

## AT-HOME ART PROJECT: Musical Movement

### INSTRUCTIONS



#### INSPIRATION ARTIST:

**Lyubov Popova (1889-1924, Moscow)**

Lyubov Popova was born in Moscow, to an affluent family in 1889. Her father, Sergei Maximovich Popov, a successful textile merchant, and her mother, Lyubov Vasilievna Zubova, were both keen patrons of the arts and encouraged Popova's interest in art.

Lyubov Popova worked at a time when there were extremely few women artists respected by art institutions or schools. Popova was a radical multimedia artist that was extremely interested in representing movement in art. In her work from 1912 to 1915, Popova was particularly influenced by Cubism and Futurism, movements focused on showing several angles of an object simultaneously and

demonstrating motion. She was drawn to this new way of constructing a painting, rather than using a strict interpretation of a subject. The result is a fractured composition represented through multiple angles, typical of Cubist and Futurist works of the period.

Popova's painting *The Violin*, began the development of her "painterly architectonics" series of 1916-1918. The canvas is filled with energy and movement of overlapping and intersecting planes. Color is used as a focus drawing the outer shapes together. This series defined Popova's artistic trajectory in abstract form.

"Most important of all was the spirit of creative progress, of renewal and inquiry." – Lyubov Popova



*The Violin*, 1915



*Space Force Construction*, 1920-21



*The Model*, 1913

## **MATERIALS NEEDED FROM HOME:**

- White Paper (any size, the heavier the better)
- Scraps of Paper (newspaper, junk mail, magazines, grocery bags etc.)
- Glue Stick or Bottle Glue
- Black Sharpie or Marker
- Scissors
- Ruler or Straight Edge
- Colored Markers

**ART PROJECT DESCRIPTION:** Participants will experiment with capturing the cubist style and portraying movement in their work of art in the style of Lyubov Popova's *The Violin*, 1915.

## **VOCABULARY:**

**Cubism:** the fragmentation, and multiplication of objects and figures

**Futurism:** a dynamic expression of movement, energy, and technology with strong colors and lines

## **PROMPT QUESTIONS:**

1. When looking at Popova's *The Violin*, what do you notice?
2. Do you see movement in the work of art? Why is that?
3. Do you play a musical instrument? What is your favorite instrument? Why?

## **ART MAKING PROCESS:**

### **Step 1:**

Consider a musical instrument you would like to work with. It might be an instrument you know how to play, one you like the sound of, or one you just like the shape of. Think about the silhouette of that instrument, what does it look like? Option: Go online to look at pictures of your chosen instrument and notice the shape, angles and the details of it.

### **Step 2:**

Begin with collecting various papers to work with. Look for very light, neutral tones, it is OK if most of your papers are white with black type. Tear and/or cut them into pieces or use a combination of tearing or cutting. Tearing paper frays the edges and adds texture while cutting paper provides a crisp edge (FIG. 1).

### **Step 3:**

Arrange your cut pieces of paper on the white background paper, having them overlap to fill the background space. Begin gluing them into place, being mindful to secure all of the small edges with glue. It is OK if some of your white paper shows through. The collaged papers can hang over the edges of your white paper and you can trim them later (FIG. 2). Let your background dry.

### **Step 4:**

Turn your paper to the backside and use your scissors to trim any scraps hanging over to make a clean edge on all sides. Thinking about your musical instrument shape, use your black marker to draw a simple outline drawing of your instrument on top of your paper collage. Draw your instrument large enough to fill the page. Go over your lines a few times with your black marker to make them thick and noticeable. Add any dominant details. Next, choose some areas, or edges, of your instrument and expand those areas by adding similar lines and shapes, to give the

impression of movement. Use your ruler to draw a few straight edges throughout your design – perhaps within your instrument or following some of the edges of your torn paper (FIG. 3).

### Step 5:

Look for shapes or “block patches” in the areas that the lines and edges of the collaged papers create. Use your colored markers and add light color in a few of these shapes and areas. Leave some areas blank. Think about balancing your color with negative space as you work, it is visually appealing to leave some areas untouched and have the collage papers show through (FIG. 4).

### Step 6:

Continue until you are pleased with your design and composition, and then your artwork is complete!

### POST PROMPT QUESTIONS:

1. What do you like best about your artwork?
2. Do you see movement represented in the work of art you created?
3. What did you learn from creating this work of art?

### ART PROJECT STEP-BY-STEP EXAMPLE:



FIG. 1



FIG. 2



FIG. 3

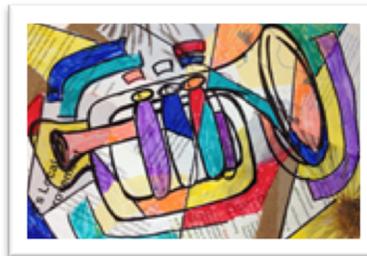


FIG. 4

# LESSON PLAN

## MUSICAL INSTRUMENT INSPIRATION:



## SOURCES:

<https://www.wikiart.org/en/lyubov-popova>

[https://www.moma.org/documents/moma\\_catalogue\\_328\\_300063008.pdf](https://www.moma.org/documents/moma_catalogue_328_300063008.pdf)

<https://www.theartstory.org/artist/popova-lyubov/artworks/>