

KS3 & KS4

Display In Focus

Katy Moran

This pack is designed to complement the **Notes for Teachers** that accompany this exhibition at Tate St Ives.

We have selected one diptych from this show to enable you to focus in on some key themes with ideas to extend learning back in the classroom.



Katy Moran
Jaguar Nights (date)
Courtesy : Modern Art
© Katy Moran

Some Facts

Katy Moran's work borders figuration and abstraction; the physicality presents the paintings as objects. Moran paints in a very intuitive way, allowing development through the process of response and mark making until she finds a figurative image that resolves the work to completion. She prefers to work on the floor and from all sides of the image, responding to the sensation of the paint.

Ideas for discussion

Without previous research or knowledge the simple question 'what do you see?' often cascades into a wealth of responses and perceptions. The further question 'why do you say that?' begins the process of reflection and critical thinking about image, connections, titles, colour, process, texture etc.

- Consider the unusual way the triptychs are displayed and how grouping paintings creates connections.
- Why might Moran choose recycled frames?
- Describe 'characters' that you can see in the work and explore narratives around these characters.

*Through exploring and developing ideas and assessing work critically, pupils reflect on and analyse not only the world around them, but also their own work and the work of others. By developing and using sets of values to evaluate their own and others' work, pupils are able to increase confidence in their own opinions, in their feelings of self-worth and in their ability to relate to others. **Working from first-hand observation:** This could include taking inspiration from the work of others..., (QCA 2009)*

Quick and simple practical ideas

Drawing group work. Work in a group of three/four. In your own sketchbook redraw some of the marks found in Katy Moran's work and then pass your drawing on to another group member. Look at the marks and drawing on the sketchbook passed to you and add your own response to those, continuing until your own sketchbook returns to you. Reclaim and order your own work by finishing the drawing, then use this as a starting reference for further development. Be very open to surprises, chance and chaos – but make some order in the final stage.

By engaging in purposeful, imaginative and creative activities pupils learn to take managed risks, trying out new ideas and new ways of working without fear of failure. Through a range of processes, including drawing perceptively and creatively, pupils observe and investigate the world around them, inventing and visualising with increasing independence and ambition. (QCA 2009)

Triptychs. Select three different works that you think respond to each other (they could have something that connects them or be completely different). Draw these and use them to develop a triptych.

Recycle old work. Use old drawings and paintings as a starting point; these don't have to be your own. Use these previous layers and memories as a starting point to create a new work by layering paint or collage material on top. Cut or tear holes to allow images through

...explore and develop ideas using sketchbooks, journals and other appropriate strategies.....use their imagination to explore possibilities (QCA 2009)

Appropriating new images from old paintings. Choose a selection of paintings from other artists. Turn them upside down or sideways and discover new figurative images you find there; these might be creatures, humans, maps, landscapes, objects – allow your imagination to investigate new images

.....encounter the work of others, including theories, literature, art, design, inventions and discoveries, as sources of inspiration.....Research and investigative skills: Pupils should demonstrate the intelligent use of sources, including using the internet positively to find and extract information, inform purposeful enquiry, develop analytical skills and make progress with ideas.(QCA 2009)

Monoprints. Use the mark making and drawing in Moran's work as a starting point for monoprints: these can be also used to create collages. In the gallery make pencil drawings, exploring the movement and mark making in the work as starting points for monoprints.

Explore areas that are new to them, including ideas, techniques and processes.....draw to express perception and invention, to communicate feelings, experiences and ideas, and for pleasure (QCA 2009)

Literacy. Use the paintings to explore and to create a dialogue about what they communicate; look at their titles, describe and comment about the work, write an exhibition review or write a persuasive argument for debate around the work. Imagine being in the painting and use this to create poems or an imaginative narrative.

Make links between art and design and other subjects and areas of the curriculum.(QCA 2009)

Extended projects

Workbook. Use the exhibition to create a workbook that may include: drawings, monoprints, collages, painting studies, keywords, poems, mind maps, photographs, internet images, research and comments. Use this workbook to develop ideas for a finished project.

Investigate how to express and realise ideas using formal elements and the qualities of a range of media.....use research and investigative skills appropriate to art, craft and design (QCA 2009)

Dance/drama/music group work. Analyse the 'characters' in the paintings and create poses and dance motifs from these. Investigate how these characters might move and travel, or imagine their personalities; either human or creature. What sounds do the paintings suggest? Imagine the work as a freeze frame or tableaux.

Organise and present their own material and information in appropriate forms.....engage in interdisciplinary and multidisciplinary practice within the arts.....make connections between ideas....engage in creative activities in all subjects, exploring links between subjects and wider aspects of learning (QCA 2009)

Drawing with paint. Working on the floor using large sheets of paper, create drawings/mark-making with paint; allow the subconscious to let images emerge, don't be afraid of starting out and not knowing where it might lead. Chance and order – allow chance, but consider and make order, ask yourself 'could this be interesting?' Sensation not intellect; try to switch off the controlling brain and allow the brain to make order out of sensation and see a figurative image, like imagining images in clouds. Allow drips and accidental marks, move around the image all sides, see marks and possibilities in a different way. Reflect on these images and choose some to develop them into more resolved work.

Draw to express: *This could include drawing: to create and invent (eg to visualise, dream and imagine); for perception (eg to observe, investigate, contemplate, remember); to explore ideas and possibilities; to design for pleasure; or to communicate feelings, experiences and ideas to others (eg visualise, use codes and symbols). Pupils could work with a wide range of tools and materials (eg erasers, pens, string and wire) and learn a range of drawing techniques (eg collage, animation and wash), using different kinds of drawing for different purposes. (QCA 2009)*

Working in 3D. Develop a character found in Moran's work into a sculpture or assemblage. Select the appropriate material for your project which could include recycled or found materials or textiles. This could create a large work as a group project, or a series of characters.

Make purposeful images and artefacts, selecting from a range of materials, techniques and processes.....Creativity involves the use of imagination and intellect to generate ideas, insights and solutions to problems and challenges. Coupled with critical thinking, which involves evaluative reasoning, creative activity can produce outcomes that can be original, expressive and have value. (QCA 2009)

Allowing risk. Use a large sheet of paper or recycle a sheet or tablecloth. In groups of four spend a short time making marks on one area, selecting colour and media; oil pastels, paint, charcoal, ink etc. Move on to where somebody else has worked and respond to what is already there by adding, deleting, or reinforcing what is there. Use frames to select areas that suggest meaningful images or perhaps a narrative content and cut these out to form individual starting points for a project. Don't discard the unwanted bits; these can be painted over as the project develops so the surfaces become readymades/found objects to work on.

Generate ideas, take risks and to learn from their mistakes.....Working in the areas of art, craft and design, and in applied practices, promotes an enterprising culture and develops pupils' ability to work collaboratively with others by taking different roles in teams. Pupils' understanding and appreciation of fine art, design and craft will enrich their lives now and in the future.....work independently and collaboratively, taking different roles in teams (QCA 2009)

Photography. Use digital photography to distort, collage and layer a figurative image. Produce a series of photographs that investigate the boundary between figuration and abstraction by starting with a realistic image.

Pupils' experience of new technologies helps them to develop the skills to investigate alternative ways of working. Pupils learn to value the learning process as a key part of the creative experience....Creativity and critical thinking develop young people's capacity for original ideas and purposeful action. Experiencing the wonder and inspiration of human ingenuity and achievement, whether artistic, scientific or technological, can spark individual enthusiasms that contribute to personal fulfilment.(QCA 2009)

Recycling old/found frames. Make a collection of found frames from car boot sales, charity shops etc. – consider what narrative or history the found frame might bring to your work. Arrange work in these frames as diptychs, triptychs or series of work, considering how to arrange the important spaces between the works.

Analyse, select and question critically, making reasoned choices when developing personal work..... develop ideas and intentions when creating images and artefacts (QCA 2009)

[http://curriculum.qca.org.uk/key-stages-3-and-4/subjects/art-and-design/Art and design and the national curriculum aims.aspx](http://curriculum.qca.org.uk/key-stages-3-and-4/subjects/art-and-design/Art%20and%20design%20and%20the%20national%20curriculum%20aims.aspx) (accessed 02/05/2009)