



The artwork, the world and the artist: *Matisse's garden*

Curriculum springboard

Visual Arts

Stage 2
Year 3 and Year 4



Child's play: Matisse at Tate Modern

Outcomes:

A student:

- Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter. VAS2.1
- Uses the forms to suggest the qualities of subject matter. VAS2.2
- Acknowledges that artists make artworks for different reasons and that various interpretations are possible. VAS2.3
- Identifies connections between subject matter in

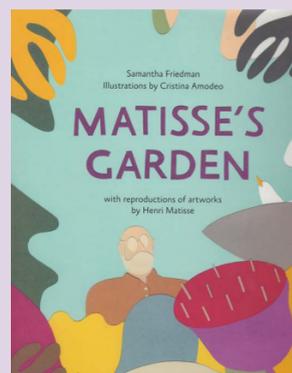


Illustration by Samantha Amodeo from *Matisse's garden*

Review:

Matisse's garden

FRIEDMAN, Samantha & AMODEO, Cristina
The Museum of Modern Art, USA, 2014
ISBN 9780870709104 [759.4]



Colourful, paper cut-out illustrations, mimicking the work of Henri Matisse, and subdued written text that does not intrude feature on each page of this enticing picture book. This visual feast relates Matisse's journey of experimentation with the relationships of colour, form and the use of positive and negative shapes. Twelve fold out pages faithfully reproduce Matisse's works, including *The parakeet and the mermaid*.

Primarily known for his paintings, particularly in the fauve style with vibrant juxtaposition of colour, Matisse referred to his later works as *painting with scissors*. These creations began on a small scale and, eventually, grew to decorate entire rooms in his home and feature in public buildings. MoMA's interactive website [Henri Matisse: the cut-outs](#) comprehensively examines how Matisse created these cut-outs. MoMA's [Inside Matisse's garden](#), published in *Inside/Out*, features an interesting interview with the author and illustrator. A sample [PDF of Matisse's garden](#) featuring 12 full screen pages from the book is wonderful to save and share with a class to support the achievement of Making and Appreciating outcomes in Visual Arts. C. Keane

Teaching and learning opportunities:

Appreciation

Students identify relationships between the artwork, the world and the artist.

- Read *Matisse's garden* to stimulate students' curiosity about *painting with scissors*. Students discuss author's and illustrator's responses to Matisse's cut-outs and share their own responses to the book and the artwork. See [Inside Matisse's garden](#), the interview with the author and illustrator, and [children's responses](#) to Matisse's work.
- Study Matisse's work ([Henri Matisse: the cut-outs](#)). Discuss the features and reasons for creating these artworks.
- Investigate how artists have interpreted similar subject matter. For example, Matt Ottley's *Mrs Millie's painting* and works by Jeannie Baker, David Miller and others. Identify their common features, techniques, use of colour and form, and reasons for creating these artworks.

Making

Students apply to their own artmaking what they have learnt from their appreciation of artists and their works.

- Students study plant forms in the school garden (or from pictures) to make their own drawings using pencil, focusing on line and form.
- Use Matisse's technique to interpret the content of their drawings by creating paper cut-outs that highlight simple outlines. Distort size, rearrange placement of shapes and investigate colour until satisfied with their artwork's appeal.
- Think about how artworks could be developed and extended. Create backgrounds and experiment with mixed media. Like Matisse, enlarge works to make a garden mural for the classroom.
- Use digital software such as [ArtPad](#) or [NGAkids: collage machine](#) to create gardens in the style of Matisse and other artists previously studied. Share and respond to own and other students' work.

To investigate how artists have interpreted similar subject matter at different times and places. To learn from these artists and their artworks

- Have students study artworks of mythical creatures by Chinese and medieval artists, and others by Takis and Pol Bury. They discuss the stories that could be associated with these artworks, the common

Resources:

- [ArtPad](#)
- Baker, Jeannie, *Where the forest meets the sea*
- [Bomomo](#)
- [Child's play: Matisse at Tate Modern](#)
- [David Miller](#), The Literature Centre
- [Henri Matisse: the cut-outs](#)
- [Inside Matisse's garden](#)
- [Jeannie Baker](#)
- [Matt Ottley](#)
- Miller, David, *What's for lunch?*
- [MoMA interactives: art safari](#)
- [NGAkids art zone](#)
- [NGAkids: collage machine](#)
- Ottley, Matthew, *Mrs Millie's painting*
- [Park Güell: photos](#)
- [PDF of Matisse's garden](#)
- [Welcome to Creative arts K-6](#) (NSW DEC intranet)
- Wheatley, Nadia & Ottley, Matthew, *Luke's way of looking*



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artworks and what they refer to, and appreciates the use of particular techniques. VAS2.4

[Creative arts K-6 syllabus](#)

[AC - NSW syllabuses for the Australian Curriculum](#) (NSW DEC intranet)

USER LEVEL: Early Stage 1 Stage 1 Stage 2 Stage 3

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features of the creatures, how movement has been suggested by the artists and the reasons why the artists have made these artworks.

To make connections with students other experiences

- Have students study the work of Graeme Base in *Discovery Books of Dragons* and identify the stories and features of his creatures, their environment, and the atmosphere and information he conveys about them.
- Have students create backgrounds which might accommodate these insects and indicate where they might be found and how they might be related

To have students apply to their own artmaking what they have learnt from their appreciation of artists and their works

- Reconsider initial sketches of tools with students and have students think about how their drawings could be further developed by adding colour and tone with crayon or paint and how particular objects could be distorted for certain reasons.
- Rearrange the tools and have students make large drawings/paintings of the objects using the techniques they have learnt about.
- Encourage students to fill the page and to look at the objects from different and imaginative angles and viewpoints. Discuss symmetrical and asymmetrical placements and how artworks can be more interesting when they are off-centre. Refer to Nolan's work.



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Composing:

- [ArtPad](#)
- [Bomomo](#)
- [NGAkids art zone](#) free app for iPads
- [NGAkids: collage machine](#)
- [PicCollage](#) free
- [SonicPics](#) free



French postage stamp 1965