

## Museum London Art & Literacy Teacher Resource –

### Grades 9-12

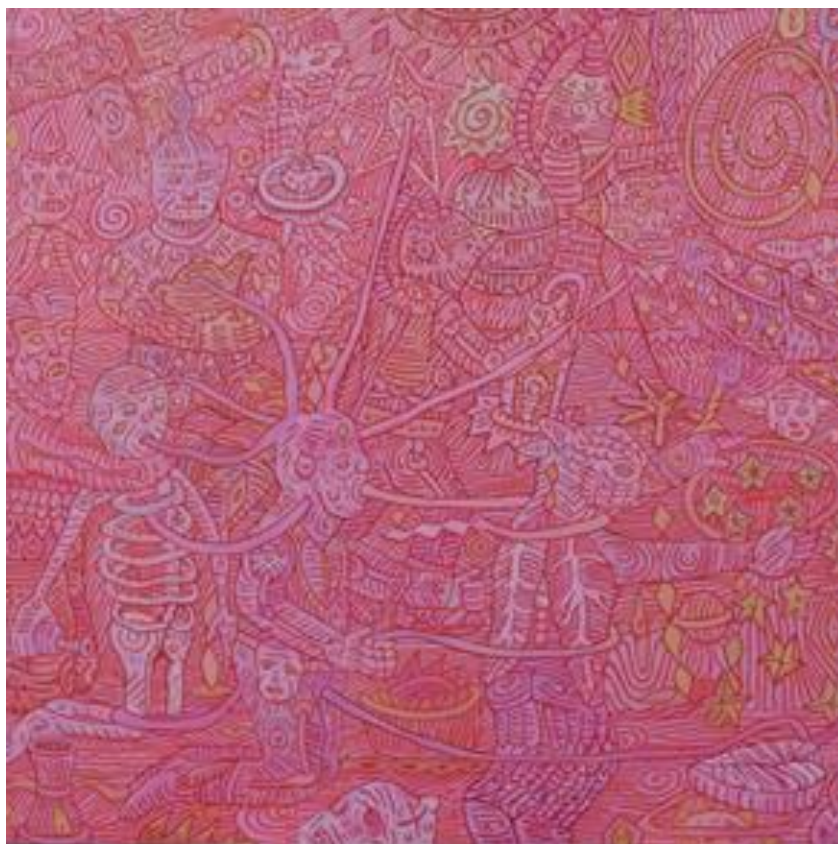


Image: Kim Moodie, *Pink*, 1998, oil and acrylic on canvas, Collection of Museum London, Gift of Mr. Kim Moodie, London, Ontario, 2001

#### Talk About the Art Elements

Line;  
Shape;  
Colour;  
Texture;  
Value;

#### Principles:

Contrast; Repetition  
and Rhythm  
Variety  
Emphasis  
Proportion  
Balance  
Unity and Harmony  
Movement

- What clues can the viewer use to determine the type of medium used?
- List seven words that came to mind at your first glance of this artwork.
- Why do you think the colour pink was chosen as opposed to blue or purple for instance? How does your own association with the colour pink affect your perception of this painting?
- Where is the focal point of this painting? Is it the same for all viewers?
- What is the mood of the painting? How would a different colour alter that mood?
- What message do you think Kim Moodie intended for the viewer to grasp? Who do you think was his intended audience?

<p><b>Reflecting, Responding, and Analysing</b></p> <p>B1.1 identify /describe initial reactions to a variety of art works; B1.2 identify elements /principles of design and their effects; B1.3 interpret historical / contemporary art works; B1.4 identify, reflect, evaluate effectiveness of qualities;</p>	<ul style="list-style-type: none"> <li>➤ If you could give this art work a different title what would it be?</li> <li>➤ Close your eyes and describe this piece of art to yourself. Why did that prove difficult or why was that easy?</li> <li>➤ In one paragraph, describe this art work to a visually impaired friend who is <i><b>not an artist</b></i>, and must rely on your paragraph to 'picture it' in their mind. How does it make a difference at what age your friend lost their sight? You will present this paragraph orally in the written section of this lesson.</li> <li>➤ There are many symbols and figures within this painting. How many of the following can you find: a bird, a hand holding a bottle; a genie lamp, a dragon head, Saturn, a heart or leaf, a ring holding 5 stars, a pair of lungs, a skeleton, someone kneeling, someone standing, 'Spock' ears, a rippling diamond, a spiral, and a rippling circle?</li> <li>➤ List five things found but not yet mentioned.</li> <li>➤ Choose at least three elements of design and two principles of design not yet discussed, to describe how the artist used them in this painting.</li> <li>➤ The "Rule of Thirds" involves dividing your image using 2 evenly spaced horizontal lines and 2 evenly spaced vertical lines so that there are 9 equal rectangles. The focal points and important elements of the image should be placed at the intersection of these dividing lines or along the dividing lines. Explain how Kim Moodie applied this rule to his art.</li> <li>➤ List six vivid adjectives to describe this artwork.</li> <li>➤ List six exciting verbs</li> <li>➤ What similarities does this art work have with search-and-find books?</li> </ul>
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**Who is the artist?**

"London, Ontario-based artist Kim Moodie refers to the phenomenon of horror vacui—a strong aversion to empty spaces—in describing his works. Looking at the teeming surface of *Pink* (1998) it is easy to see why. Whether working on a large or small scale, Moodie fills virtually every centimetre of his surfaces with intricately wrought figures, animal and vegetal forms, and objects that sometimes, but not always, have real-world counterparts. His images seem to suggest narratives that are just beyond the viewer's grasp. Evoking the macabre vignettes of 15th-century Dutch artist Hieronymus Bosch—or perhaps the grotesque figures imagined by early cartographers—the writhing figures are never still, pushing the action forward to an end the viewer will neither know nor understand. In doing so, Moodie strives to convey "a feeling of insatiable melancholy, a sense that something intangible is lost in so much."<sup>1</sup> For Moodie, this feeling is rampant in a popular culture-driven Society that

continually offers up, only to recycle, empty out, or repurpose, the symbols that once held meaning and power to whole communities.

Moodie received an MFA at Montreal's Concordia University and an Honours BA at the University of Western Ontario, where he now teaches. Adept at printmaking, drawing and painting, he moves effortlessly between media. He also devotes his energies to curatorial projects within Canada and internationally." Kim Moodie, Artist's statement, [http://www.uwo.ca/visarts/about/facultypages/moodie\\_k.html](http://www.uwo.ca/visarts/about/facultypages/moodie_k.html).

<p><b>Style of Art</b></p>	<ul style="list-style-type: none"> <li>➤ This painting is created in the visual art style called "horror vacui". Another name for horror vacui is 'kenophobia'. A phobia is a fear of something and in this case, it is a fear of empty spaces. The artist fills in the entire surface of the work with design. Every available space is filled with imagery. Images and details extend right out to the outer edges and/or surround the vessel. Many times, the figures are intricate patterns of symbols entwined with each other, such as in 'The Book of Kells'.</li> <li>➤ The term 'horror vacui' was sometimes used in the Victorian age to explain the excessive use of ornaments and clutter. Some Renaissance artists also displayed this concept in their engravings, in particular the work of Jean Duvet. Hieroglyphics often followed this pattern of leave-no-empty-space-visible as well.</li> </ul>
<p><b>Artists of That Genre</b></p>	<ul style="list-style-type: none"> <li>➤ Research the following to get further examples: The Book of Kells; Adolf Wolfli; Ludovisi; Dr. Walter Morgenthaler; Frans Francken; Jean Duvet, and Martin Handford (Where's Waldo). As well google search hieroglyphics; ancient sarcophagus images; Egyptian tombs, seek-and-find books and visual puzzles.</li> </ul>
<p><b>Art Reflecting, Responding, and Analysing</b></p> <p>B1.2 identify elements /principles of design and their effects; B1.3 interpret historical / contemporary art works; B1.4 identify, reflect, evaluate effectiveness of qualities; B2.2 art works reflect society of their time; B2.3 art</p>	<ul style="list-style-type: none"> <li>➤ Summarize, in your own words, the section entitled, "Who is the artist".</li> <li>➤ Compare the advantages, and disadvantages, of working with India ink, acrylic paints, and oil paints. Which would you prefer to use?</li> <li>➤ Choose 4 of the characters, or symbols, within the painting, and write them each a complete sentence, or two, for them to speak.</li> <li>➤ Explain how the artist uses the elements of design to clearly portray "<i>the writhing figures (that) are never still</i>".</li> <li>➤ Make clear how Kim Moodie was successful, or not successful, in conveying '<i>a feeling of insatiable melancholy</i>'.</li> </ul>

<p>works affect personal identity / values; B3.2 identify secondary / postsecondary pathways; B3.3 identify personal opportunities in the community</p> <p><b>FOUNDATIONS</b></p> <p>C1.1 use art terminology to identify / describe elements / principles of design; C1.2 use art vocabulary to describe techniques, materials, and tools; C1.3 identify stages of the creative processes; C2.1 understand techniques used to achieve specific effects; C2.2 understand conventions used; C3.3 production / presentation of art works affect the environment.</p>	<ul style="list-style-type: none"> <li>➤ If someone walked into your house and claimed it to be in the style of 'horror vacui' why might that comment be considered an insult?</li> <li>➤ With horror vacui art work people tend to not just glance and move on. They often take time to come face-to-face with the painting, vessel, installation, or sculpture. How can that be beneficial to the artist?</li> <li>➤ What are some disadvantages of painting in a horror vacui style?</li> <li>➤ Clarify how the art style an artist chooses might, or might not, reflect their personality. List six adjectives that would describe a horror vacui personality.</li> <li>➤ Use as much art vocabulary as possible to describe this art work to a visually impaired friend who <i>is an artist</i>, and must rely on your paragraph to 'picture it' in their mind. When describing artistic techniques how does the clarity of that technique make a difference on the type of art your friend creates? How does it make a difference at what age your friend lost their sight? You will present this paragraph orally in the literary section of this lesson. Be sure to indicate in your description what kind of art your friend creates.</li> <li>➤ What artistic tools would be used in a painting like this?</li> <li>➤ How will the tools, materials, be disposed of when no longer wanted?</li> <li>➤ List three future opportunities that exist for people who specialize in the horror vacui style of painting?</li> <li>➤ Why does the popularity of horror vacui art work fluctuate with the desires of the society of the times?</li> </ul>
<p><b>Literacy</b></p> <p><b>Oral:</b> 1. 1 identify the purpose for listening tasks 1.3 use listening comprehension strategies; 1.4 identify important information / ideas; 1.5 develop and explain interpretations; 1.7 analyse oral texts; 1.8 identify / analyse perspectives / biases 1.9 evaluate effectiveness of a variety of presentation strategies;</p>	<ul style="list-style-type: none"> <li>➤ Orally present both paragraphs describing the art work; the before (Talk about the art) and after (style of art) descriptions. Before presenting check that you have identified important information (particularly in the second version). Be aware of proper presentation skills. Be prepared to explain your interpretations. Evaluate your own effectiveness of the presentation.</li> <li>➤ Listen to others. Analyse the presenters' texts. Evaluate their effectiveness as a presenter.</li> <li>➤ Create a VENN diagram for this painting and a seek-and-find artwork.</li> <li>➤ A phobia is an intense fear of something. Sometimes being in the location of a phobia can lead to hospitalization. Kenophobia, another name for horror</li> </ul>

**Reading:** 1.2 use different reading strategies to understand texts; 1.3 identify ideas /supporting details; 1.5 connect texts to personal knowledge / experience; 1.6 analyse for information, ideas, issues, and themes; 3.1 understand vocabulary; 3.3 expand vocabulary.

**Writing:** 1.1 identify topic / purpose / audience; 1.2 generate / focus ideas for potential writing tasks; 1.3 locate / select information to support ideas; 1.5 gather information relevant to topic 2.1 write for different purposes and audiences using various forms 2.3 use appropriate descriptive and evocative words, phrases, and expressions 2.5 explain how their own beliefs, values, and experiences are revealed in their writing 2.6 revise drafts 2.7 produce revised drafts of both simple and complex texts 3.1 use knowledge of spelling rules and patterns; 3.2 build vocabulary for writing; 3.5 proofread / correct; 3.6 use several different presentation features to improve clarity / coherence of written work and engage audience; 3.7 produce published work

vacui, is a great fear of empty space. Claustrophobia is the fear of a confined space. Claustrophobic people do not do well in crowded spaces.

- Arachnophobia is a fear of spiders and several movies have capitalized on this fear. Acrophobia is the fear of heights while aerophobia is a fear of flying and hydrophobia is the fear of water. Many people have anxiety disorders and phobias are a type of anxiety disorder.
- Research a phobia. Identify the ideas and supporting details about the phobia. Understand the vocabulary.
- Create a Cinquain poem and a haiku poem and some word/shape art about that phobia.
- A Cinquain poem is a specifically structured verse.
- Line one is a single noun (Anthropophobia);
- Line two contains two adjectives (inconspicuous, delusional)
- Line three has three gerunds or 'ing' verbs (stressing, hiding, non-interacting)
- Line four is a four-word phrase (No people near me)
- Line five is one noun, often a synonym of the first noun. (Timidity)
- Finished Cinquain:

*Anthropophobia  
Inconspicuous, delusional  
Stressing, hiding, non-interacting  
No people near me  
Timidity*

- A Haiku poem only has three lines with a total of only 17 syllables. The first line is 5 syllables; the second line is 7 syllables; and the third line is 5 syllables. It is often written in the present tense.

*People are coming  
Fear erupts like volcanoes  
How do I escape*

- Create some word/shape art in the horror vacui style.
- Google search "word art". Notice that the words are written in different fonts and sizes. The entire contour shape of a chosen object is entirely filled with words. Sometimes words start in the centre of the page and just keep extending outward.
- For 'anthropophobia' perhaps the bust of a person (just the head and shoulders) could be filled with words about the topic. Perhaps there could be two busts with a speech bubble between them. Meanings, fears, explanations are included within the collection of words.

	<p>Various fonts are different sizes and colours. The entire space is consumed with words. However, the contour shapes of the objects must be clearly identifiable.</p> <ul style="list-style-type: none"> <li>➤ Think of a symbol, or a group of symbols, that would clearly connect to the phobia you researched. Fill the shape with words, phrases, and ideas that are connected to the phobia. Be aware of spelling and the placement of the words.</li> <li>➤ When completed share your poems and word art with someone.</li> </ul>
<p><b>Art</b>  <b>Creating and Presenting</b>  A1.1 use a variety of strategies to generate ideas; A1.2 explore, experiment, reflect, and revise when producing a variety of art works; A1.3 document their use of the creative process; A2.1 explore / apply elements and principles of design that express personal feelings; A2.2 apply elements and principles of design to communicate ideas / information; A3.1 use a variety of media / materials and traditional / emerging technologies, tools, and techniques; A3.2 use appropriate practices to prepare for presentation; A3.3 be aware of a variety of audiences</p>	<ul style="list-style-type: none"> <li>➤ Think of a theme. Make a list of multiple items / objects / figures that are part of that theme. Consider the rule of thirds and on scrap paper write a short description, or word, on the placement of those items / objects / figures. Think of how each will be connected.</li> <li>➤ On a separate piece of paper lightly sketch in the contour shapes of chosen ideas. These should be the larger items / objects / figures that will anchor your art work. Add the contour shapes of smaller icons, associated with that theme, throughout your page.</li> <li>➤ Will your art work be two-dimensional or three-dimensional? Decide the medium you will use. If creating two-dimensional will you use lead pencil, India ink, gel pens, red/blue/black fine nib sharpie etc. If so, how will you ensure that no space is left empty? How many colours will your finished product exhibit? What is your reasoning for that?</li> <li>➤ Will your artwork be technology driven?</li> <li>➤ Consider the wide variety of line that can be used: jagged, curved, broken, dashed, spiral, radial, straight, wavy, zigzag, horizontal, vertical, diagonal, lines that show motion, thick, thin, dotted, repeated, linear and curved hatching, cross-hatching, implied, and converging).</li> <li>➤ Consider organic line and shape and geometric line and shape, positive and negative, implied and real, convex and concave, and weights of lines, forms and shapes.</li> <li>➤ Do you have a message or meaning to your work already or will you let your artwork 'speak' to you as you create it?</li> <li>➤ Which audience will you target?</li> <li>➤ Where will your artwork be displayed?</li> <li>➤ How will you compensate for 'mistakes'?</li> <li>➤ Why is it important that artists sign their work?</li> </ul>