



**Vicente Delgado**

*We Are Family*

2014

Mixed media installation

Dimensions variable

Collection of Artist

Singapore Art Museum commission

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## Pre-SAM

**TASK:** Understand how art is able to reflect the life and energy of local communities and societies at large.

**SUBJECT(S):** Art, National Education

### UNDERSTAND

Divide the students into 3 groups. Get each group to write down what they see in the following artwork/design:

- Back of the \$10 legal tender of Singapore, first edition (accessible [here](#))
- **Keith Haring's** graffiti (choose one)
- **Piet Mondrian's** *Broadway Boogie-Woogie*, 1943

### ANALYSE

Have each group share what they wrote down about the artwork/design. Students can be asked the following questions:

- How do you feel about the way the human figures (or part of the human figure) are placed together?
- How did **Mondrian** connect shapes and colours? What do you think of his method?
- What are the similarities and differences in the way the human figure is used in **Haring's** work and in the \$10 legal tender?
- How do you feel when you look at these three works?
- What messages do these three different works convey?

### APPLY

Challenge the students to come up with messages or narratives by playing with shapes and the form of the human figure. Students can reference **Henri Matisse** *The Dance*, 1909.

## In-SAM

**TASK:** Understand **Vicente Delgado's** *We Are Family*, a non-conventional artwork, in terms of scale and materials used.

**SUBJECT(S):** Art

### DISCUSS

Have the students think about the significance of the scale of the artwork by posing the following question: If the work is 5 times bigger/smaller, how would you feel about it?

Next, split the students into 3 groups and get them to think one of the following question:

- What other ways can one use the human figure in art?
- How can one use non-traditional art materials for an art piece?
- Why do you think Delgado created this work in these dimensions (not bigger nor smaller)?

### SHARE

Get students to share the points of their discussion with other groups. The other groups may clarify with the presenting group and add on to the points presented.

### PLAY

Responding to the use of human figures and non-traditional art materials in **Delgado's** artwork, split the students into 3 groups and play a game. Get them to do the following tasks respectively:

Group 1: Form a new sculpture using the soft sculptures on the white plinth.

Group 2 & 3: Mimic Group 1's sculpture using their bodies or any other resources they have on hand.

Rotate the roles until both groups are unable to mimic the sculpture.

## Post-SAM

**TASK:** Create a public art piece on community living that includes human figures.

**SUBJECT(S):** Art, National Education

This task can be completed individually or in groups.

### CREATE

Get students to sketch and colour a draft for a public art installation. The theme could be Gracious Living, Harmonious Living, Revisit the Kampong Days, Heartland Activities (line-dancing, tai-chi, eating breakfast together at the market food centre, etc.).

### ANALYSE

Next, ask students to compare **Mondrian's** *Broadway Boogie-Woogie*, **Delgado's** *We Are Family* and **Haring's** work(s) to find similarities among them and the inspiration behind the works.

### APPLY

Have the students pick out aspects of **Mondrian's**, **Haring's** and **Delgado's** works that can be adapted to their public art installation. Have them experiment and come up with revised versions of their artwork.

Lastly, get the students to identify the location to place their public art installation. They are to substantiate the reasons for their choice in relation to the concept of their artwork. Students can take photographs of the proposed location and superimpose their final proposed artwork over it. Students can reference **Sun Yu-Li's** human sculptures outside Paragon Shopping Centre and **Antony Gormley's** installation, *Field*, 1991.

## SOVA supplement

**TASK:** Draw links between the Study Of Visual Arts (SOVA) and contemporary artwork in the museum.

**ARTWORK(S):** Rei Kawakubo, *Body Meets Dress, Dress Meets Body Collection, Spring/Summer, 1997*

Rei Kawakubo used bold geometric forms and bubble gum colours for the *Body Meets Dress, Dress Meets Body Collection*. Get the students to list down the colours used for the entire collection and discuss the effect colours have on the collection.

Similarly, Vicente Delgado used geometric shapes and a limited palette of bold colours for *We Are Family*. What mood do the colours evoke in this artwork?

Get the students to take a piece of the interactive artwork and use it as wearable art. Ask them to think about the shapes/silhouettes they are creating by adding the soft sculptural pieces to the form of their bodies. Students can attempt to create the following shapes/silhouettes:

- Bicycle messenger with shoulder bag
- Man with bulging stomach

Conclude the session with a fashion walk OR get the students to take a series of silhouette photographs.

Both artists use soft sculptural material in their artwork/design. Task students to create an artwork/design using soft materials. Students can also reference **Hussein Chalayan's** sculptural dresses of chair dress, table skirt, etc.

## Further Readings:

Interview of Vicente Delgado by Singapore Art Museum

Available [here](#).

## Materials created by:

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