

CAPE Art & Design

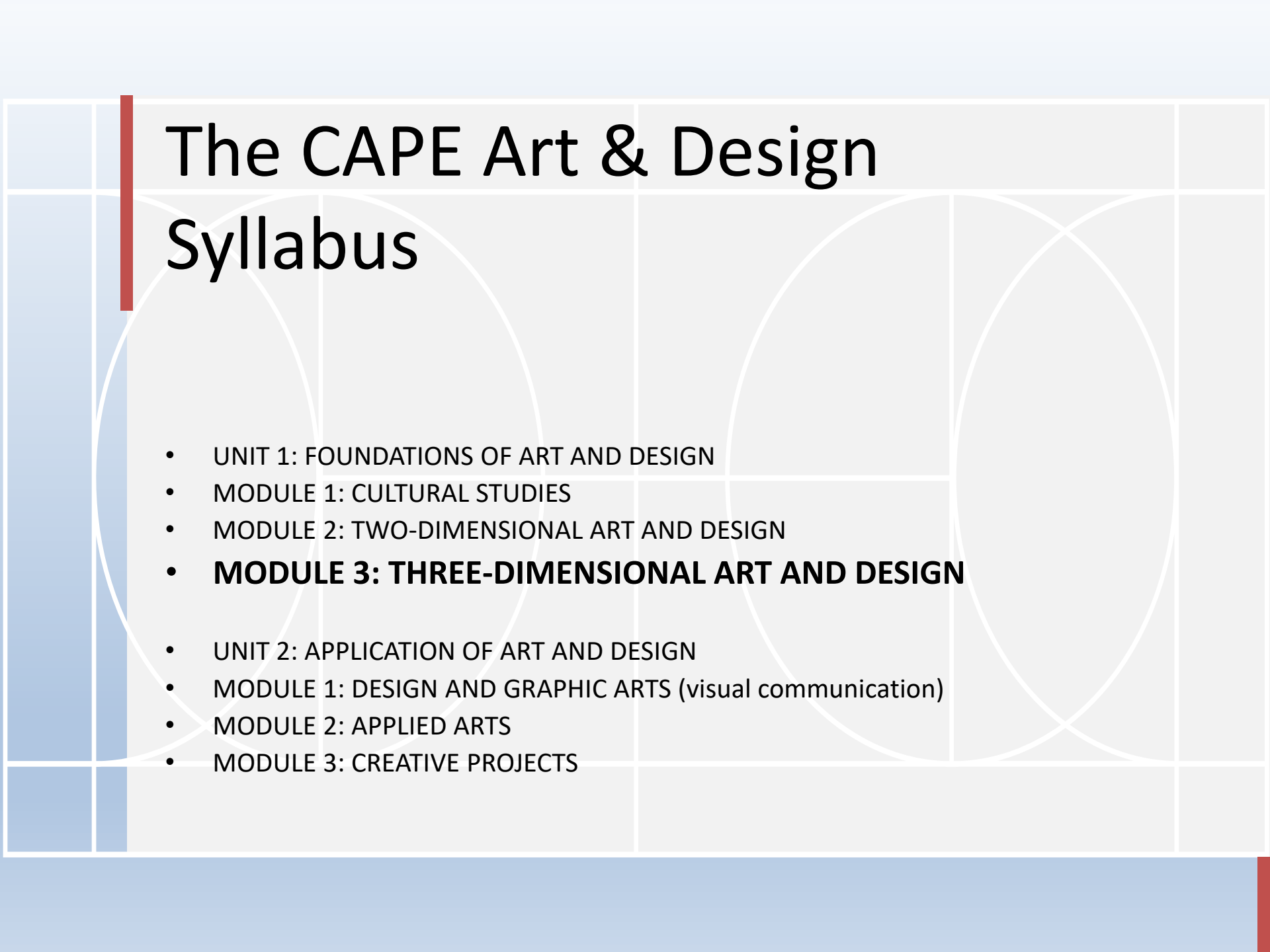
UNIT 1: FOUNDATIONS OF ART AND DESIGN

MODULE 3: Three-dimensional Art & Design

Fabric,
FORM,

Expression and
Experience



The background features a light gray grid with two large, overlapping white circles. A vertical red bar is positioned on the left side, partially overlapping the first circle. The title text is in a large, black, sans-serif font.

The CAPE Art & Design Syllabus


- UNIT 1: FOUNDATIONS OF ART AND DESIGN
 - MODULE 1: CULTURAL STUDIES
 - MODULE 2: TWO-DIMENSIONAL ART AND DESIGN
 - **MODULE 3: THREE-DIMENSIONAL ART AND DESIGN**
- UNIT 2: APPLICATION OF ART AND DESIGN
 - MODULE 1: DESIGN AND GRAPHIC ARTS (visual communication)
 - MODULE 2: APPLIED ARTS
 - MODULE 3: CREATIVE PROJECTS



UNIT 1: Module 3

CURRICULUM CONTENT/Objectives

- Explore a variety of techniques for the creation of three-dimensional forms.
- develop knowledge and critical understanding of the art and design trends of different historical eras, traditions and cultures, with specific reference to the Caribbean
- Elements and Principles-An investigation of the elements and principles of Art and Design as they relate to three-dimensional work: (Elements: dot, line, shape, space, texture, form/mass, colour and value. Principles: balance, rhythm, proportion, repetition, pattern, emphasis, unity, variety and movement).



Today's learning activity focuses on:

developing connections
between Art and Design and
community, home and
environment

Exploration of Techniques-
Working in the round –
Creating sculptures using
found materials- fabric and
other materials found at
home by:
Knotting, tying, modelling

How has your home, art-making experiences been over the last few weeks?

- **SAMPLE activity**

Construct a creative art thinking corner in any room of your house as follows:

1. Collect at least 5 different items of varying sizes, shapes, and colours from around the house to set up your creative corner. For example, an old chair (any material), a large box, a broom, a mirror, a pot spoon, a pile of books-anything that appeals to you today!
2. Go through your wardrobe for pieces of old clothing: shoes, belts, hats, wraps, ties etc (any style, fabric, colour, size)

Setting up My Artist Self-Corner

Step 3

Imagine yourself in that corner for the next 20 mins. Use larger pieces of cloth (towels, bedsheet, old curtains to stuff and fill your selected shirt and pants etc to recreate a human form engaged in any activity that involves using the hands. You may need to find other materials to tie or fasten areas together. Use lots of knots! Be resourceful!

Step 4

Play any of your favorite songs as background music on your headphones or radio while you are engaged in re-creating your *Artist Self-Corner* or *art thinking space*.

Try incorporating any period of Art History in your design

Step 5.

*Have fun dancing to
the tune of your
fabric sculpting,
while you think
aloud musically,
with your hands!*





Any other ideas on how to experience 3-D Art making as you find INSPIRATION from old clothes and other found materials at home?

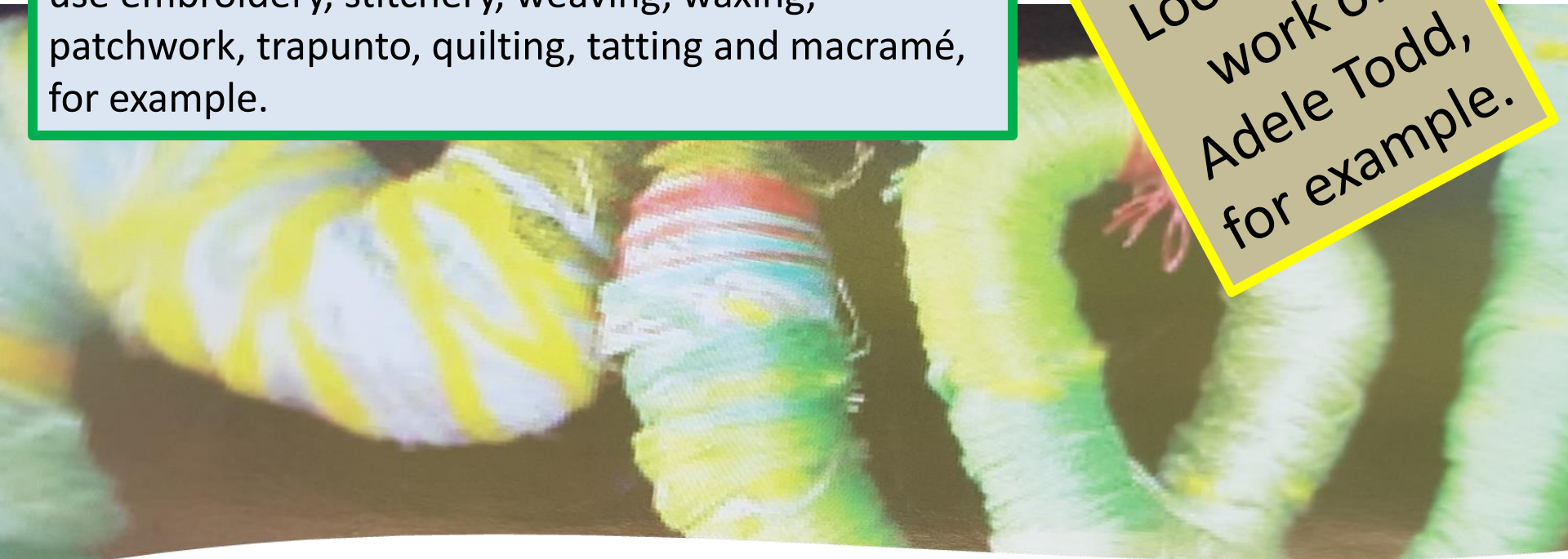
Textile or Fabric Sculpture may be described as **experiential art**

Through experimentation, artists explore and express feelings, thoughts, ideas, issues and experiences by modelling with a variety of cloths, fabrics and other found materials.

To model and create **textile sculpture**, artists may use embroidery, stitchery, weaving, waxing, patchwork, trapunto, quilting, tatting and macramé, for example.

Who are some of the artists of the Caribbean who work with fabric-different types of cloth, yarn, threads etc.?

Look at the work of Adele Todd, for example.



According to Adele Todd, who has been working with embroidery thread as sculpture and Performance since 1999:

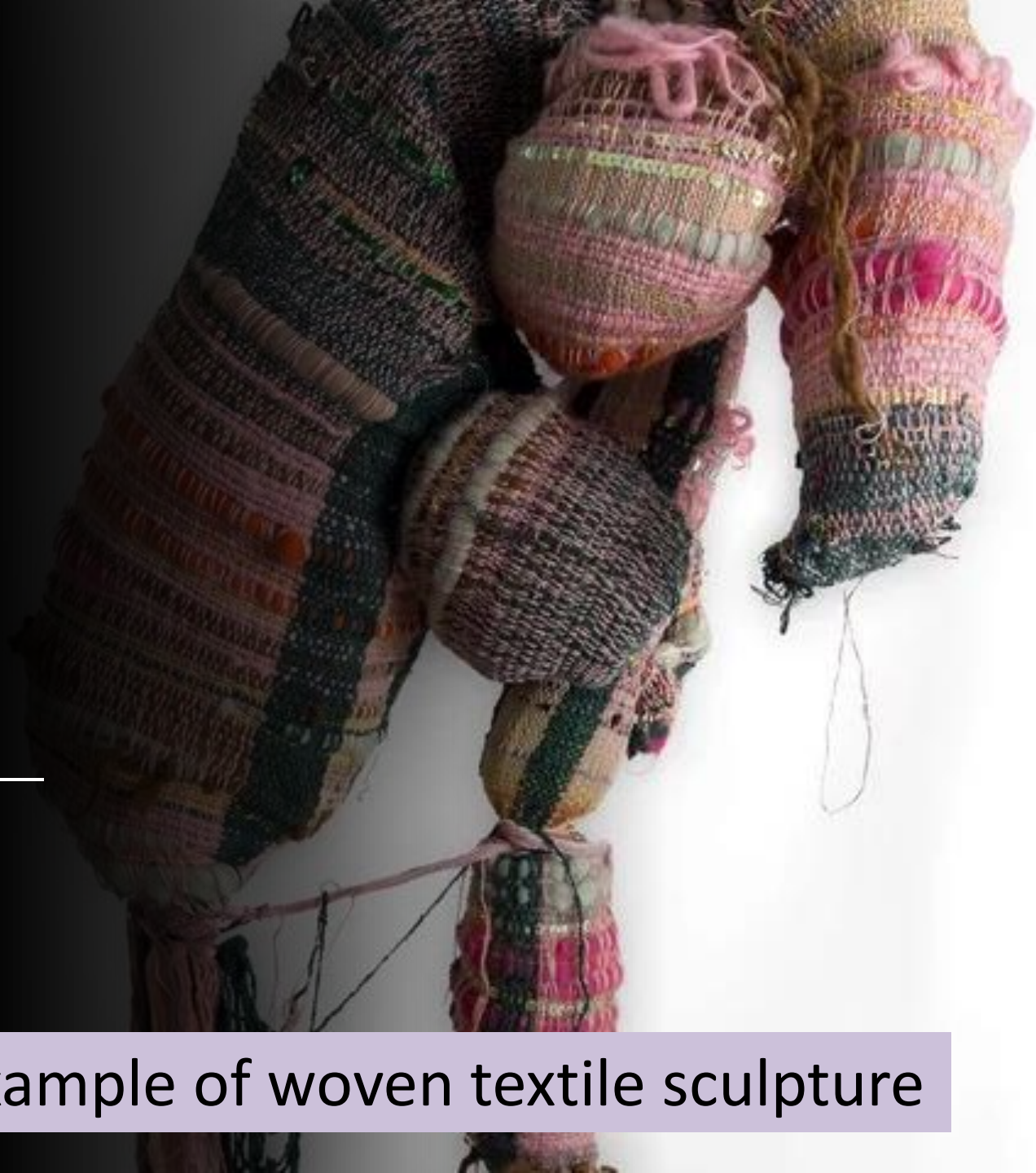
“My interest in the present condition of sexual politics, violence and injustice in Trinidad and Tobago take up much of my working process. My goal is to create in thread and through Performance unique, jarring forms of expression and experience.”



Here is another example of textile sculpture by an international textile artist, Judith Scott:
“Uncovering innate talent”



Some artists,
for example
New York
based Juliet
Martin may
weave the
cloth first,
then create
the sculpture



Example of woven textile sculpture

You can also use your own hand-crafted fabrics for originality and inventiveness

For example, if you have done any batik or tie & dye pieces, the motifs and designs can inform the shape, form, tone and mood of your fabric sculpture in ingenious ways

What ideas do you have for finishing off this fabric sculpture entitled: *The steel pan player*?

How can his pan sticks, for example be made, depicted and added to complement the composition?



Fabric can also be sculpted and crafted into functional art



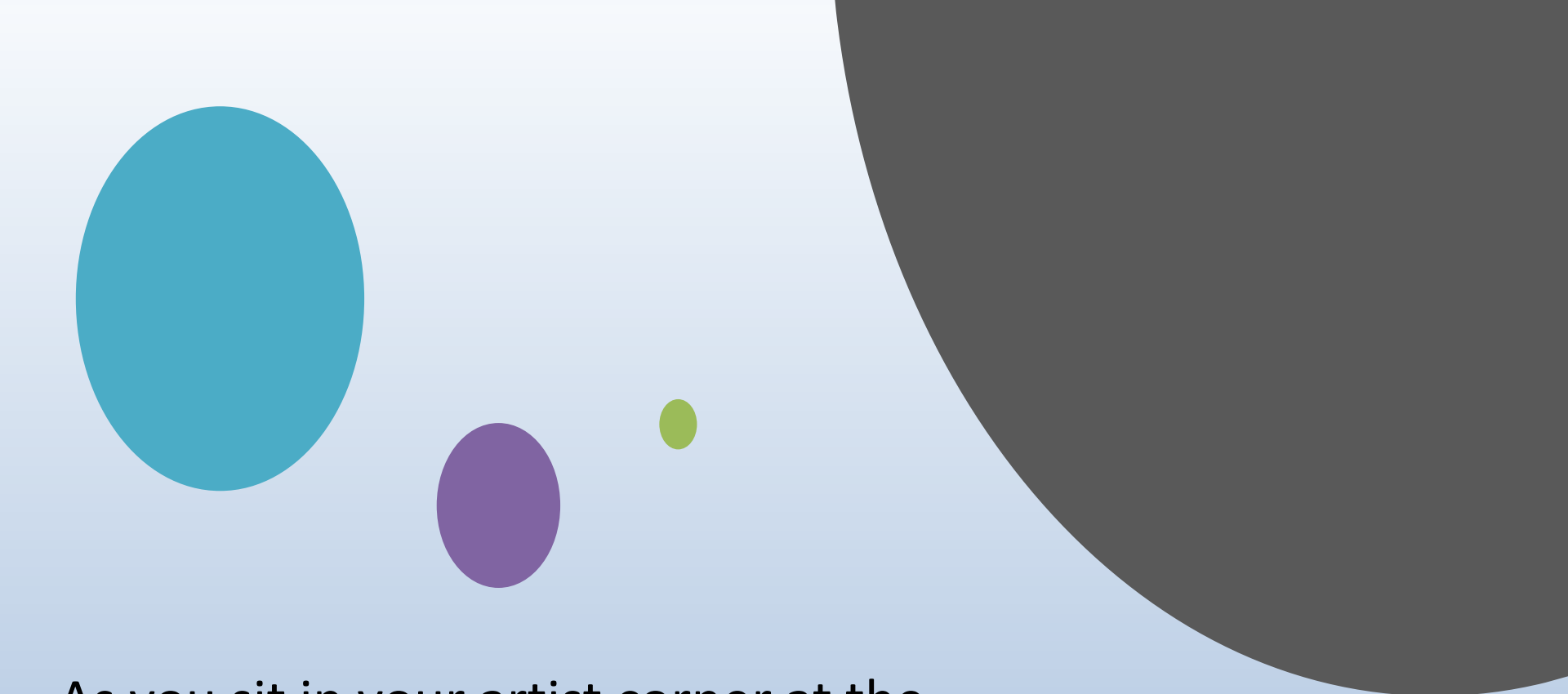
Review, compare, and contrast the works of other textile artists from the Caribbean for example, Pat Farell-Frederick (Trinidad and Tobago) and Marva Forde (Barbados)

Additional Reading and Research Skills

can help you to improve

- your Craftsmanship-the use of different materials, methods and media and their relevance to themes or tasks,
- your overall Designs and Compositions
- the level of Innovation, **Critical Thinking and Enquiry** *that shows through your work*
- *your ability to interpret things, articulate and communicate meaning*
- *the way you write- using the language and vocabulary of art and design to accurately convey what you wish to say*



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As you sit in your artist corner at the start of each day, through deep, self-reflection and by thinking about new solutions, by keeping motivated...

...your process
of Creative
Thinking and
Critical Inquiry
also improves

Here is an Essential Reading Activity

- Research and find out more about the history and development of Fabric Sculpture and Textile Design through the ages.
- For example, what more can you say about the themes and ideas expressed by late nineteenth and early twentieth century textile artists such as **Sonia Delaunay** (1885-1979) who was born in what is today Ukraine and lived and worked primarily in France. Her works were sometimes hand-sewn, screen-printed, or embroidered. Her work featured geometric areas of pure color. She and her husband, French artist Robert Delaunay, championed **orphism**, an art theory that emphasized form, color, and rhythm as simultaneous and independent of having to look like something else.

Listing of Key Readings and Research Materials:

- Adams, S. Laurie. *A History Western Art. United States of America: Mc Graw-Hill, 2001. (3rd Edition)*
- Design Caribbean *Contemporary Caribbean Design Catalogue, International Trade Centre, 2001*
- The National Museum and Art Gallery *Women and Art A Journey to the Past, Perspectives and the Future, Ministry of Arts and Multiculturalism, 2011*
- Wallschlaeger et al. *Basic Visual Concepts and Principles for Artists, Architects. W C Brown Publishers, USA, 1992*
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- Arc Magazine* www.arcthemagazine.com
- Creative Review* www.creativereview.co.uk
- Design Museum* www.designmuseum.co.uk
- Textile Museum of Canada* <http://www.textilemuseum.ca/home>