

MIRO – “LINE FIGURES”



Art Element:

Line, Shape, Color

Tools:

Artist painting Sample
Art Term Posters

Supplemental Tools/Ideas:

Music – use the boom box in the portable
Books – check the Art Docent library, books from home.
Harold and the Purple Crayon
Photo of the artist
World Map – show where artist is from
Color Wheel
Great video on how simple lines create images!
<https://www.youtube.com/watch?v=hHXK1Lhrjks>

Supplies:

White drawing paper – 12 x 18
Sharpies – black
Newsprint
Pencils
Tempera Paints – primary colors
Tempera Brushes

Introduction:

- 1) Today we're going to discuss an artist from Spain (show on map) named Joan Miro. He was a surrealist, which means he drew things that didn't look completely real.
- 2) We are going to learn from his work how to create unique shapes formed from just the use of a simple line! But first, let's review what a line is and what it can do. (Docent will pull out LINE vocabulary poster to review what types of lines there are and how we will be using them in our piece today). What sort of lines and shapes do you see in Miro's artwork?

3) If possible, the Docent will show a video clip of La Linea cartoon to demonstrate how a continuous line can create shapes and objects. Another great visual aid is Harold and the Purple Crayon books. Now, refer back to the line poster one more time and discuss the lines they are available to use and how those lines can create shapes like on La Linea.

5. Okay, let's make some art! Be sure to use the WHOLE page!

Technique:

1. First, hand out newsprint and pencils. Allow students to practice drawing a long, flowing line. Make sure they understand that it is important to go very slowly – this is not a race! Make sure your line goes from corner to corner, top to bottom, side to side. It is slow and flowing.

2. Next hand out white drawing paper and sharpies to allow students to create their “final project” line. Remind them of what they learned in practice – go very slowly and flow the line all around the page.

3. They can add extra lines if they'd like – curly-cues, antennas, stars, etc.

4. Once line is complete hand out the tempera paints and brushes. Explain that they will now be painting in the shapes they've created. Remember that no similar colors right next to each other – choose your color space wisely.

5. Once piece is complete, have students look at their work and try to “see” pictures in it. Have them decide on a title for their piece. They can write the title at the bottom along with their signature.

Summary/Art Quiz:

1. Once students have cleaned up their work area. Remind them what they learned today.

2. Can anyone tell me the artist's name who inspired us today? And what art techniques did we learn? And do you remember what tools we used? What was your favorite part of this lesson? Use the Art Quiz Door Poster for reference.

Artist Inspiration:

Joan Miro
Surrealism
1893-1983
Spanish



Joan Miro was born in Montroig in the province of Catalonia, Spain. He began to study art when he was fourteen, at the Barcelona School of Fine Arts, but after a short time he enrolled at the Gali Academy in the same city. When he was eighteen, he decided that academic instruction was not giving him anything very useful, and began to work alone. Upon his first visit to Paris in 1919, he came under the influence of Braque and Picasso, and for a time he painted in the Cubist manner. By 1925, however, he had become a member of the Surrealist group. He exhibited with them in their first show, and his work began to take on the style and character now associated with his name. At about this time he worked with Max Ernst on the sets and costumes of *Roméo et Juliette*, a Diaghilev Ballet russe production. His famous *Harlequin's Carnival*, now in the Albright-Knox Art Gallery in Buffalo, was also painted at this time. In 1928 Miro traveled to Holland and was exhibited for the first time in New York. He then began producing a group of collages that was shown in Paris in 1930, and in 1937 he painted a large mural for the Paris Exhibition. Miro left France in 1940 and went to the island of Majorca, where he continued to paint, began to make lithographs, and did ceramic work with Artigas. He returned to Paris in 1944, and divided his time between that city and Barcelona, continued to paint, but also designed tapestries and rugs, made ceramics, and created sculptures in stone and wood. Miro's work, sometimes called "hiomorphic abstraction," is brilliant in color. It is carefully composed of curvilinear shapes that are as mobile and fluid as the changing shapes of the amoeba. He was the leader of the school of Surrealists whose work was disciplined yet not intellectual. His melting forms transport us to a timeless universe furnished with magical symbols and characters which approach human individuality. The fascination of Miro lies in the fact that we can never quite transform the ideas he offered into specific words or thoughts.