

# Light and Soul: Art Competition for Schools 2023



Barnsley Museums and Fusion, Barnsley's Cultural Education Partnership, are very excited to launch Light and Soul: Art Competition for Schools offering children and young people the very special opportunity to have their artwork exhibited in the Cooper Gallery during summer 2023.

The competition is an opportunity to celebrate creativity in schools across Barnsley and showcase student's own masterpieces. A number of selected artworks will form part of 'Light and Soul; Early Impressions of the French landscape', a major exhibition of beautiful paintings and drawings from the Cooper Gallery and beyond.

To take part, schools should submit pupil's artwork that captures any aspect of nature. Winning masterpieces will be exhibited in the Sadler Room at the Cooper Gallery as part of the exhibition as well as on Fusion's brand new Digital Platform online gallery space.

Taking part couldn't be simpler... follow the instructions below and use the resources provided in this pack to inspire you.

## An amazing opportunity for your school...

Schools are invited to submit pupils' artwork that captures any aspect of nature, such as an outdoor scene or depicts natural objects – for example: a local scene, animals, flowers, plants and trees, water, weather or the sky.

The judging criteria are:

- Imagination
- Creativity
- Technical skills

The judges will be looking for how students draw, their use of lines and light, how they use colour and create texture, light and shade.

The judges will provide feedback to some of the works that will be shared with the schools.

## Who can enter and how?

Children and young people of all abilities and ages, at primary and secondary levels, are invited to enter. The entries will be placed in one of the following categories: EYFS & Key Stage 1, Key Stage 2, Key Stage 3 and 4, Key Stage 5. Please adhere to the following guidelines:

- Please ensure the artworks are clearly labelled with first name, surname initial, year group and school (e.g. Elizabeth M, Year 4, Park Primary School)
- Any materials can be used – e.g. pencil, charcoal, watercolour, chalk, ink
- Please don't send in any physical copies as we won't be able to send them back
- Schools will need to choose up to the best 35 entries per school, scan (as high resolution as possible) and email them back to [Learning@barnsley.gov.uk](mailto:Learning@barnsley.gov.uk) by midnight on Friday 12th May 2023.

# Light and Soul Art Competition



Resources to inspire you

Before beginning their artworks your pupils might want to explore the local area and look for features in the environment or collect natural objects. Encourage pupils to take photographs to look at back in school.

Once back in class pupils could examine these to identify the colours, shapes, surfaces, textures, reflections, things that change with the weather and at different times of day.

You might want to look at the paintings featured in the Light and Soul exhibition at the back of this pack and use the following questions with your pupils to spark their imagination...:

- What can you see in the artwork?
- What does the weather look like?
- What season do you think it might be?
- What kind of place do you think it would be to explore?
- What might you find or who/what might you meet?
- What colours has the artist used?
- What kind of marks has the artist made?



## The painters of 'Light and Soul'

The painters of 'Light and Soul' explored forests, observed life in the landscape and drew inspiration from the shifting light over rivers and the sea, continually discovering something new in nature. Between the carefully considered perspectives of Pierre-Henri de Valenciennes and the swift, bright studies of Joséphine Bowes, are the beloved oak trees of Théodore Rousseau, the light touch of Camille Corot, and the expressive skill of Rosa Bonheur.

The 'Light and Soul' exhibition is the culmination of a research project into the French drawings and paintings at the Cooper Gallery in 2021, funded by the Headley Fellowship through Art Fund. The research project began with an examination of the 80 French paintings and drawings in the collection at the Gallery with the aim of carrying out in-depth research on a selected group. The group which emerged most strongly for closer study were the 19th century landscape artists. The paintings and drawings included in the exhibition are by artists working around the Forest of Fontainebleau outside Paris, particularly the village of Barbizon, and along the coastal areas of Normandy. Although they did not form an official group or school, many were friends, worked together, travelled together and were supporters and admirers of each other's practices.

'Light and Soul' refers to their intense scrutiny of landscapes, the effects of the changing light and seasons and the emotional connection several artists felt with their natural surroundings, and their need to express this in their work. Against the background of the rigidity of the French art establishment in the early 19th century, the exhibition explores the different paths each artist took to pursue their vision, and the impact they had on peers, students and followers. Some were leaders, some were teachers, and many had a significant influence on today's most well-known French painters, including Claude Monet (1840-1926), Berthe Morisot (1841-1895) and Camille Pissarro (1830-1903).







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# Light and Soul Art Competition

Artists featuring in the exhibition

Resources to  
inspire you

Georges Michel (Paris 1763 – 1843 Paris)

Georges Michel was a native of Paris and believed there was no need to look further than his home city and its surrounding landscape to be inspired by nature. From about 1790 he would frequently walk with his artist friends around the outskirts of Paris, looking for subjects and views to capture. They would sketch outdoors using pencil and paper but also produce drawings with watercolour like the one below. A pencil would have been used first to outline the trees, buildings and ground, then black chalk for emphasising outlines and light and shade. The use of watercolour below is a broad 'wash', used to quickly capture the colours of a scene at a particular time of year and of day.



'À Carrière St Denis', 1836

Black chalk and watercolour over pencil on paper, 15cm h x 20.3cm w

Cooper Gallery collection, CP/TR 100

Presented by Sir Michael Ernest Sadler through the NACF

in memory of his wife, Lady Sadler (née Mary Ann Harvey), 1931



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Jean-Baptiste Camille Corot (Paris 1796 – 1875 Paris)

Corot's study of the light and its effect on the colour and texture of nature's elements was to be his great legacy. He is probably the most well-known of the 'Barbizon' artists in the Cooper Gallery collection, with a career lasting from the 1820s to the 1870s. He's an excellent example of a painter who began in the classical tradition but moved very much to a looser style, although he painted 'en plein air' (outdoors) directly from nature right from the beginning. He ran a busy studio with lots of students, including Berthe Morisot. His friends were hugely important to him, and he used his own commercial success to help those artists struggling to make ends meet.

This drawing is one of thousands Corot created whilst studying nature outdoors. The artist has used charcoal to create a hazy effect and has also managed to create a sense of movement of the tree. There are several examples of drawings and paintings by Corot which are similar to this one, as it was a favourite image or 'motif' of his to depict.

'Figure dans une gorge boisée', c.1870  
Charcoal and brown ink on beige paper, 43cm x 26.5cm  
Cooper Gallery collection CP/TR 88



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Rosa Bonheur (Bordeaux 1822 – 1899 Thomery)

Marie-Rosalie Bonheur was one of few women artists of her time who were either successful or have been recognised as successful. She was trained and encouraged by her painter father, as were her three siblings. The family moved to Paris when Bonheur was six and she is reputed to have been a lively child who loved sketching but struggled with reading and writing. Her mother has been credited with Bonheur's love of animals as she encouraged her to draw an animal to match each letter of the alphabet. Her father was a great believer in equality and was the director of the only free drawing school for girls in Paris. Bonheur and one of her sisters took over this role after his death.

Bonheur learnt to draw from nature and studied painting and sculpture at the Louvre. Success came early, first exhibiting at the Salon at 19 and every year after until 1855. She became the most famous and successful animal painter of her time. Her landscapes were influenced by the Barbizon artists, including Rousseau, Millet and Corot.



'Sheep in a Landscape'  
Oil on canvas, 24.8cm x 35cm  
Sheffield Museums  
VIS.1017





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Joséphine Bowes (1825-1874)

Six paintings are being loaned to us by The Bowes Museum near Barnard Castle in County Durham, two of which are by Joséphine Bowes, collector and founder of the Bowes Museum with her husband John Bowes. Joséphine was the daughter of a Paris clockmaker and a lively young woman, an actress and socialite. She met John Bowes at the age of 22 when he bought the Théâtre des Variétés in Paris, where she was working. They both had a passion for fine and decorative art and Joséphine trained under Karl-Josef Kuwasseg (1802-1877), a well-known landscape painter whose work she imitated. She travelled a great deal through northern France with her husband on the way between Paris and his home in England.

The lovely bright study below is an example of how artists at this time painted quickly in the open air to capture the fleeting effects of nature on the landscape. She has used swift brushstrokes with thickly applied paint and has chosen bold and deep colours. Oil studies like this could be used to inspire a larger, more detailed painting in an artist's studio, or could be displayed as they were.



“Study of Poplars”, c.1860-1874  
Oil on canvas, 30.6cm h x 44.4cm w  
The Bowes Museum, J.29  
Bequeathed by the Founders, 1885



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# Light and Soul Art Competition:

## Creating a landscape painting



Resources to inspire you



To create a landscape painting, you will need either cartridge paper for paint or printer paper will be ok for pencil or crayon. Paints, pencils or felt tip pens and a hard surface to rest on if sitting outside.

You also need a view, you could sit in the playground, look outside your window or visit one of Barnsley's beautiful parks but if you can't do that you can copy this view of Cannon Hall.



Look at your view and work out a good composition. This photograph is a good example, it is divided into 3 areas of distance. The top third is sky. The middle third has more detail the trees and house. The bottom third is the area closest to you (the grass and shadow)

Try to think about the shapes you see rather than drawing lots of detail at first, we will build up detail as we make the painting. Make very light lines so you don't need to rub out very hard mistakes which will spoil your final image.

Add light blocks of colour to each of the thirds separately. Colour and detail will build up through the process



Now look for all the darkest areas, you can try squinting to make them more obvious. Don't try to paint each branch and leaf look for dark and light areas.



You can now start to look at detail a little more and add shadows remembering to leave to light areas, you don't need to use white paint for this



Using a grey mixed with a little violet you can strengthen the shadows. Using a pencil draw the details on Cannon Hall and use a pale yellow for the walls and grey for windows.



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# Light and Soul Art Competition

## Colour wheel

Learn about primary colours and how to mix secondary colours with this simple activity

Resources to inspire you



### You will need:

- A paper plate
- A pencil
- Paint in red, yellow and blue
- A paint brush
- Water pot



Fold your paper plate in half



Carefully fold your half into thirds. You might need a grown up to help you do this



Unfold your plate and mark in pencil along the creases



Colour every other segment with your 3 primary colours, red, yellow and blue. Primary colours are very important. You can use these colours to make any other colour but they are special and you can't make them yourself



Now look at your plate. You are going to make your secondary colours. Look at your empty segments and mix the two colours together from each side of them. This shows you which secondary colours the primary colours make. Be careful to wash your brush inbetween or you will end up with a mucky brown!



What colour does red and yellow make?  
What colour does red and blue make?  
What colour does blue and yellow make?

You have now made a colour wheel





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# Light and Soul Art Competition

## Shades and Tints



**Resources to inspire you**

Learn about making different tints and shades and become a paint expert!

**You will need:**

**A piece of paper**

**A pencil**

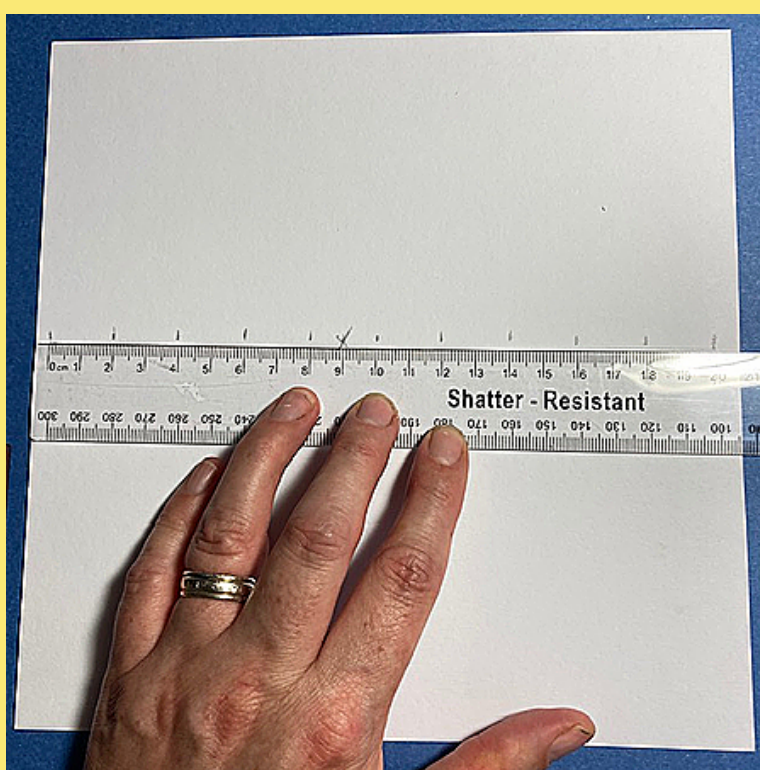
**Paint in red, yellow, blue, black and white**

**A paint brush**

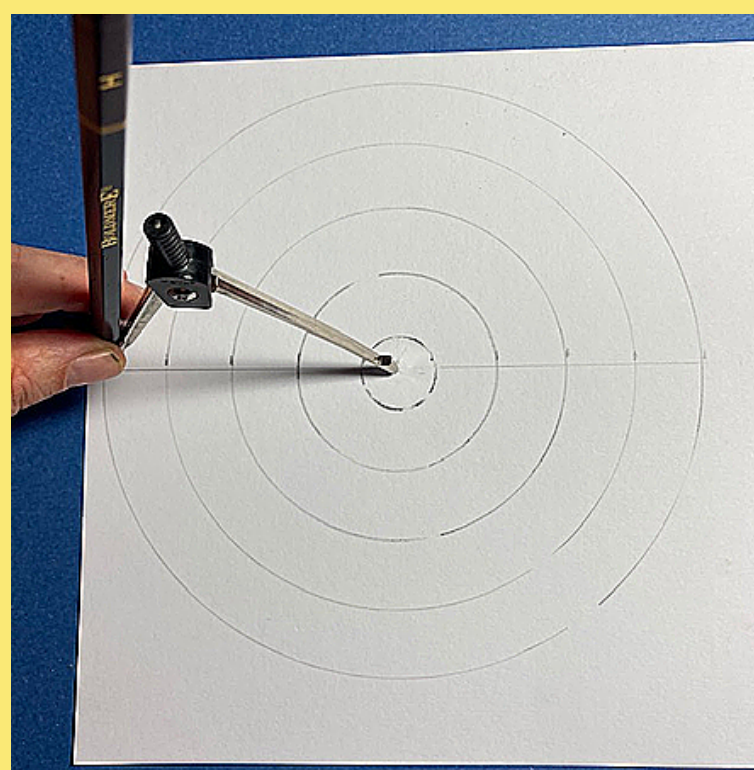
**Water pot**

**a compass**

**A ruler**



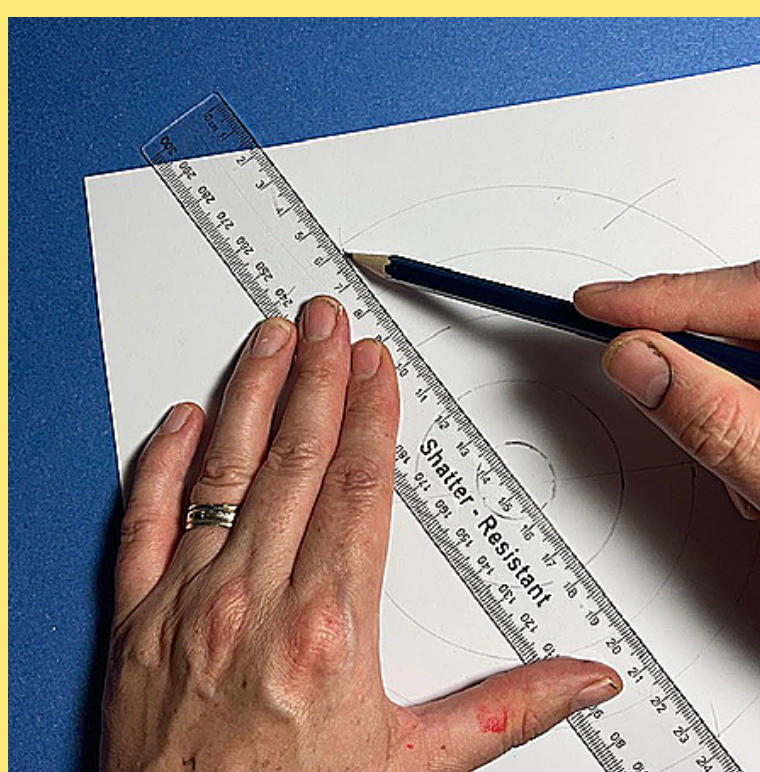
Halfway down your paper draw a horizontal line, Mark the centre point and then mark 1 cm to either side of this. Then mark another 4 marks on each side every 2cm.



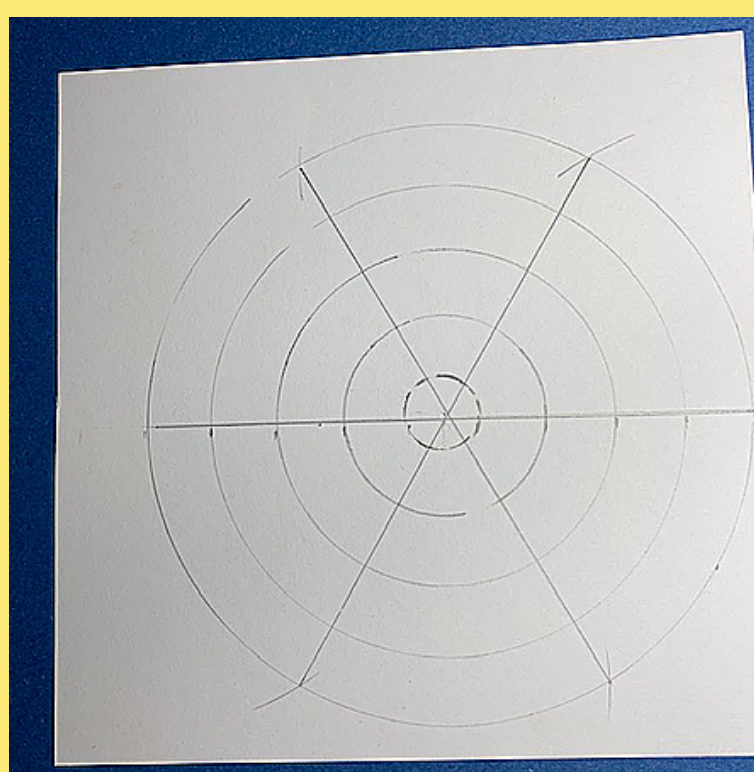
Putting your compass point at the centre point draw a circle. Then draw a circle every 2cm out, using your markers to help you.



Do not adjust your compass from drawing the last circle and mark around the edge putting the point on the last mark each time. This is how to split your circle into 6 perfect segments



Join your marks, by drawing a line to each opposite side.



Your shade and tint wheel should look like this



You are now ready to start adding colour.





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# Light and Soul Art Competition

## Shades and Tints Continued

Resources to  
inspire you



Once you've learnt how to make different shades and tints you can use them to form shapes and create different levels of light in your artwork.



Start by painting in your primary colours on the third ring from the centre. It should look like this



Now mix your secondary colours. Red and blue makes purple. Red and yellow makes orange and blue and yellow makes green. Mix quite a bit of each colour as you are going to use them again. These starter colours are called hues.



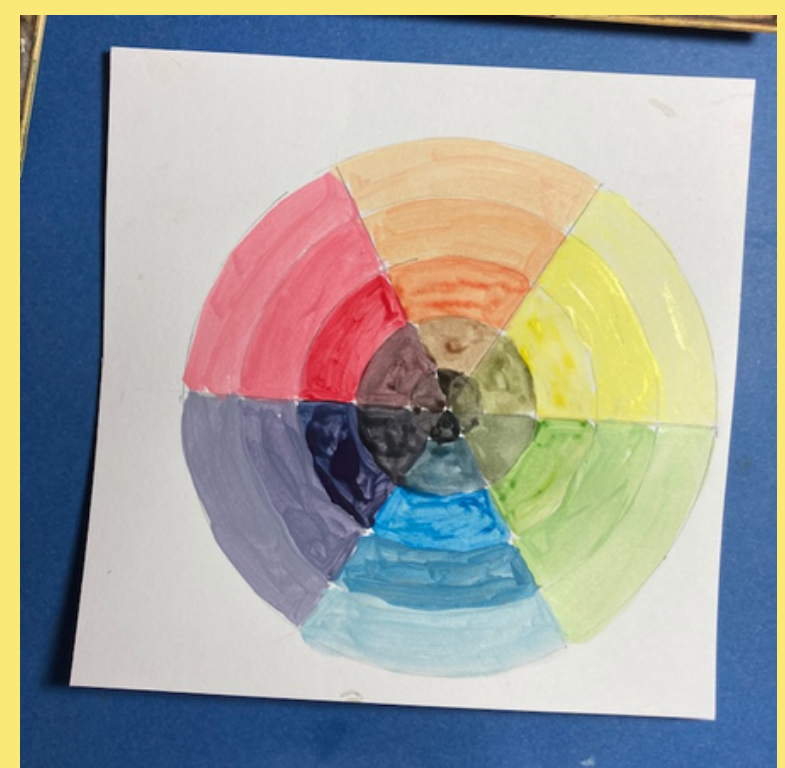
Choose one of your hues and put an amount of it in a separate palette. Add a bit of white and paint on the next ring outwards. This is your first tint. Add a bit more white to your tint and paint on the next ring outwards.



Now going back to your hue, mix in a bit of black and paint in the next ring towards the middle. This is your first shade. Repeat this process to make your next shade.



Repeat the process to make gradual tints and shades with all your hues.



You have now completed your colour wheel and are an expert in hues, tints and shades. Why not make an even bigger one with even more rings?