

# Malcolm Morley: Shipwreck Teachers Guide



Malcolm Morley, *Man Overboard*, 1994, Oil on canvas with 3 paper flags, Hall Collection, Courtesy Hall Art Foundation © The Estate of Malcolm Morley

Produced by the Department of Education of NSU Art Museum Fort Lauderdale.

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# MUSEUM ON THE MOVE



Dear Teachers & Educators,

Beginning November 20 through April 16, 2023, *NSU Art Museum Fort Lauderdale* will present *Malcolm Morley: Shipwreck*, in collaboration with Hall Art Foundation. Malcolm Morley (b. London, 1931-2018) achieved widespread acclaim in the 1960s for his photo-based paintings. This exhibition focuses on the recurring ship motif in Morley's work from his earliest surrealist paintings of ocean liners in the 1960s to his imaginative paintings of complex compositions of battles and other catastrophes based on still-lives he arranged of toy model boats and planes in later years.

As a child, Morley enjoyed making model boats and planes from balsa wood. He was only 13 when his treasured battleship HMS Nelson was destroyed in a German bombing raid that demolished part of his family home during World War II. This model, its perfection forever forestalled, was the underlying inspiration for his maritime scenes. Morley and his wife Lida resided in Bellport, New York, on the shore of Bellport Bay, a favorite seaside painting spot of the early 20th-century realist artist William J. Glackens, whose exhibition *By the Sea, By the Sea* runs concurrently with *Malcolm Morley: Shipwreck*.

This exhibition, curated by Bonnie Clearwater, Director and Chief Curator, combines Morley's signature subjects and highlights the mastery of color and composition. His painting technique, which he called 'Superrealism', revolves around his exquisite rendering of details based on photographic sources. Morley consistently selected images that were compositionally related to art historical painting genres, such as complex battle scenes, or held autobiographical connotations. As Morley stated about his paintings, the "hook is the image, but the real subject" is the act of painting itself. Like his close colleagues Pop artist Roy Lichtenstein and conceptual artist Richard Artschwager, Morley's paintings of photographic subjects yielded compositions that are simultaneously figurative and abstract. His experimental approach to painting helped to open up the potential of Modern art for the subsequent generation of post-modern artists, including Julian Schnabel, Albert Oehlen and David Salle.

Born on June 7, 1931 in London, England, Morley studied at the Camberwell College of Arts and the Royal College of Art. After Morley's first New York show in 1964, he had numerous solo exhibitions in Europe and North America and participated in many international surveys. In 1984, he was awarded the inaugural Turner Prize, an award given annually to a visual artist born in or based in Great Britain. His works can be found in numerous museum collections around the world.

View [Malcolm Morley: Shipwreck](#)

The Museum Education Team is here to help, and eager to bring valuable experiences to you and your students. Please feel free to contact the team with any ideas, concerns, or questions using the contact information found on page 2. We hope you and your students enjoy your museum experience.

Sincerely,  
NSU Art Museum  
Education Department

## ABOUT MUSEUM ON THE MOVE

Museum on the Move is an innovative education program that invites Broward County students to NSU Art Museum. The program enhances learning and increases engagement by involving students in interactive programs of the Museum's exhibitions and hands-on art activities based on principles of STEAM (science, technology, engineering, art, math) along with 21st Century learning skills. These programs combine observations and discussions of the artwork where students learn to recognize mediums, materials, and the artistic process. The art activities are designed for students to recognize how different elements function together to express ideas and emotions, solve visual dilemmas, and realize artists' intentions.

MOTM in-person field trip visits are here! During their encounter, students participate in a guided tour led by an Art Educator. Students engage in conversation exploring methods of critical, and divergent thinking. In-person field trip visits also include a hands-on art making activity led by an educator. Additionally, virtual offerings can be tailored to the needs of the virtual classroom. Several virtual learning modules are available to choose from, each specially designed to suit your teaching needs: Live Virtual Zoom Tours (one per semester), and Elements of Art and Principles of Design prerecorded video series includes art talk and activity, art making videos and printable lessons and activities.

For more information and to schedule your class visit, contact [moagroupsales@moafl.org](mailto:moagroupsales@moafl.org) or call 954-262-0204. To learn more, visit: [nsuartmuseum.org](http://nsuartmuseum.org)

## Who is Malcolm Morley?

Malcolm Morley, born in London in 1931, Morley has lived in the United States since 1958, making New York his home base (he became a U.S. citizen in 1990). The first winner of the prestigious Turner Prize for British artists in 1984. Morley paints in a manner that defies easy categorization. Although his work has been described in relation to the 1960's art movement of photo-realism due to his reliance on photographic sources for his subject matter, Morley defines his purpose as a preoccupation with the act of painting and the sensation of transforming closely observed images to canvas.

Morley is widely known for the practice he developed, a method of bridging ideas of abstraction with his own interests outside of the current art movements of the time, the result being "Super-Realism" a movement that he is credited with founding. Identifying motifs and subjects in his work include postcards, brochures, or posters. For his super-realism work, Morley utilized the "grid-method", a method of transferring or copying an image. With the grid method, Morley divides his source image into a grid, then positions an identical grid on his canvas surface. He then meticulously copies the image, going section by section.

Morley achieved widespread recognition in the 1960s for his photo-based paintings. Despite his considerable success with these works, by the early 1970s, he had changed his approach to painting. Although still working from photographic sources, the brushstrokes became larger and more intense than the refined finish of his 1960's paintings. Morley, in fact, seems to have changed the direction or focus of his work almost every decade since. The results have often been perplexing to viewers who still associate him with his '60s breakthrough photo-based works.

Clearwater Bonnie, *Malcolm Morley, The Art of Painting*, U.S, © Museum of Contemporary Art North Miami, 2005

## KEY ARTIST

Malcolm Morley, Julian Schnabel, Albert Oehlen, David Salle, Paul Cézanne

## KEY TERMS

- **Medium** is the material that artists use to create their art.
- **Technique** is the basic method for making or doing something
- **Drawing** is a form of visual art in which an artist uses instruments to mark paper or other two-dimensional surfaces.
- **Painting** is the practice of applying paint or other media to a surface, usually with a brush.
- **Printmaking** an artistic process that involves transferring an image from one surface (a matrix) to another, often paper or fabric.
- **Sculpture** is the creation of artistic objects in three dimensions—length, width, and height.
- **Culture** is the way that people live, and food, clothing, language, and celebrations are all a part of culture.
- **Identity** is all the things by which a person or thing is known or is considered as being.
- **Readymade** everyday object selected and designated as art.
- **Collage** regarded as a work of visual arts made from an assemblage of different forms, thus creating a new whole.
- **Hyperrealism** a genre of painting and sculpture resembling a high-resolution photograph.
- **Realism** accurate and detailed depictions of life and its problems
- **Superrealism** a movement that recreated in two dimensions the look of photographs and in three dimensions used casting to achieve the utmost fidelity to reality.

## Teacher Guide Activities Overview

The activities in this guide can be adapted to fit the grade level of your students. Each activity is based on the featured artist in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom.

Grade Level: Elementary School (K-5) Middle School (6-8) and High School (9-12)

Description: The work of *Malcolm Morley: Shipwreck* gives us insight into Malcolm Morley's surroundings and frame of mind as they captured the unique, and rapidly changing world around them. Through discussion, research, writing, and observation, students will explore the concepts associated with the medium of printmaking and print-media.

### Learning Objectives:

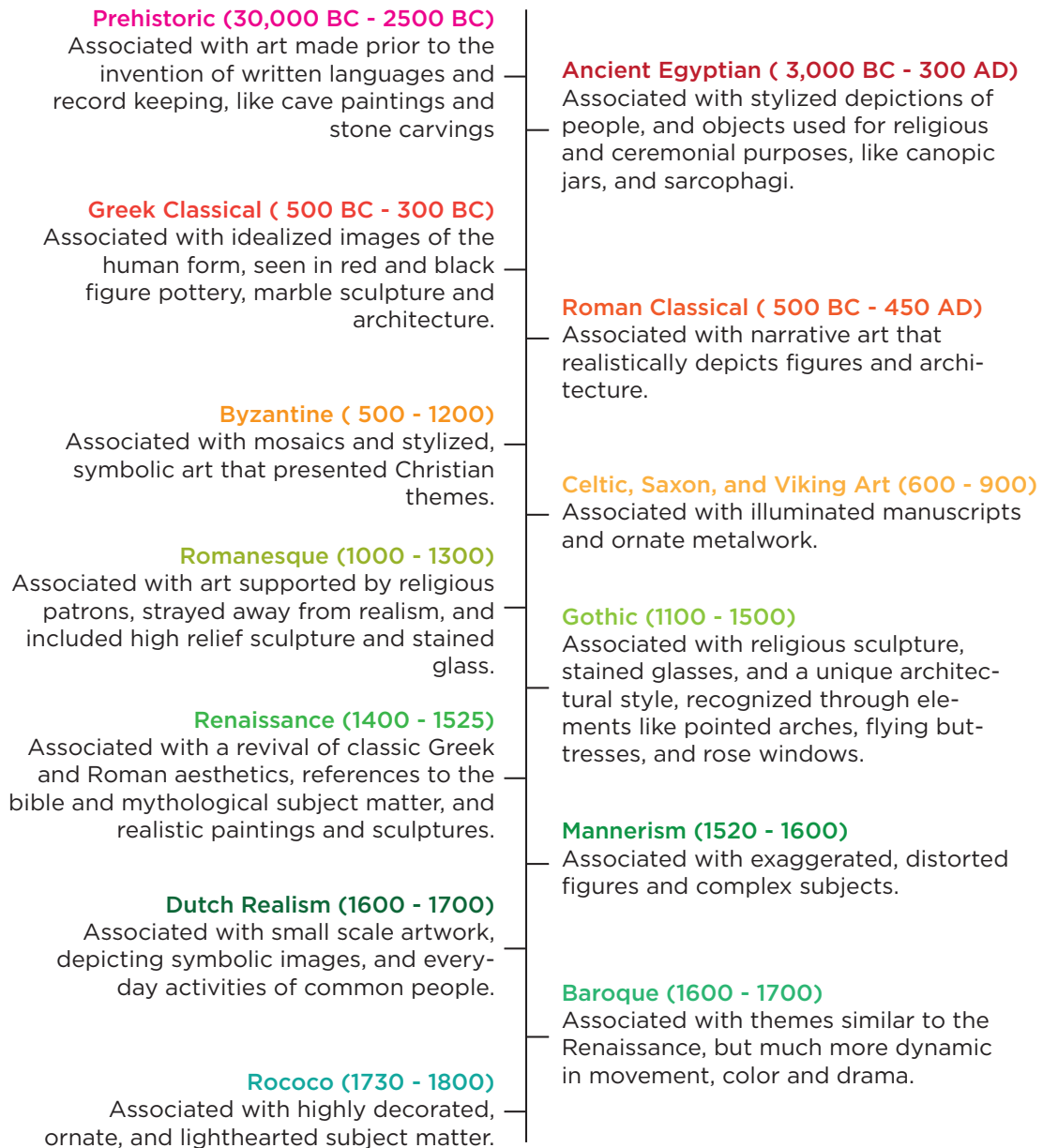
- Students will analyze artworks and think critically about what artists may have intended to represent in their works.
- Students will compare and contrast the place and time to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

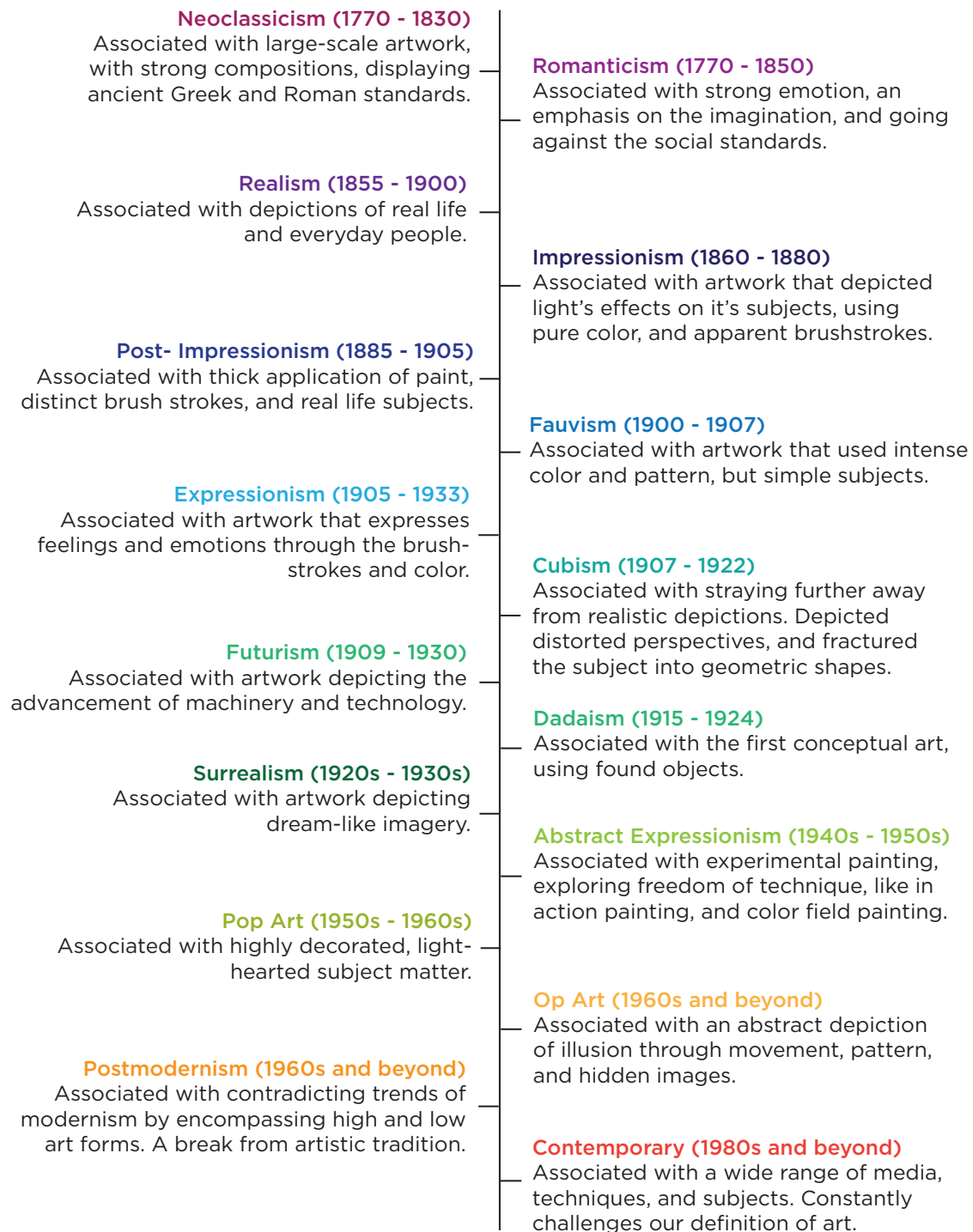
### Essential Questions:

- What can we learn about their life and culture?
  - How does life and culture compare and contrast with others?
- What aspects of Malcolm Morley's artwork allows you to understand the lifestyle and events specific to them?
- How have the artist used their medium to communicate, or archive their ideas?



# Western Art History Timeline





## Standards and Benchmarks:

### Grade: K

- VA.K.C.1.1 Create and share personal works of art with others.
- VA.K.C.2.1 Describe personal choices made in the creation of artwork.
- VA.K.C.2.2 Identify media used by self or peers
- VA.K.S.1.1 Explore art processes and media to produce artworks.
- VA.K.S.1.2 Produce artwork influenced by personal decisions and ideas.
- VA.K.S.2.1 Develop artistic skills through the repeated use of tools, processes, and media. e.g., media-specific techniques, eye-hand coordination, fine-motor skills.
- VA.K.S.3.1 Develop skills and techniques to create with two- and/or three- dimensional media.
- VA.K.S.3.2 Practice skills to develop craftsmanship.
- VA.K.S.3.3 Handle art tools and media safely in the art room.
- VA.K.S.3.4 Identify artwork that belongs to others and represents their ideas.
- VA.K.O.1.1 Explore the placement of the structural elements of art in personal works of art.
- VA.K.O.2.1 Generate ideas and images for artworks based on memory, imagination, and experiences.
- VA.K.O.3.1 Create works of art to document experiences of self and community.
- VA.K.H.1.1 Describe art from selected cultures and places.
- VA.K.H.1.2 Follow directions for suitable behavior in an art audience.
- VA.K.H.1.3 Explain how art-making can help people express ideas and feelings.
- VA.K.H.2.1 Compare selected artworks from various cultures to find differences and similarities.
- VA.K.H.2.2 Explore everyday objects that have been designed and created by artists.
- VA.K.H.2.3 Describe where artwork is displayed in school or other places.
- VA.K.H.3.1 Express ideas related to non-art content areas through personal artworks.
- VA.K.F.1.1 Experiment with art media for personal satisfaction and perceptual awareness.
- VA.K.F.1.2 Identify real and imaginary subject matter in works of art.

### Grade: 1

- VA.1.C.1.1 Create and discuss works of art that convey personal interests.
- VA.1.C.1.2 Gather clues to help interpret and reflect on works of art.
- VA.1.C.2.1 Describe visual imagery used to complete artwork.
- VA.1.C.2.2 Use various media techniques to learn how changes affect the completed artwork.
- VA.1.C.3.3 Identify vocabulary that is used in both visual art and other contexts.
- VA.1.C.3.2 Distinguish between artwork, utilitarian objects, and objects from nature.
- VA.1.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.1.S.3 Through purposeful practice, artist learn to manage, master, and refine simple, then complex, skills and techniques.
- VA.1.O Understanding the organizational structure of an artform provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.1.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- Va.1.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.1.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.1.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.1.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
- VA.1.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

## Grade 2

- VA.2.C.1.1 Use the art-making process to communicate personal interests and self-expression.
- VA.2.C.1.2 Reflect on and discuss various possible meanings in works of art.
- VA.2.C.2.1 Use appropriate decision-making skills to meet intended artistic objectives.
- VA.2.C.2.2 Identify skillful techniques used in works by peers and others
- VA.2.C.2.3 Use suggestions from others to modify the structural elements of art.
- VA.2.C.3.1 Use accurate art vocabulary to identify connections among visual art and other contexts.
- VA.2.C.3.2 Compare artworks with utilitarian objects and use accurate art vocabulary to describe how they are the same and how they are different.
- VA.2.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.2.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.2.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
- VA.2.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.2.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- VA.2.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.2.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.2.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.2.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
- VA.2.F.1 Creating and interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

## Grade: 3

- VA.3.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- VA.3.C.2 Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is ventral to artistic growth.
- VA.3.C.3 The process of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
- VA.3.S.1 the arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.3.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember focus on, process, and sequence information.
- VA.3.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
- VA.3.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.3.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- VA.3.O.3 Every art form uses its own unique language, verbal and non-verbal to document and communicate with the world.
- VA.3.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.3.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.3.H.3 Connections among the arts and other disciplines strengthen. Learning and the ability to transfer knowledge and skills to and from other fields.
- VA.3.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourages innovation and creative risk-taking.

Grade: 4

VA.4.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.4.C.2 Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.4.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.4.S.1: The arts are inherently experiential and actively engage learners in the processes of creative, interpreting, and responding to art.

VA.4.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.4.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.4.O.1 Understanding the organizational structure of an art form provide a foundation for appreciation of artistic works and respect for the creative process.

VA.4.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.4.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.4.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.

VA.4.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.4.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.4.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade:5

VA.5.C.1 Cognition and reflection are required to appreciate, interpret and create with artistic intent.

VA.5.C.2 Assessing our own and others artistic work, using critical-thinking skills transferable to other contexts.

VA.5.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.5.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.5.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.5.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.5.O.1 Understanding the organizational structure of an art form provide a foundation for appreciation of artistic works and respect for the creative process.

VA.5.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.5.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.5.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.

VA.5.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.5.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.5.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade: 6, 7, 8

VA.68.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.68.C.2 Assessing our own and others' artistic work, using critical thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.68.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.68.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.68.S.2 Development of skills, techniques, and processes, in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.68.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex skills and techniques.

VA.68.O.1 Understanding the organizational structure of an art form provides a foundation for artistic works and respect for the creative process.

VA.68.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.68.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.68.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d)

VA.68.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions have emerged.

VA.68.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.68.F.1 Creating, interpreting and responding in the arts stimulate the imagination and encourage creative risk taking.

Grade: 9, 10, 11, 12

VA.912.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.912.C.2 Assessing our own and others' artistic work, using critical-thinking, problem solving and decision-making skills, is central to artistic growth.

VA.912.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.912.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.912.S.2 Development of skill, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.912.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.912.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

VA.912.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.912.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.912.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.912.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.912.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.912.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

## PRE-VISIT ACTIVITIES

Before your visit to NSU Art Museum, we recommend that you and your students discuss some of the ideas and themes in the exhibition. A good idea is to introduce your students to a number of works from the exhibition. (You can find examples of the artwork on pages 21-25)

### OBJECTIVES

- Introduce students to Malcolm Morley,
- Discuss themes related to the artwork.
- Elements of Art and Principles of Design

What is “Style”?

Ask your students, what is style? During this activity, ask your students to discuss what constituted their idea of one’s style. Help them consider what is encompassed in one’s style, and how we interact with style, and why an artist would create art stemming from identity.

- a. Compare and contrast the artworks below. Think about the idea of style. What mediums, techniques, or compositions do they use to convey an idea of style.
- b. Discuss their similarities and differences.



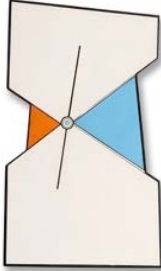


Malcolm Morley, *Chateau Roman II*, 1976  
Oil on canvas  
Courtesy Hall Collection



Malcolm Morley, *Castle with Sailboats*, 1969  
Acrylic on canvas  
Courtesy Hall Collection

## Representational, Abstract, and Non-Representational Art

Representational	Abstraction	Non-Representational
 <p data-bbox="212 730 594 785">William J. Glackens, <i>Girl in Black Cape</i>, 1897, Oil on Canvas NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 94.2</p>	 <p data-bbox="647 718 1000 751">Alexej von Jawlensky, German: <i>Mystischer Kopf: Meditation</i>, oil on cardboard. G 13340</p>	 <p data-bbox="1052 724 1411 789">Carmelo Quin, <i>Autorretrato (Self-Portrait)</i>, 1951. Painted wood, NSU Art Museum Fort Lauderdale; promised gift of Pearl and Stanley Goodman PG2012.1.56</p>

### Make it abstract

Malcolm Morley's artistic practice is an exploration of process, and style. A unique part of Morley's process involved dividing his image and paintings into gridded sections. By doing this he worked abstractly but was able to produce a super realistic result.

To emulate the artistic practice of Malcolm Morley, we will use a view finder to isolate and illustrate a portion of an image.

- Create a viewfinder.
- Hover your viewfinder over an image of your choice.
- Use the viewfinder as a stencil, and trace along the inside of the viewfinder.
- Now on a separate sheet of paper, try to recreate the section you've chosen to focus on. See example below.



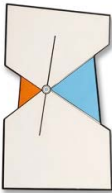


Yellow speedboat © Smolny1





Use the three artworks below as examples of representational, abstract, and non-representational artwork.

<p>Representational</p>	 <p>William J. Glackens, <i>Girl in Black Cape</i>, 1897, Oil on Canvas NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 94.2</p>	<p>Looks recognizable similar to something in the real world.</p>
<p>Abstract</p>	 <p>Alexej von Jawlensky, <i>German: Mystischer Kopf: Meditation</i>, oil on cardboard. G 13c34</p>	<p>Increasingly moves away from the naturalistic image although it is still somewhat identifiable.</p>
<p>Non-Representational</p>	 <p>Carmelo Quin, <i>Autorretrato (Self-Portrait)</i>, 1951. Painted wood, NSU Art Museum Fort Lauderdale; promised gift of Pearl and Stanley Goodman PG2012.1.56</p>	<p>The origins of the composition and image are not in the real world or are unrecognizable.</p>

Questions for discussion:

1. What is a better style of art: representational, abstract, or non-representational? Why?
2. Can you find any similarities between the representational piece and the other two paintings?
3. What elements of art and principles of design are incorporated in each piece? Do the artworks share any of them?

# The Elements of Art and the Principles of Design

The **Elements of Art** are the basic parts that are used by Artists in creating art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



**Line** A mark made by a pointed tool such as a brush, pen or stick, a moving point. Different tools make different kinds of lines.



**Shape** A flat, enclosed area that has two dimensions, length, and width. Artists use both geometric and organic shapes. Shapes come in many types and sizes.



**Color** Is one of the most dominant elements. It is created by light. There are three properties of light. Hue, Value, and Saturation. Colors can be bright, dull, dark, and light.



**Value** Degrees of lightness or darkness. The difference between values is called value contrast.



**Form** Objects that are three-dimensional having length, width, and height. They can be viewed from many sides. Forms take up space and volume.



**Texture** Describes the feel of an actual surface. The surface quality of an object; can be real or implied. Texture can be smooth or rough, hard, or soft, etc.



**Space** Is used to create the illusion of depth. Space can be two-dimensional three-dimensional, negative and or positive.

**The Principles of Design** describe the ways that artists use different strategies for creating a work of art.



**Balance** is the distribution of the visual weight of objects, colors, texture, and space.



**Contrast** is the difference between elements in a work of art, like color, line, shape, and texture.



**Emphasis** is the part of the design that catches the viewer's attention.



**Movement** is the path the viewer's eye takes through the work of art, often to focal areas.



**Pattern** is the repetition of an element in a work of art. The pattern can use color, line, shape, or the other elements of art.



**Scale** refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.



**Harmony** is when the elements of an artwork come together in a unified way.

## Mixed Media Collage

Morley stated about his paintings, the “hook is the image, but the real subject” is the act of painting itself. Like his close colleagues Pop artist Roy Lichtenstein and conceptual artist Richard Artschwager, Morley’s paintings of photographic subjects yielded compositions that are simultaneously figurative and abstract.

To emulate the artistic practice of Morley, we will be creating a mixed media collage.

- Use paint, magazines, printed images, fabric, paper, drawing materials and more to create your collage.
- Try to create a scene or story for your collage.
- Share your scene with your classmates.

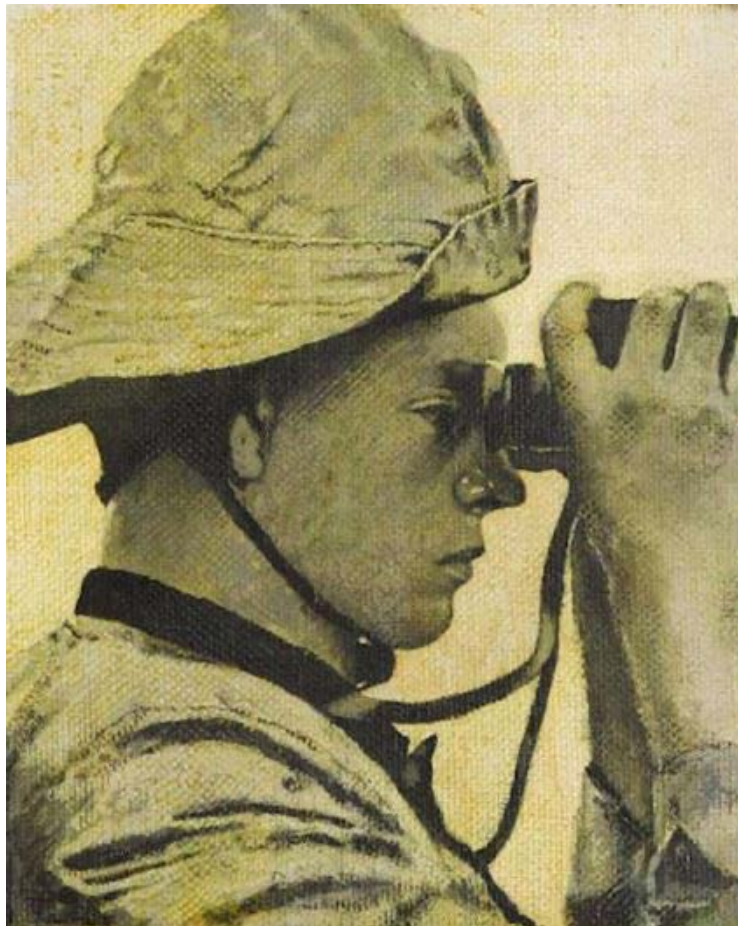


Mixed Media Collage Example

## Selected Works

Take a closer look! What do you see?

1. Is this artwork, representational, abstract, or non-representational?
2. What elements of art can you see being used?
3. How are those elements being used?
4. What principles of design can you see being used?
5. How are those principles being used?



Malcolm Morley, *Sub Watcher*, 1965. Oil on canvas, Courtesy Hall Collection

How does the work make you feel?  
Does the color, texture, form or theme of the work affect your mood?

**Take a closer look! What do you see?**

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5. How are those principles being used?



Malcolm Morley, *Navy*, 1989. Bronze with grey patina. Courtesy Hall Collection

How does the work make you feel?  
Does the color, texture, form or theme of the work affect your mood?

## Take a closer look! What do you see?

1. Is this artwork, representational, abstract, or non-representational?
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5. How are those principles being used?



Malcolm Morley, *Sailing Vessel Floundering in Stormy Seas*, 1996  
Oil on four canvases, joined, Hall Collection  
Courtesy Hall Art Foundation © The Estate of Malcolm Morley

How does the work make you feel?  
Does the color, texture, form or theme of the work affect your mood?

## Take a closer look! What do you see?

1. Is this artwork, representational, abstract, or non-representational?
2. What elements of art can you see being used?
3. How are those elements being used?
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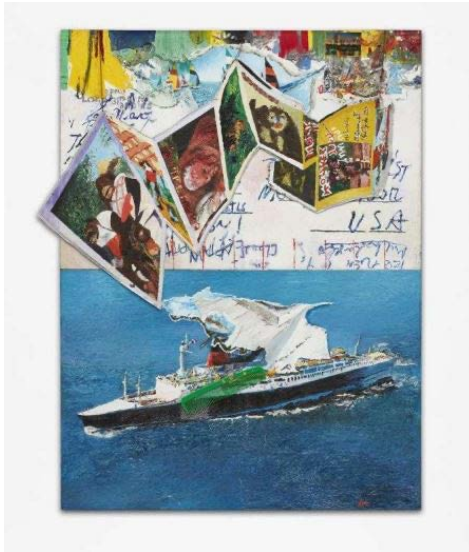


Malcolm Morley, *Man Overboard*, 1994  
Oil on canvas with 3 paper flags, Hall Collection  
Courtesy Hall Art Foundation © The Estate of Malcolm Morley

How does the work make you feel?  
Does the color, texture, form or theme of the work affect your mood?



**Compare and contrast these two artworks by Malcolm Morley.**



Malcolm Morley, *S.S. France*, 1974, Oil and mixed media on canvas with objects attached, Hall Collection



Malcolm Morley, *Remembrance of Things Past*, 1976, Oil on canvas, Hall Collection

**Take a closer look! What do you see?**

- Is this artwork, representational, abstract, or non-representational?
- What elements of art can you see being used?
- How are those elements being used?
- What principles of design can you see being used?
- How are those principles being used?

How are the artworks similar? How are they different?  
Refer to the elements of art, and the principles of design.

## **Citations**

### **Front Cover**

Malcolm Morley, *Man Overboard*, 1994, Oil on canvas with 3 paper flags, Hall Collection, Courtesy Hall Art Foundation © The Estate of Malcolm Morley

### **Representational, Abstract, and Non-Representational Art**

William J. Glackens, *Girl in Black Cape*, 1897, Oil on Canvas, NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 94.2

Alexej von Jawlensky, *German: Mystischer Kopf: Meditation*, oil on cardboard. G 13340. Alexej von Jawlensky, Public domain, via Wikimedia Commons

Carmelo Quin, *Autorretrato (Self-Portrait)*, 1951, Painted wood, NSU Art Museum Fort Lauderdale; promised gift of Pearl and Stanley Goodman PG2012.1.56

### **Art Activities**

Malcolm Morley, *Chateau Roman II*, 1976, Oil on canvas. Courtesy Hall Collection

Malcolm Morley, *Castle with Sailboats*, 1969, Acrylic on canvas. Courtesy Hall Collection

Yellow speedboat Photo © Smolny1

Malcolm Morley, *Sub Watcher*, 1965, Oil on canvas, Courtesy Hall Collection

Malcolm Morley, *Navy*, 1989, Bronze with grey patina. Courtesy Hall Collection

Malcolm Morley, *Sailing Vessel Floundering in Stormy Seas*, 1996 Oil on four canvases, joined, Hall Collection, Courtesy Hall Art Foundation © The Estate of Malcolm Morley

Malcolm Morley, *Man Overboard*, 1994, Oil on canvas with 3 paper flags, Hall Collection. Courtesy Hall Art Foundation © The Estate of Malcolm Morley

Malcolm Morley, *S.S. France*, 1974, Oil and mixed media on canvas with objects attached, Hall Collection, Courtesy Hall Collection

Malcolm Morley, *Remembrance of Things Past*, 1976, Oil on canvas, 2020, Hall Collection

## Elements of Art Citation

Henry Gaudier-Brzeska, *Male Dancing Figure, in Profile*. Drawing, 1910-1915, Blank ink on medium, slightly textured, cream machine-made laid paper, Yale Cener for British Art Collection. B1982.26.4 Henri Gaudier-Brzeska, CCO, via Wikimedia Commons

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection. Piet Mondrian, Public domain, via Wikimedia Commons

William J. Glackens, *Breakfast Porch*, 1925, Oil on canvas. NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 92.30

William J. Glackens, *A young doctor, especially during the growth of his first beard, is invariably a music lover*, 1900. Gouache and charcoal on paper. NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.77

FriendsWithYou, *Into the Clouds*, 2019. Ripstop nylon. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange 2020.5.A-C

Mask for Mukanda Initiation Society, n.d. Wood, pigments, cloth, raffia. NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Edward Durell Stone, Jr. A72.124

Cite de Varennes, Paris, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection. ARC2021.111.a

## Principles of Design Citation

Emilio Sánchez, *Lauderdale Hotel*, 1985. Oil on canvas. NSU Art Museum Fort Lauderdale; gift of Dr. and Mrs. Henry R. Hope. 85.3. ©Emilio Sanchez Foundation

Daniel Carrière, *Street Photo*, 2020. Daniel Carrière, CC BY 2.0  
<<https://creativecommons.org/licenses/by/2.0>>, via Wikimedia Commons

William J. Glackens, *Untitled*, 1915. Crayon on paper. NSU Art Museum Fort Lauderdale. 92.113

Juraj Dobrović, *Relief Structure*, 1964, Painted wood, NSU Art Museum Fort Lauderdale; gift of Mr. M. A. and Sarah Lipschultz 86.66

Unknown artist, *Chief's Helmet Mask (kipoko)*, n.d. Wood, pigments, NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Jerome Levy A74.20

Louis M. Glackens, *Father, I Cannot Tell a Lie*, n.d. Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens. 91.40.299

Piet Mondrian, *Landscape near Arnhem*, 1900-1901, The Getty Public Domain, No Copyright