

Title: Landscape in Pointillism

Objectives:

- Art History: 20th century art movement of Pointillism & Impressionism
- Element: Colour – primary/secondary colours
- Art Theory: Landscape composition (Background, Middle Ground, Foreground)
- Painting Technique

Media: Mat-board, Tempera Paint, Pencils with rubber erasers still in-tact, Q-tips

Steps:

1. Using the works of Seurat and Pissaro, introduce the works of the great Impressionists and explore the technique of pointillism that helped them showcase their impression of the world around them.
2. Review the three layers of a landscape – Background (usually sky outdoors), Middle Ground (can be hills, mountains, trees, etc), and Foreground (anything that is located at the front of our picture - can be people, animals, houses, trees, flowers, etc.)
3. Using line-drawing and inspired by our current spring season, artists will sketch a spring landscape. Attending to size and proportion (especially in the foreground - as each section and each item must be large enough to be filled with points/dots).
4. Artists can experiment on a separate sheet of paper their pointillism technique using eraser-tips or q-tips - keeping in mind that too much paint on the eraser will result in a smudged dot, while too little paint on the eraser will result in just an outer circle stamp rather than a full dot.
5. Once artists feel confident with this painting technique and to avoid fatigue and maintain a level of excitement, encourage artists to begin painting their foreground first - since these are small areas and the effect would be seen immediately. Have them dip the back of their pencil in the paint and ‘stamp’ one dot at a time until their item (person, pet, house, and/or tree) is complete.
6. Once the foreground is painted, family members can decide whether they wish to paint their middle ground or background next. With each new section that they begin to paint, a quick reminder of dot-dot-dot technique will help avoid reverting back to the regular painting technique that they are used to (which normally is a left to right brush stroke). Adding tints and shades and locating their light source can be slowly introduced when painting the larger areas such as the middle ground and background.
7. Discuss colour-choices as they progress through their pointillist landscape. The more their colours contrast, the more distinct each section will be – avoiding having a flower camouflaged by a hill, or a cloud camouflaged by the sky.

Book Recommendation:

→ “Georges Seurat” by Mike Venezia

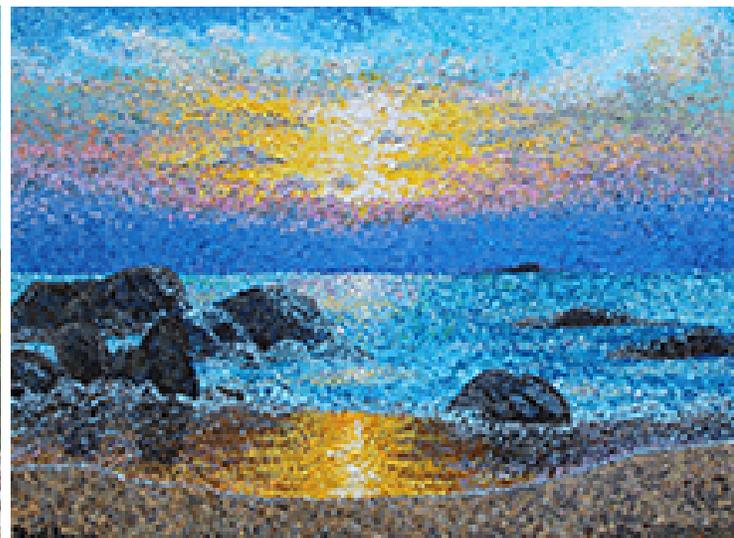
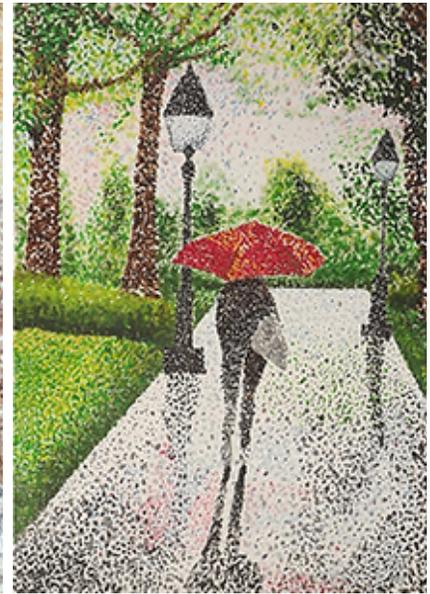
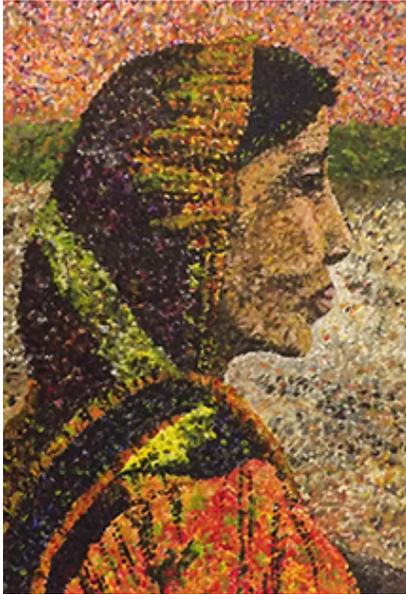
Variation for younger / older artists: Providing each child with a different size mat-board depending on their grade will accommodate for varying attention spans and for individualized readiness for pointillism as a technique. *Older artist* can discuss the origin of pointillism - using primary colours and relying on our brain to combine these in order to see secondary colours. Creating a perception of tints, shades, and secondary colours can then be explored through their landscape sketch.

Cross-Subject Connections: Science: Nature, Geography and Topography

SAMPLES OF WORK CREATED BY ARTVENTURE STUDENTS



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Original Source: The works of Seurat & Pissarro

