

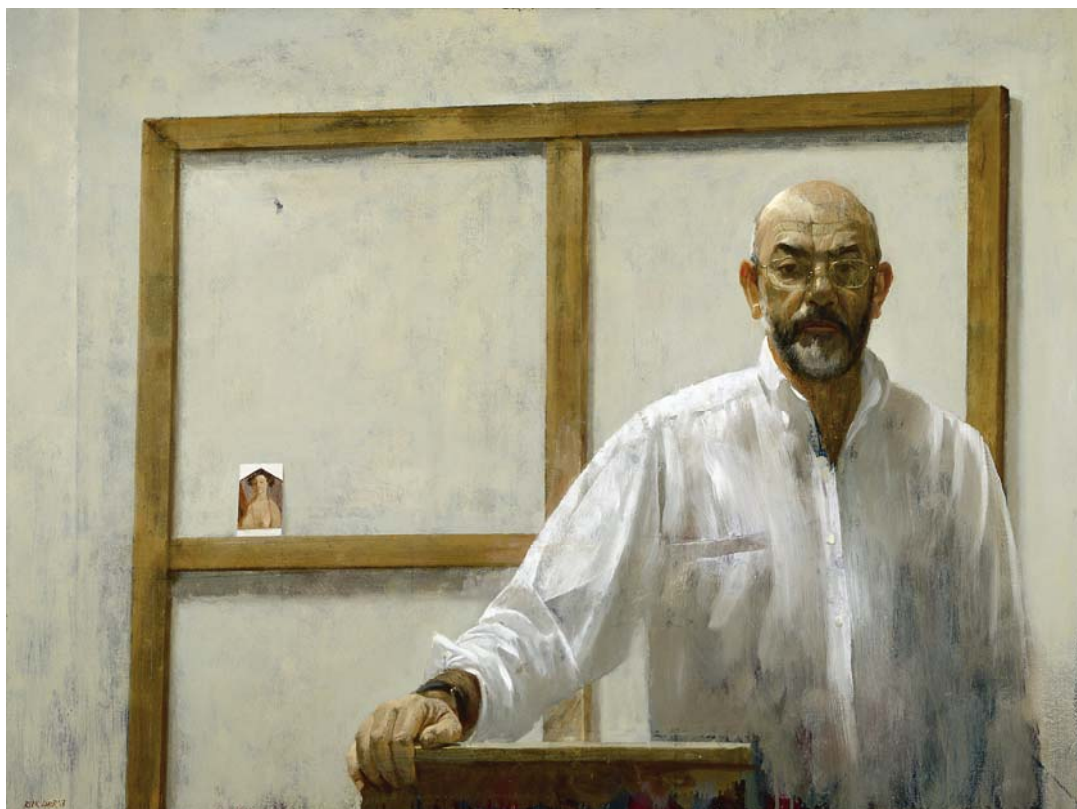
A SINGLE MIND

RICK AMOR

22 March – 13 July 2008

Education Kit

PART B: VELS Art Activities – Levels 3–6



Rick Amor
Self portrait with postcard of Greco Roman bust 2003
oil on canvas
97.0 x 130.0 cm
Collection of The University of Queensland
Purchased 2005
© Rick Amor



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JUNIOR PRIMARY ART ACTIVITIES – VELS LEVEL 3
EXPLORING AND RESPONDING

Artwork analysis: *Morning train* (1968), oil on canvas on board

List everything that you can see in *Morning train* (1968).

How many people can you see in the painting? _____

List the three shapes that Amor has used the most.

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What kinds of colours has Amor used? (Circle)

Bright **Dull** **Light** **Dark**

Write down the three main colours Amor has used.

--	--	--

What texture is the paint? (Circle)

Smooth **Rough** **Bumpy**

Do the objects look realistic? (Circle)

Yes **No**

Where do you think the train is taking the people? Why?



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Artwork analysis: *The runner* (1988), oil on canvas

Write a detailed description of what you can see in *The runner* (1988).

How does this painting make you feel? Why?

What kinds of colours has Amor used? (Circle)

Bright **Dull** **Light** **Dark**

Write down the three main colours Amor has used.

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What texture is the paint? (Circle)

Smooth **Rough** **Bumpy**

Do the objects look realistic? (Circle)

Yes **No**

What time of day do you think it is? Why?



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Compare

Compare *Morning train* (1968) and *The runner* (1988) using the table below. List the similarities and differences between the two works.

Qualities unique to <i>Morning train</i> (1968)	Qualities unique to <i>The runner</i> (1988)	Similarities between the two artworks

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MIDDLE YEARS ART ACTIVITIES – VELS LEVEL 4 & 5
EXPLORING AND RESPONDING

Artwork analysis: *Morning train* (1968), oil on canvas on board

Shade the Art Elements bar graph relative to *Morning train* (1968).
Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

Art Elements

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

In the boxes provided use adjectives to describe *Morning train* (1968).

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What do you think this artwork is about?

Artwork analysis: *Self portrait with postcard of Greco Roman bust* (2003), oil on canvas

Shade the Art Elements bar graph relative to *Self portrait with postcard of Greco Roman bust* (2003).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

Art Elements

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

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SECONDARY ART ACTIVITIES – VELS LEVEL 6
EXPLORING AND RESPONDING

Artwork analysis: *Morning train* (1968), oil on canvas on board

Shade the Art Elements bar graph relative to *Morning train* (1968).
Show the individual importance of each of the art elements in the artwork’s overall composition (1 = Low importance, 10 = High importance).

Art Elements

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

Describe Amor’s technique. How has he applied the paint to the canvas?



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Describe the composition of *Morning train* (1968). How have the elements been arranged?

What is the focal point of the artwork? How does Amor direct your attention to this part of the painting?

Amor painted *Morning train* (1968) when he was still a student. He was influenced by his teacher, the artist John Brack. Research the work of Brack and compare his painting *Collins St, 5pm* (1955) with Amor's *Morning train* (1968). Write an analysis that outlines the similarities and differences in style, technique and subject matter between these two paintings.

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Artwork analysis: *The runner* (1988), oil on canvas

Shade the Art Elements bar graph relative to *The runner* (1988).
Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

Art Elements

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

What mood is captured in *The runner* (1988)? Explain your answer by referring to the imagery and colour.



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Describe Amor's technique. How has he applied the paint to the canvas?

Describe the composition of *The runner* (1988). How have the elements been arranged?

What is the focal point of the artwork? How does Amor direct your attention to this part of the painting?

The running man figure first appeared in Amor's work in 1983, and he has developed the motif throughout his career. (Amor's bronze *Running man* (1996–2005) is on permanent display in the Connie Kimberley Sculpture Park, Heide Museum of Modern Art, Melbourne.) What do you think the running man might symbolise?

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Artwork analysis: *Morning in the outlying districts* (2003), oil on canvas

Shade the Art Elements bar graph relative to *Morning in the outlying districts* (2003).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

Art Elements

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

Describe the composition of *Morning in the outlying districts* (2003). How have the elements been arranged?



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What is the focal point of the artwork? How does Amor direct your attention to this part of the painting?

What do you think *Morning in the outlying districts* (2003) is about? Consider Amor's use of scale, architecture and tone.

Why do you think Amor depicted the figures so small in relation to the buildings?

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Post-visit: CREATING AND MAKING ACTIVITIES

- In his early career Amor was influenced by his teacher, the artist John Brack. Choose an artist whose work you admire and create a work in their style, using your own interests as subject matter.
- In the 1970s Amor made many paintings of his family. Use your family members as subject matter for a series of paintings. You may wish to work in an abstract or representational style.
- Use an unsettling dream as the basis of a painting. Focus on psychological or unusual imagery so as to create an eerie atmosphere. Keep your palette dark to enhance the mood.
- Create a self portrait that focuses on capturing your unique qualities and variations in tone. Use a mirror or photograph to observe facial features.
- Create an artwork that gives the feeling of a narrative. You may wish to use events in your own life or those from a book as starting points.
- Choose one of Amor's central motifs (listed below) and present your own interpretation of the subject's qualities. You may like to brainstorm these qualities in a concept map first and/or collect images from newspapers as reference. Use this motif as the basis of a series of works created in a range of traditional materials: pencil, charcoal, lino print and paint.
 - businessman
 - fugitive
 - waiter
 - dog
- Amor often uses memories of his past as the basis of his imagery. Use a memory from your past – such as your first holiday or teacher – as subject matter for a painting.
- Amor often looks to film and literature for inspiration. Use the characters or mood of your favourite movie or book as the basis of an artwork.
- In the last decade, Amor has used classical architecture to structure his paintings. Find or take a photograph of a traditional building, like a museum or Victorian office building, and use an unusual or dramatic angle as the basis of a large-scale painting or drawing.



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- Amor often combines his memories and observations of places and people (both from photographs and from real life) to create his paintings. Create a hybrid landscape with a solitary figure using this process.
- Amor works methodically on his artworks. His working drawings and notes are usually made in sketchbooks, and he often trials his composition and images in a series of sketches, prints and tonal studies. Use this process to create a folio of work based on a specific theme.
- Amor often composes his paintings using the golden section, and grids up his sketches on canvas before painting. Research these processes and create a painting using these methods.

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Written by Stephanie Karavasilis, Education Officer, Heide Museum of Modern Art

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