

ArtiCULan

ArtiCULan Ângelo de Sousa

Workshop encouraging an aesthetic and artistic appreciation of sculptures created by the local artist Ângelo de Sousa exploring the dimension of balance and imbalance to represent ideas, sensations or emotions with children of 9 to 10 years old.



Goals of the workshop:

- Encouraging aesthetic and artistic appreciation, promotion of critical thinking, construction of creative thinking.
- Approach of notions related to the dimension of balance / imbalance in the social relationship and in relation to space.
- Expression of themes or concepts through the exploration of different motor and expressive possibilities of the body, exploration of the notions of proportion and size through the shadows.
- Use of movement as a vehicle for representing ideas, sensations or emotions.
- Mobilization of different strategies, in a creative logic, for the interpretation of an artistic work.

Language goals:

- LGt: language goal teacher
- LGs: language goal student

Duration:

210 minutes (120 min + 60 min + 60 min)

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Activity 1a:

Artist's presentation - Ângelo de Sousa (40min)

The dynamizer should ask students to remove their shoes, so they feel more comfortable throughout the activities. Children are invited to sit in a semicircle on the floor. Brief exploration of the author's biographical data. Visualization of works by the artist Ângelo de Sousa in the fields of drawing, painting and sculpture.

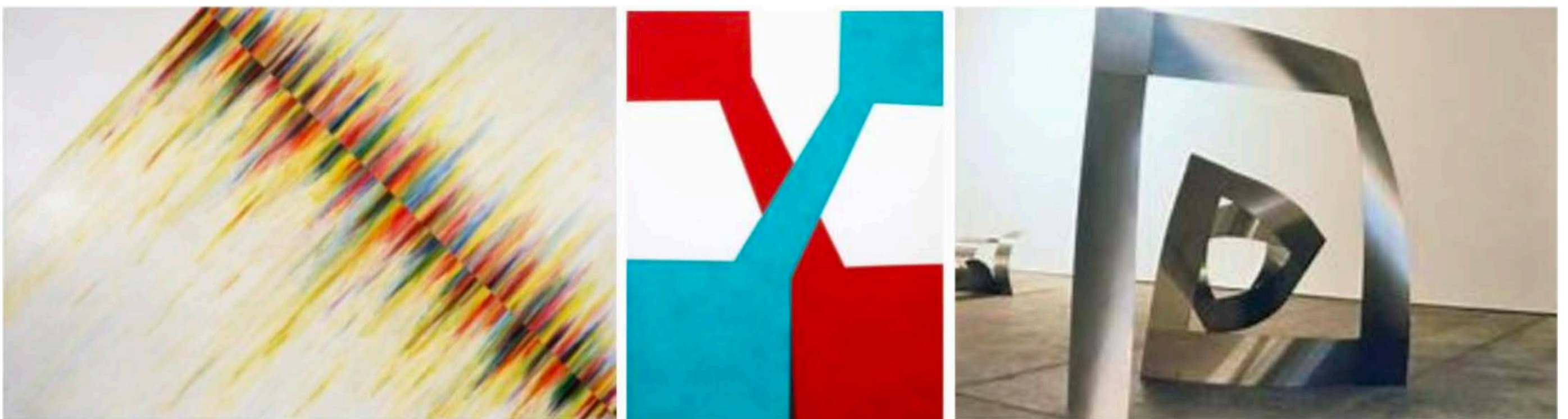
→ LGt: non-verbal communication: to create a secure context to set the mood and make children feel at ease.

→ LGs: affective strategies: taking emotional temperature by listening.

INSTRUCTION: (visualizing with gestures and objects)

Look at the work of the artist Ângelo de Sousa. What do you feel?

What do you think when you feel this?



Activity 1b:

Individual creative movement activity of work Ângelo de Sousa (40 min)

In the early phase of this moment the pupils sit in a circle on the floor. In a later phase free disposition of students in space. The main goal of this moment is to give time for an individual creative movement activity, based on the interpretation of the images presented in the previous moment. At this point, at an early stage, the dynamizerr should challenge students to interpret the work through movement. Based on the images of the author's works, which the first will provide, children will be able to explore individually and creatively. This moment should be accompanied by the music selected by the dynamizer.

INSTRUCTION: (visualizing with gestures and objects)
How would you move if you were a sculpture?



Activity 1c:

Creative movement activity of work Ângelo de Sousa in small group (40 min)

It is intended that this third moment be a continuation of the previous moment, in that in this proposal the students will be able to mobilize their previous experience for the accomplishment of a creative cooperative work, in a logic of creative improvisation in small groups.

INSTRUCTION: (visualizing with gestures and authentic materials) Focus on storytelling!
How would you move if you were a small part of a sculpture?



Activity 2:

Individual construction of sculptures (60min)

The children are invited to work in small groups around a table that allows the realization of an individual production of sculptures, starting from the visualization of images alluding to the author's work. On the work table, several images alluding to the author's sculpture works should be arranged. Demarcating the desktop of each can be placed a sheet or other element. At a side table should be available the various materials that students can use in the production of their production. The facilitator should challenge students to create sculptures based on the works they find on the desk.

At the end of this session the facilitator invited children to reflect on the creative process.

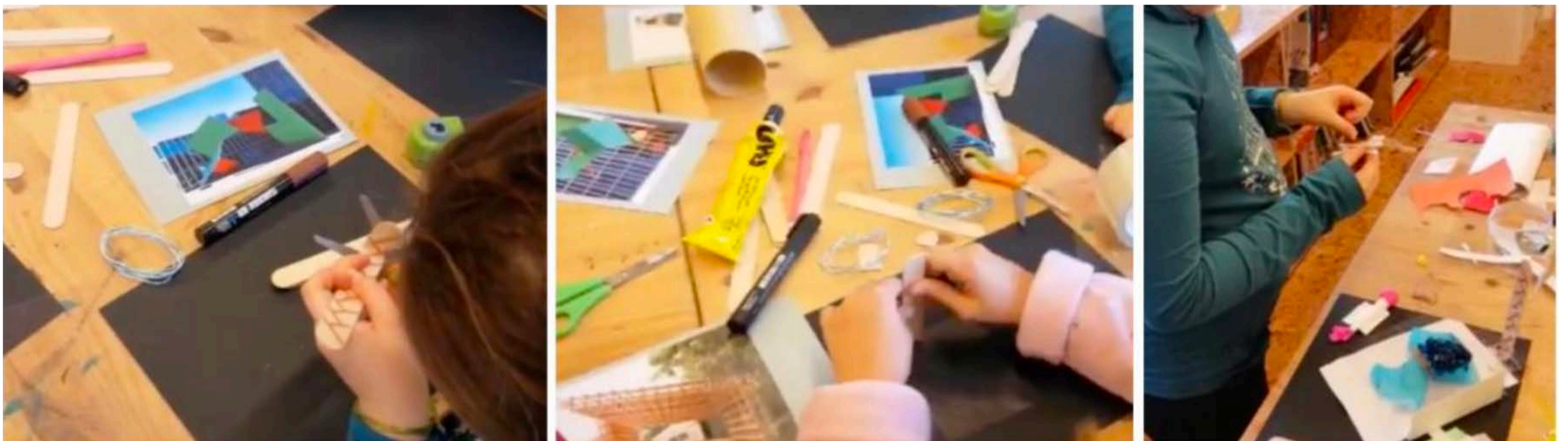
INSTRUCTION: (visualizing with gestures and authentic materials)

We are going to create a sculpture based on the work of Ângelo de Sousa.

You can explore the materials you need.

Please choose what you need for your piece of art.

Which materials are you going to use to create your sculpture?



Activity 3:

Shadow theatre (60min)

The dynamizer presents the shadow theatre, shows how it works and makes the shadow with the bodies, involving the children. Children start exploring the shadows through body movements and sculptures. They use a big cloth and a light projector to create shadow. As a starting point the children use the experiences and materials from the prior sessions. Children explore the balance/unbalance of the prior sculptures plus their body movements and find a narrative for their new sculpture. Children play musical instruments or make sounds.

INSTRUCTION: (visualizing with gestures and authentic materials)

How are you going to move to create interesting sculptures for shadow theatre?

How are you going to explore possibilities of sculpture in balance and out of balance?

Which movements remind you of the sculptures of Ângelo de Sousa?

Can we imitate the movement of these sculptures? How can we do this?

REFLECTION on creative process: ideas, how realize ideas, role in group, what they have learned, what they will remember, what they will use in the future. Summarize workshop in one word.

INSTRUCTION

What do you see? How do you see that?

How do you feel? Which emotion do you feel?

What is happening? What happened?

What idea do you like? How did you see / feel that?

How did you do this? How did you do this? Why did you make this choice?

What have you learned?

Materials:

- Different paper supports;
- Projector, computer, columns;
- Music (at the dynamizer's choice). Suggestion: Rui Massena - Album: "Solo".
- Electronic devices for recording activity (camera, tablet, mobile phone, etc.);
- Images of the artist's work printed;
- Different pens or pencils;
- Various materials for fixing (glue, tape, elastic, stapler, wire, etc.)
- Light projectors and big cloth.

Organisation:

Big classroom with enough space to move freely and create a shadow theatre. For the second activity several tables to create a sculpture and side tables exposing the materials.

Thanks to:

Tânia Silva, Atelier OSMOPE



Brief biography

Ângelo César Cardoso de Sousa was born on February 2, 1938 in the then capital of Mozambique - Lourenço Marques, present-day Maputo. Taking advantage of a scholarship in Fine Arts from Caixa Económica Postal de Lourenço Marques, he moved to Portugal at the age of 17 and settled in Porto.

He graduated as a painter at ESBAP and was a professor of the painting course there for nearly four decades, becoming the first full professor in painting at that college.

His work in painting was publicly exhibited for the first time in 1959, at Galeria Divulgação, in Porto, together with Almada Negreiros and within the scope of an exhibition cycle.

In 1964 Ângelo de Sousa is one of the founders of Cooperativa Árvore, along with colleagues Armando Alves, Jorge Pinheiro and José Rodrigues.

From 1967-68 he lived in London where he was a fellow of the British Council. ¶

His career begins in the 50s but it is from the 60s that the work of Ângelo de Sousa begins to impose.

Firstly, his painting aims at maximum simplification and formal purity, acting with great economy of means. This is expressed both in its figurative beginnings and in its later abstractionist course.

During the 60's, Ângelo de Sousa uses a pictorial vocabulary, in which he chooses certain elements, usually natural motifs, which remain constant throughout this period: trees, horses, plants, flowers, fountains, among others.

At this same time, he begins to produce sculptures, first in acrylic, then in aluminum, and also in iron and stainless steel, among other materials.

Although generally figurative, these works already foreshadow the later minimal character of his work, and the figurative inclination will progressively give way to an ever greater formal purification, in the sense of an almost abstraction.

It is not strange to this ascetic path an exhaustive technological investigation that the artist undertakes in parallel with his pictorial practice, concerning the use of the materials and their interaction, that will have repercussions in the formal and imagetic level. ¶

In many works over the past two decades, the apparent monochromaticity makes variations on a pictorial surface where color arises through light modeling almost imperceptible.

In these works it establishes the contours of a rigorous geometry through subtle lines, suggesting in "trompe l'oeil" either the projection of volumes or the return to the surface, blurring the boundaries between form and background. ¶

Shape / background perception is also the subject of his experimental films of the 1970s, as well as the organicity of surfaces that he will also explore in a series of self-portraits in 1971-72 that will resume in 1995. (Attended Slade School of Art and Saint Martin's School of Fine Art.

During this period he explored his interest in experimental cinema. During his stay in London, he acquired his first camera and a handheld photometer, the film and photographic works he will produce find out later in 2001 at the Retrospective Silverless Exhibition at the Serralves Museum of Contemporary Art.

Here, by dragging and blurring, it transcends shape in search of texture and volume. ¶

Angelo de Sousa is, first and foremost, an explorer of chromaticism and its subtle nuances. Although referenced in minimalism there is something of supreme romanticism in its chromatic exploration.

In his career, Ângelo de Sousa did not work on a single methodology, and it was not his concern to define a style, but rather to continually experiment with new techniques and processes. He worked in scenography and figuration, worked in painting, sculpture, drawing, film, photography and illustrated books of Portuguese poets and novelists such as Eugénio de Andrade or Natália Correia.

In 1972 it was awarded the Honorable Mention of the Soquil Prize by the Portuguese Section of AICA. He participated in the 13th São Paulo Biennial in 1975, where he was awarded, and the 1978 Venice Biennale. In 2008, Ângelo de Sousa and architect Eduardo Souto de Moura represented Portugal at the 11th International Architecture Exhibition of Venice, in Italy.

The Serralves Museum of Contemporary Art gave him a retrospective in 1993 of painting and drawing. In 2003, the Calouste Gulbenkian Foundation CAM presented works on drawing at the exhibition entitled Transcriptions and Orchestrations: Drawings by Ângelo de Sousa. In 2010, Jorge Silva Melo made a film that accompanied Ângelo de Sousa in the last period of his life, entitled: Ângelo de Sousa - All I Am Able.

Ângelo de Sousa died at his home in Porto on March 29, 2011 at the age of 73.