

INTRODUCTION

In a school gradually becoming a powerful educational and cultural community, the role of the educator, as he/she differentiates the pedagogical methods depending on the children's age and their cultural differences, is decisive for creating a class in which pupils can create and, through the power of this creative process, come in contact with their self, with others and with the environment.

TEACHING PLAN

Title: **"Portraits" with spolia**

Teacher: **Eva Aeranopoulou**

Subject: **Art**

Class: **6th class of Primary School**

Duration: **2 teaching hours**

School: **5th Primary School of Florina**

Date: **Wednesday, November 27, 2013**

ISSUES TO NEGOTIATE

The CV and the artworks of the artist Christos Kountouras

Glossary

- Collage
- Composition
- Spolia
- Architectural parts
- Realism
- Bold writing
- Rigorous writing
- Tight artwork
- Complementary Colors
- Neutralized colors
- Net colors
- Cool colors
- Warm colors
- Spatula technique

Objectives

It is intended that pupils will:

- Successfully use materials and techniques in their works
- Observe their familiar surroundings and become inspired to create their artistic work
- Evaluate and transmute new information in order to enrich their works
- Discuss about the intentions of the artist, about methods and art notions
- Express, interpret and evaluate the art choices concerning their content, structure and presentation
- Come in contact with artists and learn about their intentions when they create, and about the social content of their works

Curriculum Vitae

Christos Kountouras (Power Point Presentation)

Christos Kountouras was born in 1974 in Athens. He studied plastic arts at the Saint-Etienne School of Fine Arts in France. He participated in the Young Artists meeting at the Art Gallery in Florina (September 1999) and in the Laboratorio di Scultura Europea 2000 at the Mogliano-Veneto in Italy (June-September 2000).

The artist creates facades-witnesses of a historic route underlined through the emergence of material decay. As expressive means in his work he uses building materials, "spolia", which have already fulfilled their initial use.

Artistic Approach

Start with a work of C. Kountoura portraying a neoclassical residence.

Reading of the painting and exploration of the pupils' views.

- *Describe the artwork.*
- *Which season are we in? What time of the day?*
- *Describe the human figures in the picture*
- *What is there in the second level? In what way are the trees painted?
With lines or with different colours?*
- *Which are the dominant colours? Are they warm or cold?*
- *Do you hear any sounds?*

Kountouras constructs artistic representations, filled with colour and texture, which highlight his personal aspect of the past and the materials people use.

- *Where is the theme of the painting inspired from? (history, mythology, city life, rural life).*

Kountouras's main material is that which others consider useless or that which has never been used. The composition of his works is multi-level because what we perceive as a building facade is constructed by sticking pieces of paper of different quality and colour on a cardboard. This means that the artist intervenes in the texture and the formation. This technique is called collage or, more accurately, papiercollé.

Collage is a French word. It is an artistic technique, where the artist sticks various pieces of paper, canvas, newspaper pieces etc. on a flat surface.

The painter Georges Braque was inspired by Pablo Picasso's collage technique and used it for the first time in 1921.

Pupils' attempt to recognize the technique

Kountouras tries to assemble volumes in the available architectural space.

- *Name the architectural elements that you recognize in the artwork. Choose one and draw it.*

The artist focuses on lines and colours rather than design and painting.

- *Is the composition simple or dense? What is the first thing that we notice when looking at the painting?*

For Christos Kountouras the surfaces of the buildings we see are connected to the architectural wealth in a city. The decay of the objects, the material destruction, the absence of a part of a building, the effort to reconstruct parts that have been rescued from a building are conveyed through his works. The faces of large public and private buildings are illustrated internally and externally, without aiming at a meticulous architectural recording or photographic imprint, but at a brief rendering of the buildings' volume.

- *What do you feel when looking at the artwork? (Warmth or coldness). In what ways do you think the artist conveys this feeling?*

The artist maps the architectural design

In Kountoura's artworks we observe:

- The architectural structure
- The use or the decay of the buildings
- The historic presence of the buildings in time
- The absence of the human figure in his works
- The line is used by the artist to maintain some architectural features, like for example: Niches, windows, entrances, railings etc.
- The coloured areas do not cover the architectural design

What follows:

- Division of the students into groups
- Assignment of activities to every group
- Distribution of the materials

Materials

- 6 Bristol cardboards
- paper (to cover the 6 cardboards)
- photographs of houses (old and modern ones)
- photocopies of architectural designs from the buildings of the south side of the river Sakoulevas
- photocopies of artistic representations concerning the south side of the river
- photocopies of linear designs of the buildings, drawn by the pupils on the spot
- stick glue (for the collage)
- liquid glue (for the final placement of the collage on the paper)
- crayons or coloured pencils
- scissors

The pupils, following this artistic proposal, will try to represent the south side of the river Sakoulevas.

They will use parts of architectural designs, old and modern photographs, artworks by Florinian painters (Vaggelis Tamoutselis and Themis Milosis), their own linear designs etc., according to their personal perspective of space.

Each group is going to work on one part of the area. In the end, the pupils are going to integrate their works in order to represent the building web of the south part of the river.

Remarks

This is a proposal that focuses on the need for a fruitful connection with what we call cultural heritage; an attempt on the part of the pupils to creatively interact with the past, to derive personal emotions through it and to enrich their present with valuable elements that each one personally has chosen to rescue from the past, building through their own mental “museum” a conscious attitude of love and concern for all that was conquered and tested over time.