

## Gaylord CHAN

### Suggested class activities for Junior Secondary

**Artist:** Gaylord CHAN

**Level:** Junior Secondary

**Theme:** Re-presentation of an Object

**Suggested length:** 2 hours 15mins

**Teaching concept:**

Gaylord CHAN has been practising art for over 30 years. With his remarkable insight and techniques in acrylic paintings, he has created countless abstract and semi-figurative paintings that feature strong visual effects. His works showcase several key elements, such as the synergy of colours, the harmony of contrasting shapes, and the diversity of texturing and layering of colours.

This course aims to introduce students to the skills of creating acrylic paintings and semi-figurative artworks through learning about CHAN's art.

**Required background knowledge:**

1. The students should have mastered basic sketching skills.
2. They should have learned the basic principles of colour.

**Teaching goals:**

1. Learn about and appreciate CHAN's painting style and colour expression through his video.
2. Differentiate between figurative, semi-figurative and abstract art.
3. Explore various acrylic painting skills, such as overlapping, different brushstrokes and texturing.
4. Magnify part of an object with a viewfinder and create a semi-figurative image.
5. Learn about and appreciate the visual effects of variations of colour palettes.

**Preparation before class:**

1. Prepare some coloured cards, half of each in different colours of acrylic paint.
2. Prepare various tools and other objects, such as pliers, keys, thermosol guns and corkscrews. (Better to provide flat tools to make it easier for the students to trace the outline of the tools. Tools with different types of contours, such as zigzags and curves are preferable.)

**Suggested class activities:**

1. **Introduce Gaylord CHAN and his artistic style (Suggested length: 3 mins)**  
Show the **“Artist Introduction ppt” pp1-3**

Born in Hong Kong, Gaylord CHAN (1925 – 2020) was a founding member of the Hong Kong Visual Arts Society in 1974 and holds a well-respected position in the local art scene. CHAN received the Urban Council Fine Arts Award – Painting (1983), Artist of the Year Award from the Hong Kong Artists' Guild Association (1990), etc. He was also awarded an MBE by Her Majesty the Queen in 1986, and BBS by the HKSAR Government in 2013, in recognition of his contribution to the field of art.

CHAN is particularly interested in acrylic painting, especially the effects of pure colours and overlapping; his semi-figurative works show balanced figurative imagery. Since 2004, he has turned his attention to painting with a computer using a mouse, screen, printer and the simple Microsoft Paint software for the entire creation process. He calls this the “virtual art series” of his works.

2. **Play the “Artist Video mp4” (Suggested length: 15 mins)**

Select parts of the video depending on your focus, pausing as needed to explain the content or ask questions.

3. **Appreciating CHAN’s works (Suggested length: 10 mins)**

Show the “Artist Introduction ppt” pp5-6



*Red Lump / 1987*

Acrylic on canvas

Collection of the Hong Kong Museum of Art



*The Story of Eyes / 1996*

Acrylic on canvas

Collection of the Hong Kong Museum of Art

**Guide the students to appreciate in the following steps:**

- Description: What do you see in the paintings?  
(A round red object, four eyes, etc.)
- Formal analysis: What does CHAN use for painting?  
(CHAN uses colourful acrylic paints, with overlapping colours. Apart from paintbrushes, he uses his hands and some pieces of cloth to spread the paint.)

- Interpretation: What kinds of visual effects does the colouring create?  
(CHAN is good at using varied colour palettes and spontaneous brush strokes to create semi-figurative composition. Contrasting colours are used to express varied feelings. For example, in *Red Lump*, the dark shadows under the red layer create a sense of weight and burden. In *The Story of Eyes*, the deep red and blue in the black background create a mysterious and dreamy atmosphere.)
- Judgement: Do you like CHAN's works? Why? How do you feel about these works?

4. Explain the difference between figurative, semi-figurative and abstract paintings.  
(Suggested length: 5 mins)

Show the “Supplementary Teaching Materials ppt” pp2-6

Show the following artworks and explain the difference between figurative, semi-figurative and abstract paintings:

- Figurative paintings: They are descriptive and show the subjects' true proportions. Viewers can identify the subjects from the painted forms.
- Semi-figurative paintings: They show rather realistic images of the subjects, but they are not very descriptive. Viewers can still identify the subjects, but the image portrayed is between realistic and surrealistic.
- Abstract paintings: The painted images have no realistic reference. Viewers are not able to identify the subjects.

**Figurative paintings**



CHAN Hoi-ying  
*Portrait of Dr David Wong Tai-wai / 1940*  
Oil on canvas  
Collection of the Hong Kong Museum of Art

LI Bing  
*Dragon Boat Race / 1950*  
Oil on board  
Collection of the Hong Kong Museum of Art

**Semi-figurative paintings**



DING Yanyong  
*Bird on a Willow Tree / 1967*  
Ink on paper  
Collection of the Hong Kong Museum of Art

Luis CHAN  
*Plover Cove Water Scheme (2) / Not dated*  
Acrylic  
Collection of the Hong Kong Museum of Art

**Abstract paintings**



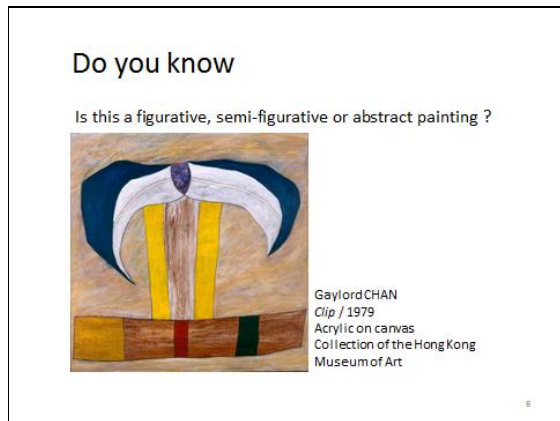
FEI Mingjie  
*Hong Kong Series No.2 / 1968*  
Acrylic on paper  
Collection of the Hong Kong Museum of Art

CHOU Lok-wen, Irene  
*Infinity Landscape III / 1986*  
Ink and colour on paper  
Collection of the Hong Kong Museum of Art

- After the explanation, use CHAN's *Clip* as an example and ask students the following questions. Introduce the details of the creative activity in this session.

Suggested questions:

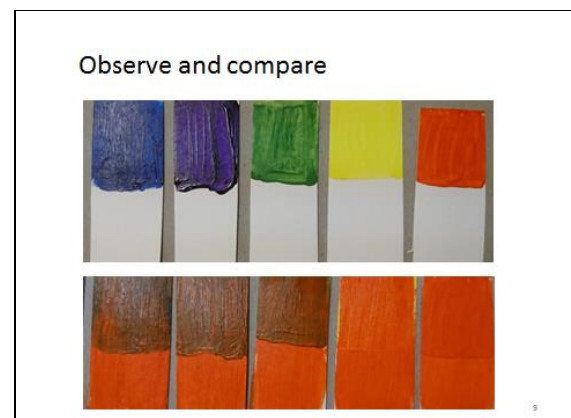
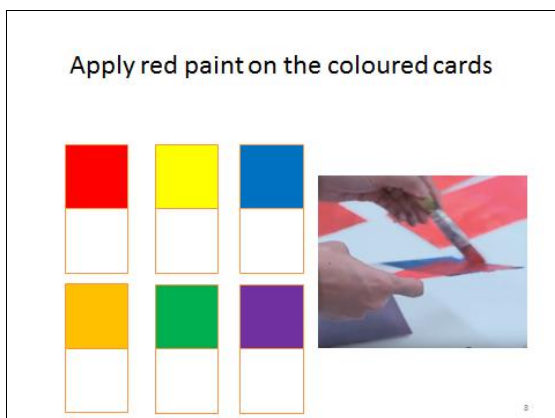
- Is this painting figurative, semi-figurative or abstract?
- Why do you think it is semi-figurative?
- What do you see in the painting?



## 5. Exploring the overlapping effect (Suggested length: 10 mins)


Show **“Supplementary Teaching Materials ppt” pp8-10**

- Overlapping effect: On one of the coloured cards, apply red paint to demonstrate the overlapping effect of colouring. Then have the students apply red paint on the rest of the coloured cards.
- Observation and comparison: Ask the students to observe and compare the variation of the colour combinations. Ask the students about the difference between the combinations and how they feel about the overlapping effect.
- Variation of the painted textures: Have them apply acrylic paint on the cards in various densities, by applying thick or watery layers, or scratching away some paint. Have them compare the effects of the varied textures using these methods and compare the effects. Suggest that students make use of these techniques to create varied textures in the next creative activity.



### Variation of the painted textures

Apply acrylic paint on the cards in various densities, thick or watery layers, or scratching away some paint. Compare the effects.



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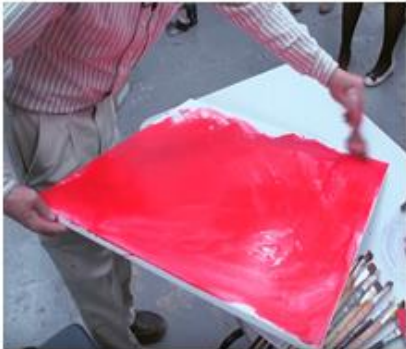
6. **Introduce the art-making process (Suggested length: 15 mins)**

Show the **“Supplementary Teaching Materials ppt” pp11-22**, taken from the **“Techniques Demonstration Video mp4)**

- Apply a base colour:
- Have the students pick a base colour to fill the canvas, applying some water to certain spots to create an unbalanced texturing effect.

(Note: Avoid using pastel colours, brown, grey or black for the base.)

### Applying a base colour




1. Apply a base colour. When the paint is dry, create a draft on it.


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- Making a draft:
  - Have the students to make several drafts for selecting the best composition.

### Making a draft



2. Place the selected tool on the drawing paper. Hold the pencil vertically and trace the outline of the tool.




3. Then draw the details of the tool.


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- Making a viewfinder:
  - Use a stapler to join the angles for easier to adjust the size of the viewfinder.

### Making a viewfinder



4. Cut out two "L" shapes from black paper. Put them together to create a viewfinder.



5. The size should cover part of the object. The size should be in the same proportion as the dimensions of canvas.

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- Making a composition with a viewfinder:
  - To move or adjust the frame by enlarging or reducing the size of the viewfinder to select the best composition from the draft.
  - Outline the frame to finalise the draft.

## Making a composition with a viewfinder



6. Place the viewfinder on the draft to select the best composition for the painting.



7. Outline the inner frame to finalise the draft.

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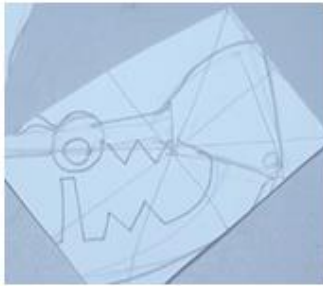
8. Cut out the frame of the draft.



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- Drafting on canvas:
  - Use a chalk to make draft on the canvas.
  - Use a wet cloth to clean the lines if amendment is required.

## Drafting on canvas



9. Draw horizontal, vertical and diagonal lines on the draft.



10. Then do the same on the canvas with chalk to indicate where to draw the object.

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10. Use a chalk to draw a magnified version of the draft on the canvas.

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- Colouring:
- Visual effects created by varied colour combinations. Such as strong / weak; vigorous / calm; extruding / flat
- Avoid applying thick layers of paint. Keep the colour transparency to show the characteristics of the colour-overlapping effect.
- Create texturing effects with the brush and paint.

## Colouring



12. Select colours that provide a strong contrast to the base colour.

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13. Dilute the paint with enough water to apply translucent washes on the surface.

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14. Visual effects created by varied colour combinations

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Brushing heavily



Dripping



Scratching



Wiping with cloth



15. Create texturing effects with the brush and paint.

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7. **Class activity (Suggested length: 40 mins)**

- The students should create a semi-figurative artwork on the theme of “Re-presentation of an Object”.
- The image should be a magnified part of the object.
- Draw the image with acrylic paint and create an overlapping effect.
- The layered, colourful works should resemble CHAN’s painting style.

8. **Appreciating the students' works (Suggested length: 5 mins)**

9. **Materials**

White paper, paintbrushes, framed canvas, acrylic paints, mixing dish, water bottle, pencil, chalk, and various tools or other objects (e.g. pliers, key, thermosol gun, corkscrew)