

Objects in Space

Grade 2 – Lesson 6

(*Art Connections*, Level 2, pgs. 40-41A)

Big Idea

Artists can overlap shapes to suggest depth in a picture. And artists can make an object in a picture look 3-D by adding highlights to it.

Learning Targets and Assessment Criteria

Target 1: Creates a contour line drawing. (Arts EALR 1.1 *Elements of Art: Descriptive line*; Arts EALR 1.2 *Skills and Techniques: Observational drawing, contour line drawing*)

Criteria 1: Draws the inside and outside shapes of an observed form.

Target 2: Implies 3-D forms on the 2-D surface. (Arts EALR 1.1 *Elements of Art: Value*)

Criteria 2: Adds highlights suggest light and shadow on 3-D forms.

Target 3: Implies 3-D space on the 2-D surface. (Arts EALR 1.1.2 *Principles of Organization: Overlapping to imply depth*)

Criteria 3: Overlaps to imply depth in a composition.

Local Art References



Banquet Still Life, ca. 1653 – 55

Abraham van Beyeren

61.146

Seattle Art Museum

(NOTE to Teacher: See **Art Background** section at end of lesson for more information about this work of art.)

Looking at Art Questions

(Note to Teacher: Show both the *Banquet Still Life* above and Cézanne's *Still Life with Apples* from *Art Connections*, Level 2, pg. 40.)

1. A picture of things that don't move is called a **still life**. What things do you recognize in these two still lifes?
2. What similarities do you notice between these two still lifes? What differences do you see?

3. We learned before that **depth** is when an artist makes you think some things are close and others are far away from you in the picture. Which objects or shapes look farthest away? Why do you think so?
4. One way an artist can imply or suggest depth is to make some objects **overlap** other ones in the composition. When something is overlapping another thing, it partly hides what is behind it. Where do you see overlapping?
5. Even though both of these paintings are flat, or 2-D, the artists Paul Cézanne and Abraham von Beyeren made the objects in their still lifes look 3-D. **2-D** means something has two dimensions – height and width. **3-D** means the object can be measured in three dimensions – height, width, and depth. How did Cézanne and von Beyeren make the objects in their still lifes look 3-D? (shadows and light)
6. The brightest light on an object is called a **highlight**. Where do you see highlights in these paintings?
7. Today, we are going to make our own still life compositions with both overlapping and highlights to make them look like they have depth and three dimensions.

Art Making Activity

(See the **Create** section *Art Connections*, Level 2, pg. 41)

Make a Calm Landscape

How can you create a still life that looks like it has depth and volume (3-D objects)?

1. First, let's do some practice sketches in our sketchbooks of the objects you want to draw.
2. To trick your brain into drawing what you are really seeing, try to move your eye slowly around each shape while you move your hand at the same speed. Also, look much more at the thing you are drawing than at your picture.
3. After you have done some practice sketches, work with the people close to you to arrange the objects you have chosen into a still life. Make sure some shapes are overlapping some others.
4. Draw the object that is closest to you first. Then draw the objects that are partly hidden by overlapping.
5. Squint your eyes to see the highlights on the objects you've drawn. Use the white oil pastel to color in the shape of the highlights you see.
6. Once you've drawn all the objects in your still life with pencils, go back over your lines carefully with thin markers.
7. Finally, paint your still life with watercolors to add to the realism of your composition. You can use a bunched up

paper towel to lift the watercolor off the highlights on your objects!

Each Student Needs

- A sketchbook
- A sketching pencil (2H are good light pencils for sketching)
- A fine line marker
- A white oil pastel
- A paper towel

Every Pair of Students Needs

- Simple still life objects – bananas, daffodils, cloth, grapes, tulips, etc. (approximately 4-5 objects)
- A palette of watercolors
- A few water media brushes
- A container of water

Tips for Teachers

Before Class

- Fill water containers approximately ½ full, ready to distribute.
- Place still life objects and pieces of cloth between every group of 3-4 students for student groups to arrange into still lifes.

Vocabulary

Still life	Highlights
Overlapping	2-D
Implied depth	3-D

Self-Assessment

Name _____

How did you make a still life that implied depth and three dimensions?

I implied depth by overlapping _____

I made the objects in my still life look 3-D by adding highlights _____

Reflecting on Our Art (from *Art Connections*, Level 2, pg. 41A)

- **Describe:** Where do you have overlapping in your still life? Where are the highest highlights?
- **Analyze:** Which objects seem to be closest to you? Which look the most 3-D?
- **Interpret:** If you were to give your still life a title, what would it be?
- **Decide:** What do you like the best about your still life?

Art Background (for *Banquet Still Life*, by *Abraham van Beyeren*)

Is this glittering array a banquet about to take place or the remains of a feast? Does it whet your appetite or repel you? Or both? Contradictions are inherent in this microcosm of the riches enjoyed by seventeenth-century Holland at the height of its dominance of world trade.

In the seventeenth century, the Netherlands dominated international trade among European countries through its command of international waters. Amsterdam rose to become a leading European city, and the country, including its rising merchant class, enjoyed unprecedented prosperity and became enthusiastic and prolific consumers. This sudden advance was accompanied by cautionary messages and a concern that the good times could not last. Sobering messages about careless over-indulgence permeated literature and the visual arts, summed up in a Dutch emblem, "Early Ripe, Early Rot." In the visual arts, the language of these messages could be understated.

Excerpted from Seattle Art Museum's *Close-Ups* online at:

<http://www.seattleartmuseum.org/emuseum/code/emuseum.asp?style=single¤trecord=12&page=collection&profile=objExplores&searchdesc=WEB:CloseUps&newvalues=1&newprofile=objects>

Assessment Checklist

Student	Draws the inside and outside shapes of an observed form	Adds highlights to suggest light and shadow on 3-D forms	Overlaps to imply depth in a composition	TOTAL 3
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31.				
Total Points				
Percent Comprehension				

Teacher Notes:

Letter Home

Dear Family,

*Today we learned that artists can suggest **depth** in a painting by **overlapping** some shapes with others. We also learned that we could make an object look **3-D** if we added a **highlight** to it. We looked still lifes by the 19th century French painter Paul Cézanne and the 17th century Dutch painter Abraham von Beyeren. Both artists used overlapping and highlights to make their paintings look three-dimensional and like they had depth. We made our own still lifes with overlapping and highlights to do the same thing!*

*Observational drawing – drawing from things we look at – takes practice. You could help your child set up a still life of some of his/her favorite toys or favorite foods to practice drawing what s/he sees. Two tricks to drawing realistically are to keep your eyes on the thing you are drawing much more than on your drawing, **AND** moving your drawing hand at the same slow speed that your eye moves around the form. You might try it with your child. You may be surprised at what a good artist you are!*