Abstraction–Création: J.W. Power in Europe 1921–1938

About this education resource

This resource has been designed by Heide Education to complement the Visual Arts curriculum for middle to senior secondary years. The lesson plans included are structured to support: The Australian Curriculum; The Arts, and the Victorian Certificate of Education; Art, Studio Art and Visual Communication Design. It has relevance to content descriptions in the Making and Responding strands that emphasise consideration of the broader contexts of artworks, such as the social, cultural and historical contexts and the role of the artist and audience. It presents a range of historical artworks that can be explored through applying the skills of analysis and aesthetic understanding.

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Year levels: 7 to 12
Topics: Painting, European art, Art movements

Teachers are encouraged to use this resource as a guide and adapt material as necessary to suit their individual students learning requirements.

The J.W. Power PowerPoint slides include images and key information for display on an interactive whiteboard or via a laptop and data projector. In the notes section you will find information that provides background and greater context to support your teaching and for student learning in relation to the exhibition Abstraction–Création: J.W. Power in Europe 1921–1938.

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Abstraction–Création J.W. Power in Europe 1921–1938 - Learning Materials Page 1 of 34
Cubist Landscape Paintings

Recommended for: Visual Arts students in Years 7 to 8
Teachers can adapt these learning activities to engage Years 5 to 6 or 9 to 10

Curriculum Links: This resource is designed for the Australian Curriculum: Visual Arts. Learning in Visual Arts involves students Making and Responding to artworks, drawing on the world as a source of ideas. Students engage with the knowledge of visual arts, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.

Objectives: Through the Making and Responding strands students consider the cultural and historical contexts in which these landscape paintings were created. The Making and Responding learning activities are interrelated to inform each other and support the General Capability themes and Cross–curriculum priorities, where appropriate.

Timeline: This teaching and learning program has been designed for teachers to implement learning activities over a sequence of lessons to develop their students’ knowledge and skills. The lesson sequence provided is based on 100 minute sessions. Teachers may select and adapt this resource according to students’ levels, contexts and particular interests.

General Capabilities: Literacy, Critical and Creative Thinking, and Intercultural Understanding

Content Descriptions: Develop planning skills for art-making by exploring techniques and processes used by different artists. (ACAVAM120) Practise techniques and processes to enhance representation of ideas in their art-making. (ACAVAM121) Analyse how artists use visual conventions in artworks. (ACAVAR123)

Saturday 15 Nov 2014 to Sunday 19 April 2015
Curators: Ann Stephen and A.D.S. Donaldson
Heide Curator: Lesley Harding
Heide II, Heide Museum of Modern Art, Melbourne

Learning Activities

<table>
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<tr>
<th>Sequence</th>
<th>Responding</th>
<th>Making</th>
<th>Teacher notes and resources</th>
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</thead>
<tbody>
<tr>
<td>Lesson 1</td>
<td><strong>Pair and Share</strong></td>
<td>Create a folio of landscape drawings of your school environment. Look for an interesting view from a window looking outside or walk out across your school grounds and look back at the buildings.</td>
<td>Read through the J.W. Power PowerPoint presentation with your students.</td>
</tr>
<tr>
<td></td>
<td>Discuss the mood created by J.W. Power in the landscape images on the Heide J.W. Power PowerPoint presentation. Describe how J.W. Power has achieved this mood.</td>
<td>Consider your art elements, can you emphasise your use of line or</td>
<td>Provide students with structured drawing activities using the school environment as their subject matter.</td>
</tr>
<tr>
<td></td>
<td><em>Paysage Cannes, (Landscape Cannes) 1927</em></td>
<td></td>
<td>• A3 cartridge paper</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• Drawing materials: grey leads, progresso, lyra, coloured pencils, chalk, pastels etc</td>
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<td></td>
<td></td>
<td></td>
<td>• Drawing boards and bulldog clips</td>
</tr>
</tbody>
</table>

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| Lesson 3 | Imagine that you are standing in one of these landscapes by J.W. Power – describe the environment and your surroundings. Which visual conventions has J.W. Power employed in his landscape paintings? | Chose one image from the previous lesson to make a more detailed drawing. Using both images of J.W. Power’s artworks on page of the PowerPoint resource:  
- J.W. Power Paysage Cannes, (Landscape Cannes) 1927  
- J.W. Power Paysage (Landscape) 1934 | Discuss the visual conventions of the paintings as a group and then give students time to respond to the artworks individually. Questions to get started:  
- What are we looking at?  
- How can we describe the subject matter?  
- Can we use some simple language to describe this artwork?  
- Has the subject matter been represented – Realistically? Figuratively? Abstractly?  
- What has J.W. Power emphasised visually?  
- What first attracts your attention?  
- How has J.W. Power emphasised this/these features? |  
| **Visual Conventions**  
Combination of components and approaches, such as combinations of elements, design principles, composition and style. |  |

| Lesson 4 | Do you think that the landscapes reflect the views that J.W. Power experienced whilst painting them? What visual evidence do you see that supports your opinion? With a partner, look closely at each other’s original drawings and photocopies. What advice can you offer in developing a cubist landscape? | Look carefully at the drawing you completed last lesson – can you see some geometric shapes within your composition? Using a photocopy of your drawing trace the geometric shapes that you can see in your landscape. | Peer Assessment – students’ critique each other’s drawing folios.  
- 2 photocopies of each student’s completed drawings, one to trace geometric shapes and one spare! |  |
### Lesson 5

**What are your goals for this lesson?**
- Are you planning to complete a section of your painting?
- You might decide that for this lesson you are going to try to work carefully to trace your shapes.

Record them in your visual diary at the beginning of the lesson.

**You have two resource images:**
- Your original realistic landscape drawing and a photocopy highlighting geometric shapes.

Create a Cubist Landscape artwork using the elements of both resource images.

**Self Assessment** – at the commencement of the lesson give students 5 minutes to consider their goals for their art practice.

Students will compose a painting informed by their original landscape drawings and photocopies highlighting geometric shapes.

Discuss with students the elements and principles to focus on in their landscape paintings.
- line
- shape/form
- colour
- emphasise
- balance

Use examples from the PowerPoint file, of J.W. Power’s artworks to support your discussion.

- Heavy weight cartridge or multi purpose board for painting

### Lesson 6

**Allow 3 x 100 minute lessons to complete artworks.**

Apply colours and textures as you make your painting, remember to think about the shapes with your composition. Carefully consider the choice of colour in this painting to emphasise a particular mood or feeling. Are colours vibrant and energetic or smooth and harmonious? The placement of shapes can also emphasise the feeling in this painting. Shapes can be straight and angular or smooth and organic.

**Support students with learning activities to develop their colour mixing and painting skills.**
- Acrylic or gouache paint in a range of colours
- A variety of brush types (flat and round, small and large)

### Last Lesson

**Reflection questions**
- Which aspect of this task have you enjoyed the most?
- Which aspect have you found the most challenging?
- What did you learn while completing this task?
- What difficulties did you have creating your artwork and how did you resolve them?

**Self Assessment – Reflection questions**

At the end of the task, allow students 30 minutes to reflect on their art making process.
How do you think this affected your final painting?
Do you think this was a worthwhile task and why?
Discuss your final painting:
Have you achieved the result you were aiming for? What do you think you could have done better?

Display the completed artworks in the art room or library.
Have the students write wall labels the same as in the gallery.
Remember to include:

Artists’ (student) name
Title of artwork Year
 mediums used

A brief sentence explaining an idea behind the artwork or the reason for particular choices.
J.W. Power Abstraction

Recommended for: Visual Arts students in Years 7 to 8
Teachers can adapt these learning activities to engage Years 5 to 8

Curriculum links: This resource is designed for the Australian Curriculum: Visual Arts. Learning in Visual Arts involves students Making and Responding to artworks, drawing on the world as a source of ideas. Students engage with the knowledge of visual arts, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.

Objectives: Through the Making and Responding strands students consider the cultural and historical contexts in which these landscape paintings were created. The Making and Responding learning activities are interrelated to inform each other and support the General Capability themes and Cross-curriculum priorities, where appropriate.

Timeline: This teaching and learning program has been designed for teachers to implement learning activities over a sequence of lessons to develop their students’ knowledge and skills. The lesson sequence provided is based on 30 to 40 minute sessions. Teachers may select and adapt this resource according to students’ levels, contexts and particular interests.

General capabilities: Critical and Creative Thinking and Personal and social capability

Content descriptions: Develop planning skills for art-making by exploring techniques and processes used by different artists. (ACAVAM120)
Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist’s intention to an audience (ACAVAM122)

Saturday 15 Nov 2014 to Sunday 19 April 2015
Curators: Ann Stephen and A.D.S. Donaldson
Heide Curator: Lesley Harding
Heide II, Heide Museum of Modern Art, Melbourne

Special thank you to: Mel Hartigan for creating this workshop
## Learning Activities

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| **Lesson 2** | **When your group has been assigned a theme, spend some time brainstorming ideas for objects to draw that relate best to the theme. Write the ideas down to create a list. Look at the J.W. Power paintings to see if that helps you create new ideas.** | **Each group member can choose some objects from the list that interests them to draw.**
- Ensure that each person in the group is drawing something different so that your group creates many images about the theme.
- It is important that your object isn’t too plain or symmetrical. For example, a beach ball is plain and the same on all sides, but a lion has different parts to it. | **Display the J.W. Power education resource PowerPoint presentation on the classroom whiteboard. Read through the presentation to your students.**
**Divide students into small groups and assign each group a theme. Themes could be randomly distributed such as being drawn from a hat. Some examples of themes include:**
- circus
- beach
- Christmas
- Australia
- the city
- space
- aquarium
- sports
- Middle Ages
- zoo
- jungle
- at home
- at school

**Each student should produce two or three preparatory sketches for the main artwork.**

**Allow five minutes for students to brainstorm objects that relate to the group’s theme. Encourage students to cover their whole sheet of paper with ideas.**

*The aim of the drawing activity is for student groups to create a range of visual representations of their theme. The drawing activities can be adapted to suit your class. You might like to encourage students to choose multiple objects or focus on one object to refine their drawing skill.*
| Lesson 3 | Select one of your successful drawings from last lesson. Look at your groups’ collection of drawings and discuss.  
- Do these objects represent your theme? Why/Why not?  
- Each group member: Why did you select this drawing? Why do you consider it to be your best one? | Students will reform groups from last lesson and reflect on their drawing experiences as a group. Provide students with materials for creating their individual drawing. Encourage careful line work for the initial silhouette. You might like students to share their outline drawing with you before rendering their object. |
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<td></td>
<td>Carefully re-draw your object as a pencil outline on the heavier paper. Use the whole piece of paper making your drawing as large as possible. Add colour and tone to your drawing. Include a thin outline in a darker colour.</td>
<td></td>
</tr>
</tbody>
</table>
| Lesson 4 | Look at J.W. Power’s artworks,  
- How has the artist abstracted his images?  
- How do you think J.W. Power decided on the placement of objects within his compositions? | In the classroom display J.W. Power’s paintings *Paysage Cannes*, *(Landscape Cannes)* 1927 and *Paysage (Landscape)* 1934 from the PowerPoint resource. Discuss the visual conventions of the paintings as a group allowing students’ enough time to respond to the artworks individually. Useful questions to get students talking include:  
- Describe what are we looking at?  
- How can we describe the subject matter?  
- Can we use some simple language to describe this |
| | Carefully cut around the outside of the drawn object. | |
Fold the cut-out drawing in halves then cut along the fold line.

Take one of the halves and fold it again, on an interesting angle. Cut this piece into two pieces again. You should end up with three pieces of paper.

Re-create a surprising (and perhaps unrealistic looking) version your object by re-assembling your three pieces of paper. Try to create as many different arrangements as possible to discover the version that seems the most interesting or unique to you.

When you have decided on a final arrangement glue the pieces together. You may need to do this on a paper support, then cut around it so the paper doesn’t show. You might lightly draw your outline again to define the new shape of the object.

- Has the subject matter been represented? Realistically? Figuratively? Abstractly?
- What has J.W. Power emphasised visually?
- What first attracts your attention? Why?
- What techniques has J.W. Power utilised to draw the audience’s attention to these aspects of the paintings?

**Visual Conventions**
- combinations of components and approaches, such as combinations of elements, design principles, composition and style.

- Glue sticks, sticky tape
- Scissors
- Scrap paper to re-inforce the pieces being stuck together
- Various drawing materials
Lesson 5

As a group discuss the reconstructed object drawings.

- Who found it hard to cut up their drawing? Why?
- Who made a quick decision about how to re-configure their drawing?
- Who took longer to decide on a final image?
- What do you notice about each new image?
- Are there similarities between each group members’?

Lay out all of the groups images on the A2 paper. Move the pieces around to experiment with different compositions. Overlap the drawn objects so they are all touching each other and create an arrangement that your group finds aesthetically pleasing.

Using some scrap pieces of paper, create some extra shapes to include, for example, some wiggly ribbons like in J.W. Power’s paintings.

When your group agrees on the final composition, carefully paste each piece in place.

Allow students time to reflect on their experiences from the last lesson. You might like to have group’s feedback presented back to the class or for students to record their reflections in their visual diaries.

Display some of J.W. Power’s artworks in the classroom to assist students in creating their own compositions.

- A2 heavy weight cartridge paper or multi-purpose board
- Scrap paper and drawing materials
- Glue sticks
- Scissors

Last Lesson

Reflection questions
- Which aspect of this task have you enjoyed the most?

Self assessment: Reflection questions
- Which aspect have you found the most challenging?
- What did you learn while completing this task?
- What difficulties did you have creating your artwork as a group and how did you resolve them?
- Do you think this was a worthwhile task and why?

Discuss your final artwork:
- If you had drawn and reconstructed each object yourself and had creative control of the final composition, how do you think the final artwork would look?
- Describe the similarities and differences between your artworks and J.W. Power’s paintings.

At the end of the task, allow students a thirty minute lesson to individually reflect on their art making process.

Extension activity: Students can use photocopies of their group collage as a design to create an individual painting.

Display the completed artworks in the art room or library.
Have the students write wall labels the same as in the gallery. Remember to include:

- Artists’ (student) name
- Title of artwork
- Year
- Mediums used

A brief sentence explaining an idea behind the artwork or the reason for particular choices.
Visual Glossary

Recommended for: Visual Art students in Years 7 to 10

Curriculum Links: This resource is designed for the Australian Curriculum: Visual Arts. Learning in Visual Arts involves students Making and Responding to artworks, drawing on the world as a source of ideas. Students engage with the knowledge of visual arts, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.

Objectives: Through the Making and Responding strands students consider the cultural and historical contexts in which these landscape paintings were created. The Making and Responding learning activities are interrelated to inform each other and support the General Capability themes and Cross-curriculum priorities, where appropriate.

General capabilities: Literacy and Critical and Creative Thinking

Curators: Ann Stephen and A.D.S. Donaldson
Heide Curator: Lesley Harding
Heide II, Heide Museum of Modern Art, Melbourne

Prior to visiting the exhibition Abstraction–Création: J.W. Power in Europe 1921–1938 at Heide spend some time in the library or the internet researching the art styles of Cubism, Surrealism and Abstract art.
List some of the qualities of each style in the Venn diagram below.
Whilst in the exhibition at Heide look closely at the artworks to find examples of Cubism, Surrealism and Abstraction to create a visual glossary made with your own sketches.
Geometry and the Golden Mean

At Heide
If you are visiting the Abstraction–Création: J.W. Power in Europe 1921–1938 exhibition at Heide Museum of Modern Art, you can bring along copies of the Golden Mean printed on acetate/transparency to use in the gallery.

Explore the exhibition with your Golden Mean transparency. Hold your transparency up to view the paintings through it. Make sure you are standing back from the paintings and mindful of artworks around you. Can you see the Golden Mean in any of J.W. Power’s artworks?

At School
Print the Golden Mean onto acetate/transparency.
Research some well-known artworks, for example, Leonardo Da Vinci’s The Mona Lisa.
Hold the transparency over the image, if you are using a computer you might need to zoom in/out. Can you see the Golden Mean within the artwork?

The Golden Mean
For a simple explanation of the Golden Mean go to: www.mathsisfun.com/numbers/golden-ratio.html
J.W. Power
*Éléments de la Construction Picturale*,
Paris 1932
Analysis of Juan Gris’ *Nature Morte*
Edith Power Bequest 1961, The University of Sydney, managed by Museum of Contemporary Art
Technical Drawing

Recommended for: VCE Visual Communication Design students

Curriculum Links: Visual Communication Design
Unit 2: Applications of visual communication design
Area of Study 1: Technical drawing in context
Students use presentation drawing methods that incorporate the use of technical drawing conventions to communicate information and ideas associated with the environmental or industrial fields of design.

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Paraline Drawing
Objects are drawn with the receding lines remaining parallel to each other (hence the term ‘para-line’). Common types of paraline drawings include isometric and planometric.

Isometric drawings are constructed with both sides receding from the corner edge at 30 degrees. The isometric drawing provides a comprehensive overall view of the object.

Planometric drawings are very similar to Isometric drawings, however, the base (or plan) of the object retains its true form (is not altered) with both sides receding at 45 degrees (or one side recedes at 30 degrees and the other at 60 degrees).

J.W. Power took inspiration from his own life and surroundings. Everyday objects from his home, such as shaving razors and toothbrushes appear in some of his paintings. For example, *(still life with toothbrush)*.

![Still Life With Toothbrush](image)

J.W. Power
*(Still Life With Toothbrush)* c.1930
oil on canvas
25 x 46 cm
Edith Power Bequest 1961, The University of Sydney, managed by Museum of Contemporary Art

Select three everyday objects, these could be found in the art room or at home, chose examples of interesting shapes and solid forms.

Complete three paraline drawings, using the Isometric and Planometric drawing grids below. If you do not want the grids to show in the finished drawings, use tracing or another thin paper with the lines underneath. Colour your three objects with bright colours. Use a dark colour to outline the objects.
Isometric lines
Planometric lines
Analysing Typography

Recommended for: VCE Visual Communication Design students

Curriculum Links: Visual Communication Design
Unit 2: Applications of visual communication design
Area of Study 2: Type and Imagery Students investigate how typography and imagery are used in visual communication design. Students apply design thinking skills when exploring ways in which images and type can be manipulated to communicate ideas and concepts in different ways in the communication design field.
Unit 3: Design thinking and practice Students extend their knowledge of the key characteristics and functions of typography conventions.

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Type

Type is the visual representation of word, number and character. It can be manipulated to have an impact on the delivery of the visual message or reinforce the meaning of a word. Sets of type or ‘typefaces’ belong to families and can be serif, sans serif, regular, bold or italic. Type can be sourced from digital libraries, manipulated and reorganized, or hand generated. Examples of application include logos, film credits, books and magazine production.

In the exhibition look at the Abstraction Création journals on display. Note the subtle differences and similarities between them. Can you describe (or identify) the typeface that has been used? Do you consider the group of typefaces used in this typography example a family? Why? Have any ‘treatments’ been used in typefaces?

Annotate the structural aspects of the typefaces including:

- baseline
- x-height
- ascender
- descender
- stem
- crossbar
- arm
- ear
- leg
- tail
- bowl

On the image over page can you identify the following? Mark them onto the image and annotate your reasons why.

- Kerning The adjustment of space between adjacent type characters to optimise their appearance.
- Tracking The adjustment of space between groups of letters.
- Point size Measurement of type size; distance from the highest ascender to the bottom of a descender.
Abstraction--Création cahiers No 2, Paris 1932–36
28 x 22.5cm, annotations by Georges Vantongerloo
Edith Power Bequest 1961, The University of Sydney, managed by Museum of Contemporary Art
Compare and Contrast: Fernand Léger and J.W. Power

Recommended for: VCE Art students

Curriculum Links: Art
Unit 1: Art and Meaning
Areas of Study 1 Students analyse and interpret artworks using the Analytical Frameworks. Students learn that the analysis of an artwork’s formal qualities using the Formal Framework can enhance their understanding and interpretation of artworks. They gain an understanding that art may reflect the artist’s interests, experiences and thinking through applying the Personal Framework to read possible meanings of artworks.

Saturday 15 Nov 2014 to Sunday 19 April 2015
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Heide Curator: Lesley Harding
Heide II, Heide Museum of Modern Art, Melbourne

Explore the exhibition Abstraction–Création: J.W. Power in Europe 1921–1938. Select an artwork from the exhibition by J.W. Power and chose one of the examples (below) of Fernand Léger’s artworks. Use the table to compare and contrast various aspects of the two artworks, remember to use art language to describe the formal elements of the artworks.

<table>
<thead>
<tr>
<th><strong>Fernand Léger</strong> Select an artwork</th>
<th><strong>J.W. Power</strong> Select an artwork from the exhibition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td></td>
</tr>
<tr>
<td>Year:</td>
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<tr>
<td>Media:</td>
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<tr>
<td>Dimensions:</td>
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<tr>
<td>What can you see? Describe the subject matter.</td>
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<tr>
<td>What do you think has inspired the artist to make this art work?</td>
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<tr>
<td><strong>Style</strong></td>
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<tr>
<td>Consider the style and conventions applied by each artist. How has the subject matter been represented?</td>
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<tr>
<td>- Realistically</td>
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<tr>
<td>- Figuratively</td>
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<tr>
<td>- Abstractly</td>
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<tr>
<td>- Other?</td>
<td></td>
</tr>
<tr>
<td>Describe why.</td>
<td></td>
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</tbody>
</table>
### What has the artist emphasised visually?

What first attracts your attention in this artwork?

Which of the art elements and principles best describe this work?

### Artistic practices

Identify and describe the materials and techniques used by each artist.

What equipment was used?

How have the materials been applied to the artwork?

How has the artwork been made?
- Precisely
- Carefully
- Roughly
- Expressively
- Other?

What effect has this created?

What techniques do you think the artist used?

### Metaphor and symbolism

Describe any possible symbols in the artwork?

What could they represent?

Is there something in this artwork that makes you wonder if it is a metaphor for something else?
What could that be?

Do you think the artist has used an art element—such as colour—to communicate something?

What could that be?
Fernand Léger

**The Builders** 1920
Oil on canvas
64.5 x 92.1 cm
The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006
The Metropolitan Museum of Art
Accession Number: 2006.32.36
[View online](http://www.metmuseum.org/collection/the-collection-online/search/490201)

Fernand Léger

**The Bargeman** 1918
Oil on canvas
48.6 x 54.3 cm
Jacques and Natasha Gelman Collection, 1998
The Metropolitan Museum of Art
Accession Number: 1999.363.35
[View online](http://www.metmuseum.org/collection/the-collection-online/search/489988)
## Compare and Contrast: Pablo Picasso and J.W. Power

### Recommended for:
VCE Art students

### Curriculum Links:
- **Art**
  - **Unit 1: Art and Meaning**
  - **Area of Study 1** Students analyse and interpret artworks using the Analytical Frameworks. Students learn that the analysis of an artwork’s formal qualities using the **Formal Framework** can enhance their understanding and interpretation of artworks. They gain an understanding that art may reflect the artist’s interests, experiences and thinking through applying the **Personal Framework** to read possible meanings of artworks.

### Exhibition link:
- **Abstraction–Création: J.W. Power in Europe 1921–1938.**
  - Saturday 15 Nov 2014 to Sunday 19 April 2015
  - Curators: Ann Stephen and A.D.S. Donaldson
  - Heide Curator: Lesley Harding
  - Heide II, Heide Museum of Modern Art, Melbourne

Explore the exhibition **Abstraction–Création: J.W. Power in Europe 1921–1938.** Select an artwork from the exhibition by J.W. Power and chose one of Pablo Picasso’s pochoir prints. Use the table to compare and contrast various aspects of the two artworks, remember to use art language to describe the formal elements of the artworks.

<table>
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<th></th>
<th>Pablo Picasso</th>
<th>J.W. Power</th>
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<td>Select an artwork from the exhibition</td>
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<td>- Realistically</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Figuratively</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Abstractly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Other?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Describe why.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What first attracts your attention in this artwork?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What has the artist emphasised visually?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Describe the artists' use of the elements and principles clearly.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Artistic practices**

Identify and describe the materials and techniques used by each artist.

What equipment was used?

How have the materials been applied to the artwork?

How has the artwork been made?
- Precisely
- Carefully
- Roughly
- Expressively
- Other?

What effect has this created?

What techniques do you think the artist used?

**Metaphor and symbolism**

Describe any possible symbols in the artwork?

What could they represent?

Is there something in this artwork that makes you wonder if it is a metaphor for something else?

What could that be?

Do you think the artist has used an art element—such as colour—to communicate something?

What could that be?
Abstraction–Création: Exhibition in Context

Recommended for: VCE Studio Art students

Curriculum Links: Studio Art
Unit 4: Studio production and art industry contexts
Area of Study 3: Students examine and explain the preparation and presentation of artworks in one exhibition space, and discuss the various roles, processes and methods involved in the exhibition of artworks.

Saturday 15 Nov 2014 to Sunday 19 April 2015
Curators: Ann Stephen and A.D.S. Donaldson
Heide Curator: Lesley Harding
Heide II, Heide Museum of Modern Art, Melbourne

Introductory Lesson: Show students the PowerPoint presentation.

Abstraction–Création: J.W. Power in Europe 1921–1938, is on display at Heide Museum of Modern Art from November 2014 to March 2015. Ann Stephens and A.D.S Donaldson were joined by Heide curator Lesley Harding to display the exhibition in Heide II at Heide Museum of Modern Art. Heide II was designed by the architect’s McGlashan and Everist during the 1960s. Its original purpose was to be the home of art patrons John and Sunday Reed and became an art gallery in 1981 after the Reeds sold the property to the Victorian state government.

This exhibition recreates J.W. Power’s major solo show held at Abstraction–Création’s gallery in 1934 in Paris. It includes fifty major paintings and oil sketches from the Edith Power bequest, University of Sydney, together with his sketchbooks and his collection of Picasso pochoirs held in Canberra at the National Library of Australia collection.

In 1934, J.W. Power held a solo exhibition at Abstraction–Création’s gallery at 44 Avenue de Wagram. For his show, J.W. Power prepared a detailed Plan de l’Exposition, on which he positioned, in sequence, miniature gouache versions of the paintings.

This plan has enabled the precise recreation of J.W. Power’s exhibition, including 25 of the 28 works. It reveals that the exhibition was a survey of his work over seven years, and traces his move away from Cubism towards his own unique combination of abstraction and Surrealism.
This exhibition was developed by the National Library of Australia and the University of Sydney and exhibited from July to October 2014 in Canberra. Review the education resource PowerPoint ‘HeideEducation - Abstraction–Création J.W. Power’.


Then answer the following questions in your visual diary.

- Who are the curators of this exhibition?
- What are the curatorial objectives or intent for this exhibition?

Look at the exhibition plan for the National Library of Australia’s exhibition of Abstraction–Creation.

- What do you think the curators consider when planning the layout of an exhibition?
- Why would a plan be necessary in the preparation of an exhibition?

Explore the exhibition at the Heide II gallery to gain a sense of the overall mood and feeling of the exhibition and the ways in which artworks are displayed.

Then answer the following questions based upon your experience of the Heide II exhibition. Refer to the National Library of Australia floor plan, J.W. Power’s own exhibition plan and the Heide floor plan. (Provided on pages 31-33.)

- What factors would the curators need to consider for installation in this exhibition space?
- Consider the architectural features of Heide II, how does the layout of the space impact on the display of artworks?

Use the floor plan of Heide II to chart the layout of the exhibition.

- How does this exhibition hang differ to the National Library of Australia’s exhibition design?
- Consider the exhibition design at National Library of Australia and Heide, how have the curators utilised J.W. Power’s original exhibition plan?
- How do you think the exhibition layouts would differ if the curators did not have access to this document?
- Draw your movement throughout the exhibition in Heide II. What has influenced your choices and the order in which you have viewed the exhibition? Would a different pathway through the exhibition give a different interpretation?
What type of art gallery is Heide Museum of Modern Art? Explain why you believe this answer to be correct?

- Artist run initiative (ARI)
- Online gallery
- Alternative art space
- Commercial gallery
- Public gallery
- Auction house

How does Heide MoMA differ to a commercial gallery, artist-run initiative or curated online space?
## Analysis of Exhibition Spaces and Exhibitions

Compare the exhibition *Abstraction–Création: J.W. Power in Europe 1921–1938* with another exhibition space at Heide. For example, the Project Gallery in Heide III.

<table>
<thead>
<tr>
<th>Exhibition title</th>
<th>Abstraction–Création: J.W. Power in Europe 1921–1938</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery</td>
<td>Heide II</td>
</tr>
<tr>
<td>Who are the curators of this exhibition?</td>
<td></td>
</tr>
<tr>
<td>Name the artist/s on display</td>
<td></td>
</tr>
<tr>
<td>List the media used by the artist/s</td>
<td></td>
</tr>
<tr>
<td>What materials, techniques and processes do you see being applied?</td>
<td></td>
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<tr>
<td>Identify a major theme or subject matter within the exhibition</td>
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<tr>
<td>How is the work displayed within the galleries?</td>
<td></td>
</tr>
<tr>
<td>What is the overall mood of the exhibition? Why?</td>
<td></td>
</tr>
<tr>
<td>What are the curatorial objectives or intent for this exhibition?</td>
<td></td>
</tr>
<tr>
<td>What information is available about this exhibition?</td>
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<tr>
<td>How has lighting contributed to the design of the exhibition? Are there particular works of art that require specialist lighting? What factors may influence the different lighting conditions?</td>
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<tr>
<td>What potential damage do environmental factors such as light, humidity, temperature, dust and insects pose to the works of art in this exhibition?</td>
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</tr>
<tr>
<td>What preventative conservation methods and measures are in place in the exhibition display so that it doesn’t become damaged by the general public?</td>
<td></td>
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</tbody>
</table>
J.W. Power
Plan de l’Exposition 1934
gouache, pencil and ink on paper
62.8 x 50 cm
Edith Power Bequest 1961, The University of Sydney, managed by Museum of Contemporary Art
National Library of Australia
Abstraction–Création: J.W. Power in Europe 1921–1938
Exhibition plan layout 2014
Heide II floor plan, Heide Museum of Modern Art
Student programs
Heide’s offers a range of education programs that draw on its unique mix of exhibitions, architecture and landscape to provide a rich learning experience that goes beyond the classroom.

A visit to Heide:
- provides a stimulating environment which helps to put learning into context, and promotes an understanding and appreciation of our rich, cultural heritage
- encourages motivation, by stirring curiosity and developing an intrinsic fascination for art that can only be satisfied by firsthand experience
- supports students to make cross-curricular links between different subject areas
- greatly benefits students who learn best through kinaesthetic activities
- nurtures creativity and enables social learning
- provides learning through experience and interaction which encourages students to build on prior expectations and beliefs to create new realities
- is a cultural experience that all pupils can enjoy

Looking at original works of art with a suitably trained educator encourages the development of the following skills:
- literacy: by encouraging discussion and extending vocabulary
- observation: by focusing concentration on detail
- critical thinking: by demanding questions and informed conclusions
- reflection: by considering rationales behind thinking processes

All education programming and resources at Heide align with the Australian Curriculum, AusVELS curriculum frameworks and VCE Study Designs.

Teacher Professional Development
Heide offers a range of professional development programs for teachers of all year levels, including lectures, guided tours and workshops. Programs are designed to meet the VIT Standards of Professional Practice and Principles for Effective Professional Learning.

Bookings
Bookings are essential for all programs. For more information or a booking form visit heide.com.au/education/school-visits/or contact Heide Education: (03) 9850 1500 education@heide.com.au
Keep up to date with the latest Heide Education news and special offers by subscribing to the Heide Education e-bulletin at heide.com.au/subscribe