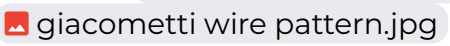
Mrs. Hislope
St. Thomas More High School

Title of Lesson:	Giacometti Wire and Plaster Figure Sculpture
Grade Level[s]:	10-12
Course:	Art II
Date to be Taught:	

SUPPORTING MATERIALS
Rubric MH Giacometti Rubric
Slides giacometti sculptures conference.pptx
Handout Giacometti handout.doc Giacometti Notes KEY

giacometti wire pattern.jpg

Big Idea that drives Lesson/Unit:
During this unit, students will create an abstract sculpture of a figure in motion that emphasizes the gesture and proportion of a human form in action. These sculptures will illustrate an understanding of the balance of a human in motion, and the importance of the location of the center of gravity. Students will look at the work of Alberto Giacometti and study his influences of literature on his philosophy.

Fine Arts Goals/Objectives:
1. Students will be able to create an abstract sculpture of a figure in motion that emphasizes the gesture and proportion of a human form in action.
2. Students will be able to understand the balancing of a human in motion and the importance of the location of the center of gravity.
3. Students will be able to understand the motivations and inspirations of the artist Alberto Giacometti and the influences of literature on his philosophy.
4. Students will be able to create a form that uses negative space as an integral part of the overall three-dimensional form.
5. Students will be able to build a sculpture using a wire armature and plaster dipped cloth to imitate the technique of Giacometti.
6. Students will be able to understand the relationship of surface treatment and form.
7. Students will be able to analyze and critique the artwork of professional artists and peers.

Nat'l Core Arts Standards:
VA:Cr1.1.HSII
Individually or collaboratively formulate new creative problems based on student's existing artwork.
VA:Cr1.2.HSII
Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
VA:Cr2.1.HSII
Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
VA:Cr3.1.HSII
Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
VA:Pr5.1.HSII
Evaluate, select, and apply methods or processes appropriate to display artwork in a

specific place.
VA:Pr6.1.HSII
Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
VA:Re7.1.HSII
Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
VA:Re8.1.HSII
Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

ELA Standards:
RI 1. Read/Examine closely to determine what the text/image/score/performance says explicitly and to make logical inferences from it; cite specific contextual evidence when writing or speaking to support conclusions drawn from the piece.
RI 2. Determine central ideas or themes of a text/image/score/performance and analyze their development; summarize the key supporting details and ideas.
RI 4. Interpret words, phrases or elements as they are used in a text/image/score/performance, including determining technical, connotative, and figurative meanings, and analyze how specific word/elemental choices shape meaning or tone.
RI 10. . Read/examine and comprehend complex literary/media and informational texts/images/performances independently and proficiently.

Vocabulary Acquisition:
- abstraction - altering or distorting of reality or actual appearance.
- armature - the support structure or “bones” of a sculpture
- texture- the surface quality of an object, how it feels or looks like it would feel.
- movement - the directional quality or action of a subject or elements of a work of art.
- positive space - the space an object uses or visually represents
- negative space - the space surrounding or outside of an object
- form – describes and object in three dimensions, the “skin” or “package” it is in.

Artmaking Materials Needed:
- malleable wire (aprox. 3’per student)
- wire cutters
- tape
- plaster
- old fabric torn in strips

Contemporary/Historical/Multicultural/Popular/Literature Art exemplars:
Alberto Giacometti

Procedures:
DAY ONE
DISCUSSION: (10 minutes)
- Give Rubric,
- Introduce Giacometti with Booklet & Notes

    - Discuss how the artist developed his primary style and philosophy related to his art.
    - Look at examples of Giacometti's work, as well as the work of other abstract artist.
    - How does abstraction contribute to the artist's ability to express an idea?
    - What are the ideas, moods and movements suggested in these works?
    - Giacometti's work reflects the concept of Existentialism. What does this mean and how is this different than what Jesus tells us about the value of our lives?
    - What do the works of these artists suggest to you?
    - How do *positive* and *negative space* work in the figure and the whole composition?
    - Look at photos or artwork of individuals in motion, sports are a good subject for imagery.
    - What is the gesture represented? (figure leaning, foot stepping, etc.)
    - How would Giacometti portray those figures?
    - How might he enhance the mood or idea with his technique or composition? Look at his examples and discuss the settings for the figures.
- If time allows, begin slides

DESIGN/WORK SESSION: (35 minutes)

- Read aloud through magazine
- Fill out notes as we go

CLEAN UP: (5 minutes)

- Store notes/handouts in folder or portfolio

CLOSURE: (5 minutes) (during cleanup)

- Tomorrow we will pick up with slides

DAY TWO

DISCUSSION: (10 minutes)

- Go through slides & process handout
- Show examples (If doing slides yesterday, have examples ready)
    - Discuss the process used by Giacometti to build his sculpture. Define ***armature*** as the base structure or "bones" of the sculpture that hold it up. Look at the steps he used from sketch to finished sculpture.
- Begin gesture drawing
- Create thumbnails for sculptures for tomorrow

DEMONSTRATIONS: (1 minutes)

- demo gesture drawing

DESIGN/WORK SESSION: (35 minutes)

- 2 minute gesture drawings
- 1 minute gesture drawings
    - Be sure students are generalizing, but still assuming proper proportion and including all body parts/joints
    - Do gesture drawings with soft drawing pencil in sketchbook

- Gesture drawings should be of figures in motion, using each other as models. Attempt to capture the essence of the motion and proportion.
    - Define ***gesture*** as movement usually of the body or limbs that expresses or emphasizes an idea, sentiment, or attitude or the use of motions of the limbs or body as a means of expression.
    - Define ***positive*** and ***negative space*** and look at how they are important in depicting the figure.
- Consider different activities and sports that involve movement. Draw four thumbnails of different poses of figures doing those activities. Draw the figures using the gesture drawing style or a very linear style. You do not need to include any props, though you can if you would like to or if they will be included in the final composition. Also include any pedestal or environment that they will be in.
- Choose the drawing you like the best and draw the pose from four viewpoints, front, back and both sides.

CLEAN UP: (5 minutes)

- put personal drawing materials away in cabinet, store sketchbooks.

CLOSURE: (5 minutes) (during cleanup)

- Sketches for sculpture due TOMORROW (or over the weekend... ideally)
    - Consider different activities and sports that involve movement. Draw four thumbnails of different poses of figures doing those activities. Draw the figures using the gesture drawing style or a very linear style. You do not need to include any props, though you can if you would like to or if they will be included in the final composition. Also include any pedestal or environment that they will be in.
    - Choose the drawing you like the best and draw the pose from four viewpoints, front, back and both sides.

DAY THREE

DISCUSSION: (10 minutes)

- Discuss thumbnails/check in sketches
- Work together to build armature
- Pass out Armature handout

DEMONSTRATIONS: (1 minutes)

- Demo building armature
    - Use malleable but strong wire and cut a length with wire cutters that is a full arm span.
    - Caution: The cut ends of the wire are very sharp so wrap them with tape and be careful in handling the length of wire while you are forming it.
    - Bend the wire in half and form a small loop, twisting the wire right below the loop.
    - With each half bend the wire out, then back to form a tight loop that uses approximately ¼ of the wire. Twist this to secure it.
    - Bring the wire ends together and twist to form the torso, splitting the wire where the torso would end.

    - Using the remainder of the wire form the legs, doubling the wire over for strength.
    - Pose the figure in your chosen pose. Be sure to bend the figure at the correct joints and express the mood or motion dramatically with the figure.
    - Staple/nail the figure to a base of wood or other medium that is strong enough to hold up the armature.

DESIGN/WORK SESSION: (35 minutes)

- Students will spend working time to form their armature and put it into their planned pose
- Pay special attention to placement/gesture of places with joints/sockets/etc.

CLEAN UP: (5 minutes)

- Be sure to clean up any wire pieces, check ground
- Store armatures in closet on shelf
- Label with name

CLOSURE: (5 minutes) (during cleanup)

- We will continue tomorrow/begin tearing cloth for textured sculpture.

DAY FOUR

DISCUSSION: (10 minutes)

- Continuing to work on sculptures – tearing cotton cloth to prepare for plaster

DEMONSTRATIONS: (1 minutes)

- how to tear cloth
- how much to tear
- what size
    - Tear cotton cloth into thin strips and cut the strips into shorter segments about 12 inches.
- Be prepared to do plaster demo today if time allows.

DESIGN/WORK SESSION: (35 minutes)

- Students will tear cloth and finish arranging their armatures to prepare for plaster tomorrow.

CLEAN UP: (5 minutes)

- clean up any excess fabric strips/pieces of string from fabric
- store fabric strips in plastic ziplock bags and store on your shelf.

CLOSURE: (5 minutes) (during cleanup)

- Tomorrow we will begin with plaster

DAY FIVE

DISCUSSION: (10 minutes)

- Continuing to work on sculptures – plaster day!
- Personal Safety Equipment – Mask & Gloves

DEMONSTRATIONS: (1 minutes)

- Demo plastering process
    - cover work space and get safety equipment
    - mix plaster according to the directions.
    - Mix small batches and share with others – the plaster sets up very quickly

    - Dip the strips into the plaster and wipe off some of the excess, but leave a good coating on the fabric. Wrap the plaster strips around the wire, starting at the bottom. Leave the texture uneven.

DESIGN/WORK SESSION: (35 minutes)

- Students will begin the plastering process
- ensure students are leaving texture along the fabric strips on armature – don't wrap!!

CLEAN UP: (5 minutes)

- ???
- throw away all newspaper, clean tools used with plaster, store remaining fabric pieces, place wet sculptures on back table to dry

CLOSURE: (5 minutes) (during cleanup)

- When plaster dries, we will be able to paint

DAY SIX-SEVEN

DISCUSSION: (10 minutes)

- Continuing to work on sculptures – Painting day!
- how can you use paint to connect to your meaning? doesn't have to be literal, can remain abstract
- recall images of previous student work who used different methods

DEMONSTRATIONS: (1 minutes)

- show different examples – painting is the same process...

DESIGN/WORK SESSION: (35 minutes)

- Student work time to paint

CLEAN UP: (5 minutes)

- Clean brushes
- store palette in ziplock bag
- put materials in cabinet

CLOSURE: (5 minutes) (during cleanup)

- We will have an additional day to paint