

Teacher and Technician Sheet

In this practical students will:

- Analyse the accuracy and styling of cave paintings.
- Reproduce examples of cave art, under similar conditions to the original artists.
- Interpret cave paintings and discuss differences of, evidence based, opinions.
- Express stories, styles and ideas through cave painting.

Introduction:

(The topic could start with a group discussion during which teachers introduce the following ideas, especially the words in bold.

This practical is not intended to be a pure chemistry practical but a general introduction to the use of texture and the use of materials. It is a foundation for all the other practical work and for understanding the articles.

The aim is to help the student gain an understanding of how cave painters may have used the natural rock formation to paint the animals and scenes onto them and how later painters have continued with this tradition.)

At first glance **cave paintings** appear simple. But are they?

Look very carefully at images of cave drawings downloaded from the Internet. These can be images from **Lascaux**, **Niaux**, and **Chauvet**.

All the animals are recognisable. This means the **representations** are reasonably accurate. Their body parts are in the right place. There is a sense of **proportion**. Secondly they are often **comic strips** that tell a story. That means the painter has a **sense of time** and can picture a **time line**.

Paintings from other parts of the world carry on the same traditions. But there are some, like those of Australia, which show a **ritual** in a dreamlike sense.

Download images from other places in the world for the group to look at and analyse.

(This practical can be done with pupils working as individuals but it is better when they work in groups of two. Groups of two allow for good discussion between the pupils about the images. Teachers can use the questions set as the stimulus for discussion and the answers can be used as a group report, poster or presentation.)

Curriculum range :

All ages can take part in this activity since the aim is to gain some understanding of the thinking of the artist. It links with:



- reporting on findings from enquiries, including oral and written explanations, displays or presentations of results and conclusions; and
- using straightforward scientific evidence to answer questions or to support their findings.

Hazard warnings:

There are no hazards in this practical.

Equipment:

For each group of pupils:

- Single images taken from the internet of animals in cave paintings
- Single photographs taken from the internet of animals that match those seen in the cave paintings
- Pictures of whole walls of a cave showing the relationship of animals to each other
- 6 (or access to) sheets of A4 paper per pupil to draw and create a report
- 4 (or access to) sheets of brown paper about the same size as the A4 white paper
- 1 charcoal pencil or charcoal stick per pupil
- (access to) Poster paints (if available) brown, black, white
- Notice board and pins (or peg and Bluetack® the paper to an available wall)
- Newspaper (or similar) to cover the work area
- Paintbrushes
- Beaker and water to rinse the paintbrushes

Technical notes:

Images of cave paintings and photographs of animals that are seen in the cave paintings are readily available from the internet.

For example:

http://upload.wikimedia.org/wikipedia/commons/1/1e/Lascaux_painting.jpg

http://upload.wikimedia.org/wikipedia/commons/6/65/Lascaux_01.jpg

<http://www.bradshawfoundation.com/niaux>

[http://en.wikipedia.org/wiki/File:Paintings_from_the_Chauvet_cave_\(museum_replica\).jpg](http://en.wikipedia.org/wiki/File:Paintings_from_the_Chauvet_cave_(museum_replica).jpg)

<http://www.bradshawfoundation.com/chauvet/gallery/megaloceros.jpg>



The charcoal pencils or charcoal sticks, brown and buff coloured sugar paper (sizes A1 – A4) and the poster paints are all readily available from suppliers.

If the available poster paints comprise only of primary colours then mix blue, yellow and red to create brown.

Paper can be pegged and/or blue tacked onto an available wall before painting onto the paper.

Results:

This practical is easy to set up and carry out. The equipment needed is readily available and the learning objectives are achievable within the allocated lesson time.

The hazards are minimal assuming the required level of behaviour from students.

Students should be able to assess that painting is easier on smooth A4 paper on a flat horizontal surface.

Students should also be able to assess that it's less easy to paint a picture onto a non-smooth surface and that the way the paint is applied needs adapting.

This includes observing and incorporating the 'crumples' of the paper into the picture and how different colours are applied and in what order.

Going further:

Look at the paintings of Picasso, particularly the paintings and drawings of bulls see, http://www.artfactory.com/art_appreciation/animals_in_art/pablo_picasso.htm

Can you see any similarities between the Picasso drawings and the cave paintings?

If so what are the similarities and the differences?

What do you think it is that makes you think it is a drawing of a bull?

