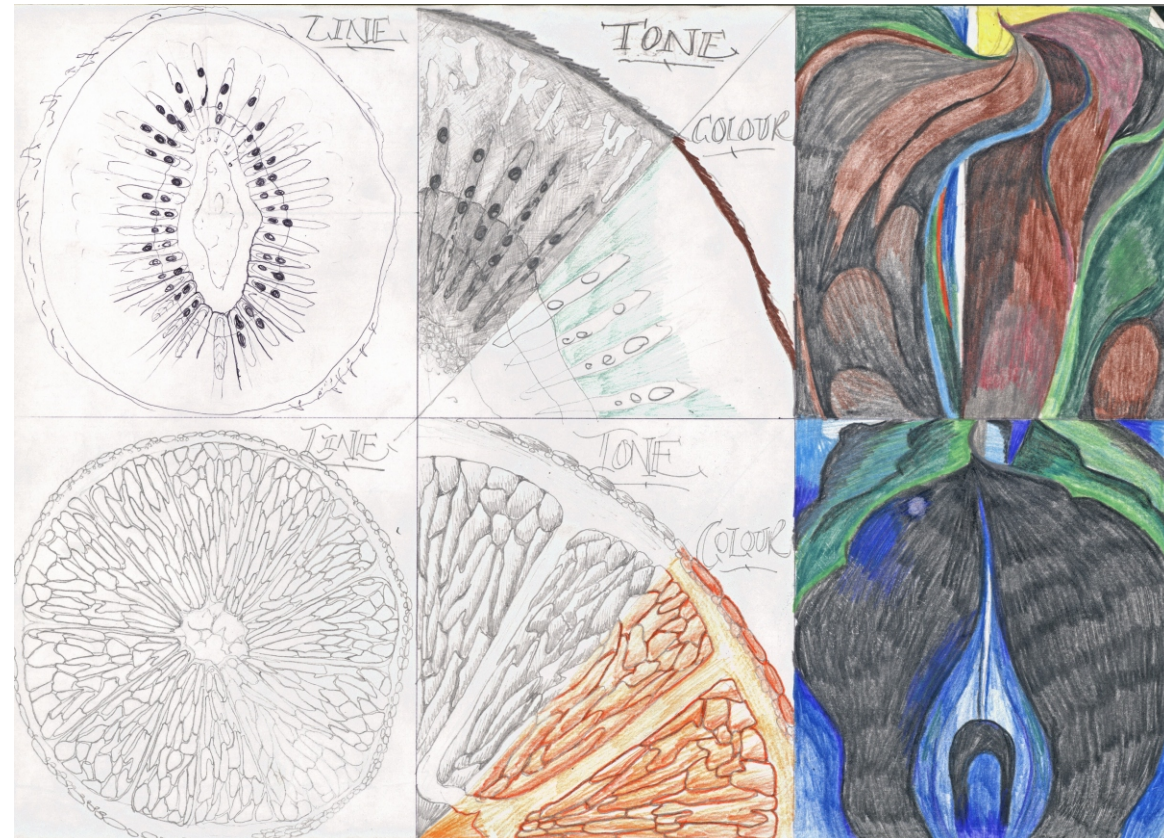


Initial observational studies and critical study on O'Keefe

the final tile design in watercolour mixing elements of fruit study with O'Keefe art.

# My preparation Year 7 SoW



Scheme of Work breakdown:  
 Observational studies of slice of Kiwi fruit in line, tone and colour.  
 Observational drawing of slice of orange in line, tone and colour.  
 Critical study element of work- Produce two studies of O'Keefe paintings to fit last two boxes of six on page.  
 Layout title of O'Keefe on next page using set layout.  
 Find information on O'Keefe for homework. Transfer into box on page either using ICT or neat hand writing.  
 Produce two developmental ideas mixing elements of observational drawing of fruit with areas from O'Keefe paintings.  
 Final stage is to tissue paper over a tile provided and draw and then paint the favourite design onto the tile using and learning about watercolours.  
 These tiles will then be displayed as a whole somewhere in the school.  
 The aim of the project is to enable the students to learn what it how to distinguish between line drawings and tonal studies. They will learn the process of producing both line and tonal studies from first hand observation.  
 The class will learn about the life of O'Keefe and her unique way of observing insignificant natural objects and expanding these objects on canvas. They will learn how O'Keefe's paintings became more abstract as work on a plant developed. The students will then experiment with abstraction on their final pieces whilst also learning how to paint using watercolours.

1	2
3	

1 Observational studies of kiwi fruit and orange slices, producing drawings in line, tone and colour. The final 2 boxes are studies of 2 O'Keefe paintings in coloured pencil.  
 2 Final tile design using watercolour paints. Design incorporates elements of O'Keefe painting with elements of the observational drawings.  
 3 Information on O'Keefe with title. 2 ideas combinig elements of O;Keefe with fruit study.

## GEORGIA O'KEEFE

*"O'Keefe was a 'natural': not a naive or primitive painter by any means, but one who seemed to be instinctively in touch with the vibrations of the cosmos." Robert Hughes.*

Georgia O'Keefe was born near Madison, Wisconsin, the daughter of farmers. In 1905 to 1906 she studied at the Art Institute of Chicago and for a further year at the Art Students League in New York. She worked as a commercial artist for the following two years then taught at art schools in South Carolina, Texas and Virginia. During a brief stint at New York's Columbia University in 1912, O'Keefe met a teacher named Arthur Dow who introduced the artist to Pont-Aven painting, a style that emphasises flat abstract arrangements of colour and bonding line. Both this style and Japanese art were to inspire much of her work throughout her career.

In the Twenties, her work became more representational and less naturalistic, though still showing a fascination with the abstract forms of objects. Some of her best known work includes her flower and plant forms such as 'Black Iris' (1926), an elegant work construed by many as being sexually suggestive though this was denied by the artist. She was also inspired by the townscapes of New York, painting in a style close to Precisionism, a movement which depicted urban and industrial scapes with smooth, sharply defined imagery.

From the 1930s O'Keefe spent her winters in New Mexico, the desert landscape is represented in much of her work, particularly her interest in bleached animal bones, as typified in 'Mule Skull and Turkey Feathers'. She travelled widely in the 1950s and the views of the earth, sky and clouds she saw out of aeroplanes were to appear in many of her later paintings. After a major retrospective at the Whitney Museum in New York in 1970, O'Keefe became partially blind and little work was produced thereafter.

O'Keefe's work has led her to become an icon of feminism. Her paintings, from the large close-ups of flowers to the American landscapes, all display a sense of elegance and vitality and show a deep connection with her surroundings. Marsden Hartley, a painter, admired a certain 'purity' in her work referring to "the quality of a thing or a thought when it has been released from all irrelevant influences."

# O'KEEFE

