Calligraphy materials. (B.)



Fig. 27 Mark-making sheet. (C)

such, offers an extremely conducive environment, for exploration both visually and in terms of school structure.

(i) Community, and its meaning in the context of a Community School.

(ii) How the Community School system affects the process of learning.

(iii) How this environment positively influences the artistic product.

(i) "Traditional communities were groups whose people lived together, or within a certain area, and were interdependent socially and economically" ³ In modern society, the term community could be described, as those people who are frequently in contact with each other and who interact socially, culturally or are in co-operation with each other in some way. Speaking in the context of a modern community school, it is possible to understand the term "school" more in the sense of primitive community groups.

Within such groups young people learn the customs and values of their community through experience. That experience provided by such a community, could be regarded as a form of education. I would propose therefore, that with a community school as an influence in a pupil's life, a process of socialisation takes place. Survival was the prime motivator in primitive cultures - whereas

to-day skills learnt and attitudes absorbed, (in this case) reflect the immediate area around the school.

This system therefore absorbs the social complexities of each district, within the educational process.

(ii) The Community School system is unique, in that, as a structured educational environment, it provides for the whole of the surrounding area, both at second level and in adult education. Because of the malfunctional nature of cities, they contain conflicting interests and this in turn causes social problems peculiar to a city environment. (In the Pupils' Project, this factor refers to the Kilbarrack area of Dublin.) However, whether the surrounding environment is city or countryside, emphasis in general society is usually placed on economic growth. One consequence of this, is the neglect of basic human needs.

The Community School, because of its very nature must serve people first, rather than having outside economic constraints imposed upon it. I suggest that within such an open receptive environment, learning in general and artistic exploration in particular, is facilitated.

Learning may be defined as:

"a method of using intelligence to acquire knowledge".⁴ Naturally, the more knowledge we gain, the greater our capacity to use our intelligence. It is obvious therefore, that innate and environmental factors work together in developing the full potential of each individual.

Froebel's theory of the child 'as a growing plant' would appear to be supported by this system. This environment offers the individual, a secure structured form of learning. Such learning as occurs, enables the pupil to absorb the effect of his/her actions. This occurs within a specific, secure, educational framework. The physical, mental and emotional development of each child, tends to be expressed in their work. Evidence for this is open to discussion but it seems to follow (from personal practical experience) that social factors can severely limit expressive development, if support is not given: "Plant a flower in a pot and its growth is limited to the size of the container; in fact the container may stunt the growth of the flower".⁵

This quotation refers to the benefit of social stimulus lacking in some schools. In such places, the environment limits the educational exploration of the pupils severely. In community based education practical materials are supplied, thus not relying on the economic status of the pupil. This results in a more open equitable system for all. The conditions, therefore, facilitate achievement of each second-level student.

The function of this community school system in relation to all education, but particularly art education is:

.....to make use of the potentialities which nature has provided as a starting point, and direct these potentialities to the health and happiness of the child.....⁶

(iii) How this environment positively influences the artistic product:

It is true to say that we all exist within an environment. This may be discussed in a social or cultural way but all of what we hear, see, taste and touch forms that environment for us. The complexity that is involved in modern social interaction is, I believe, best expressed in that which is artistic - or that which taps into the intuitive side of a human being's nature.

Anger, frustration, joy and sadness and all emotion need a positive means of expression. All of these factors are produced by environment. A school system such as this allows, or facilitates freedom of thought and consequent expression of that thought through its structure. Therefore, the circumstances for producing useful and valuable art works are available to the pupil, and so, positively influences those artistic products.

CONCLUSION

- (i) Analysis of Personal Project.
- (ii) Analysis of Pupils' Project.
- (iii) Conclusions reached in educational terms.

(i) Analysis of Personal Project

To examine the personal project objectively is impossible. By its very nature, this project is an expression of a personal reaction to an environment. As such, it explores a personal vision. Through each stage, from initial observational drawing, to final woven product, my responses to familiar environmental stimuli changed. My handling of mark-making was directly influenced by atmospheric reaction.

As this area was familiar to me, I was forced to re-examine it in a fresh way. There came to be a strong parallel between the pupils' project work and my own. My approach was similar and therefore was focused in the same way.

In conclusion, I believe that the educational advantages of the students' work filtered into the structure of my own project. Both fed each other in terms of knowledge gained.

(ii) Analysis of Pupils' Project

To analyse the pupils' project is truly to examine its (a) educational value (b) effectiveness in motivating towards observation and (c) its importance in stimulating awareness of the environment.

(a) Educational value:

Within the stages of the project as previously discussed, several areas of learning were covered:

- (i) observational drawing - highlighting spatial awareness and creative use of materials (Fig. 28).

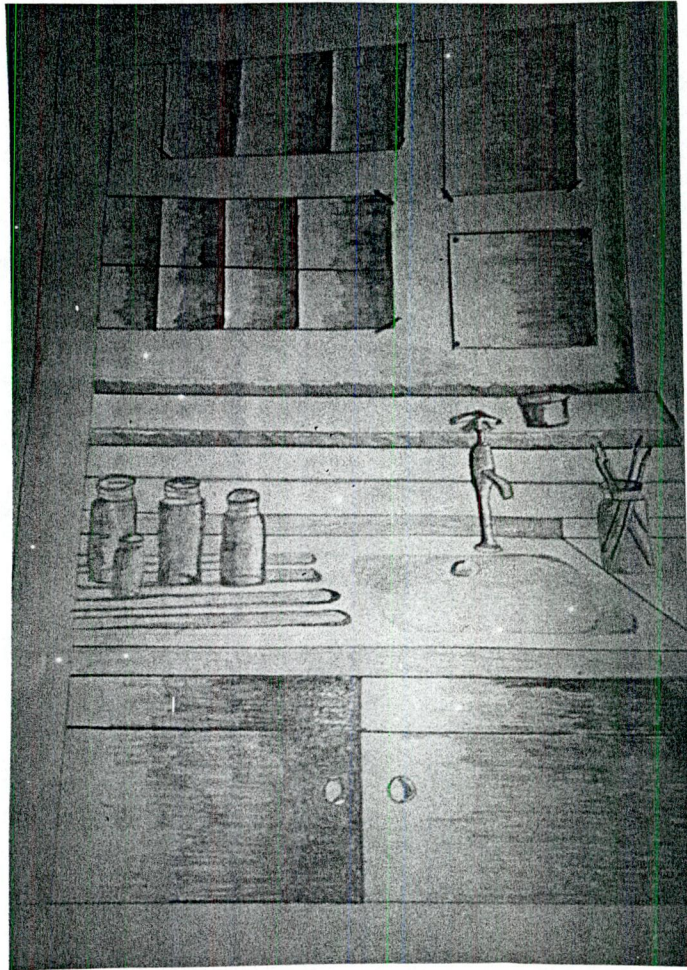


FIG. 28.

- (ii) lino-cutting which uses all of the previous positive learning processes and also develops manual dexterity (Fig. 29).
- (iii) Calligraphy, which is the final stage, is the culmination of all of the previous stages in that it provides for visual and emotional response. Through the structure of the calligraphic strokes, fluency of control and expressive quality combine to allow a personal approach to the work taking place.
- (iv) Finally, the mounting and book-binding promote good spatial judgement and enables the pupil to understand clarity of image, and the importance of lay-out. Book-binding enables the student to bring the project to a satisfying conclusion, whilst learning a skill and understanding practical application of graphic ideas.

(b) Effectiveness in motivating towards observation.

Throughout all educational applications previously mentioned, observation is the linking factor. It is my belief, that without observation, expression would be impossible. This project positively motivates towards observation constantly and as a direct consequence of this, is successful. This project is in direct correlation with its educational terms.

(c) Stimulating awareness of environment

As this project is based in a familiar environment to the pupils, it enables them to re-examine it in a new way. Exploration is consequence of observation and this project is designed to



FIG. 29.

facilitate environmental awareness at every level.

(iii) Conclusions reached in educational terms.

It is my belief, that artistic educational benefit is non-static by nature and cannot be defined. What is educationally valid for a particular individual may not be for another. Therefore, I deduce that it is true to say that an approach to Art such as this allows enough scope for each individual to learn and 'grow' artistically and as a person. I believe that true Art education provides the environment for growth and combines this with openness to the needs of all pupils.

These needs may range from severe social problems, which influence the pupil's way of learning to inadequacy in terms of spatial reasoning. This, plus all other factors guiding that person's perception of the world around him/her is important.

In conclusion, I believe that Art education is only as beneficial as the facilitator's use of environmental influence. Therefore, if one must accept a definition of educating artistic vision, it would be that of positive use of all factors relating to the pupil and beyond. This will fulfil his/her potential as a human being involved in the creative process of making Art.

NOTES AND REFERENCES

1. The Arts in Education; Curriculum and Examinations Board Discussion Paper 1985.
 2. "World Survey of Education, III, Secondary Education (1961) UNESCO.
 3. A graphic term to describe how visual and written information is placed on a page.
 4. Lowenfeld, Viktor & Britain, Lambert, W.,; Creative and Mental Growth, 8th Edition Collier Macmillan New York.
 5. Hadfield, J.A. Childhood and Adolescence.
 6. Hadfield, J.A. Childhood and Adolescence.
-

LIST OF ILLUSTRATIONS

(A) Example of History Painting.

(B) Example of Allegory Painting.

"The Potato Eaters" Vincent Van Gogh.

Observational Atmospheric Sketches.

Colour Observational Sketches Relating to Expressive Quality

Example of Van Gogh's vigorous mark-making technique.

Observational colour study based upon understanding of linear quality.

Atmospheric line drawing of "The Pompeiiian Style Temple"
St. Anne's Park.

"Harvest Landscape" Vincent Van Gogh (Arles 1888).

"Twelve Sunflowers in a Vase" Vincent Van Gogh (1888).

Example of vibrant light effects in my personal work.

Final colour sketches.

(A) "Fishing Boats on the Beach" Vincent Van Gogh
(Arles 1888) and

(B) The influence this had on my final cartoon.

"Japonaiserie: The Tree" (1886) Vincent Van Gogh. ✓

Sections of my cartoon for the Weave - showing internal compositional balance.

Vermeer - "Lady Writing a Letter with her Maid". ✓

Personal Preliminary Studies.

Pupils' tonal studies - preparatory work for lino-cut.

(A) Graded colour background.

(B) Mark-making. ✓

(C) Responding to environment.

Van Gogh - "Starry Night" (1889). ✓

Line Drawing of the architectural structure itself.

Tonal Drawing concentrating on spatial awareness.

Expressive Drawing looking at form.

Drawing concentrating on varying linear qualities.

Colour study combining line and tone.

Colour study combining line and tone.

Photographic images concentrating on (A) space (B) colour and (C) form.

Oil Pastel Colour studies chosen are combined to form one whole. ✓

(A) Example of atmosphere.

(B) Example of perspective.

(C) Example of Texture.

Placing viewfinder over painting to isolate area.

Gridded tracing taken. ✓

Cutting tools/board etc. ✓

Calligraphy materials. ✓

Mark-making sheet. ✓

Drawing - painting of class area.

Lino-cutting.

BIBLIOGRAPHY

Bandura, A & Walters, R.H., Social Learning and Personality Development, Holt Rinehart & Winston, London 1967.

Benson, The Place of the Arts in Irish Education, The Arts Council 1979.

Blankert Albert., Vermeer of Delft. Publ. by Phaidon Press.

Curriculum and Examinations Board: The Arts in Education - A Discussion Paper.

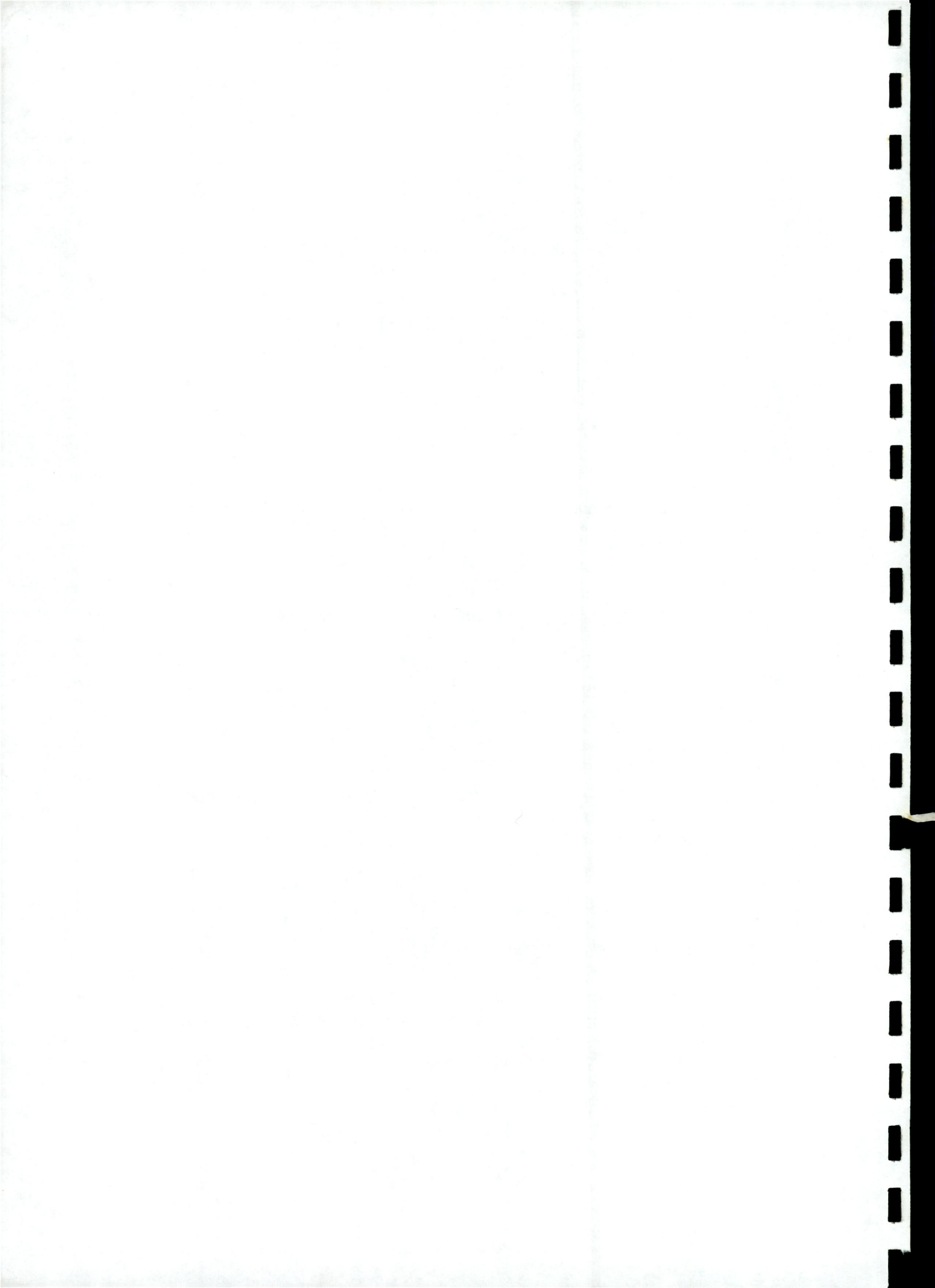
A Guide to the Junior Certificate; N.C.C.A. Dublin 1989.

Clement, Robert, The Art of Teacher's Handbook, London: Hutchinson 1986.

Eisner; Elliot W., Educating Artistic Vision, New York, Collier Macmillan 1972.

Fontana, David; Classroom Control: Understanding and Guiding Classroom Behaviour, B.P.S. 1986.

Green, Peter, Design Education - Problem Solving and Visual Experience, London: Batsford 1974.



Holt, J., How Children Fail, Penguin Books, Harmondsworth 1970.

Hughes, Jan N., Cognitive Behaviour Therapy with Children in Schools: Pergamon Gen. Series 1988.

Lowe, G.R., The Growth of Personality from Infancy to Old Age, Penguin Books, Harmondsworth, 1972.

Masini Vinca Lara, Van Gogh, The Life and Work of the Artist, Thames and Hudson.

Walther, F. Ingo., Vincent Van Gogh - Vision & Reality, Benedict Taschen.

