

Manchester Art Gallery

Key Stage 3

Self-guided resource



Now that's what I call art 3

An engaging and enjoyable introduction to the gallery for secondary schools

Background

This resource suggests ways of working with groups in the gallery. It provides an introduction to Manchester Art Gallery and offers practical approaches to using the artworks. The artworks chosen incorporate a selection from our collection and include artefacts, modern pieces, historical paintings and sculpture.

Aims

To introduce children to the gallery's collection and a variety of artworks, including artefacts, modern and historical paintings, and sculpture.

To provide the children with opportunities to consider the various artworks, exploring shape, colour, texture, materials and purpose.

To encourage the children to respond creatively to the artworks, for example, through sketching and role play.

To help the children to recognise the various influences, including cultural and technological impacts, which pervade different artworks and art movements.

To promote speaking, listening and discursive skills.

Preparation

Discuss with the children what they might expect to find at an art gallery.

Explain expectations of behaviour for the gallery visit.

For further information about the artworks in the resource please use our online collection search at www.manchestergalleries.org/the-collections/search-the-collection/

Resources

Pencils, rubbers, sharpeners

White A4 paper

Clipboards (useful but not essential)

Camera to record visit

The gallery visit

Structure of the visit

The self-guided visit lasts approximately two hours in the gallery. Ratio of one adult for every 10 children. Please sign in at the information desk in the atrium on your arrival.

Introduction 10 mins

Find a quiet space in the gallery (possibly the atrium). Recap with the class the aims of the visit and expectations of behaviour in the gallery. Explain they are going to look at a variety of old and modern paintings, sculptures and objects which will introduce them to the gallery and its collection.



The Gallery of Craft and Design (2nd floor) – Spun (Chaise Longue), Artist: Mathias Bengtsson 30 mins

Suggested activities

Whole class discussion

Ask the children to look at the object (ensure they cannot see the information label).

Explain it is supposed to be a functional object – what is it? After several guesses, identify the object as a chair.

Can they recognise how it is a chair?

Consider materials used and shape: a tubular organic open-framed form creating chaise longue (head end is highest end of tube), made from spun carbon fibre filaments. A continuous length of tape-like carbon fibre is spun over a mould to create a lattice-like structure, tapering in from head end towards middle, flaring out and downwards at foot end.

What does it remind them of?

Is it a sculpture or a functional object?

Can something we use at home be considered art?

Groups/Pairs

Explore the Gallery of Craft and Design to find other chairs (Glass Chair, 501 Chair, Slice Chair, Favela Chair, Kissing Seat, etc).

Sketch and record materials used to make them. Report findings back to whole class.

Some conventional/some non-conventional - can they all be considered art?

Why/why not? Consider Mondrian's statement: *"There is no distinction between art and life and so the work of art should not be separated from the living."*

Pairs

Discuss own ideas for making non-conventional chairs. Feedback to whole group.

Follow-up ideas

Design and make chairs. Consider other everyday objects. Explore the question of what is and what isn't art.

Gallery 5 (1st floor) – Work Artist: Ford Madox Brown 25 mins



Work, Ford Madox Brown
© Manchester City Galleries

Introduction

Identify the artist as Ford Madox Brown, who shared many of the interests of the Pre-Raphaelites (including early Italian art, painting on the spot and using bright colours) but who did not join the Pre-Raphaelite brotherhood.

Whole class discussion

Explain that the painting is entitled *Work*. Ask the children to identify different types of work they can see going on in the painting. The centre is occupied by a group of men digging to lay pipes to provide clean drinking water. They are represented as heroes because they are doing worthwhile work which will help to prevent diseases like cholera. They are surrounded by an assemblage of people reflecting all social stations in Victorian society – a young urchin girl responsible for looking after her siblings, a bare-footed chickweed seller, campaigning ladies, an MP and his daughter on horseback, a beer seller, Irish immigrants asleep on the bank, an orange seller, and the 'brainworkers' – Thomas Carlyle (author of *Past and Present*) and Reverend Maurice, who started a working men's college.

Pairs

Who is the most important person in the painting? Feedback ideas to whole group.

Hot seat

Ask children to choose someone from the painting. Ask them to think about what that person is doing, what is their work, how do they feel about it, how do they speak, what is their home and family life like, are they rich or poor?

Select a volunteer to become their chosen character. Others to ask questions to try to identify which character is in the 'hot seat.' Repeat activity with new volunteer.

Whole class discussion

Ford Madox Brown's painting is set in time of great industrial and technological development. What impact did this have on art - in terms of media used, creativity and outcome?

How has further technological and industrial development continued to impact on the art world in the 20th and 21st centuries?

Follow-up ideas

Create character profiles for people in the painting. Compare and contrast *Work* with other artworks of the time. Examine changes in working conditions brought about by the industrial revolution. Examine developments in art brought about by technological change.



Vacuum, 1994, Steven Pippin
© By kind permission

Gallery 15 (1st floor)–Vacuum

Artist: Steven Pippin 25 mins

Suggested activities

Whole class discussion

What can you see? What is this piece made of?
The artist has transformed an everyday object into an unusual feature.
What does it resemble? Why do you think the sculpture resembles bunny ears (could be understood as an example of popular imagery, similar to Warhol or Lichtenstein)?

Pairs

We cannot hear the TV or see any pictures – what do you think the artist is trying to express?

Discuss in pairs, then feedback ideas to the whole group (eg: TV is jeopardising communication between people).

Groups of three or four

Discuss ideas for creating a similar piece, using an everyday object and making it into a piece of art, for example, a mobile phone in a perspex heart.

Sketch ideas and discuss what they are trying to communicate through such an artwork.
Feedback to whole group.

Whole class discussion

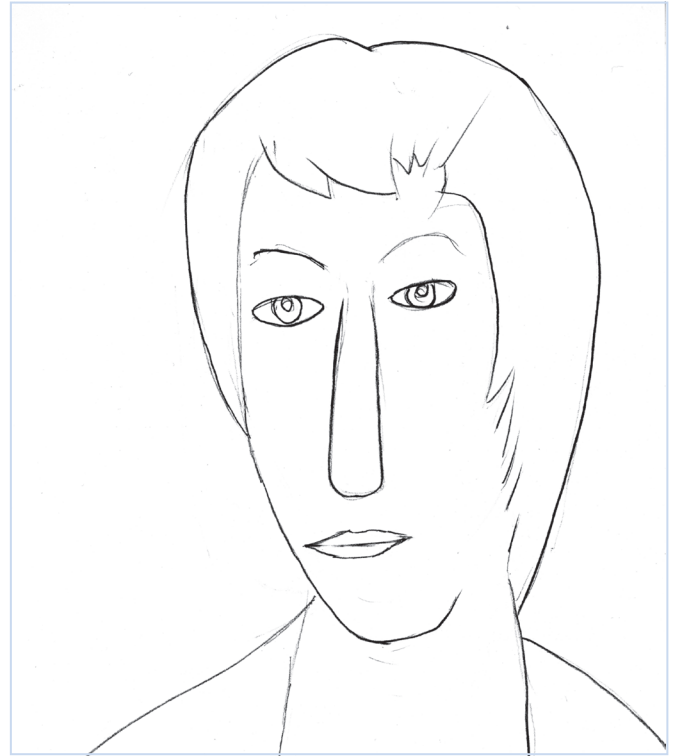
How does this compare to the some of the chairs examined in the Gallery of Craft and Design?

Follow-up ideas

Draw/paint pictures based on group discussions and sketches; create sculptures based on group discussions and sketches.

Gallery 16 (1st floor) – Portrait of an Unknown Model

Artist: Amedeo Modigliani



Portrait of an Unknown Model, Amedeo Modigliani © Manchester City Galleries

Suggested Activities

Pairs

Ask the children to discuss the painting with a partner. What is it of? Describe the form, colours, style, lines, expression.
Feedback to the whole group.

Pairs

Explain to the children that this portrait was influenced by African and Oceanic sculptures.
Sketch partner in the same style, with elongated face and neck, simple lines and basic detail.
Swap over.

Whole class discussion

Explain that Modigliani painted portraits of people from diverse ethnic, religious and class backgrounds.
He was influenced by non-Western artefacts which were coming into Europe. These objects were often presented as 'tribal objects' with disregard for individual authorship.

Why do you think this was?

Whole class

Sit in a circle and show sketches to rest of class.
Evaluate each other's work.

Follow-up ideas

Complete/paint portraits sketched in the gallery; create artworks that reflect the personal cultural background of the children.

Plenary 5 – 10 mins

Ask the children to identify the different types of artwork seen today – objects, paintings, sculptures, collages. Was the gallery what they expected? How was it as expected/different to expectations?

Ask pairs to discuss their favourite part of the visit and how they think the visit could be followed up back at school, then share suggestions with the rest of the class.

Links to the National Curriculum for Key Stage 3

The session addresses numerous objectives from the National Curriculum. The most significant are listed below.

Art & Design

- 1.3a. Engage with a range of images and artefacts from different contexts, recognising the varied characteristics of different cultures and using them to inform their creating and making.
- 1.4b. Engage with ideas, images and artefacts, and identifying how values and meanings are conveyed.
- 2.2b. Appreciate how codes and conventions are used to convey ideas and meanings in and between different cultures and contexts.
- 3c. Study a range of artefacts from contemporary, historical, personal and cultural contexts.

Design & Technology

- 1.1a. Understand that designing and making has aesthetic, environmental, technical, economic, ethical, and social dimensions and impacts on the world.

English

- 1.2d. Use creative approaches to answering questions, solving problems and developing ideas.
- 2.1e. Listen and respond constructively to others, taking different views into account and modifying their own views in the light of what others say.
- 2.1g. Make different kinds of relevant contributions in groups, responding appropriately to others, proposing ideas and asking questions.
- 2.1k. Use dramatic techniques to convey action, character, atmosphere and tension.
- 4.1i. Speak and listen in contexts beyond the classroom

History

- 1.6b. Understanding why historians and others have interpreted events, people and situations in different ways through a range of media.
- 4a. Explore the ways in which the past has helped shape identities, shared cultures, values and attitudes today.
- 4c. Appreciate and evaluate, through visits where possible, the role of museums, galleries, archives and historic sites in preserving, presenting and influencing people's attitudes towards the past.
- 4e. Make links between history and other subjects and areas of the curriculum, including citizenship.