



ART IN MOTION GRADES 6-12



CREATE AN ARTWORK
WITH MOVEMENT IN MIND

WICHITA ART MUSEUM

ART IN MOTION (GRADES 6–12)

CREATE AN ARTWORK WITH MOVEMENT IN MIND

AMERICAN
ART DECO
DESIGNING FOR THE PEOPLE
1918–1939

Essential Questions

- How does an artist use the elements of design to create a sense of movement in an artwork?
- How can movement symbolize an idea?
- What is your ideal future?

CONNECT

Art deco often included objects with fine craftsmanship and rich materials. During its heyday in the late 1920s, the style represented luxury, glamour, exuberance, and faith in social and technological progress. Where earlier art deco from the 1920s was concerned with surface ornament, color, and decorative abstractions of natural forms, streamline modern in the 1930s was essentially a machine aesthetic focused on mass production and functional efficiency. The streamline modern style often featured elements that emphasized visual motion and movement through space. In the modern machine age, smooth surfaces, curved corners, and an emphasis on horizontal lines give the feeling that airstreams could move smoothly over and under them. These features were often used as a visual metaphor to symbolize the idea of the modern age leading us forward to a brighter, more prosperous future amid the economic downturn.

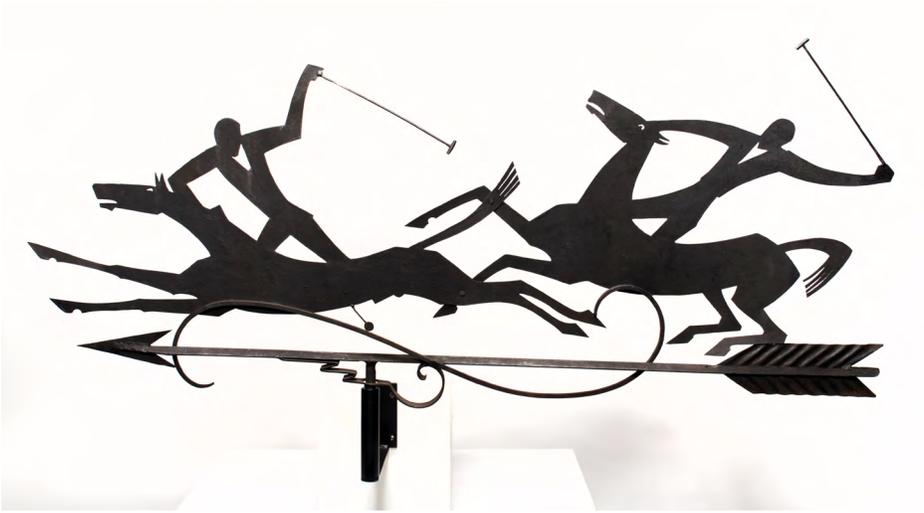
Defining Movement in Art

Movement is the path the viewer’s eye takes through the work of art, often to a focal area. Movement can show action and create a feeling of motion and dynamism. Lines, sharp edges, shapes, and color changes can direct visual movement within a work of art.

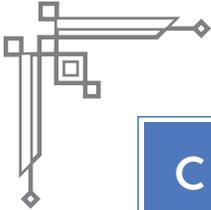


Questions for the students

- How have artists used lines, shapes, and forms to indicate movement or forward motion?
- What visual subjects do you see represented in the group of examples on the next page? How are they similar/different?



TOP LEFT: Walter von Nessen, designer, Chase Brass and Copper Company, Chase Specialties Division, manufacturer, *Cat Bookends*, about 1935. Metal, 7 1/4 x 4 x 2 1/2 inches. Kirkland Museum of Fine and Decorative Art, Denver | TOP RIGHT: Unknown manufacturer, *Pedal Car*, 1930s. Metal, 25 x 21 x 44 inches. Collection of Marshall V. Miller | MIDDLE LEFT: William Hunt Diederich, *Weathervane*, about 1920. Painted metal and iron, 25 x 48 x 1 inches. The Nelson-Atkins Museum of Art, Kansas City | MIDDLE RIGHT: Raymond Loewy, designer, Hupp Motor Company, manufacturer, *Hupmobile Hood Ornament*, 1936–38. Chromium-plated metal, 6 3/8 x 6 1/8 x 6 1/4 inches. Collection of Marshall V. Miller | BOTTOM LEFT: Jacques Cartier, designer, *Cubist Elephant Mascot*, 1925. Bronze, 5 3/4 x 3 3/4 x 7 inches. Collection of Marshall V. Miller | BOTTOM RIGHT: Casimir Brau, designer, Rosengart Cars, manufacturer, *Leaping Horse Mascot*, 1925. Nickel-plated bronze, 4 1/8 x 2 3/8 x 8 1/4 inches. Collection of Marshall V. Miller



CREATE

1. Have a variety of materials available for students. You may select the medium or leave it open to the students to decide.
2. After looking at the artworks, have students select a subject for creating an artwork of their own. Suggestions might include modes of transportation, animals, or people.
3. Once they select a subject, students should think about how to convey movement. Encourage them to use details like lines, angles, and shapes to create visual movement that leads the viewer's eye in a purposeful direction.
4. They can also consider where the movement leads and include details/background to portray where it ends. Maybe it is what they imagine the future will be like.

CONTINUE

Have the students give their finished artwork a title that includes an action word. Students could find a sound effect to match their artwork's portrayed movement. Display all the finished artworks on the wall. Students can then pick an artwork and mimic the movement portrayed with their bodies.

VISUAL ART STANDARDS

Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and works.

Anchor Standard 2: Organize and develop artistic ideas and work.

Anchor Standard 3: Refine and complete artistic work.

Responding

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 8: Interpret intent and meaning in artistic work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.