

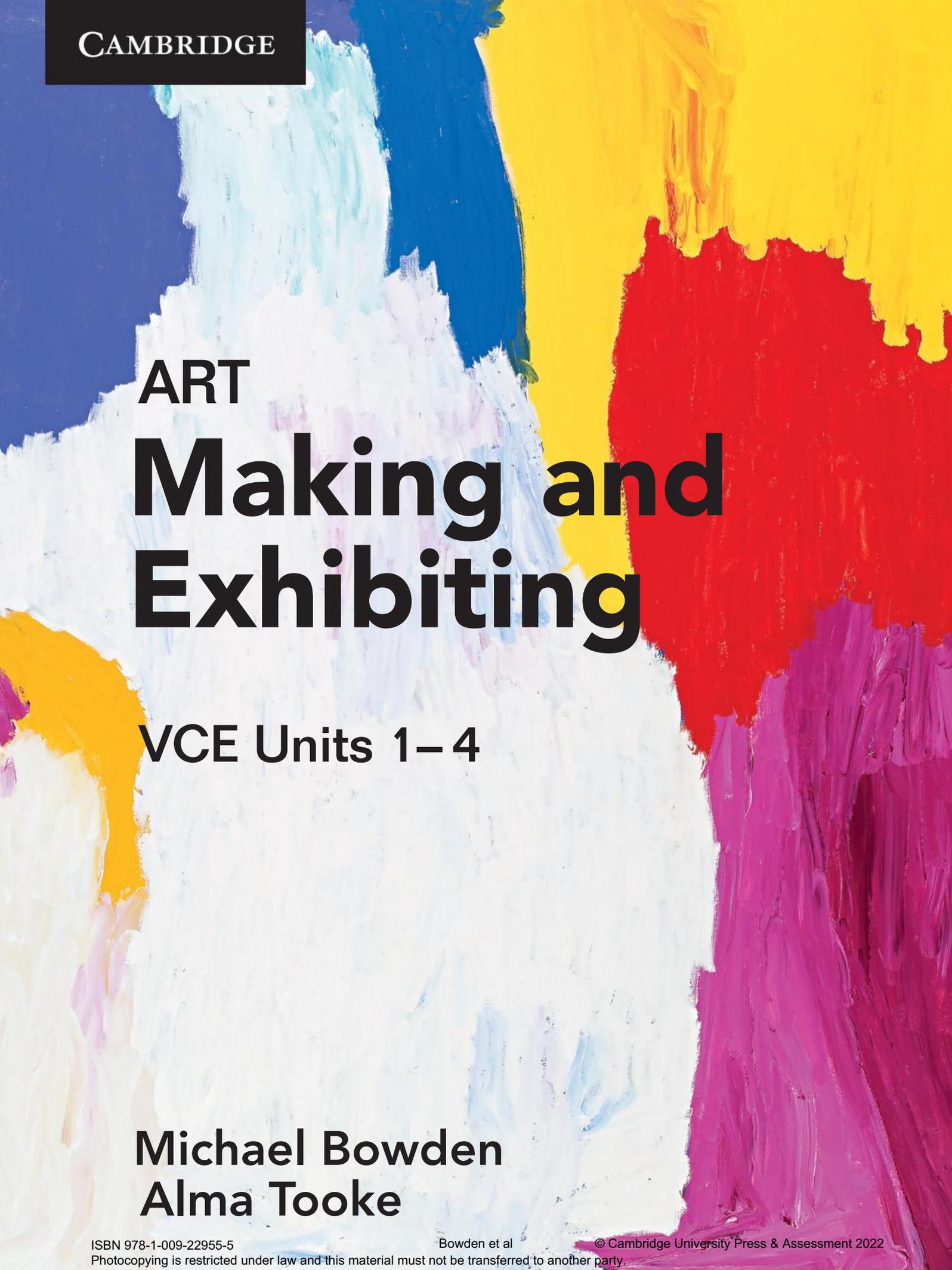
CAMBRIDGE

ART

Making and Exhibiting

VCE UNITS 1–4

Michael Bowden
Alma Tooke



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Please be aware that this publication may contain images of Aboriginal and Torres Strait Islander people who are now deceased. Several variations of Aboriginal and Torres Strait Islander terms and spellings may also appear; no disrespect is intended. Please note that the terms 'Indigenous Australians' and 'Aboriginal and Torres Strait Islander peoples' may be used interchangeably in this publication.

Cambridge University Press & Assessment acknowledges the Australian Aboriginal and Torres Strait Islander peoples of this nation. We acknowledge the traditional custodians of the lands on which our company is located and where we conduct our business. We pay our respects to ancestors and Elders, past and present. Cambridge University Press & Assessment is committed to honouring Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to the land, waters and seas and their rich contribution to society.

About the cover

Mirdidingkingathi Juwarnda Sally Gabori was a senior Kaiadilt artist from Bentinck Island in Queensland's Gulf of Carpentaria. She was born circa 1924 and lived there until the entire population was removed to Mornington Island community of Gununa, Gulf of Carpentaria, in 1948. She died in 2015.

Gabori's work focuses on expressing sensations of life and cultural memory in diaspora rather than storytelling; something that is unique among known forms of Aboriginal painting. Many of the works represent places on Bentinck Island which hold deep significance to Gabori; for example, the one depicted in the work here, *Dibirdibi Country*, is her husband's place.

A recent controversy around Gabori's work involved the selling of her artwork without her permission, and the profits from these sales were not distributed to Gabori's estate. A detail of Sally Gabori's artwork has been used on the cover of this book with permission from her estate, as the copyright holders of this artwork. For more detail on this issue, see the section on Aboriginal and Torres Strait Islander knowledge, cultures and history, on page iv of this textbook.



Dibirdibi Country, 2008. © Mirdidingkingathi Juwarnda/Copyright Agency, 2022. Courtesy of the NGV.

Aboriginal and Torres Strait Islander knowledge, cultures and history

Where to start

The VCE Art Study Design recognises that Aboriginal and Torres Strait Islander peoples have ‘diverse cultures, social structures, cultural traditions, languages and dialects’. This brief introduction is here to encourage you to investigate Australia’s First peoples’ significant contribution to visual art.

The worldviews of Aboriginal and Torres Strait Islander peoples are highly integrated. Each aspect of culture, history and society connects with all other aspects. Each community also has its own unique system of knowing, being and doing, based on tens of thousands of years of sharing culture and engaging with Country.

In order to understand any system, Indigenous or otherwise, time and effort are needed to appreciate it. Though time is limited in this course, it is wrong to generalise the Indigenous culture of Australia, or even Victoria. Instead, the limited coverage in this resource should be taken as examples.

Both teachers and students should read up on and engage with their local Indigenous community, to hear the perspectives of local First Nations artists, and to appreciate the strength and resilience of Australia’s First Nations peoples. To find out whose Country you are on – for example, Wurundjeri, Bunurong, Djadjawurrung – you can use your preferred search engine to find land councils or local government authorities to find their acknowledgement of the Traditional Owners of the land. You can also search for a map of Indigenous Australia and try to locate where you live or go to school.

Terms

Language is important when discussing Indigenous issues, especially given the deliberately offensive use of language in Australia’s history, where it was used to oppress and control.

Here is a starting guide.

Term	Definition	Explanation
indigenous	(with a lowercase ‘i’) occurring naturally in a particular place	This is an adjective.
Indigenous	(with a capital ‘I’) relating to people who originate in a particular place	Respectful usage in reference to people requires the capital ‘I’.
First Australians, First peoples or First Nations peoples	Indigenous people of Australia	These terms have become more common in recent years, with ‘Indigenous’ as the adjective. ‘Peoples’ should always be in the plural form to reflect the diverse cultures and identities.
Aboriginal and Torres Strait Islander peoples	the Australian Indigenous population; this term includes Aboriginal people, Torres Strait Islander people, and people who have both Aboriginal and Torres Strait Islander heritage.	While this is still used in official circles and is in the name or title of many organisations and documents, it is tending to be replaced by ‘First Australians’ and similar terms, especially in everyday use. This is partly because the abbreviation ‘ATSI’ is considered disrespectful by Indigenous people, who regard it as lazy not to use a full title. The abbreviation should not be used to refer to people. ‘Peoples’ should always be in the plural form to reflect the diverse cultures and identities.
Aboriginal	an Aboriginal person is someone who is of Aboriginal descent, identifies as being Aboriginal and is accepted as such by the Aboriginal community with which they originally identified	One of the reasons that ‘First Nations’ and allied forms have become more common is that the term ‘Aboriginal’ was sometimes used disrespectfully, and still is in some circles.

It is also important to remember that English is not the traditional language of Australia. Where possible, the traditional Aboriginal language for important terms should be used, according to the person's country, though the English translation can also be given.

Ethics

There have been controversies within the art community involving dishonest use of artwork by First Nations artists. One example involves the jailing of the chief executive of an Aboriginal corporation on Mornington Island, Queensland, who had kept the profits from sales of artwork instead of distributing it to the artist and art centre. The artworks included those by Mirdidingkingathi Juwarnda Sally Gabori, mother of Amanda Gabori, both well-known artists whose artwork is on this book cover.

It is always important to consult with the artist, family, or representative of the artist when exhibiting artwork, even more so with First Nations artists' artwork. The artworks displayed in this book and on the cover have all gone through rigorous permissions checks, which means that the proper channels have been used to obtain permission from the artist or owner of the copyright to the artwork, such as estates in the case of deceased artists.

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About the authors

Michael Bowden has been teaching in the Art and Fashion Design faculties at St Albans Secondary College since 1985, and has 20 years' experience as a VCE Studio Arts Assessor and an exam marker. Michael has had a successful career as a painter and is represented by galleries in Melbourne and London, with work currently in collections in Dublin, London, New York, Dubai and Tokyo.

I wish to acknowledge two amazing Art educators who were major influences on my career as a teacher. Margaret Hill or as she was known at the time Miss Winter who was my first art teacher and made me think that anything was possible, it is because of her that I became an art teacher. We have remained in contact and she still remains one of my great mentors and influences.

Max Derby was one of my lecturers at Melbourne University. We worked together on the national council of ACTA, Art Craft Teachers Association. He also wrote the first Art textbook written especially for Australian secondary art education. Max remained a friend and mentor right up to his recent passing.

This book would not be possible without the help and support of my co-author Alma Tooke, who has worked tirelessly for many months to make this publication happen. I would also like to thank Rowena Hannan and Graham Wademan for their support. They have both been sounding boards and provided some of the beautiful images featured in these pages.

Alma Tooke has been involved with Visual Arts education for over 40 years. She has worked both in the United Kingdom and in four states in Australia. Alma began her teaching at Marlborough College in Wiltshire and moved to Australia in 1982, taking up the position of Head of Art at Penrhos College, Perth. Her final appointment was at Methodist Ladies' College, Kew, where she was Head of the Visual Arts for 11 years and then three years as Director of Learning and Curriculum. Alma has worked with the Victorian Curriculum and Assessment Authority in various capacities as assessor, examination writer and art reviewer, and has been a member of the study design review panel.

The publisher thanks Tahlia Jolly and Georgia Thorpe for their help in reviewing and contributing to this work.

How to use this resource

Book structure

This resource has been closely aligned to the VCE Art Making and Exhibiting Study Design 2023–2027, covering Units 1–4, and is designed for use by year 11 and 12 students.

Chapters 1–3 provide students with an introduction to the process of artmaking, including the development of ideas, use of a Visual Arts Journal, and a broad range of materials and techniques that are used in art making.

Chapters 4–7 cover one unit per chapter, with chapters divided into numbered sections, each covering an individual Area of Study.

Chapter 11 is a dedicated **glossary chapter** which defines art terminology used throughout the textbook, including an additional section on **exam terminology** to familiarise students with how the exam can assess key knowledge.

Learning activities explore chapter outcomes, develop skills, build knowledge and understanding as well as encourage creativity.

Scan **QR codes** with your phone or tablet camera to watch videos outlining each chapter.

Numbered chapter headings allow easy navigation between the textbook and the interactive version.

Digital resources

This series uses the interactive Elevate platform hosted by Cambridge GO.

In the **Interactive Textbook** version of this book students will find the following key resources:

- Multiple choice **quizzes** (digital questions to summarise each chapter)
- **Videos** introducing each chapter
- downloadable versions of all activities in the textbook
- A PDF downloadable version of the student textbook.

Overview of Areas of Study and assessment for Units 1&2

Explore, expand and investigate and Understand, develop and resolve

The VCE Art Making and Exhibiting Study Design outlines the following areas of study and the relevant school-assessed coursework that must be undertaken for the Units 1&2 course.

Students are required to gain key knowledge within each area of study and to be able to use key skills in relation to that knowledge. In Units 1&2 this is demonstrated through the use of internal assessment.

UNIT 1 EXPLORE, EXPAND AND INVESTIGATE: AREAS OF STUDY

- 1 Explore – materials, techniques and art forms
- 2 Expand – make, present and reflect
- 3 Investigate – research and present

UNIT 1 COURSEWORK ASSESSMENT CHART

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set these outcomes encompass the areas of study in the unit. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Outcome	Assessment tasks
1 Explore the characteristics and properties of materials and demonstrate how they can be manipulated to develop subject matter and represent ideas in art making.	Visual Arts journal Students record and document art making in the Visual Arts journal using written and visual material. The Visual Arts journal includes: <ul style="list-style-type: none">• demonstration of the exploration of materials, techniques and processes, in a range of art forms• demonstration of technical skill in using materials in a range of art forms• documentation and evaluation of the exploration of materials, techniques and processes in a range of art forms.
2 Make and present at least one finished artwork and document their art making in a Visual Arts journal.	Finished artworks Students develop at least one finished artwork from the experimental works completed in Area of Study 1. The finished artwork demonstrates: <ul style="list-style-type: none">• the use of materials and techniques in a specific art form• the development of skills in specific art forms• how techniques have been used to represent ideas in at least one finished artwork in a specific art form.

3 Research Australian artists and present information about them in a format appropriate for a proposed exhibition.

Information for an exhibition

Students present information about three Australian artists, including at least one Aboriginal or Torres Strait Islander artist, and at least one artwork by each artist in one of the following formats:

- a guided introduction to the works in a brochure or catalogue or on a website
- a guided tour of the exhibition
- a series of postcards discussing each artwork
- a review of an exhibition visited or viewed.

The presentation includes:

- an artwork by each artist with the title, date, materials, current location and size
- information and overview of each artist, including the artist's background, where they work/worked and influences
- information and overview of the exhibition of the artworks, discussing the relationships between the artists and their artworks
- information about the materials, techniques and processes used for each artwork
- information about how each artist applies materials, techniques and processes in the artworks
- information about how each artist represents ideas, develops subject matter and communicates meaning in their artworks
- art terminology relevant to specific art forms and for the exhibition of artworks.

The presentation could be hard copy or in a digital format such as an online presentation, video or interactive website. It must have written and visual material and may include audio.

The documentation of the development of the presentation should be recorded in the Visual Arts journal and included in the assessment.

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UNIT 2 UNDERSTAND, DEVELOP AND RESOLVE: AREAS OF STUDY

- 1 Understand – ideas, artworks and exhibition
- 2 Develop – theme, aesthetic qualities and style
- 3 Resolve – ideas, subject matter and style

UNIT 2 COURSEWORK ASSESSMENT CHART

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set these outcomes encompass the areas of study in the unit.

Outcome	Assessment tasks
<p>1 Select a range of artworks from an exhibition and other sources to design their own thematic exhibition.</p>	<p>Thematic exhibition</p> <p>Students design and curate a thematic exhibition of six artworks:</p> <ul style="list-style-type: none"> • three artworks selected from a thematic exhibition the student has viewed • three artworks selected from images the student has personally sourced. <p>Using the collection of six artworks, students:</p> <ul style="list-style-type: none"> • discuss the influences of contexts on the subject matter and ideas in the artworks selected for the exhibition • justify the selection of artworks from an exhibition based on an identified theme • justify the selection of individually sourced artworks based on an identified theme • provide a short overview of the exhibition (400–600 words) • design an exhibition proposal, considering the presentation of the artworks. <p>The task can be presented in one of the following formats:</p> <ul style="list-style-type: none"> • a series of plans and drawings with accompanying written information or annotations • a digital tour of the exhibition, including initial designs and written information, such as an online presentation, video or interactive website • an annotated presentation with initial visual designs and accompanying written information • an oral presentation with supporting written and visual information. <p>The documentation of the development of the presentation is recorded in the Visual Arts journal and included in the assessment.</p> <p>The development of student work in Areas of Study 2 and 3 can be linked to the research conducted in Area of Study 1.</p>
<p>2 Explore and progressively document the use of art elements, art principles and aesthetic qualities to make experimental artworks in response to a selected theme.</p>	<p>Experimental artworks and documentation</p> <p>Students explore aesthetic qualities and the use of materials, techniques and processes in artworks. They produce a series of experimental artworks based on subject matter and ideas in response to a teacher-selected theme or a theme developed from class investigation and discussion.</p> <p>The initial stages of art making are recorded and documented using written and visual material in their Visual Arts journal.</p>
<p>3 Progressively document art making to develop and resolve subject matter and ideas in at least one finished artwork.</p>	<p>Finished artworks</p> <p>Students present at least one finished artwork, with accompanying documentation of the development and refinement of art making, in their Visual Arts journal. The artwork(s) is developed from the experimental works made in Area of Study 2.</p> <p>Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.</p>

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Overview of Areas of Study and assessment for Units 3&4

Collect, extend and connect and Consolidate, present and conserve

The VCE Art Making and Exhibiting Study Design outlines the following areas of study and the relevant school-assessed coursework that must be undertaken for the course.

UNIT 3 COLLECT, EXTEND AND CONNECT: AREAS OF STUDY

- 1 Collect – inspirations, influences and images
- 2 Extend – make, critique and reflect
- 3 Connect – curate, design and propose

UNIT 3 COURSEWORK ASSESSMENT CHART (5%)

The student's level of achievement in Unit 3, outcome 3 will be determined by School-assessed Coursework. School-assessed Coursework for Unit 3 will contribute 5 per cent to the study score.

Outcome	Assessment tasks
3 Research and plan an exhibition of the artworks of three artists.	<p>Research and plan an exhibition of artworks of the three artists who were selected in Area of Study 1, choosing two artworks by each artist. The task must include the following: a description of the exhibition</p> <ul style="list-style-type: none">• a description of the space where the artworks will be exhibited• an exhibition proposal that includes a description of the exhibition design and the intent of the curator• an overview of the theme of the exhibition• a description of the connections between the selected artworks in the exhibition• information about the artists and artworks in the exhibition. <p>The task must be presented with an annotated curatorial exhibition proposal, using one or a combination of the following formats:</p> <ul style="list-style-type: none">• an oral presentation with written and visual notes• annotated visual display• digital presentation with written and visual documentation, such as a video presentation• an online presentation with written and visual information, such as an interactive website.
	Total marks: 50

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UNIT 4 CONSOLIDATE, PRESENT AND CONSERVE: AREAS OF STUDY

- 1 Consolidate – refine and resolve
- 2 Present – plan and critique
- 3 Conserve – present and care

UNIT 4 COURSEWORK ASSESSMENT CHART (5%)

The student's level of achievement in Unit 4, **outcome 3** will be determined by School-assessed Coursework. School-assessed Coursework for Unit 4 will contribute 5 per cent to the study score.

Outcome	Assessment tasks
3 Understand the presentation, conservation and care of artworks, including the conservation and care of their own artworks.	<p>Students present a case study, with written and visual material, outlining the conservation and care of:</p> <ul style="list-style-type: none">• a selected artwork viewed in an exhibition in the current year of study <p>AND</p> <ul style="list-style-type: none">• the conservation methods used for the display of their own artworks. <p>The case study can be presented using any of the following formats:</p> <ul style="list-style-type: none">• annotated visual report• annotated poster or display• publication in hard copy or online• presentation in a digital format, such as an online presentation or interactive website• oral presentation with written and visual imagery evidence.
	Total marks: 50

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Units 3&4: SCHOOL-ASSESSED TASK (60%)

The student's level of achievement in Unit 3 **Outcome 1 and 2**, and Unit 4 **Outcome 1 and 2** will be assessed through a School-assessed Task.

Unit	Outcome	Assessment tasks
3	Collect information from artists and artworks in specific art forms to develop subject matter and ideas in their own art making.	<p>Students research and collate documentation in a Visual Arts journal that includes:</p> <ul style="list-style-type: none"> • exploration of at least three artists in a specific art form • development of subject matter, ideas and visual language • exploration and experimentation of materials, techniques and processes • ideas and artworks developed from responses to sources of inspiration, experimentation and exploration • reflection on art making in personal responses.
3	Make artworks in specific art forms, prepare and present a critique, and reflect on feedback.	<p>Students present their Unit 3 art making in a critique to their class or other group. They include all aspects of Outcomes 1 and 2. The presentation is limited to 10 pages from their Visual Arts journal and at least TWO artworks.</p> <p>The presentation can be conducted in one of the following formats:</p> <ul style="list-style-type: none"> • an oral or written presentation with supporting visual evidence • an annotated visual report • an annotated poster or display • a publication, either in hard copy or online, with written and visual material • a presentation in a digital format, such as an online presentation or video, with written and visual material. <p>Students gather feedback from the critique and reflect on it to further develop artworks in Unit 4. The reflection on the feedback must be documented in 1000–1500 words, with visual information.</p>
4	refine and resolve at least one finished artwork in a specific art form and document the materials, techniques and processes used in art making.	<p>Students make at least one finished artwork in a specific art form that expands on the artworks that they completed in Unit 3. At least one finished artwork must:</p> <ul style="list-style-type: none"> • demonstrate the refinement of materials, techniques and processes explored in Unit 3, in a specific art form • demonstrate the extension and resolution of subject matter and ideas from Unit 3 • demonstrate the resolution of visual language in the finished artwork. <p>Students present the documentation used to inform art making in a Visual Arts journal, including reflection on and evaluation of the resolution and refinement of at least one finished artwork.</p>
4	plan and display at least one finished artwork in a specific art form, and present a critique.	<p>Students present a display and critique of at least one finished artwork to their peers or another group. For the task they:</p> <ul style="list-style-type: none"> • document the planning for the display of at least one finished artwork • display at least one finished artwork, considering the specific exhibition space • discuss their art making • discuss the representation of subject matter and ideas and communication of meaning in at least one finished artwork • reflect on written or verbal feedback from the critique.

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END-OF-YEAR EXAMINATION (30%)

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination. The VCAA publishes specifications for all VCE examinations on the VCAA website. Examination specifications include details about the sections of the examination, their weighting, the question format(s) and any other essential information.

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ASSESSMENT CONTRIBUTION CHART

Students are required to gain key knowledge within each area of study and to be able to use key skills in relation to that knowledge. This is demonstrated through the use of both internal and external assessment. The overall assessment (study score) is calculated in the following manner.

Unit	Assessment	Contribution to study score
3	School-assessed Coursework	5%
4	School-assessed Coursework	5%
3 and 4	School-assessed task	60%
3 and 4	External examination	30%

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Chapter 1 Introduction



Eve Selsick

Departure of childhood 2021

cardboard, wood, synthetic polymer paint, fabric, eyeshadow, ink, paper, plastic, found objects

28.5 × 41.0 × 45.0 cm

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Bowden et al

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Photocopying is restricted under law and this material must not be transferred to another party.

Congratulations on choosing **VCE Art Making and Exhibiting**. This is an exciting new course that replaces VCE Studio Arts. This course is quite different to the previous course. You will need to make sure you understand the changes that have been made and the possibilities that are available to you for making artworks and for understanding exhibitions including how they are promoted, designed and curated, and how conservation and care of artworks is important to artists and the artworks you are making.

You can leave any preconceptions about the course aside and we hope you will find the new course both exciting and challenging and that it provides you with a lot of understanding and growth throughout your art journey. The thrust of this course will be to provide you with many

opportunities to make artworks and, we know, this is a real passion for many of you.

There are two main parts to this course:

- Art Making – exploring different materials, techniques and processes, using the art elements and art principles and understanding and using the aesthetic qualities. Experimenting, manipulating and using materials, techniques and processes form a strong component in your art making.
- Exhibiting – viewing works in gallery spaces to understand how exhibitions are prepared, designed, promoted, curated and cared for, as well as how they connect and inform us about how we can present and display our finished artworks.



Figure 1.1 Zara Mamzone, *Mesa Exo*, 2021

We hope you are excited about delving into this new course and pulling it apart to discover what appeals to you in terms of your art making and the way you approach the ideas around the galleries.

During this course you will be using a Visual Arts Journal, which is completely different to a visual diary and will be something that you use as a tool.

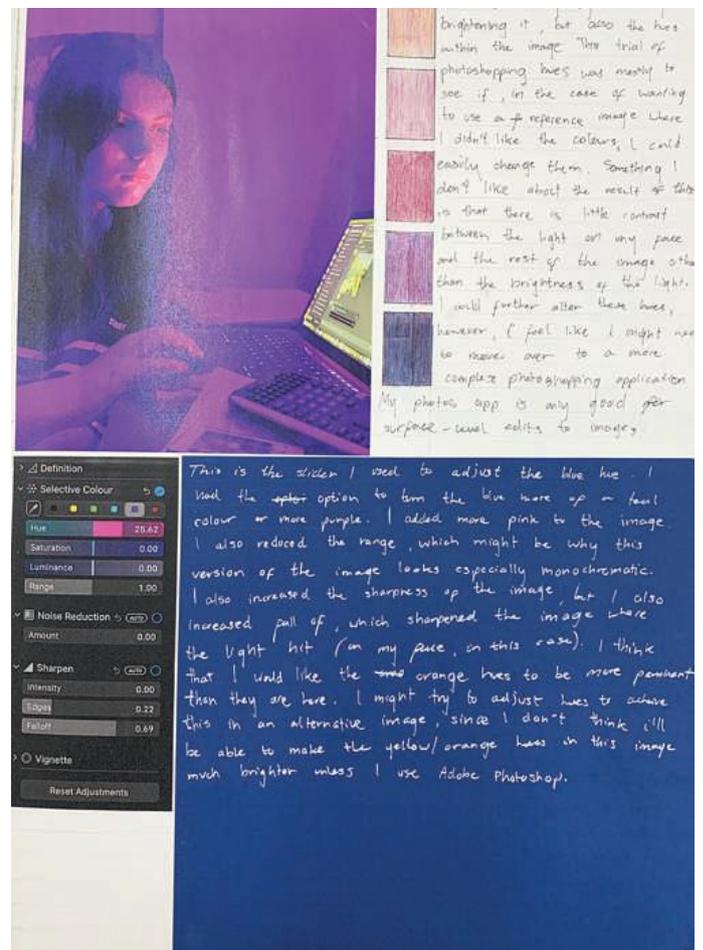
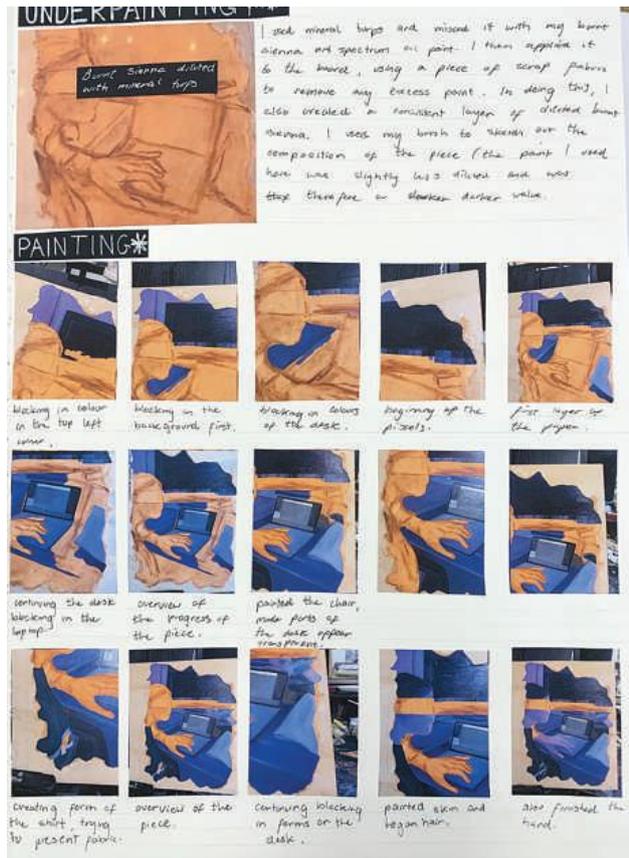


Figure 1.2 Tahli McGuirk, student, pages from a Visual Arts Journal

A simple way to understand the difference:

- A diary is a book to record events as they happen.
- A journal is a book used to explore ideas that take shape.

A journal is very different to a diary as it will be alongside you during everything you do and you will be able to collect bits of information, images and other interesting items and you will be able to write about them, draw, describe and display them in your Journal. Anything that is happening in your art making or viewing during your time with the course will be recorded in some way in the Visual Arts Journal. It will be useful in terms of keeping a track of things you do, and the information that you write down will help you later on as a reference. A visual diary records what you are doing at a particular time on a particular piece of work, but does not necessarily keep all your workings together in the same place.

In Units 1 and 2, you will be working around a theme that has been suggested by your teacher.

This can work well for you as it is going to take a lot of pressure off you particularly when it comes to making decisions. Developing and researching ideas, in the very first part of the semester, can take a lot of time and having a theme will focus your thinking more clearly on what you really want to do with your artwork and your art making. Being given a theme enables you to think around that theme and be very diverse in your ideas and also helps you to get started with your experimentation and exploration of materials, techniques and processes. Working from a given theme can be a real advantage.

The theme that you work with will enable you to start your discoveries straight away by looking at different materials, the way you are going to use those materials and the techniques you are going to use and the processes that will be used to eventually make your finished artworks.

Take time to read the chapter on 'How do we develop ideas?' (Chapter 2), as this demystifies the process for you and makes it clear what exactly

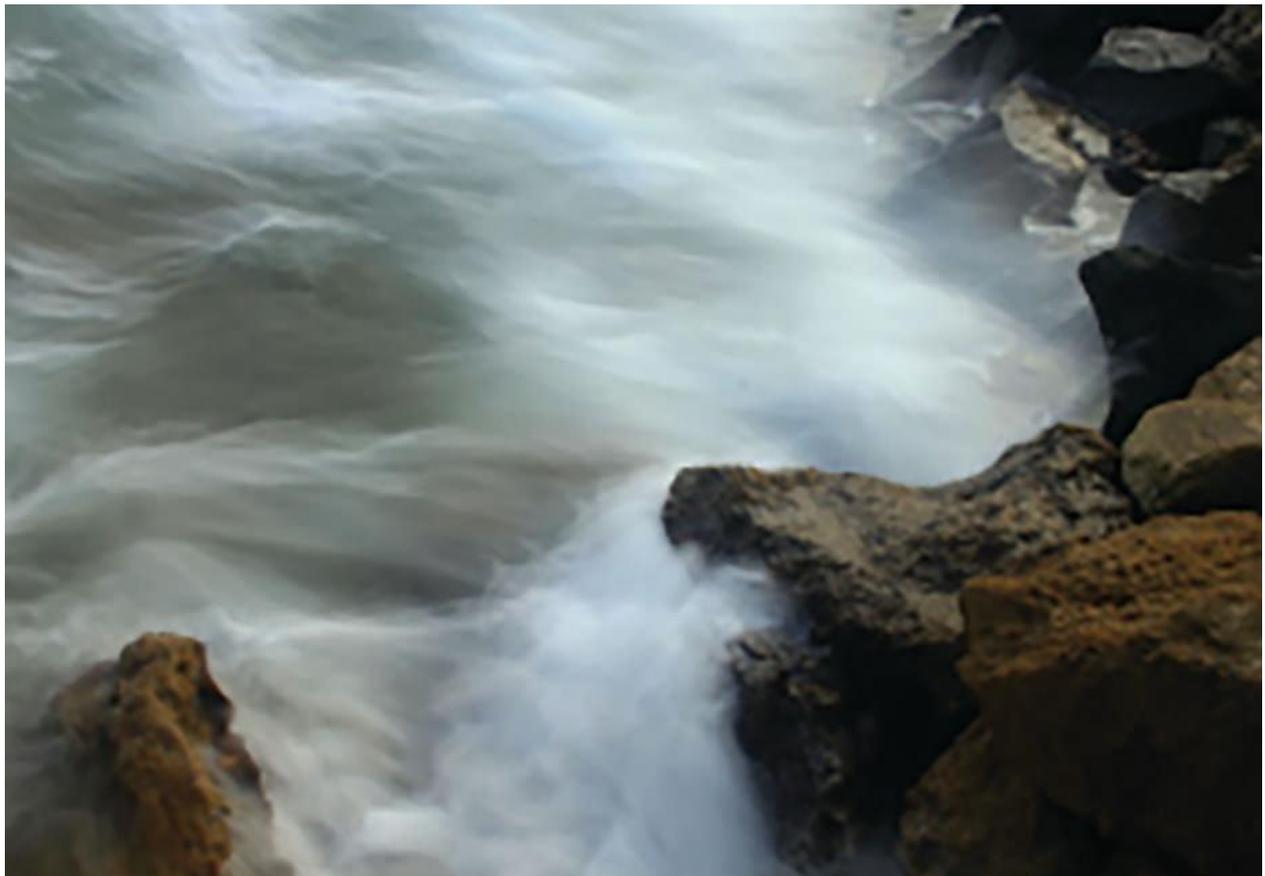


Figure 1.3 Amy Seedsman, *Waves*, 2021

is involved in developing an idea. It also gives you strategies to use when you work with an idea that will allow you to keep developing it until you achieve the result that you are looking for. You should always aim to keep your thinking visible, so others can understand your thought patterns and processes.

Chapter 3 introduces you to a whole range of different materials, which is by no means a definitive list but is a starting point from where you can explore a range of materials. Do your own research through working with materials and experiencing what properties they have and how far you can take them. Keep all of your trials with materials and make notes on how they perform; you might want to check this out later. Make sure you do some research by yourself and maybe look at an art shop or go online, as there are a whole lot of different materials you will be able to find and explore.

You will be researching many artists during the course of your study and you will have a great time looking at a whole host of different ways artists approached their ideas, the techniques they explored and the processes they used to make their artworks. If you are viewing an exhibition, have your Visual Arts Journal or a notebook or phone handy to record any works which inspire you or a technique you would like to trial. You can always stick the notes into your Journal.

Within the book we have included images sourced from many students and also artworks from artists you may have seen before or you may

want to discover. These are here for you to look at, use, be inspired by, or reject – as long as you absorb the experience of others, we will be happy!

You need to be careful when you are researching artists for Units, which have a more theoretical component, that the artists have accompanying information that you can look at and have an understanding and gain knowledge about the artist. You are exposed to a plethora of information on the internet and social media, which sometimes can be quite misleading. There are sites which can have unreliable resources that give no background information about an artist, or artworks which look like they have been done by a well-known artist; but in fact the artworks have been created by someone else and have no information to support them.

You can use any sites when you are looking for ideas and inspiration for your art making and these can be used in your Visual Arts Journal.

At the end of this book is a chapter containing two glossaries, one of art terms and the second of exam and SAC terms. Both of these are very useful and you should familiarise yourself with the correct words and art language. You should aim to use the correct terms and art language throughout your Visual Arts Journal.

We hope that you enjoy the new course and that this book along with the study design will be a great resource for you. We hope the book is informative and useful and accompanies you throughout your Art Making and Exhibiting course of study.

Chapter 2 How do we develop ideas?



Daniel Ireland

Breeze 2021

(a) colour digital video, sound, 3 min 5 sec (b) recycled synthetic and organic fibres

(a) 3 min 5 sec (video) (b) 100.0 × 80.0 × 45.0 cm (costume)

© Daniel Ireland

2.1 Thoughts

When we start to think about making artworks, we can be confronted with too many decisions we need to make. *What is my subject going to be? How will I make it? What materials will I use?*

Here are some suggestions for you to think about:

- Subject matter – what will you choose, still life, portrait or landscape? Within each of these there are many sub-themes to choose from.
- Theme – will your work show a personal interest, a social issue or a particular emotion?
- Artists – what can you learn from the creativity, ideas and techniques of others?
- Try not to have preconceived ideas about your finished artwork – the creative process is just as important, and you may need to organise your thoughts visually in a mindmap, concept map, or spidergram.
- Allow yourself to be inspired, open-minded and curious.

Exploring subject matter

Subject matter can be:

- still life
- portrait/figure
- landscape.

Remember, these can be expanded further into a multitude of sub-themes, but these will give you a starting point, especially when you are researching ideas or artists. Decide on the subject matter or a theme that interests you. You will be developing your ideas for some time, so choose a subject matter that will keep you motivated.

Starting from your selected subject matter, you will also investigate artists who could influence the development of your ideas. The internet is a good starting point but can be time-consuming and distracting. Books are a good way to begin as

you can flick through and quickly find artists who inspire you in some way. It may be through their subject matter or it could be through the materials, techniques and processes they use. There are many reasons you might find some artists more interesting than others; they might have a similar theme or idea to yours, you might be interested in the way they use materials and techniques, or they might use elements and principles that produce effects you could visualise using in your artwork.

A spidergram is a good way to help you record your thoughts as you make more detailed decisions about your work. Always have paper and pencil or a device at the ready to record particular ideas or images that catch your eye.



Video 2.1

2.2 Collecting ideas

The next stage in the process is to select the subject matter you want to work with.

You may choose landscape as your initial subject; this is a big, overarching theme and needs to be broken down into sub-themes.

In the spidergram in Figure 2.1, you can see some of the aspects of landscape you could work with, and we need to take this even further until you narrow down your search to really find out what you want to investigate and explore when developing your artworks.

Mindmaps or spidergrams do not have to look like this, they can be hand-drawn and 'messy'; they are a way of organising ideas rather than being a product for presentation. This way of visually thinking also helps with conversations you may have with your teacher or others as it shows them ideas about the direction in which you think you are heading.

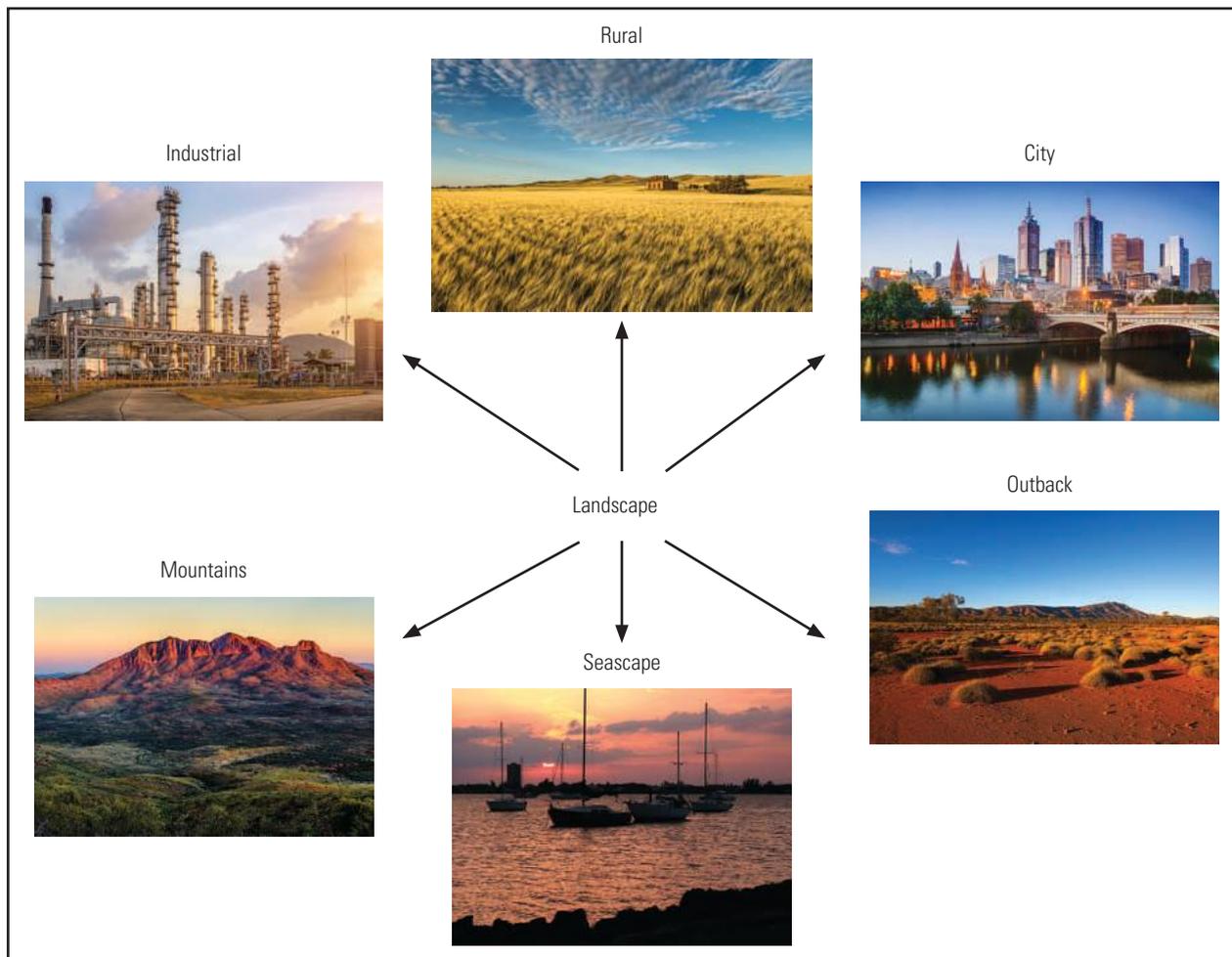


Figure 2.1 Starting a mindmap/spidergram to decide on aspects of landscape

Further exploration

In the spidergram in Figure 2.2, you can see the sub-theme is again placed in the middle and subheadings of forms of landscape are placed around it. Already you are starting to think about where your ideas might be heading. You may have selected the rural landscape as the area which most interests you and now you can quickly develop another spidergram to see which aspect is the one you will explore further and begin to *develop* ideas.

You may be interested in farm animals; this could lead you in many directions. They could be in groups or by themselves. What do you want to express about the animals, is it their facial features or how they appear within the landscape? This is

when your ideas really start to develop as you are now deciding on the direction of your artworks. Artists over many years have used farm animals as their subject, and you could look at the work of Henry Moore, George Stubbs, Franz Marc and Les Kossatz to begin with.

All this time as you have been thinking about your ideas, doing these activities will help you get started. There is no point opening your Visual Arts Journal or tablet and staring at it as nothing will jump out and tell you what to do. Writing lists of words is not really helpful unless once you have your list you can pinpoint certain words which are significant to you. Being an active thinker is a great way to start.

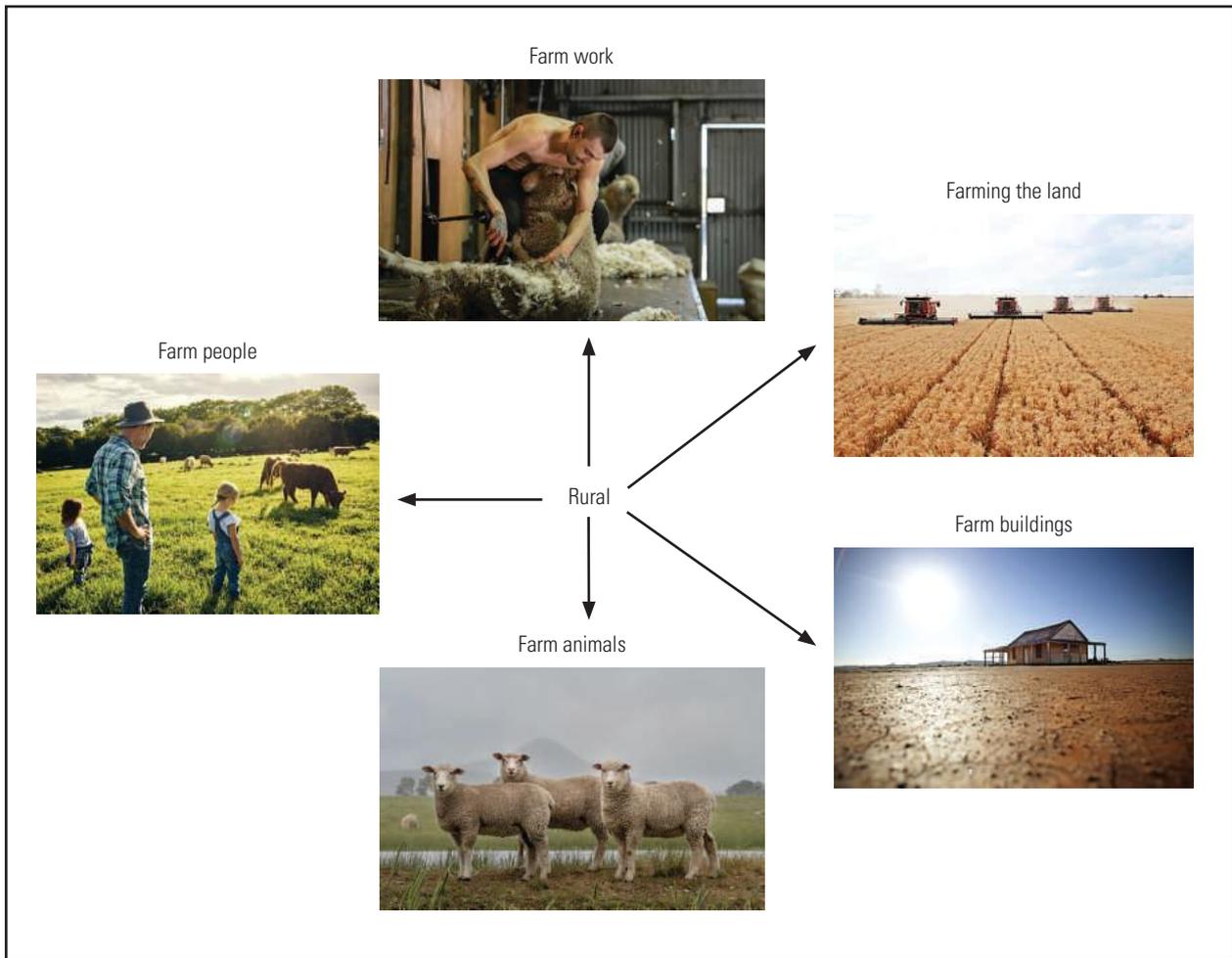


Figure 2.2 Exploring ideas and ‘digging deeper’ into one particular area

Working with a set theme

Recall that spidergrams are a terrific way to explore themes. Shown in Figure 2.3 is an example that uses a word as a theme. The theme here is ‘wrapped’; we instantly think about what is wrapped, such as food or presents, but there are so many other ways you can pursue this theme.

Influences

Influences can come from many different sources: it might be from another subject you study, it could be from a film or music; it is hard to know from

where these flashes of stimulus may occur. Be ready with your Visual Arts Journal to record any interests as they may be useful at any stage of the creative process.

Continue to research artists. You may think it is easy to do an online search and discover images, but remember to seek images which are relevant to the artwork you are developing. You may visit a gallery and find an artist you particularly like and may want to use as an influence.

If exploring a theme of rural landscape, you might be looking at the way the rural landscape has been portrayed in art. For example, you may have seen the Tom Roberts painting *Shearing the Rams*; compare this with what you would

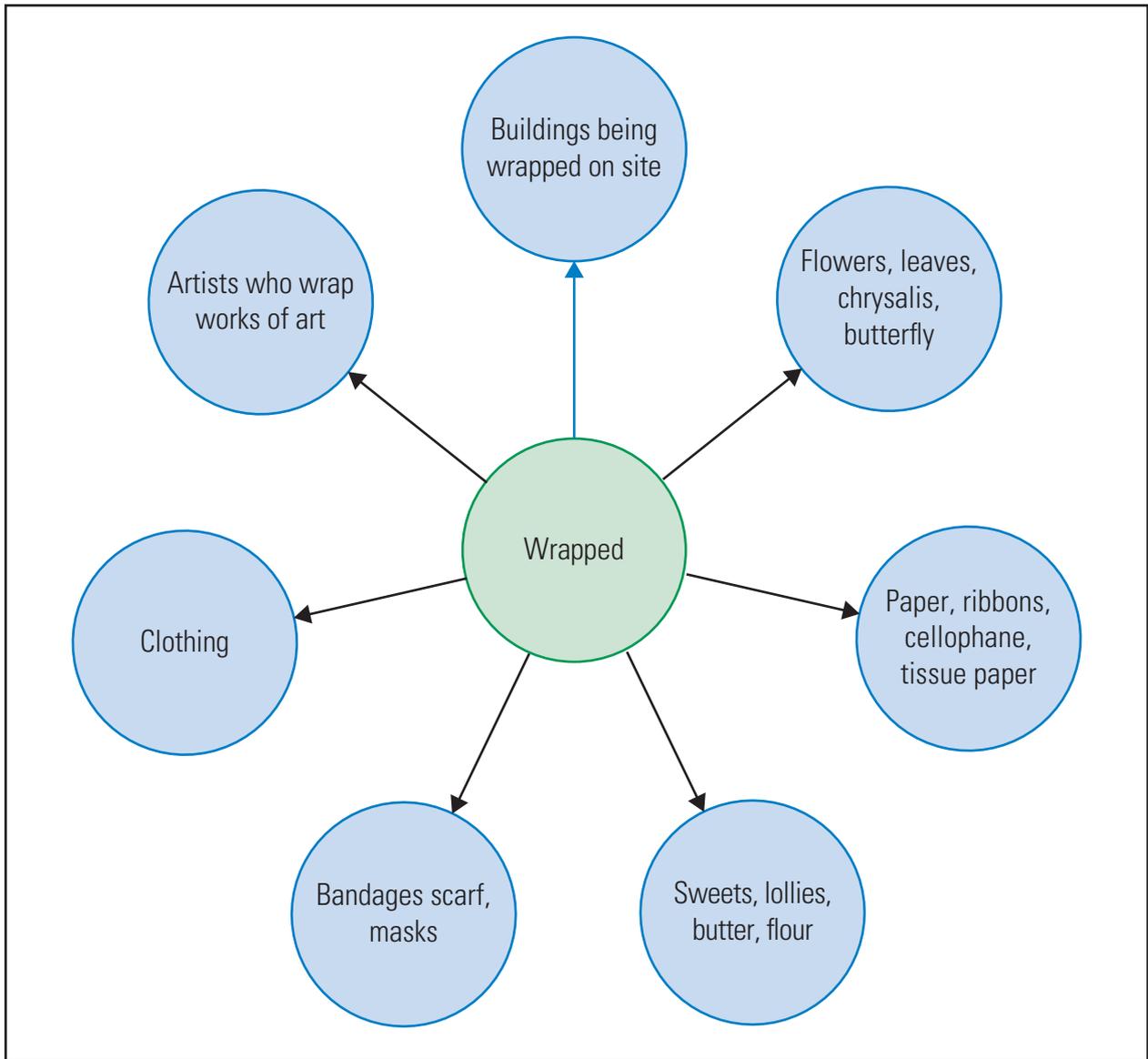


Figure 2.3 When you are given a set theme it is good to think hard about where this could lead.

see in a shearing shed today. There are so many parts to the process of developing your work, so make sure you record every step.

Choosing artists and artworks can be time-consuming, but remember that to get started you only need two or three artists to stimulate your thinking and then you will pick up other artists as you delve more into the development of your ideas. Try to select artists that relate to your own art making, perhaps through similar subject matter, theme or ideas.

Working on a critical analysis of artworks can help you understand how the artist has produced the artwork.

You might like to:

- describe the various materials, techniques, processes and technology the artist has used in their work
- describe their use of elements and principles, e.g. colour, shape, balance, unity
- describe their choice of aesthetic qualities, e.g. composition, mood, feelings, emotions
- describe the style an artist uses, which often refers to an art movement and may reflect on the way the aesthetic qualities have been used
- investigate their historical and cultural influences and what impact these have had on the artist's art making.

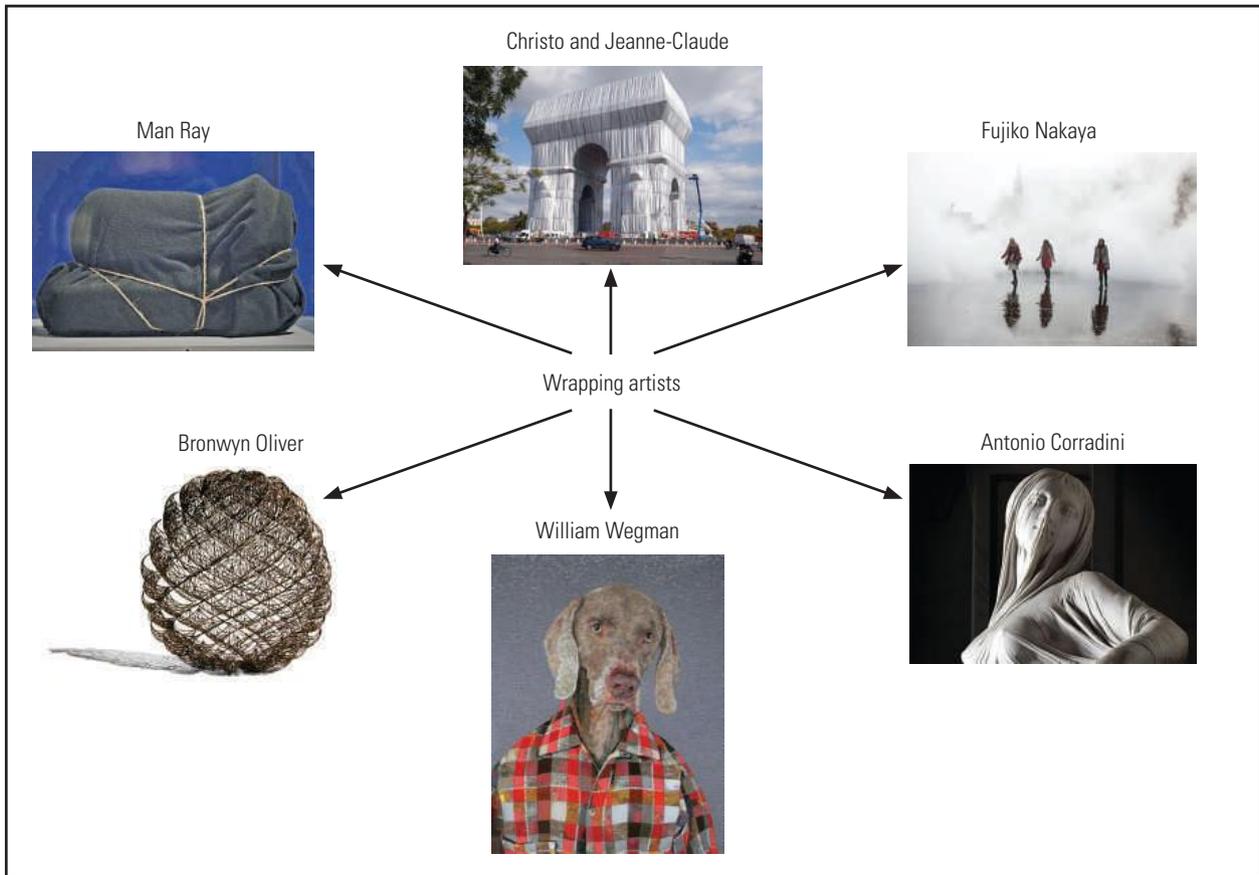


Figure 2.4 These artists have wrapped their artworks in different ways. Which one interests you?

(clockwise from top left)

The Enigma of Isidore Ducasse, 1920 by Man Ray ADAGP / Copyright Agency 2022

Christo & Jeanne-Claude, *L'Arc de Triomphe, Wrapped*, 2021

Fujiko Nakaya, *London Fog*, 2017, Fog performance: installation view from the BMW Tate live Exhibition

Antonio Corradini, *The Veiled Truth*, 1751, Marble

William Wegman, *Stationary Figures*, Mosaic, 2018 © William Wegman, NYC Transit 23 St station

Bronwyn Oliver, *Grandiflora (Bud)*, 2005, Copper, 60 × 58 cm. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

A spidergram like the one above will help you decide on an artist to research if you are given a set theme to explore. When you are working with a theme, finding artists is a good place to start. Artist influences can give you so many ideas and take you along paths you may not have thought about before.

When looking at 'Wrapping' as a theme, these artists were interesting to discover.

Once you have searched for artists you could follow the same steps as you did for selecting your idea for the theme. You could choose one artist and tease out the aspects that interest you about their artworks. It could be the materials they use, the subject matter, the ideas behind their work, or the techniques and processes they use to make the artwork.

Activity 2.1

Create your own spidergram for one of these ideas or come up with your own concept.

- motion
- technology
- heroism
- light
- consumerism
- liminality

Conduct some research and include specific artists.

artworks. Why would you want to wrap objects or places? This could be a question you may ask yourself. Many artists have and still do use the act of wrapping and binding. It may be the product of their artwork, or it may be as a starting point to inspire further ideas. It may be on a small or very large scale, requiring a great physical undertaking. The artist may be wanting to draw attention to the object they are wrapping by forcing us to look at a familiar thing in a new way. What would you want to wrap? Would you still be able to see objects inside or could wrapping be a container?

Bronwyn Oliver (1959–2006), in her work below, has built a complex web of wire and has contained 'eggs' inside, thus keeping the eggs safe and wrapped in a wire cage. What would you wrap for protection?

A theme can develop from your own ideas or it may be set by the teacher or something that occurs from a discussion with the whole class. It can be a challenge but can also make you think deeper, as it is not a topic you would normally pursue. This can lead to more research and a broader collection of ideas. It can sometimes lead you to a different art form or style of work, it may take you out of your comfort zone; but if you are learning about new artists and artworks along the way, it can be beneficial.

2.3 Developing a theme

Example: wrapping

You can start with the internet, as we did, and simply type into a search engine 'artists who wrap their work'. Some will be shown, especially Christo (1935–2020) and Jeanne-Claude (1935–2009) as they are most well known for their 'wrapped'

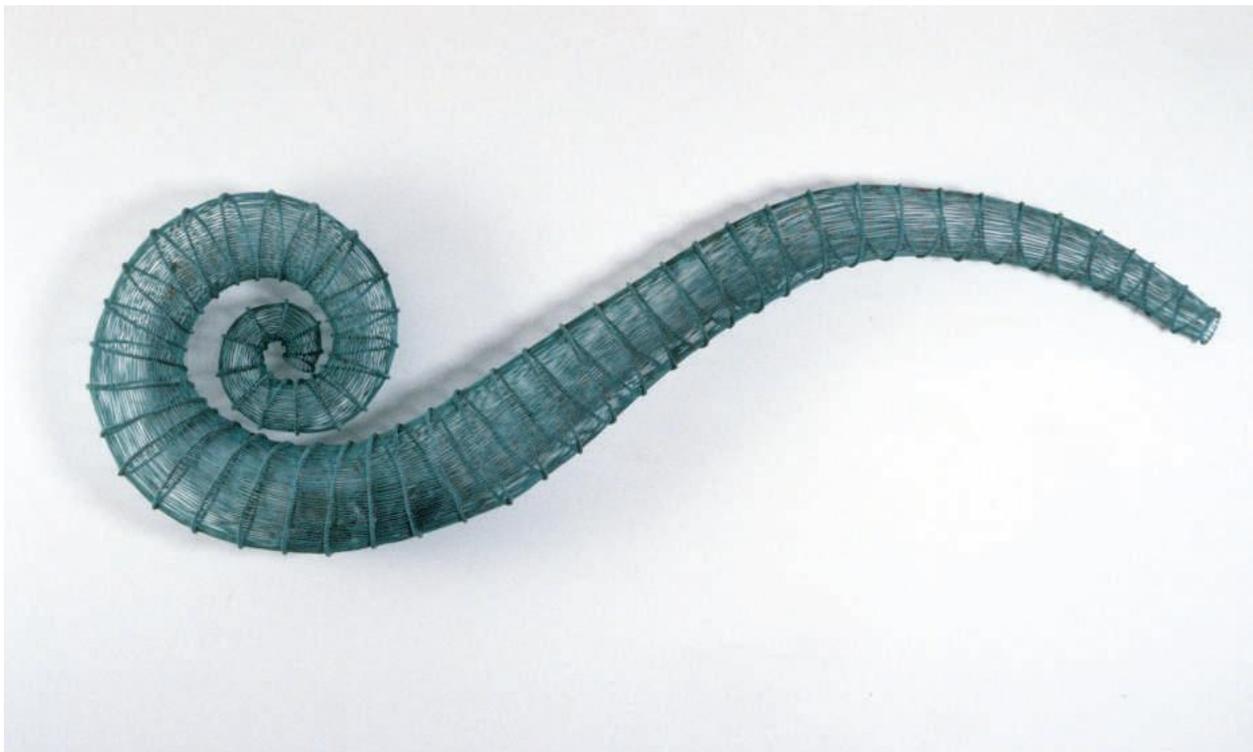


Figure 2.5 Bronwyn Oliver, *Home of the Curling Bird*, 1988, Copper and lead, 60 × 180 × 2 cm. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

Hints on selecting artists:

- Source images of a variety of different artists and their works when you first start exploring.
- Once you narrow down your chosen subject matter, select the artworks that are relevant for analysis.
- Choose styles of artworks that are of interest to you and inspire you to try to imitate.
- Look at artists and the material and techniques they use. This can lead you into your first experimental trials and get you working straight away.
- Select known artists with information about them that is accessible and reliable.
- Investigate the historical and cultural contexts which may have influenced their work.

Note that some sites on the internet are very good for finding images but have no supporting research. These are good to use for inspiration, but they often do not have reliable information on materials, techniques and processes the artist has used or the artists' background. Beware of works attributed to established artists, as they can be a homage or an appropriation and have nothing to do with the established artist. Only use known artists with

information from reliable sources such as national or state art galleries and museums in the end-of-year examination.

Drawing from inspiration

Inspiration is something that interests an artist and gives them new ideas. If you are taking portrait photographs you might be looking at the way light is used to create contrast, tone or drama. Take a look at portrait photographers and how they have used light in their works. Photographers such as Richard Avedon, Ming Smith, Nan Goldin and Stefanie Schneider all use light in different ways. By exploring these artists' work, you gain a range of different ideas about how to use light in your work.

Photographers are often inspired by light and the way it falls across a form. Strong contrast, soft light, candlelight or even torchlight are just some ways we can work with light. You can go outside and use natural light and experiment in all types of weather and times of day to see what inspires you in the images you photograph.

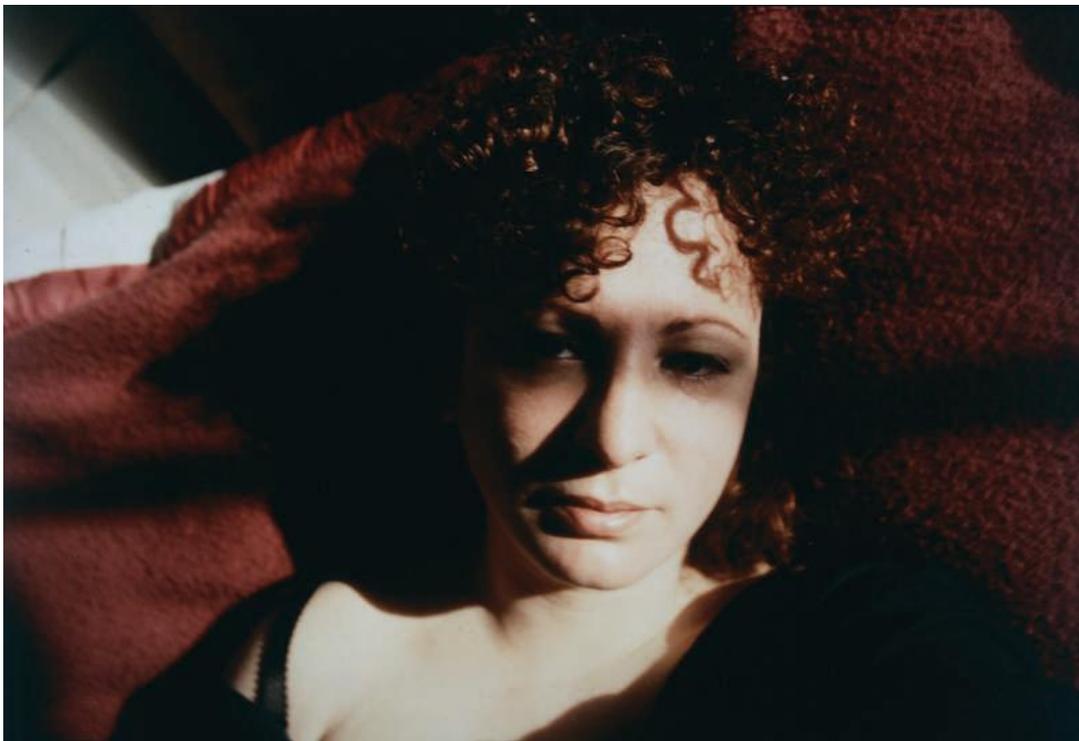


Figure 2.6 Nan Goldin, *Self-portrait with eyes turned inward*, Boston, 1989, dye destruction print; 15 1/4 × 23 1/2 in. (38.74 × 59.69 cm), San Francisco Museum of Modern Art, Gift of Olivier Renaud-Clement on the occasion of the opening of SFMOMA for Nan Goldin in memory of Gilles Dusein. © Nan Goldin/ARS/Copyright Agency. Photograph: Ben Blackwell.

Inspiration can be an unconscious burst of creativity; it can give you an idea about what to do or create. This may be caused by seeing or finding an artwork or an object, a line in a poem, or hearing a story which promotes a rapid array of ideas and concepts. An artist called Kurt Schwitters began to collect garbage from the streets and incorporate it directly into his artwork and this inspired his ideas. Often simple items can help us develop our ideas.

Other artists have taken everyday objects or the landscape as inspiration for their work.

This oil painting by William Robinson OAM is inspired by his surroundings of the Gold Coast hinterland. In this work the tall eucalypt trees and the animals give rise to challenging and changing perspectives.



Figure 2.7 Kurt Schwitters, *Cottage*, 1946, Collage



Figure 2.8 William Robinson, *Australia b.1936, Four seasons (panel 4)*, 1987, Oil on canvas, 137.5 × 188 cm

Commissioned 1987 with funds from the Australia and New Zealand Banking Group Limited on the occasion of Australia's Bicentenary 1988

Collection: Queensland Art Gallery | Gallery of Modern Art © William Robinson, reproduced with permission of the artist

Photograph: QAGOMA

Claes Oldenburg was a Pop Art sculptor who was inspired by everyday objects and this formed much of his body of works. He was inspired to take these objects and 'supersize' them or make rigid objects soft and floppy. He often collaborated with his wife, Coosje van Bruggen.



Figure 2.9 Claes Oldenburg, *Leaning Fork with Meatball and Spaghetti II*, 1994, © Claes Oldenburg/ARS/Copyright Agency 2022



Figure 2.10 Claes Oldenburg, *Giant Soft Drum Set*, 1967, Soft sculpture, Philadelphia Museum of Art: Gift of Carl Steele, 1981, 1981-85-6a,b © Claes Oldenburg/ARS/Copyright Agency 2022

As you can see, inspiration can come from something collected or found, the contents of a cupboard or a book, a place or an entire culture. In time, you will work by developing your own ideas from your sources of inspiration. If you are working from a set theme a broad range of inspirational sources will help you generate ideas.

2.4 Starting to make your artwork

Now you have looked at:

- subject matter
- theme or idea
- influences
- inspirations
- materials, techniques and processes.

Whatever the subject matter you are working with, you may find spending time looking at artworks allows you to observe and analyse the detail within the artworks. Collecting images can also be a good starting point; these can come from anywhere. There are lots of good ideas in magazines, on the internet, or just things you randomly collect. You may want to start by taking photographs on your camera using the same images repeatedly in different ways just to see how you could approach and develop your idea. You could do drawings or sketches and see where these can take you. If you are working three-dimensionally, you could make small models or maquettes to help you understand the form of the artwork.

Collecting and connecting

You need to have purpose in your sorting of ideas, and once you have the collected images in front of you it is time to connect them together and put others aside for the 'just in case' moment that may come later. You will also keep adding to your collection, but now is the time to get started on trials you can develop and eventually make into an artwork. Making an artwork in any art form is an organic process; it should never be linear.

Now you have images and ideas to work with you need to think about how you want to use them not only to develop your ideas further but also to get the best possible solution for your art making. Here are a few suggestions to try to really expand your thoughts further.

You should:

- explore and examine your chosen subject from various angles and viewpoints
- view your collection of images or objects in different lighting conditions and compositions
- view your collection from different distances, from close up to further away
- take photographs for reference from different angles and in various conditions that reflect your interests
- reassess your original thoughts and ideas during your development process.

Materials, techniques and processes

Materials

There are many different materials available. This can be quite daunting; however, the best way to begin is to consider materials you are familiar with. You may start to experiment with drawing and painting as these are commonly used in the middle years of school. You may feel you are an aspiring photographer and have experience using Adobe Photoshop. You could try something completely new to you; it could be a material or technique you saw on YouTube and want to try out. At this point, it is time to gather what you need and begin to experiment. Experimenting in your Visual Arts Journal will help you document each material and technique and from these initial studies you will build a compendium of experimental works. They may not be what you want right now but do not discard them as they could be used for something later. It is advisable to use your Visual Arts Journal as this will keep all of your trials together.

Techniques

Painting techniques change over time with the introduction of new tools and equipment. Tools help create the techniques you want to achieve and this forms part of the process of painting. You might choose to use oil paint straight from the tube and apply it with a palette knife or large brushes; these are some of the techniques that artist Ben Quilty likes to use. In his paint strokes you can see

the paint is not mixed and lines of colours can be seen in each trail of paint; this is a technique he has developed over time.

If you want to mix your oil paint together to produce specific colours, you would initially use a paint palette and mix your colours with a palette knife or brush. If you want to produce a work with a more refined finish, brushes and brush techniques would be worthwhile pursuing. Techniques such as thinning the paint to create layering effects or working like the French Impressionists using broken strokes of colour are all ways to apply paint and achieve different effects.

Processes

What are the processes you might use? You might need to prepare a canvas or board to paint on. If your work is going to be on a canvas you may need to go through the process of making a stretcher from strips of wood or bought stretcher bars. These would be attached to form the shape of canvas required and you would then cut your canvas and stretch it onto the frame you have created, stapling it around the edges. Then you need to gesso the canvas to prepare it for painting. The gesso will seal the surface of the canvas to stop the paint from soaking and bleeding into the canvas fabric.

Techniques are the way you use the materials and processes and the methods you use to bring the process to its conclusion – the making of the artwork.

When starting to make your artwork you will select processes appropriate to the materials you are using. If you are using paint, you will first decide on what type of paint: is it acrylic, watercolour, or oil paint? If you are using oil paint you probably will not choose paper as paper is absorbent and the oil in the paint will seep into the paper leaving a residue. Often oil paint on paper is heavy and the paper ultimately cannot hold the weight of the oil paint and it will disintegrate. A heavier carrier for the oil paint could be a wooden board, canvas paper, canvas board, or a stretched canvas. All of these will give you the desired result.

How do you decide on the best way to work with the materials you select? You could talk to



Figure 2.11 Ben Quilty (Australia, b. 1973)

The Consultant (After Bellows), 2021

Oil on linen

51 × 61cm

© Ben Quilty

your teacher or research through books or the internet and this preparation will help you realise the result you want to achieve.

Now you have chosen the surface on which you are working, you will need to experiment with some of the techniques you could work with. Each type of paint has its own characteristic techniques; for watercolour, you may use washes (a thin transparent layer of paint). If you use acrylic, you can use it thickly or thinly, or you could add an impasto medium to help produce texture.

Trialling and testing are important parts of art making and each time you use a different material record the effects it gives in your Visual

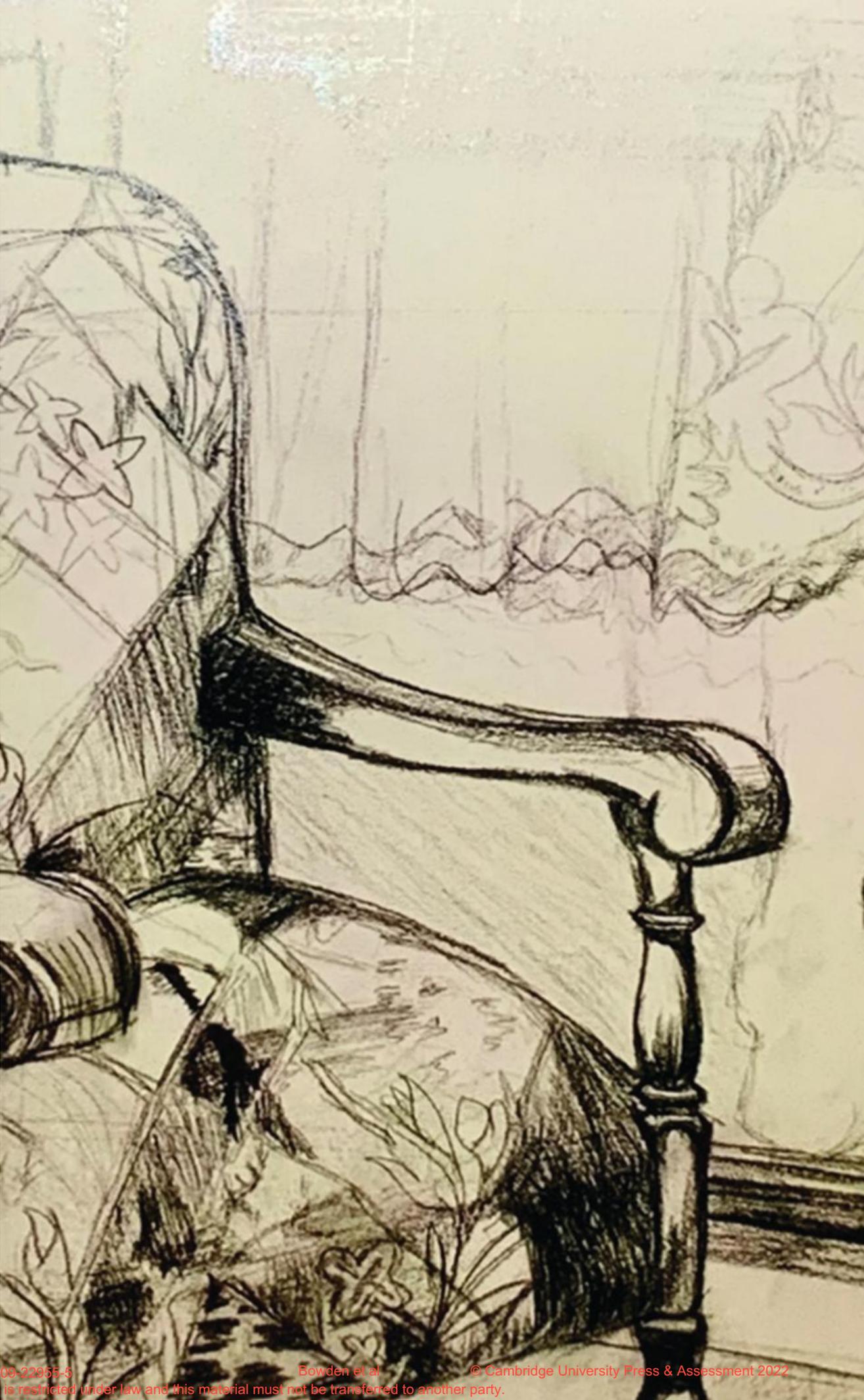
Arts Journal. The same goes for digital images, which may be preparatory images or they could be images you want to develop.

Each material will perform differently on different surfaces; this is the same for digital images. There are many different digital printing papers which can be used for printing images onto. Make sure you work out and discover what you want the look of your final artwork to be.

The materials, techniques and processes you use in conjunction with your ideas and subject matter are equally important in the way you realise your final artwork.

Chapter 3

Materials and techniques



3.1 Ceramics

Ceramics is the art of constructing three-dimensional objects from clay. The type of clay and the techniques used to model, glaze and fire an object will all have a significant impact on the final piece.

Ceramics is making a resurgence across the world as it is an excellent medium for expressing ideas in three-dimensional form. Working with clay has been around for a very long time and people have made pots and vessels out of clay for hundreds of years. Many fragments of fired clay have been found and can be an archaeologist's delight. Some recovered pieces can tell us about the lifestyle people had or even indicate who lived in an area at a specific time. After a fire, it is possible to find clay pieces left intact as the temperature of the fire may not have been as high as the original piece was fired to in a kiln.

Clay is the raw material used in ceramics and there are a number of types of clay available. It is an inexpensive material to use and if you do not like what you have created, it is possible to dry out the clay, add water and reconstitute it. Clay is an adaptable and versatile material that can be moulded into a wide variety of forms, which makes it ideal for creating functional objects such as pots and vases as well as original sculptural pieces.

When fired at very high temperatures in a kiln, clay goes through a process called quartz conversion and the material changes into a hard, non-pliable product. At this stage it can no longer be changed back into its original form.

Clay is a material which comes from the ground, usually in an area such as a riverbed or naturally exposed earth such as along floodplains of rivers and streams or on the bottoms of ponds, lakes and seas.

It usually forms from the weathering or erosion of rocks, plants, animals and minerals. Water pressure pulverises these and breaks them up into fine particles; when mixed with water, clay is produced.

When we buy a bag of clay it is usually soft, pliable and ready to use. To keep it in this state we need to always wrap it in plastic or a damp cloth

to keep the moisture in and avoid it drying out and going hard. Moist or wet clay is ideal for sculpting and adding pattern or texture to its surface.

Types of clay

Different clays are suitable for many purposes. Some clay is particularly strong and hard-wearing, making it ideal for large-scale objects, sculptures or outdoor use.

The types of clay which are readily available and in common use are: earthenware, stoneware, paper clay and porcelain.



Video 3.1

Earthenware

Earthenware is the oldest and most commonly used clay. As you build with the clay it can be soft and floppy, and is better for smaller pieces when you are starting out. As your confidence grows this clay can be used for coiling, slab-building and using the pinch technique.

Earthenware is the clay used in creating most of the tableware we use and is a durable product.



Figure 3.1 Rowena Hannan, *As dusk descends*

Earthenware clay can come in different types; terracotta is commonly used for plant pots, tiles and bricks. If you want your object or sculpture to be weatherproof or watertight you should glaze the pot all over.

Earthenware is suitable for pinching, coiling, slabbing, hand-building, modelling and throwing.

Stoneware

This clay, when fired, has a stone-like appearance. When you buy stoneware clay, it may be white or a red/brown colour very similar to earthenware; its difference lies in the texture. The key raw substance in stoneware is stoneware clay or fire clay, which occurs naturally. It can also have other materials combined into it such as sand and very fine particles of quartz; this makes the clay easier to handle, particularly when using it for sculptural pieces of work.

Stoneware clay is often used for dishware and functional items as well as sculpture and decorative pieces.

Stoneware clay is a durable and easy-to-use material that is frequently used by potters, artists and artisans for throwing and hand-building.

Stoneware clay is excellent for functional pieces such as dinnerware. It is non-porous and therefore waterproof.

Paper clay

Paper clay is a new type of clay that was introduced to Australia in 2007 and changed the way we thought about building forms both large and small.

Paper clay is very soft clay mixed with paper pulp and water; paper fibres are added to the clay, which gives the clay a unique quality. When fired in the kiln, the paper pulp burns away making the finished piece feel much lighter but still with a strong feel. This is beneficial particularly when making larger pieces.

You can make your own paper clay by mixing clay, paper pulp and water. To make the paper pulp you can put paper pieces in a blender and add water until you get a soft lumpy mixture which no longer resembles paper in its dry state. This pulp is then added to the soft clay and either put through a pugmill or kneaded together by hand.

Paper clay can be used in a wide range of hand-built, thrown and moulding techniques.

Porcelain

The name 'porcelain' comes from the Italian word *porcellana*, which translates as 'cowrie shell', due to its distinct resemblance to the surface of a shell.

Porcelain clay is a material suitable for creating functional household wares, decorative items and sculptural objects.

Porcelain is a non-porous material when it has been fired in the kiln at a high temperature. Its delicate quality makes porcelain timeless and suitable for tableware or sculptural pieces. One of the features of porcelain is the translucent nature of it; this is a good way to identify it as porcelain. If you hold up a porcelain plate to the light you should be able to see light shining through, unlike a ceramic plate which is very opaque. You can frequently see the maker's backstamp on a porcelain plate when held up to the light.

Building techniques

Pinch pots

The pinch technique is one of the earliest known methods of shaping clay to create a functional form.

Begin with a tennis ball-sized piece of clay in the palm of your hand. Using your thumb carefully push it into the clay ball and make a hole. Using even pressure with your thumb on the inside of the ball and the ball in the palm of your hand, use your forefinger and gently squeeze around the form with even pressure. By gradually squeezing and shaping the walls of the bowl and maintaining an even wall thickness, you will find the ball is transformed into a bowl shape.



Figure 3.2 Ceramics by Ingrid Bathe



Figure 3.3 Examples of pinch pots

The pinch technique is a useful way to begin a project. You can make two ‘pots’ to join together to make a hollow structure, which could form the base of a sculpture or coil pot. Once the clay pinch pot has started to dry it will reach a leather-hard stage and then you can use a fine screw or a piercing tool to make decorative holes in the body of the bowl.

Throwing

The first home-made pottery clay pots were constructed by hand. The pots were not glazed and were fired on open fires. The pottery wheel was invented around 5000 years ago, which made the process more streamlined. Many versions of pottery wheels have been used throughout the history of civilisation including hand-powered and foot-powered wheels.

Today, most potters use an electric pottery wheel, which provides continuous spinning and ease of use.

If you use a pottery wheel, you are using one of the oldest construction techniques of any art form. There is evidence of pottery dating back over

10000 years, and as an art form and a functional form of manufacturing it is still thriving and evolving. Throwing is the most recognised ceramic technique but one which takes a great deal of training and practice. To begin the process of throwing, clay must be wedged and is then centred on a pottery wheel. Thrown forms often commence as a cylinder and can be shaped into other forms from this initial starting point. It is important that the clay stays moist throughout the moulding process to ensure your hands can move up and down the walls of the spinning form to create the profile.

Pottery throwing is a highly skilled craft. Potters and artisans use this technique to produce multiple forms with near-identical qualities.



Figure 3.4 Gwyn Hanssen Pigott

Shadow, blue (2011)

Translucent porcelain, 8 pieces: 2 bottles, 4 beakers & 2 bowls
26.5(h) × 42(d) × 30(w) cm



Figure 3.5 Jennifer McCurdy, *Coral Vessel*, 2021

Coiling

Coiling is a simple technique which can quickly produce dramatic shapes. Coils are long sausage-shaped pieces of clay made by rolling evenly on a surface. With your hands you can make a flat clay base to form the base of a pot. Ideally, it is placed



Figure 3.6 Peter Garrard, *Coil Pot*

on a board and turntable to make it easier to work around. It is always good to make each coil as you need them to keep the clay soft and not exposed to air. Coils can be made to suit the size of the pot you are making. This technique enables you to work quickly so that the form grows, but only as far as the point where the pot can support the weight – you will know when that is!

When the clay is new you can build the walls of your structure and smooth over the joins; but if you need to leave your work to get harder and have more internal support, you will need to score and use slip before attaching the next coil. To avoid the coils separating, the inner and outer surfaces of the coils can be smoothed together with fingers or a flat-edged clay-working tool.

Slab-building

When you are preparing to make a slab pot, it is good to take time to select a suitable clay.

Clays can contain other materials. Stoneware, raku or paper clay are good for creating large slab forms as they are more stable and self-supporting when the process of building takes place. If you are creating a smaller form, such as a trinket box, you could use earthenware clay.

To make the slabs, clay is rolled into sheets; try to have enough clay to produce each piece of the form as it is difficult to join pieces later. Wooden guides placed along each side of the clay will ensure an even thickness can be achieved as it is flattened with a rolling pin, ideally to around 1.5 cm thick.



Figure 3.7 Simcha Even-Chen, *Square Enigma*, 2008

When the slabs have a leather-hard consistency, they can be cut with clay tools and used to build a three-dimensional form. The slabs can be joined by scoring each piece and applying slip to the edges. Reinforcing coils can be used in the inside of the form and smoothed out to make sure the slabs are well joined.

Slabs of clay can also be laid over pre-formed objects to create three-dimensional and slumped slabs.

Slip-casting

Slip-casting is a process which is frequently used in the ceramics industry when multiple pieces of the same shape are required.

An initial shape is traditionally formed in plaster, called the model. This piece is then coated in a thin layer of grease, which could be soft soap or

neat washing-up liquid, that acts as a separator between the model and the mould.

Casting slip is a liquid mix of clay, water and other materials. The other materials, often soda ash and sodium silicate, keep the clay evenly dispersed through the water.

Casting slip is different to the slip made for joining other clay forms, which is just clay and water and is not suitable for casting.



Figure 3.8 Damon Moon, *Skittles sculpture*

A plaster mould is made of the original three-dimensional form with two or more sections that are held together with strong elastic bands. The form is removed from the mould and casting slip is poured into the mould. The casting slip is left to dry, forming a 'skin' on the inner surface of the mould. This is left until you have achieved the wall thickness required. Excess liquid clay is then poured out of the mould.

Most of the water in the slip liquid will be absorbed by the plaster mould, which will leave a

clay coating the inside surface. The mould is then opened to reveal a three-dimensional positive form of the original model, which can be fired in the kiln.

A mould can be used multiple times. This process is used to produce large runs of functional objects such as cups, vases and pots as well as decorative pieces.



Figure 3.10 Shannon Yeung, *Hands*

Decorating techniques

Glazes are available for each type of clay you may use. Stoneware glazes are made from a mixture of different minerals, including silica which has a shiny appearance and is used in the making of glass. There are also stoneware glazes which are made with ash and have a dry surface appearance when fired. These glazes are unsuitable for tableware, such as plates and mugs. Oxides such as copper oxide and iron oxide can be painted on a bisque fired pot and glazed over. These oxides will show through the glaze and give interesting surface effects and colours.



Figure 3.9 Lei Xue, *Drinking Tea*, ongoing project since 2001, hand painted porcelain cans, variable dimensions. Photo: Simon Veres. Courtesy of the artist and Galerie Hubert Winter, Vienna.

Earthenware glazes are fired at a lower temperature than stoneware glazes and are often put over ceramics that have been decorated with underglaze colours. Underglazes are like paint and can be applied with a brush and will show through a clear glaze once it is fired. There are many decorating materials and it is worth looking in a catalogue or visiting a ceramics supplier to see the range of possibilities.

Decoration is a personal choice, but you need to use the glazes that fit the clay body you have made, otherwise you will find it can fall away or crack off from the pot or melt onto the kiln shelf if it is fired at too high a temperature. Trialling and testing glazes and underglaze colours on test tiles is good practice as some colours can look different once they have glaze over them and have been fired in the kiln.

Activity 3.1

Conduct some research and find a ceramic artist not mentioned in this section. Select some of their works. What materials and techniques do they use? You could begin with the work of Margaret Dodd, the Hermannsburg Potters, Fiona Hiscock, or Stephen Benwell.

3.2 Drawing

Drawing is the oldest form of human expression and communication, predating written language. The earliest examples of drawing have been estimated at more than 73 000 years old. John Singer Sargent is quoted as saying, 'You can't do sketches enough. Sketch everything and keep your curiosity fresh.'

It is sometimes referred to as the core of all arts, and most artists use drawing in one form or another. They might use it as an end in itself or they might use it in the design and development process of their artworks whether

it be for fashion design, painting, printmaking, sculpture or ceramics. Drawing can be simple or complex and can involve many different materials from the simplest chalk to the most complex digital rendering.

Drawings can be made on just about any surface. We usually think about drawing being on paper; however, in western culture this was not always the case. In the Middle Ages, it was more common to draw on parchment and vellum, which were made from animal skins for tablets. The parchments were coated with wax or a type of white paint that created a surface which could be drawn on using a sgraffito technique. The markings could be erased and the tablet reused.

The Chinese were the first culture to use paper, which they invented using mulberry bark during the Eastern Han period, CE 105. Prior to this, the Chinese created ink drawings on silk. Paper can be made from reconstituted wood, straw, cotton or silk pulp. It was not until the 13th century that paper-making techniques were introduced to Europe.



Figure 3.11 Leonardo da Vinci, *The Virgin and Child with Saint Anne and Saint John the Baptist*, 1499, Charcoal and chalk on coloured paper

The very earliest drawings were made using charcoal, chalk or naturally pigmented rock such as red ochre, and the use of charcoal and chalk has continued to the present day. Leonardo da Vinci used these simple drawing materials in *The Virgin and Child with Saint Anne and Saint John the Baptist* (Figure 3.11), which is one of the most famous drawings in western art. In the 15th century, Flemish artists used a technique called metalpoint or silverpoint, which involved using a piece of metal such as silver, lead, gold or copper on paper that had been coated with gesso or other primers.

Drawing surfaces

It is possible to draw on nearly all surfaces – just ask anyone who has had to clean graffiti! In fact, you don't even need to have a surface, as Picasso proved in his painting with light. Artists don't need to limit themselves when choosing drawing surfaces. We see drawing on wood, metal, glass, plastic, fabric, stone and ceramics. Digital drawing is now common, with artists like David Hockney championing the use of electronic tablets. However, the most commonly used drawing surface is paper.



Figure 3.12 © Photo by Izabel, Unsplash. Izabel @peacelily234.

Papers

There is an almost endless variety of different papers available in art supply shops with paper that is made specially for different media. Most papers

on the market are made from wood pulp, but there are also papers that are made from cellulose pulp and others are made from cotton and synthetic fibres. Fine art paper comes in a variety of different textures, from a very smooth finish which is characteristic of hot-pressed paper (imagine the paper being ironed with heated metal rollers) to cold-pressed, which results in the paper having a rough surface. A rough surface will give the paper more tooth, which will mean that a greater amount of pigment residues will be caught in the rough surface of the paper. Weight is another major point of difference: litho paper is usually 60gsm (grams per square metre) while cotton or rag-based paper can be 250gsm, 320gsm or heavier.

Papers made from woodchips include simple butcher's paper or bulky news and cartridge paper, which is the staple of every art room. The papers made from woodchips are becoming less environmentally sustainable; however, there is growth in the use of recycled paper. Another problem with papers made from wood chips is that they tend to have an acid content which means that the paper will degrade over time.

The best quality papers are made from linen or cotton fibres and are called rag papers. They are more resistant to chemical breakdown

and therefore have a better archival quality. Rag papers are also heavier in weight, meaning they have a higher gsm count. Rag papers can be handmade or manufactured in small bespoke paper mills, which gives them a distinctive deckled edging. They usually have a cold-pressed surface quality.

There are specialised papers made for specific materials. Bleed-proof paper has a very smooth surface, which limits the absorption of liquid making it ideal for marker pens and fine liners. Japanese *washi* paper is sometimes called rice paper, but it is actually made from mulberry bark pulp and has a slightly

translucent quality. Some pastel papers are made from cellulose pulp; the main characteristics are its smoothness on one side and rough finish on the other side. The rough side is excellent for pastel and charcoal while the smooth side is suitable for marker pens. Other pastel papers are made from cotton pulp and have a gelatine size coating sealing the surface.

Drawing tools

Graphite pencils

Graphite pencils are also called grey lead pencils or lead pencils, which is misleading as they don't contain any lead. The very first graphite pencil was developed in Italy. A hollowed-out length of juniper wood was filled with a piece of graphite. Before this, artists would wrap sticks of graphite

with string or leather to try to prevent the graphite from breaking and to keep their hands clean. Modern graphite pencils are a mixture of graphite powder and clay that has been fired in a kiln and then encased in wooden tubes; the graphite and clay mix is commonly known as the lead or core. Progresso pencils have no wooden casing; they consist of a thick lead encased in a thin plastic coating, which means they are very long-lasting but quite fragile and will break if dropped. The big advantage of Progresso pencils is that they can produce thick, very dark, dense marks.

Pencils are graded according to the percentage of clay and graphite: pencils with more clay are harder and therefore create a lighter tone mark, while a higher percentage of graphite will create a denser, darker mark. The numbers and letters on the base of the pencil indicate the darkness of tone: H means Hard so a 9H pencil will make a very light mark. B means Black; a B pencil will



Figure 3.13 Ngoc Tuong, student, 2021, Graphite pencil

make a darker mark, with 9B being the darkest. The most commonly used pencil is an HB, which is a hard black. There is no standard international measure for grading pencils so the hardness or darkness will vary between different brands.



Figure 3.14 As a general rule, the best-quality coloured pencils have softer leads, which means they leave a denser, more highly pigmented mark on the drawing surface.

Coloured pencils

Unlike graphite pencils, coloured pencils are a mixture of pigment and wax or oil, and a recent invention. In the mid-19th century, coloured pencils were used for checking and marking in an industrial context rather than for drawing. It was not until early in the 20th century, with machine manufacturing and improvements in the consistency and lightfastness of coloured pencils, that an artist-quality material was produced. Later in the 20th century, when student-quality coloured pencils were produced in large numbers at an accessible price, the popularity of this medium really took off.

There are several different types of coloured pencils available. The most commonly used standard coloured pencils can be divided into two categories, student quality and artist quality. Artist quality tends to be much softer with a greater density of pigment. As a general rule, the softer the core of the pencil, the better the quality.



Figure 3.15 Anna Duong, student, 2021, Coloured pencil

Watercolour pencils have a water-soluble core which means they can be used to create a watercolour-effect drawing or painting. This can be achieved by either drawing on prepared paper that has been soaked in water and blotted dry or by using the pencils on dry paper and using a wet brush to blend areas of colour. Watercolour pencils are sometimes called Aquarelles.

Charcoal

Charcoal is one of the oldest drawing materials. There are two types of charcoal available: the first is sticks of burnt willow wood, while the other is compressed charcoal made from powdered

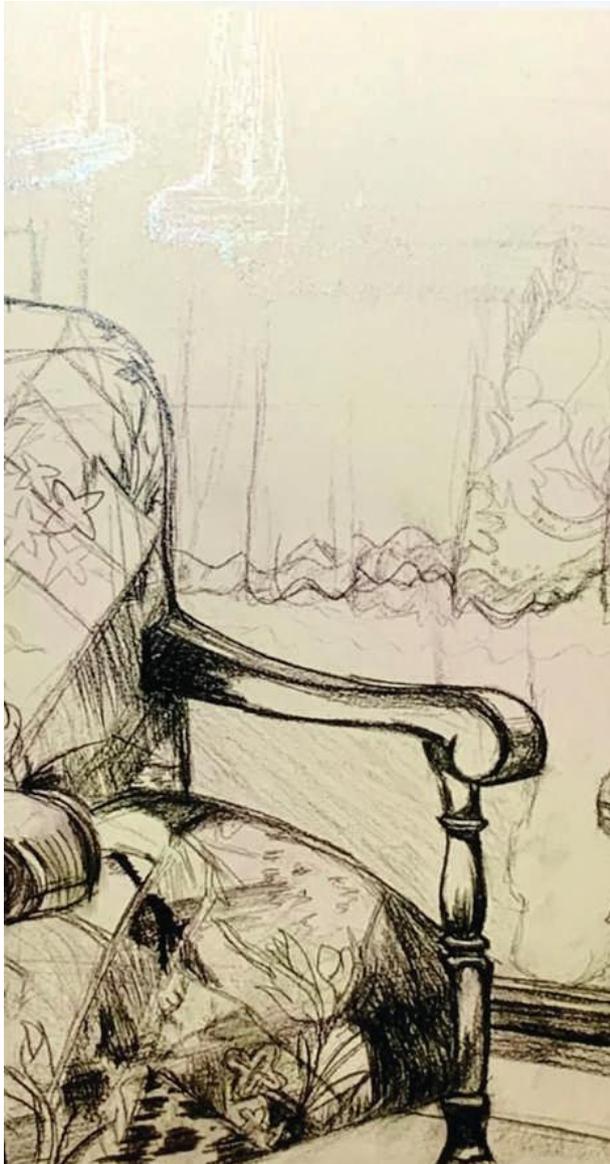


Figure 3.16 Emily Sweeny, student, 2001, Charcoal on rag paper

charcoal compressed into a mould to form uniform usable blocks. Charcoal is a wonderful medium for life drawing and for very quick and spontaneous large-scale drawings. Although it can be quite messy to use and smudges easily this characteristic can be utilised to create subtle tone in drawings. Charcoal produces a beautiful dense, black velvety finish. With practice it is possible to gain control over the density of tone and the thickness of the lines, making charcoal a very satisfying drawing material to use. In order to protect a finished charcoal drawing, it needs to be sprayed with a varnish-like fixative.

Oil pastels

Oil pastels are a mixture of powdered pigment mixed with a binder of wax and non-drying oil moulded into a stick form. They are an easy-to-use material that is colourful and blends easily. Pastels or crayons are often the first drawing material that children are introduced to in kindergarten or primary school. Oil pastels were first invented in Japan in 1924 as part of a post-World War I educational initiative. The first oil pastels were made by blending powdered pigment with paraffin wax, stearic acid and coconut oil.

Oil pastels can be applied directly to the drawing surface. Although it is most common for oil pastels to be used on paper, pastels can also successfully be used on canvas and create an effect similar to oil paint. It is possible to build up texture similar to impasto medium. Oil pastels are easy to blend in direct application or they can be thinned and blended using a paintbrush and linseed oil, white spirit, or mineral turpentine. Similar to the technique used in painting, oil pastels can be layered or the drawing surface can be under-painted then a layer of oil pastels applied and scraped back using a sgraffito technique.

There can be some issues when using oil pastels as they tend to be brittle and break easily. Finished drawings need to be carefully sealed with a fixative as the surface is not entirely stable. Oil pastels do not have a long archival life and can achieve a white bloom or dulling of the surface.



Figure 3.17 Similar to coloured pencils, really good-quality pastels leave a highly pigmented mark.

Pastels

Similar to the structure of paint, dry pastels are a mix of powdered pigment with a binding agent that is rolled, pressed and extruded into either round or square sticks. As a general rule soft pastels usually have a fairly high percentage of pigment in their constitution, meaning that they are vibrant but more sensitive to UV light and fading. Binders can include gum arabic, methyl cellulose and gum tragacanth. Chalk, gypsum and pumice may also be added to make the pastel harder or softer. Pastels are fragile and can break easily. The softest pastels are usually wrapped in paper to hold them together and limit breakage. Pastel pencils have a core or lead of coloured pastel encased in wood, the same as a grey lead or coloured pencil.

When using pastels for drawing, the surface must be carefully considered, as surfaces with more tooth will hold a greater amount of pastel pigment creating a stronger, denser colour.

Ink

Ink is one of the most challenging drawing materials as it can be unforgiving. When using ink, mistakes are almost impossible to correct and might require a fresh start. Ink has been used as a drawing material for thousands of years and can be traced back to the ancient Egyptians. In most Asian cultures, there is a strong history of ink being used for drawings and illustrations as well as calligraphy. During the Tang dynasty, Chinese artists started drawing in ink on woven silk. The Muromachi period in Japan also saw the rise in use of this medium. During the Renaissance in Europe, ferrous sulphate was mixed with gall nut resin to create ink.

There are a number of different ways to use ink as a drawing material. The traditional European method is to use a pen, usually a dip pen or fountain pen; however, there are a lot of different



Figure 3.18 Ink drawings can produce a variety of different quality marks.

fine liners that can be used for ink drawings. The advantage of using a dip pen is that the nibs can be changed easily to help provide a variety of different lines and marks on the drawing. Fountain pens and fine liners are a clean and easy way to use ink, but fountain pens have the advantage of being refillable. Brushes are the traditional Asian method for drawing in ink, enabling the user to control the thickness of the lines and the density of tone.

Marker pens

Marker pens are the newest and most recently introduced form of drawing tool. They are known under different names; they might be called marker pens, felt tip pens or permanent markers. Markers are available in different qualities with cheaper versions available in packs of six or 12 for sale in supermarkets and bargain stores. The best quality marker pens are usually refillable and have hundreds of different coloured inks and can be initially very expensive. Another feature of better quality markers is that they are

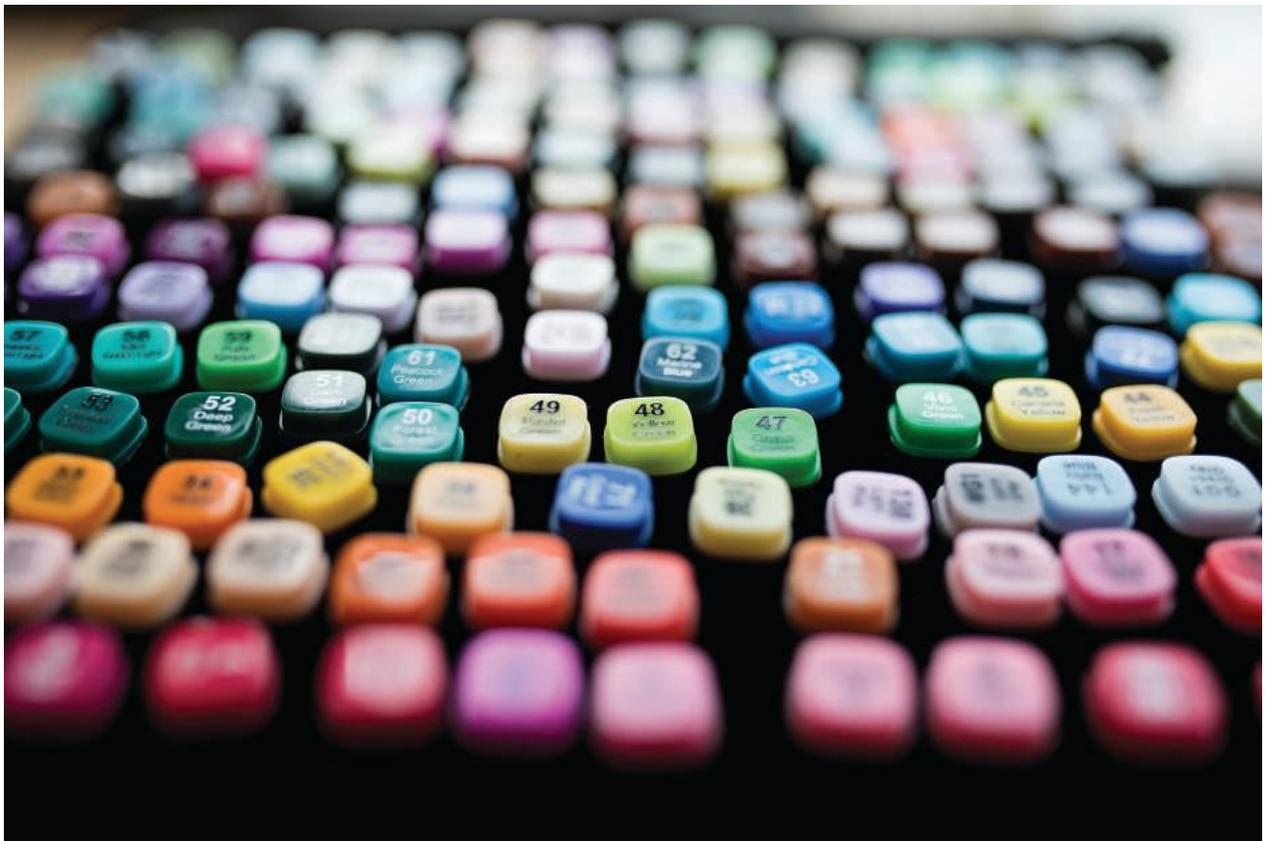


Figure 3.19 Modern marker pens are available in a wide range of different colours.



Figure 3.20 Kelvin Isla, student, Marker pen

double-sided, with a brush tip on one side and a broad nib on the other.

As with ink drawing, marker pen drawings require specialised skills that are built up over a period of time. Although they can be used on most papers the smoother the paper surface the better the result, with the best drawing surface being bleed-proof paper that is specially made for marker pens. When using markers, always check for bleeding through the paper as the ink can travel through several layers of paper and onto the surface underneath. For the best results, some initial planning needs to take place and some users might like to lightly sketch out their designs in pencil before applying the markers. Extra care needs to be taken when blending markers – going from lightest colour to darkest – or you may choose to use a colourless blender marker which can also be used for creating highlights.

3.3 Photography and digital media

It is hard to believe that photography is a relevantly new process compared to painting and printmaking. In 1826, Joseph Nicéphore Niépce produced the world's first photograph – a view of a courtyard and outbuildings seen from an upstairs window. This was made by exposing a metal plate coated with bitumen in a camera obscura.

The first photograph of a person was taken in 1839, when French painter and chemist Louis Daguerre photographed a Paris street scene from his apartment window using a camera obscura and his newly invented daguerreotype process. The image took several minutes to produce as

it required a long exposure time. This meant moving objects like pedestrians and carriages would not normally be seen in a photograph but an unidentified man who stopped for a shoeshine remained still long enough to become the first person ever photographed.

After this time the photographic process advanced rapidly, from the days when a camera could not be easily moved because it was so large, to one that is easily carried in your pocket. We have all become camera users in our own way, and we are able to record our daily lives through the images we take. But are we truly photographers?

Photographic techniques today still include:

- **traditional photography (analogue photography)** – uses light-sensitive film negatives and light-sensitive paper to expose and develop an image
- **camera-less photography** – creating images on photographic paper by casting shadows and manipulating light exposures, or by chemically treating the surface of the paper
- **digital photography** – saves images as digital files that can be manipulated with computer software.

Traditional photography relies on the use of light-sensitive materials and is frequently created with an SLR (single lens reflex) camera. Digital photography may use a DSLR (digital single lens reflex) camera or a mobile phone device; images are taken and are then transferred onto a computer and are manipulated using software programs such as Adobe Photoshop or Paint.NET. Photographers sometimes combine processes, using a traditional process to capture the image, then process the film to a negative and scan this image onto a computer. This gives greater possibility for manipulating the final artwork.

When using an analogue SLR or DSLR camera, it is useful to put on its **manual setting** rather than using it in automatic mode. This gives you control of the aperture, focus and shutter speed and gives you the opportunity to make more decisions over the look of the final photograph.

Traditional photography

This is what is commonly known as darkroom photography. An SLR camera is loaded with negative film, you take a photo which opens the aperture, exposing the film to the light, and images are captured. The process for developing your film involves various pieces of equipment including:

- developing tank and reels
- bottle opener (optional)
- scissors
- black bag or darkroom
- thermometer
- chemicals.

You will need to use a black bag, which is light-tight and will not expose the film if you are careful. Put into the bag the developing tank with lid and reels, scissors, bottle opener and your film, still in the cannister. Once you have everything ready you can put your arms into the bag. You may be fumbling around for a few minutes trying to find each piece of equipment, but you will soon work out where things are. Put the equipment in order, film, bottle opener (if required), scissors, reels, tank, funnel and lid. Now you can take one end of the film cannister off with the bottle opener, and ease the film out. Try not to touch the film as you could scratch it. Next, find the header of the film (the end that has a shape cut into it), and find the notches on the reel. Cut the end of the film across the end and put this end under the notches on the reel. Move one side of the reel backwards and forwards until you fill the cannister, then break off the film. Place the column of the tank through the reel and put into the tank, making sure you have pushed the reel to the bottom of the column. Screw the funnel into the tank and seal the tank with the lid. You are now ready to prepare the chemicals.

Chemicals required for developing the film are:

- developer
- stop bath
- fixer
- water for washing.

Developers can vary in the way you mix them depending on the brand. For this you can use Ilford Simplicity Film Developer diluted to 1:9 (one part developer to nine parts water).

Preparing the chemicals

- 1 Have three large plastic containers ready.
- 2 Pour 60 mL of the measured developer into a container and mix to 600 mL with water.
- 3 Repeat these measurements with both the stop bath and the fixer and pour these into their containers.

Developer

- 1 The developer needs to be used at 20°C and if using Ilford FP4 film you would develop for four minutes.
- 2 Remove the lid from the tank, make sure not to dislodge the funnel, and pour in the developer (two films = 600 mL of developer).
- 3 Tap the tank on a bench to dislodge any air bubbles.
- 4 Invert the tank four times; this gets the developer working by washing it over the film. Invert once at the beginning of each minute. This can vary depending on the film you are using, and you would need to check details for your film with the manufacturer's information. For this first part, it is strongly advised to use a timer as the developing process needs to be precise.

Stop bath

- 1 As soon as the time is up you need to pour out the developer and replace the developer with the stop bath. This stops the film developing further.
- 2 Invert the tank four times and then pour out the stop bath after one minute.

Fixer

- 1 Add the diluted fixer to the film tank and ensure the lid is sealed.
- 2 Repeat the same agitation method as for the developer.

- 3 The recommended fixing time is four minutes. At the end of the time, discard the fixer.

Washing

- 1 Keep the film in the tank throughout the washing process. Try to use water at approximately 20°C, fill the tank and seal with the lid. You can either go through a process of inverting and refilling the tank regularly or you can leave the tank under a running tap and let the water run through. Finally, empty the tank. Either way you will wash the chemical off the film.
- 2 Remove the film carefully from the reel and hang on a peg to dry. It is good to put a peg on the other end of the film to keep it straight, as the film has a natural tendency to curl back into its previous state. If you have a film squeegee available, you could remove excess water with this.
- 3 When your film is dry, cut it into strips and store in negative sleeves for safe and easy access.

If you are going to produce black and white prints you would return to the darkroom.

- 1 Using an enlarger, you place a strip of negatives in a negative carrier, set a timer to five seconds.
- 2 Set your aperture on the enlarger to 5.4 and use a three filter (these settings are in the middle and could be adjusted either way should you want a softer image or a high-contrast image).
- 3 Cut a strip (approximately 2.5 cm) of multigrade photographic paper to produce a test strip. Using five-second intervals in five stages will give you a reading for your test from five seconds to 25 seconds.
- 4 Place the test strip under the enlarger and place a clean sheet of perspex or glass over the test strip to keep it flat.
- 5 Cover the test strip, just leaving part of it exposed (approx. 1.5cm). Expose this section for five seconds, move the cover 1.5cm further along the test strip and repeat, exposing the paper in increments until you reach the end of the strip.
- 6 Place the test strip in a tray of paper developer for two minutes. You should see the time divisions developing from light to dark quite clearly.

- 7 Place in water for one minute and then into fixer for two minutes.
- 8 Finally, wash thoroughly in running water to remove all residue chemicals.
- 9 Remove from the water and either put through a drying machine or hang up to dry.
- 10 Now your image has been developed. You could also scan the image and manipulate it using Adobe Photoshop or other photo-editing software/websites.

Camera-less photography

There is still a great deal of interest in darkroom techniques, with many courses being offered at various places in Melbourne and regional Victoria, and workshops are readily available. Such techniques and processes as tin-type photography, cyanotypes and photogenic drawings are frequently used by contemporary photographers.

Tin-type photography

You can see from the image below how the tin-type process can bring a different aesthetic, making the image have an 'old world' feel, shown by the edges of the image having an unfinished appearance. In making a tin-type photograph a sheet of thin metal is coated with a dark lacquer that is used as a support for the photographic emulsion. This light-sensitive emulsion needs to be coated, sensitised, exposed and developed within 15 minutes of it being applied, and access to a darkroom is essential. This is quite a complex process, and a much easier way is to use the tin-type app available on your mobile phone.

You can see from this image by James Tylor that he has given a great presence to the people in these photographs by the way he has situated them very prominently in the foreground of each photograph. Also, the use of the tin-type process has given each image a strong contrast, which accentuates the detail in each portrait.



Figure 3.21 James Tylor, born Australia 1986; Kaurna. CIPX Aidan Hartshorn (Walgalu people of the Ngurmali Nation) 2021 CIPX Coby Edgar (Larrakia and Jingili peoples) 2021 CIPX Sebastian Goldspink (Burrattagall, Dharug people) 2021 CIPX Kelli Namikili Cole (Waramungu) 2021 CIPX, Franchesca Cubillo (Yanuwa, Larrakia, Bardi, and Wardaman people) 2021 CIPX Bruce Johnson McLean (Wierdi people of the Birri Gubba nation) 2021 CIPX, Tina Baum (Larrakia, Wardaman and Karajarri peoples) 2021 CIPX Wesley Shaw (Dharawal, Ngarigo and Yuin people) 2021, © James Tylor/Copyright Agency 2022

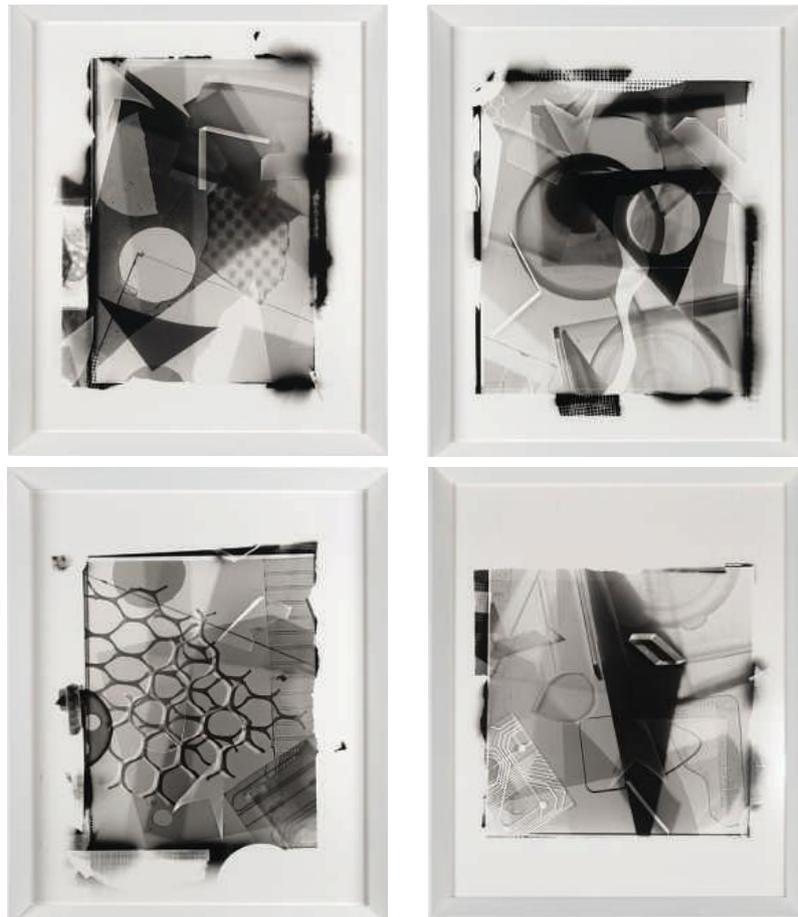


Figure 3.22 Danica Chappell, born Australia 1972, *Far from the eye (resonance in between #2, #1, #3 & #4)*, 2020–21, from the series 'Far from the eye', Gelatin silver prints, collection of the artist, © Danica Chappell/Copyright Agency 2022

Photogram

If you have ever been into a darkroom, you have probably produced a photogram. This process is often used in school to help students understand how to make and develop an image without the complexity of using a camera or understanding the enlarger settings. However, it does demonstrate the way light is used on light-sensitive photographic paper and how this is developed using the chemicals.

To make your photogram, an assortment of objects are placed directly onto the surface of a light-sensitive photographic paper and then exposed to light, from the enlarger in a darkroom. It is good to have objects of interesting shapes and sizes and some which have transparent areas; this gives a greater variety to your image. If you just use solid objects, you will be left with little variation in tone as light has not been able to travel in and around the objects. You can develop your own interesting sheets of black and white images and

transfer these to clear overhead transparencies and use these in the making of your work.

When starting, the enlarger is set on a bright setting (f4) as it is ideal to achieve some very dark areas in the print and not have an overall greyness when completed. Try to plan the ideas for the work before you enter the darkroom; think about where you will place objects and what objects you will use. Check the paper size you will be using so that objects are not too big or small. Make sure your photographic paper has the shiny side up as this will be the light-sensitive side.

In the work by Danica Chappell (Figure 3.22), you can see shapes and textures that you will easily recognise. Look at the way she has used layering to create depth in the photogram. Areas of the paper that have received no light appear white, with areas exposed through transparent or semi-transparent objects appearing grey. This can also be achieved when objects are removed at varying intervals of time.

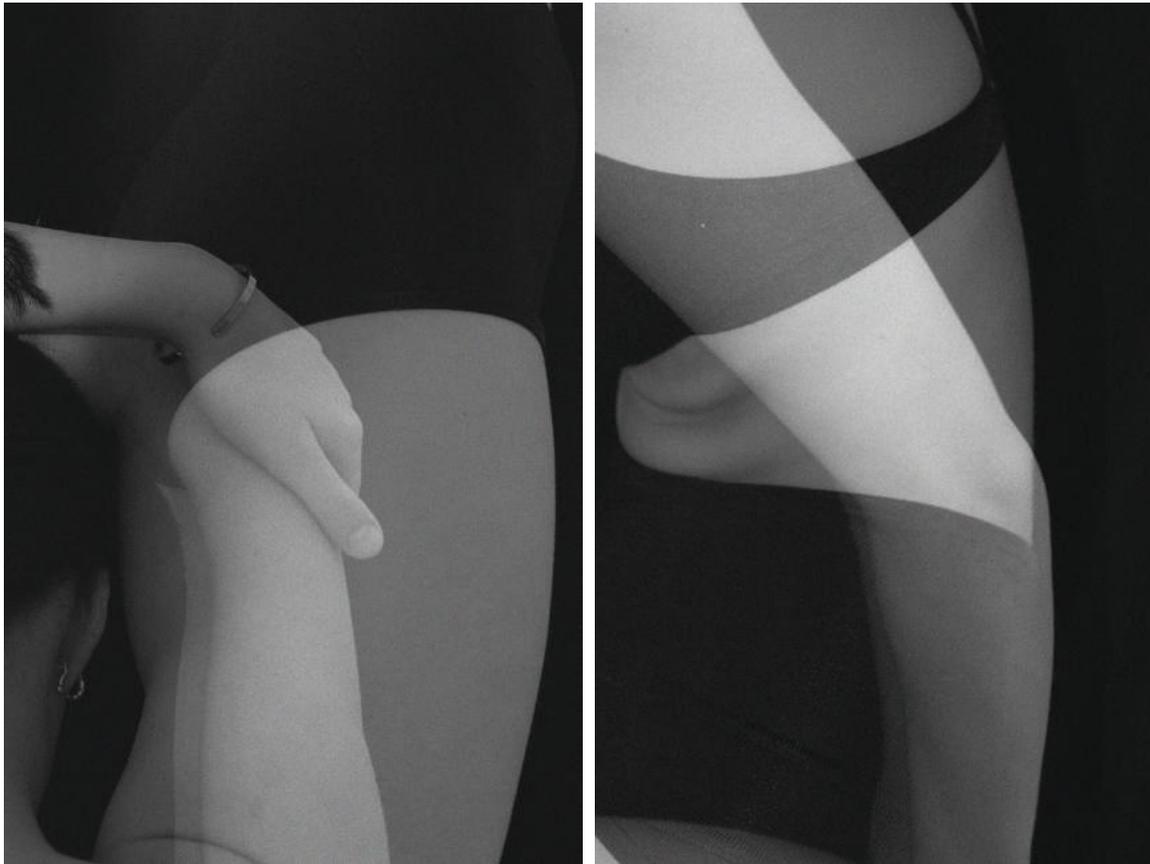


Figure 3.23 Lacey Ryan, *Jana*, 2021

Cyanotype: sun prints

There are two products available which just use the sun to give a similar effect to a photogram. A sun-sensitive paper is one way you can create a photogram. Using this paper, you need to be able to work efficiently and in an organised manner as each sheet is quite expensive and you would not want to waste any. Fabrics such as lace or tulle are very good to use for this work as well as leaves and flowers, especially if you are working outside at this time, and they are readily available. You can also use grasses and other plants to create your image. As an alternative, you can purchase a cyanotype sensitiser set, which can be applied to paper, wood, natural fibres like cotton, linen and silk, canvas and leather. This solution is painted evenly onto the required surface and left to dry before exposing it to the sun.

When preparing for your image it is best to tape your paper to the board so that it is not disturbed when you are outside in the sun. Be careful not to disturb the objects as you move around; if you have a sheet of glass or Perspex that you can lay on top of your objects, this can help.



Figure 3.24 Anna Atkins's pioneering images, clockwise from top left: *Peacock* (1861), *Laminaria phyllitis* (1844–45), *Papaver rhoeas* (1861) and *Alaria esculenta* (1849–50)

Chemigrams

You only need a few items to make chemigrams:

- light-sensitive paper
- three trays
- developer, stop and fixer chemicals
- no darkroom needed
- paper towels.

A chemigram is a way of creating an image on light-sensitive paper, without using a camera. The chemigram process was invented by Pierre Cordier in 1956. It is a unique process that uses **resists on photographic paper** much the same way as wax will repel watercolour when used on paper. Other processes can also be used in conjunction with the resists. Fixer is a commonly used resist and can be painted onto photographic paper, exposed to light and put through the developing process. The only issue with this method is that the developer needs to be replaced after only a few prints. The parts of the paper protected by the resist will continue to change colour from extended exposure and some surprising effects can be achieved.

There is no right or wrong way when making chemigrams. Produce as many different ideas as possible but try to record the results. Because it is relatively quick to produce a chemigram, the



Figure 3.25 Carlos López, *The birth of the square planets*, Black and white chemigram, Made on traditional photographic paper, 30 × 40 cm

turnover of work will be quite high, so remember to keep a pen and paper on hand so you can write down the different way the resists react.

In real terms: take photographic paper, put chemicals on it, see what happens.

Digital photography

In the 1990s, digital photography became accessible and affordable. This was a big change to the way people connected with photography. Prior to this, photography had been a hobby for some, a recording of events for family and friends, or a career for others. Photographs were taken using an analogue camera, which required a film and a darkroom to develop and print the photos. You would need to buy film, load the camera, take the photographs (using a light meter) and either process the film yourself or take it to a chemist or camera store to be processed. Film, when using an analogue camera, was limited to the number of shots which could be taken, usually 24 or 36 on a single roll of 35 mm film.

The introduction of digital photography changed how people saw photography as a medium they could work with. First came the DSLR camera, and rapidly following this were cameras embedded into a phone. Everyone with a phone is now a photographer, recording their daily life and events. We are able to take a photo on the spot wherever we are at any time of day and we have many hundreds of images that we can look back on and use in various ways. As a student using photography as your main area of study, it means that you have to be prepared with your camera or your phone and make decisions on the ideas you want to pursue in this medium. This could be around a theme or you may be trialling and experimenting with various ways or ideas that could become a part of your work. You still need to be prepared and have thought about the opportunities that may come your way.

A common theme among students is to photograph their friends having fun at parties or generally hanging out together. What do you want to get from these images? What sort of mood would you like to create? What sort of emotion are you trying to put into the work? This is your time to pursue and develop your ideas. Once you have taken a number of images you can put them onto

a computer and see what is there. You may be working in a program such as Adobe Photoshop or Paint.Net and you might have ideas about how you can manipulate the images or you may want to leave them just as you recorded them. But it does not end there, because you have other decisions to make and these are important to what the final image will look like. Let us go back to the party. You might want the party to have a glossy glittery feel, so you have to decide on the type of paper you want to use or you may want to use additional filters or effects on your images. Beware as they may change your images quite drastically and you could end up with something which does not reflect your ideas or the aesthetic you want to achieve.

The most important aim is to trial as many possibilities as you can. All trials should be recorded in your Visual Arts Journal and you should be able to document and annotate the selection of works that reflect your ideas. Planning is an important part of your work as you might have a preconceived idea before you begin; that is completely natural. But how this is brought to fruition really depends on the way you have planned and organised the initial stages of your experimentation.

When you trial different types of papers, you are going to get different effects and finishes and you may see some changes of colour. If you find the colours on the printed paper are nothing like the colours on your screen it usually means

your computer needs to be colour calibrated to the printer you are using. If you are using a photocopier, you are limited to the range of colours that are available, whereas a standard inkjet printer has more colours available. When it is calibrated to your computer you will get a good match between what you see on the screen to what you see on your finished print. Not everyone has the luxury of having an inkjet printer, but they are becoming more available in schools, and most students will have access to a photocopier.

Printing onto photocopy paper directly is not going to produce the best results and there are many specialist papers on the market for digital printing. You can trial cartridge paper or watercolour papers of varying thicknesses, which are readily available in most art rooms. It can be amazing to see what the different textures and finishes of digital and other papers can produce.

Some suggestions for trialling digital photo papers are:

- Photo Satin – 270 gsm
- Photo Gloss – 270 gsm
- Photo High gloss – 315 gsm
- Photo Lustre – 310 gsm
- Baryta Matt – 310 gsm
- Rag paper – 220 gsm
- Matt cotton – 300 gsm
- Canvas – 450 gsm.



Figure 3.26 Mietta Gandolfo, *Nakuru at Mobi*, 2021

These papers will give different looks to your photographic images. It may be expensive to try them all, but do your research and discover which one is the best for your ideas and the overall aesthetic you are wanting to achieve. Some papers are available in packs of 10.

Many contemporary artist photographers use digital printing in the final stages of their work, but they may not start their process using a DSLR. Some will use quite traditional means of taking their photographs and even use conventional processes such as a darkroom, but ultimately the image may be scanned and printed through a digital process.

Artist Danie Mellor has used a camera which has been converted to take infrared photographs. Infrared photography captures an image using a special filter or a film or digital camera sensor that is sensitive to infrared light. Infrared cannot be seen by the human eye, but can be felt through reflected heat and can be observed with specialised equipment such as filters in photography.

In this image (Figure 3.27), Mellor has taken a photograph which is shot with a camera that has been converted to take infrared images. The photograph shows the infrared light that has been created by the temperature of the landscape. The image reflects mortality and life shown through the blue of the rainforest and the brown of the skull. The full effect comes through in the making of the image using a photo-editing program. Translucent layers were created and different kinds of effects were applied by changing filters. Some of these changes can be unexpected but prove to be part of the experimental process, which can happen when manipulating the layers. Ultimately, the image is a chromogenic print, commonly known as c-type prints. When this was developed in the 1940s, it was mainly used for printing snapshots. In recent years it has become a part of digital and inkjet printing and is popular with contemporary photographers.

Many contemporary photographers work using a mix of old and new technologies and explore and expand their practice through the way they experiment and develop their ideas and processes.



Figure 3.27 Danie Mellor, *Jindagaa [ancestor]: at fall of night 2021*, Chromogenic print, 124.0 (diameter), Courtesy of the artist and Tolarno Galleries (Melbourne)

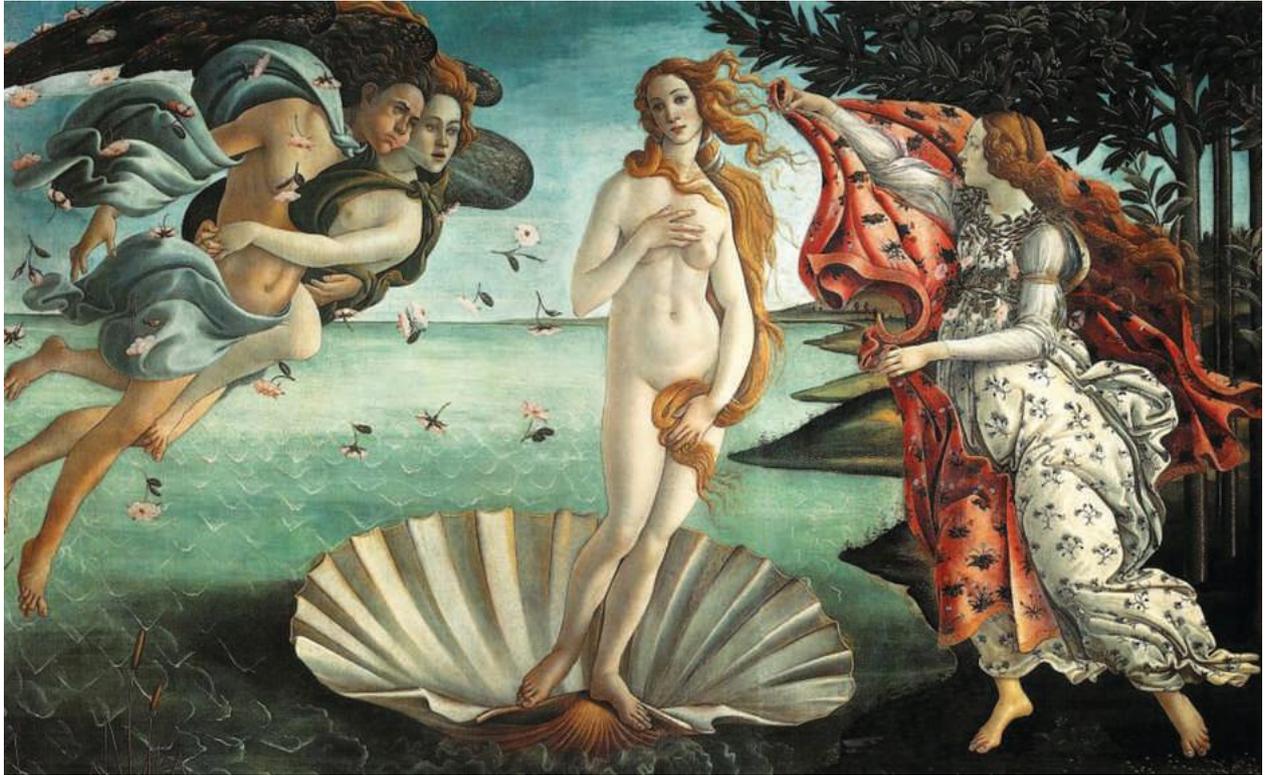


Figure 3.28 Sandro Botticelli, *The Birth of Venus*, 1484–86, Tempera on canvas

3.4 Painting

Painting is one of the oldest forms of art making, and along with drawing can be seen in the earliest examples of prehistoric cave painting. There is evidence of painting from most cultures around the world.

Painting is probably the first art form that comes to mind when people think of art. They picture a canvas hanging in one of the great galleries and museums of the world, beautifully framed and presented. You might automatically think of Botticelli's *The Birth of Venus* (Figure 3.28) or Van Gogh's *The Starry Night* (Figure 3.29).

A technical definition of painting would be the application of a pigment which has been mixed with a binder and applied to a surface. Paint types include acrylic, oil, watercolour, enamel, spray, fresco, tempera and encaustic. The type of binder dictates the type of paint. The surface or support that the paint is applied to include materials such as wood, paper, plaster, metal, canvas, ceramic, or stone. As paint is applied in a liquid or semi-liquid

form, it is important that the surface to which it is being applied is stable and not too porous so that the paint can adhere properly.

There are seven major types of paint used in modern artmaking:

- acrylic
- watercolour
- gouache
- oil
- tempera
- encaustic
- spray.



Figure 3.29 Vincent Van Gogh, *The Starry Night*, 1889, Oil on canvas

Each of these paint types uses pigments, binder and solvent. Pigments are the ingredient that provides the colour, binder holds the pigment together in a stable form and solvent is the vehicle that controls the flow of application.

Acrylic

With thousands of litres sold every year, acrylic paint is the paint of choice in school art rooms around the world. It is popular because it is fast-drying, inexpensive and can be used on a variety of different surfaces. The speed of drying time makes it an excellent choice for students.

First manufactured in the 1950s, acrylic paint uses a synthetic resin as a binder. Water is used as a solvent, which makes acrylic paint accessible and easy to use. It can be used thinly or thickly depending on how much water is added. Impasto medium can also be mixed with the paint and applied with a stiff brush or palette knife to achieve a thick textured effect similar to oil painting. Alternatively, by the addition of a large proportion of water it is possible to create a wash which has the translucent appearance of watercolour. Acrylic paint has its own individual characteristics that are different to other painting materials.

British artist David Hockney used acrylic paint extensively during the 1960s, and some of his best known work such as *A Bigger Splash* show how it can be used to great advantage.

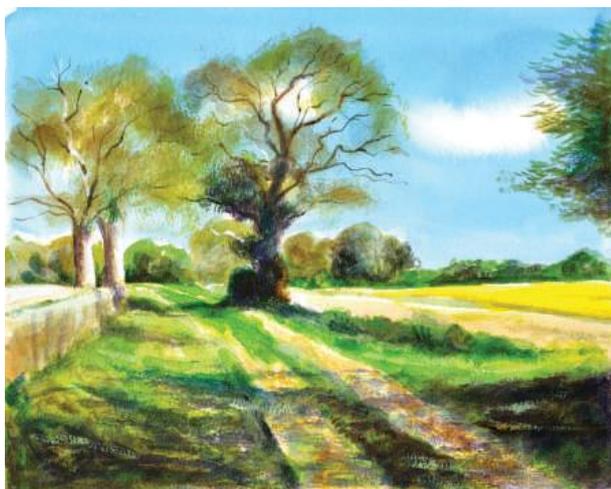


Figure 3.30 An example of an acrylic painting

Watercolour

Watercolour is transparent paint made from pigment that has been mixed with a binder of gum arabic, and water is used as a thinning agent. It can be in liquid form sold in tubes or in solid form as watercolour blocks or cakes.

There are many specialised techniques that are unique to watercolour and skills are built up over a period of time and practice. The most common technique is the layering of overlapping transparent washes that may become opaque with multiple coatings. Textures can be created by sprinkling the surface with rock salt, rice, broken eggshells, sand, splashing with bleach or blotting with tissues.

Masking is a technique that can be achieved by using masking fluid or wax resist, which prevents paint from adhering to an area on the paper. The masking fluid is peeled off to create an area of clean space.

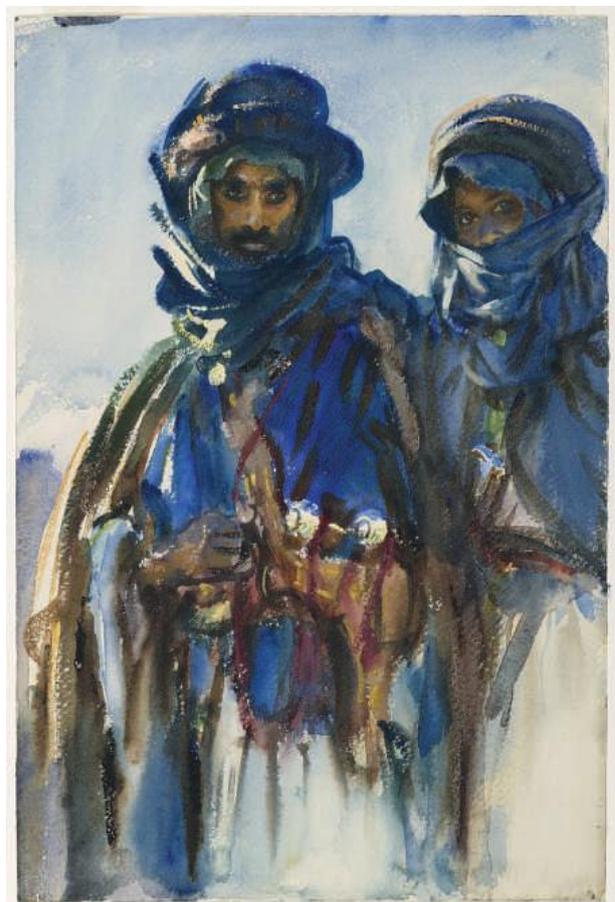


Figure 3.31 John Singer Sargent, *Bedouins*, 1892, Watercolour with wax resist

When using watercolour paint the quality of paper is important; watercolour paper is a heavier weight in order to absorb the water without ruining the integrity of the paper and can be made from wood chips, cotton rag, or a mixture of both. Watercolour paper comes in a variety of different surface textures ranging from smooth to medium through to rough. The best quality watercolour papers can be quite expensive to buy, but make a vast difference to your final artwork.

Watercolour paper can be bought in large single sheets or in pads that are easily transportable and great for painting outdoors. There has been a long tradition of people travelling with watercolour kits because they are light and portable. John Singer Sargent was well known for his watercolour paintings and studies that he completed during his travels around the world.

Gouache

Gouache could be considered a type of watercolour paint as water is used as the solvent; however, there are some differences between the two paint forms. Gouache has larger particles of pigment and a higher ratio of pigment to binder, which creates the characteristically dense, matte, opaque quality that we associate with this material. Artists choose to work with gouache as they can achieve a smooth, velvety finish that is very highly pigmented. Gouache can be bought in liquid form in tubes and jars and in solid form as block sets in trays. Henri Matisse (see Figure 3.22) was well known for his use of gouache, which he used later in his career. He painted paper with a layer of gouache, cut out shapes and glued them to canvas. He used gouache because it is so highly pigmented and when skilfully applied does not show brush strokes.



Figure 3.32 Henri Matisse, *The Sorrows of the King*, 1952, Gouache, paper cut collage

Oil

First used in Asia in the 7th century, oil paint has been a popular paint of choice for artists for hundreds of years. Oil paint consists of pigment that has been mixed with oil as a binder. Most commonly used binders include: linseed oil, poppyseed oil, walnut oil and safflower oil. Each type of oil brings a quality to the paint and will influence colour, drying time and surface quality. Oil paint can also be used with different mediums to create texture and shine. Wax medium can be mixed with oil paint to create texture and

translucent films, which can be used to build up many different layers to create a unique finish. Canvas or linen that has been attached to a stretcher and primed with gesso is the most commonly used support for oil paint. Wood, fresco panels, or linen boards can also be used. Methods of application include the use of a variety of different brushes including chisel or round shaped brushes with synthetic or natural hair bristles. Palette knives or kitchen implements such as cake decorating tools are favoured by Ben Quilty (see Figure 3.33).



Figure 3.33 Ben Quilty (Australia, b. 1973)

Lance Corporal M, after Afghanistan

Oil on linen, 180.2 cm × 170.3 cm × 4 cm

Australian War Memorial

© Ben Quilty

Storage of oil paints

In 1841, John Rand invented a flexible zinc tube that was the forerunner of modern oil paint storage. This invention completely changed the way oil paint was used. Oil paint needs to be sealed in airtight containers to prevent a skin forming and the paint drying out, so prior to this invention, oil paint was stored in either glass syringes, ceramic jars, or in animal bladders. The invention of the zinc tube gave artists freedom to paint *en plein air*, as painting kits became far more portable. Renoir has been quoted as saying, 'Without colours in tubes, there would be no Cézanne, no Monet, no Pissarro, and no Impressionism.' The development of synthetic pigments in the 19th century combined with the invention of the zinc tube meant that there was also a greater range of colours available to artists.



Figure 3.34 The introduction of zinc oil paint tubes made painting outdoors easier and more accessible.

Tempera

Tempera is made by using the natural emulsion of egg yolk as a liquid binder and dry pigments to create colour layers. Historically milk or honey was also added to assist with altering the consistency to make it more opaque or transparent. Tempera is applied in thin layers that are built up one over the other creating a smooth flat texture. It cannot be applied thickly.

Even though it is relatively fast-drying, the need for multiple layers makes tempera a time-consuming medium. Another disadvantage is that it is not possible to achieve the highly pigmented

depth of colour that is possible from other types of paint. However, one of the great advantages of tempera is that it stays colourfast for long periods of time, unlike oil paint which darkens over time.



Figure 3.35 Julio Reyes, *Bloodflow*, 2020, Egg tempera on panel

Encaustic

Encaustic is one of the oldest forms of painting, dating back to 100 CE. It is a slow and complex process, and rarely used in schools. It is achieved by mixing pigment with molten wax, which is applied to a prepared surface, then fused to that

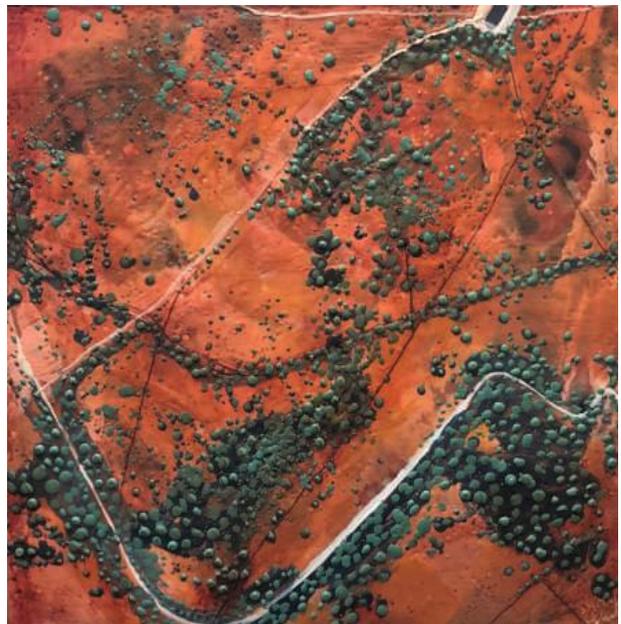


Figure 3.36 Carly Le Cerf, *Australia's Intimate Patterns – 3*, 2018, Encaustic and oil on board

© Carly Le Cerf courtesy of KAB Gallery

surface by applying more heat. The surface that is being painted needs to be slightly porous in order for the paint to adhere. Using the encaustic technique enables layers to build a raised relief surface which adds a textural or sculptural quality to the painting. Another characteristic of the medium is the incredibly realistic appearance that is possible to achieve.

Spray

Considered by some to be the bad boy of paints, spray paint as a medium sometimes has a bad rap. For some people, spray art is closely associated with graffiti and vandalism and they have little or no appreciation of Street Art. Street Art is created using spray paint and has changed the way modern cities look by creating large, bright, colourful works that can enliven otherwise dull urban spaces.

The invention of the aerosol spray can in the 1940s was followed by the launch of aluminium spray in 1949. This product was invented purely for industrial purposes but quickly gained a following for decorative uses. Spray paint was once an oil-based paint and needed very good ventilation in order to be used; but in recent years, acrylic spray paints have been developed which make them more user-friendly. However, it is still highly recommended to only use spray paints outside in a well-ventilated area. Aerosol chemicals can be harmful if inhaled.

Spray paint has the advantage of being able to adhere to many different surfaces, and this gives it a great versatility. Spray paint can be used freehand to create subtle blended effects or with pre-cut stencils. There are hundreds of different colours available in spray paint for sale. It is important to remember that in Australia in order to buy spray paint you need to be aged 18 or over.

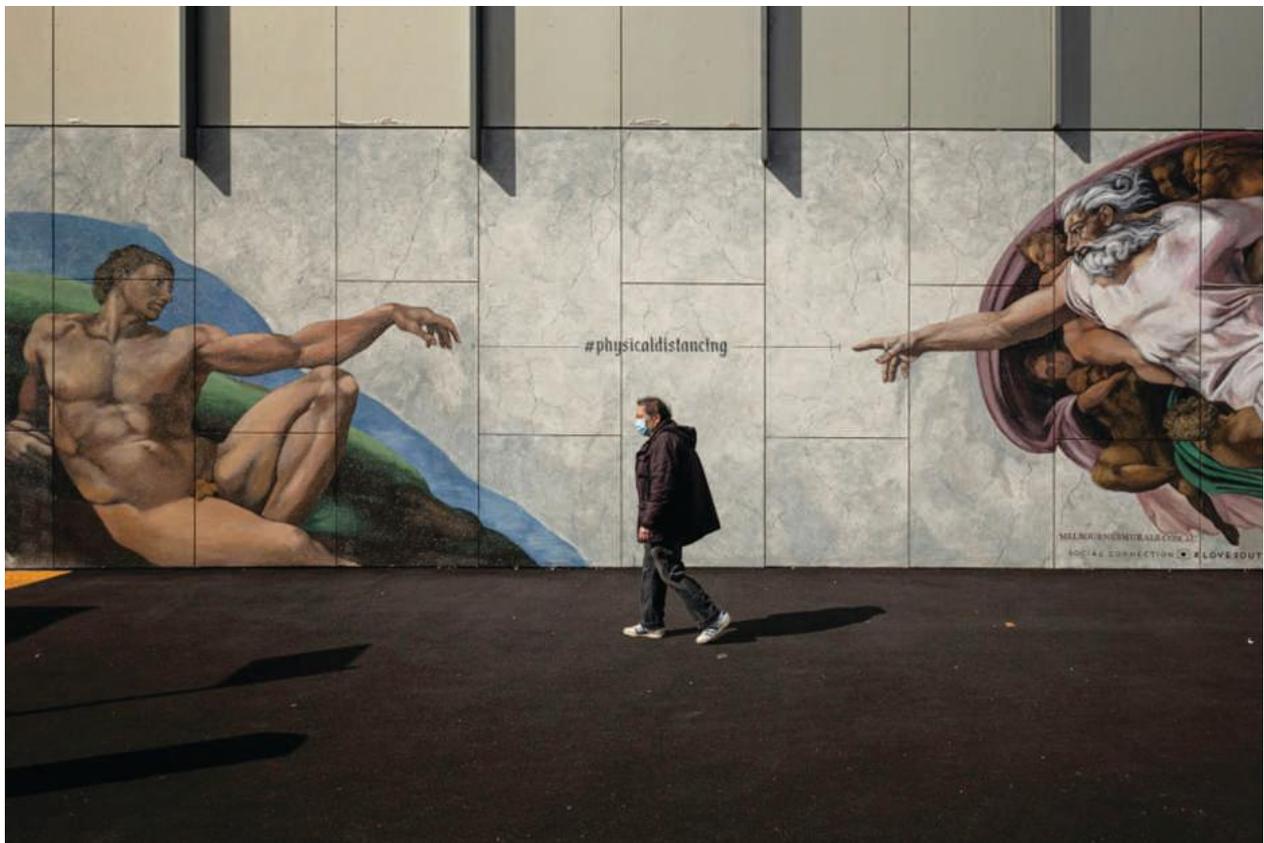


Figure 3.37 Street Art, Spray painting, Tuppen Street, Yarraville

3.5 Printmaking

Printmaking is a method of transferring an image from one surface (usually called a matrix) to another, with ink and pressure being a part of the process. There are five main categories: intaglio, relief, lithography, serigraphy and monotype. Each method of printmaking has its own unique characteristics and charm. With the exception of serigraphy, the images produced are the mirror image of the image on the matrix. In printmaking, the first print is called a proof as it is an opportunity for the artist to check for mistakes and make improvements. Printmaking provides the artist with an opportunity to produce multiple artworks from one matrix although they may not all be identical. A run of prints is called an edition and each print is individually signed and numbered by the artist.

Intaglio

Intaglio printing includes etching, drypoint, aquatint, mezzotint and engraving, with etching and dry point probably the most commonly used types of intaglio printing within the current context. The term 'intaglio' is a reference to prints made using a matrix or plate where the recess areas carry the ink that is transferred onto the printing surface. The plates can be made from copper, zinc, brass, or plastic. The method of creating the recessed areas can vary between techniques, but the actual printing processes all share similar steps to produce a finished print.

Etching

Etching dates back to the 16th century, when it was popular, and it still remains one of the most prevalent forms of printmaking. Etching plates are metal plates that are either copper, brass or zinc that are coated with a layer of acid-resistant bitumen paint called a ground. Using an etching tool or etching needle the artist creates a drawing cutting through the ground exposing the metal plate. The plate is then placed in an acid bath which eats away more metal. The longer the plate is left in the acid bath the stronger and darker the lines will be. The ground is then cleaned off with mineral

turpentine. The plate is then inked up with an etching ink forcing ink into the etched areas. Excess ink is cleaned off with a sized fabric called tarlatan, then the plate is put through a printing press face up with dampened prepared paper on top of the plate. The damp paper helps to draw the ink out of the etched areas. This process can be repeated many times to produce an edition of prints.

Aquatint

Some printmakers consider aquatint to be an etching technique, while others consider it to be a separate category of intaglio printmaking. Aquatint is a process that produces tone, not by the use of line, rather by the application of a very thin layer of ground. The technique became popular in the late 18th century where it was widely used in England



Figure 3.38 Francisco Goya, *The Sleep of Reason Produces Monsters*, 1799, Etching, aquatint, drypoint

and Europe. Goya is credited with perfecting the aquatint technique, and combining it with other intaglio methods created the masterpiece *The Sleep of Reason Produces Monsters* in 1799. The aquatint process is quite tricky and care needs to be taken in order for it to be undertaken safely.

There are two methods of creating an aquatint. The first method involves placing etching plates in a special box where resin or bitumen powder is dusted over areas of the plate. The plate is carefully removed and then heated, melting the gains of resin. The second method involves dissolving the resin or bitumen in alcohol and pouring the resin mixture directly onto the printing plate; the alcohol will evaporate leaving a very thin layer of resin. When placed in the acid bath the gaps around the area not covered by the resin are eaten away, creating a pitted surface that retains ink when it is printed. The plate is then inked up and printed in the same way as an etching.

Drypoint

Drypoint could be described as etching without the mess as it is a far simpler process and does not involve a layer of ground or an acid bath, which makes it a safer printing method suitable for classrooms. Plastic plates of various thicknesses can be used as well as the traditional copper and zinc plates, making it a very accessible form of printmaking.

The drypoint process involves scratching directly onto the plate with an etching needle at a sharp angle, creating a ragged, rough edge known as a burr on either side of the incision. During the printing process the burr as well as the incision catches the ink thereby creating a softer looking line.

Drypoint plates can only be used for limited editions of 10 to 12 prints, as like other intaglio methods the excess ink is wiped off with tarlatan which erodes the burr with each use.

Lithography

Lithography is a printing process invented in 1796 out of economic necessity. Alois Senefelder was a German actor and playwright who was experiencing difficulty in getting his latest play published, so he invented the process using a waxy resistant ink on a smooth stone plate. The lithography printing process works on the principle

of water and oil repelling each other. Henri de Toulouse-Lautrec famously created a series of over 300 lithographs documenting the underbelly of Parisian life during the 19th-century Belle Epoque.

Traditionally, limestone plates that come from a special quarry in Germany are used. The surface of the stone plate is carefully prepared to ensure that it is level and smooth, then the artist draws onto the stone plate with a wax crayon or *tusche*. The stone surface is then exposed to a weak nitric acid and gum arabic solution. The areas exposed to this solution are eaten away, becoming more water-absorbent while the area that has been drawn on absorbs some of the wax resist. The plate is then cleaned with a solvent and sponged with water and an oil-based ink is applied to the plate. The ink is repelled by the water and adheres to the areas of wax resist. The sponging and inking step can be repeated several times. Lithographs are printed on a special press that has been designed especially for the stone plates.

Modern lithographs can be created on metal as well as limestone plates. It is also possible to use a photographic or digital image and transfer it onto the plate using special solvents. One of the advantages of using a limestone plate is that it can be recycled and reused by grinding down the surface of the plate.



Figure 3.39 Henri de Toulouse-Lautrec, *Woman in Corset*, 1896, Lithograph

Relief

The ancient Egyptians used relief printing methods to transfer images onto fabric, making it one of the oldest forms of printmaking. Relief printing refers to methods of printmaking where the matrix or plate is carved away using sharp carving tools and ink is rolled onto the remaining raised areas. *Barens* or printing presses are then used to apply pressure to transfer the ink from the raised areas onto paper or other surfaces. The plates used for relief printing are usually lino or wood block.

Lino

Linoleum was invented in England in the mid-19th century as a flooring material, and by the 1890s it was being used as an art material to replace wood blocks. Lino as a printmaking medium is relatively new and to a certain extent has replaced woodblock printing as it is an easier, more reliable carving surface. The basic principles of lino printmaking are the same as woodblock printing,



Figure 3.40 Kevin Nguyen, student, 2015, Reduction lino print



Figure 3.41 Tosin Oyeniyi, *The Journey 2*, Offset ink on paper, 24 × 36 inches, Linocut, © 2020

where the areas of negative space are carved away with specialised carving tools leaving a raised area that collects the block printing ink.

There are a number of different types of surfaces used as lino printing plates, the first being the grey lino which is similar to flooring lino with its hessian backing and is the hardest of the tiles available. Then there are the double-sided vinyl tiles which are softer than hessian-backed lino tiles. Vinyl tiles can be a different colour on each side and it is possible to use both sides, making them a budget-friendly option. There are also rubber tiles, which are the softest of the lino styled plates, are also the thickest of the tiles available and both sides can be used.

A design can be drawn on paper then transferred to the tile by a number of different means or it can be drawn directly onto the tile. Then the artist will start carving out areas of negative space using lino carving tools. There are different types of lino carving tools including the chisel-style tool, the V-shaped tool and the U-shaped tool. They vary in size and cutting angle and each has different purposes. U-shaped tools are used for carving

out areas of background or large areas, while the V-shaped tools are used for carving lines or fine detail. Chisel tools are used for defining an edge or creating an initial cut before other tools are used. When carving a lino tile, it is important that it is held securely in place with a bench hook.

Once a tile has been carved it can be inked up with block printing ink using a brayer, which is a rubber roller. The tile can then either be put through a printing press or a *baren* can be used to apply pressure to the back of the printing surface, forcing the ink to be transferred from the tile. As with most other forms of printing, the proof will be inspected for flaws and mistakes and alterations can be undertaken before other prints are made.

Multicoloured prints can be made in two different ways. One method is to use multiple tiles with a different colour used on each tile; while the other method is reduction printing, where one tile is used. A reduction lino print is where the lino is progressively carved away after each layer or pass of colour is printed. The first layer of colour will expose the areas of white or negative space while a layer of the lightest colour is laid down. It is important that



Figure 3.42 Katsushika Hokusai, *The Great Wave off Kanagawa*, c.1830, Colour woodblock

the artist makes a few more prints than they think they need for the edition to allow for mistakes. The prints are then left to dry, the tile is washed and all the areas of the lightest colour are carved away. The tile is then inked up with the next colour and a coloured pass is made over the dried prints.

The process is repeated as many times as needed, going from lightest to darkest.

There are many excellent videos available that explain the process. African printmaker Tosin Oyeniyi documents his processes and posts his videos on several social media platforms. When doing any form of multicolour printing, it is important that the prints and tiles are carefully lined up or registered. There are different ways of ensuring accurate registration, mostly using some sort of hinge method.

Woodblock

Woodblock printing is one of the oldest and arguably the most important of all the printing processes. The earliest examples are Chinese, dating back to 200 BCE. Woodblock printing during the Tang and Song dynasties was an important tool of communication as well as of artist expression. Japanese woodblock printing dates back to the 8th century. Katsushika Hokusai's *The Great Wave off Kanagawa* (Figure 3.42) is arguably the most well-known example of a woodblock print.

There are two different surfaces commonly used for woodblock printing. The first type uses solid wood panels, which can be either hard- or soft-grain woods depending on the artist's preference. Cherry, birch, ash and pine are common choices, which are soft, light woods that are fairly easy to carve. In Australia, magnolia wood is widely available in art supply shops and popular with printmakers. The other option to consider is Japanese plywood, which is cheaper and readily available in art supply shops. It is possible to use ordinary plywood, but you would need to be very careful in the piece that you selected, ensuring that there were no knots or imperfections. It is also possible to use MDF or particleboard as a block, which has the advantage of not having a grain, making it somewhat easier to carve. However, as it is softer, it will break down much easier and therefore not have the same lifespan as solid wood or plywood.

Once the design has been drawn onto the surface of the wood block, some artists like to apply a coat of varnish or clear sealant to ensure that the drawing is not rubbed off during the carving process and to slightly seal the woodblock so that ink will not seep into the block. The same tools that are used for lino prints can be used in carving a wood block once the design has been drawn onto the wood surface. As with lino carving, it is important to use a bench hook or some other



Figure 3.43 Seong-Cho, *Australian Rhapsody*, 2020, Woodblock print

means to hold the wood block in place and prevent it moving or slipping when being carved. When carving, try to carve with the grain as much as possible. When carving is finished, the block can be cleaned with a stiff bristled brush to clear away any sawdust from the surface of the block.

The inking-up process is similar to lino tiles; however, it is important to ensure that the ink is rolled on with the brayer in the direction of the grain and not across the grain to ensure a smooth transfer of ink. If the block has not been sealed with varnish prior to the carving stage, it will need to be inked up twice the first time it is used, as some of the ink will soak into the block.

Coloured prints can be made using the reduction printing method, the same as with lino printing. However, it is more common to do a multi-block print, which is the method that is traditionally used in Japanese woodblock printing. Multi-blocks can be created by first carving a key

block, which will be your darkest colour, then printing on a thin piece of paper, such as litho or one of the fine Japanese papers, then while the ink is still wet, transfer the ink onto another wood block of the same size. This process can be repeated on as many blocks as you need with each block being for a specific colour. When the ink is dry on the blocks, the areas that are negative are carved away leaving just the area that you want to print for that specific colour. It is important that careful registration occurs to make sure that each of the colours prints in exactly the right spot on each of the multiple layers of each print.

Serigraphy (silkscreen)

Serigraphy is the technical name for what we more commonly know as silkscreen printing, *seri* being the Latin word for 'silk'. The silkscreening process was



Figure 3.44 Robert Rauschenberg, *International Cultural Exchange*, 1991, Silkscreens on aluminium-coated paper, © Robert Rauschenberg/ARS/ Copyright Agency, 2022

patented in 1907 in Manchester, England, and quickly became popular. As an art form, silkscreen prints peaked in popularity during the 1960s with the birth of the Pop Art movement, when artists such as Andy Warhol and Robert Rauschenberg raised awareness of this art form. Silkscreen can be used to print on a variety of different surfaces including fabric.

In its simplest form, silkscreen printing is pushing ink through a fine fabric mesh, made of silk or synthetic silk, that has been stretched tightly over a wooden or metal frame. The ink is pushed through the screen using a rubber blade called a squeegee. The areas of mesh that have been masked or covered will mean ink is prevented from flowing through these spaces. The masked area of the screen is called a stencil. It is possible to cut a stencil by hand using litho paper or an acetate sheet. The stencil is then attached to the silk screen and prints can be made. An acetate stencil will last much longer than a litho stencil, which will only last for a run of 10 or less.

The more common form of silkscreen printing is the photographic silkscreen, which we associate with Andy Warhol. In a darkroom the silkscreen is covered with a light-sensitive emulsion; when the emulsion is dry, a transparency with the desired image photocopied onto it is placed onto the treated screen. This is then exposed to strong light for a period of time, which is known as burning the image onto the screen. The screen is then washed with a high-pressure hose and the area of emulsion exposed to the light will wash away, leaving the areas that were covered by the positive parts of the image. Once the screen has dried it is ready to be used for printing. Multi-coloured silkscreens are possible, separating each layer of colour at the



Figure 3.45 Silkscreen printing allows for diverse surfaces and holds an important place in printmaking.

photo positive stage and creating separate screens for each colour.

Monotype

Monotype is better known as mono printing and is the simplest form of printing. In its most basic form, a mono print could be the butterfly prints that you might have done in primary school where you applied paint on one side of a sheet of paper and then folded the sheet in half to spread the paint evenly on both halves. To create a mono print, you need a plate with a smooth surface such as glass, plastic or metal, though you can successfully use cardboard as well. Paint or ink can be used in creating a mono print. One of the key features of a mono print are the textures that can be created in the print by using different applications of ink or paint on the plate. A mono print will yield one print but subsequent prints or ghost prints can be pulled once or twice after the first print.



Figure 3.46 Georges Rouault, *Clown with Monkey*, 1910, Monotype, plate: 22 5/8 × 15 1/4" (57.5 × 38.7 cm); sheet: 24 13/16 × 17 3/8" (63 × 44.2 cm), Gift of Mrs. Sam A. Lewisohn, © 2022 Artists Rights Society (ARS), New York. © Georges Rouault/ADAGP/Copyright Agency 2022

3.6 Sculpture

Sculpture refers to an art form which involves the transformation of any materials into a structure or form. Sculpture is one of the oldest art forms. Early forms of sculpture came from the Egyptians as well as from the Greek and Roman artists. When we look at those types of sculptures, we see that many of them are based on the human form. Renaissance artist Michelangelo was influenced by the sculptures of the Greek classical period, and we see this reference to previous art periods happening throughout the history of art.

Sculpture is an art form which is often not used by students in schools mainly because it requires space, storage and equipment and schools may not always be able to provide this. However, your work can be constructed at home where you may have access to a workshop, garage or outdoor space and this can be used as long as the process is documented in the Visual Arts Journal. Constructing sculptural pieces can also be very simple and take advantage of common materials such as cardboard, wood or found objects. You can make a sculpture using virtually any type of material.

But what purpose does sculpture have? Sculpture is about transforming the nature of a space. When you look at a commemorative sculpture – for example, one which pays tribute to those who have served in war, honours great sportspeople, or marks other important historical people or events – the forms are often figurative or words are used to describe the event, making the piece relatable and easy to understand.

Contemporary sculpture can be both complex or simple forms that all have the notion of making the space they change more interesting or more challenging. These can sometimes be quite difficult to understand and it can be up to the viewer to create the meaning. We see sculpture not only outside public buildings or at memorial sites in cities and towns, but we also experience contemporary sculpture in an ever-increasing variety of spaces as artists are commissioned to design and make work for any number of specific sites and purposes.

Sculpture can often require a certain skill set as you may need to join things together or construct pieces which may require ability with small power



Figure 3.47 Karles Ye
Perspectives 2022
Digital and hand drawn images on paper nets
© Karles Ye

tools or hand tools. This certainly can deter people from tackling a sculpture, but in reality using these tools is a great way to assist construction and a handy skill to learn, which can be useful in future projects.

Making sculpture develops self-discipline as it requires a lot of patience and understanding of the materials that you are using. It can be hard work creating a sculpture, but also very rewarding. It can be quite a physical process depending on the size of the piece you are working on, yet for those who enjoy the hands-on process of making, the results are often very rewarding.

Sculpture can help you develop your creativity as you have certain aspects to consider when you begin to make a sculpture. You may have something in your mind that you want to make but you have to work hard to get it assembled, starting by getting the materials together and working out how you are going to make it, what skills and tools you might need to construct it, and what the finished surface of the sculpture may be. You are working in three dimensions, so instead of looking at the front of the work you must consider

what is happening all around the form you are creating. This is quite a new experience for some.

An artist must consider where a sculpture is going to be displayed: for example, if it is going to be outside it would need to have materials that are weatherproof so that the sculpture does not deteriorate. If the sculpture is going to be displayed inside, we need to consider the scale of the work: if it fits an exhibition space and if it needed to be moved, how would we move it from one space to another? You can always create a sculpture in composite pieces, almost like flatpack furniture, and construct it elsewhere if required.

When we look back on the work of Michelangelo, we can see that he is not only creating wonderful sculptures but he is really telling us quite a lot about where he lives and where he works. Michelangelo's sculptures are made from marble that was found at Carrara in Italy, not far from Florence, where he worked when he was creating *David* (Figure 3.48). The



Figure 3.48 Michelangelo's Statue of David

sculpture is over 5 metres high, not including the pedestal it stands on, and is an impressive piece of carving. The detail in the work is quite remarkable showing the veins of the feet and hands and the neck carved on what is a solid piece of a very dense material. Marble is difficult to work with as it frequently has fault lines through it which can fracture during the carving process, so it is a testament to the skills Michelangelo had that this sculpture has survived so long.

The sculpture has been displayed inside the Galleria Accademia since 1873. Prior to this, the sculpture was outside as the statue was commissioned to be displayed along the roofline of Florence Cathedral, but because of the size and weight of the piece it was instead placed in a public square, outside the Palazzo Vecchio.

In this work, we see the biblical story of David and Goliath. It is highly expressive as we can see David holding the slingshot, which is over his shoulder, and in his right hand are the rocks. The tension of the moment is shown in the veins of the neck.

Michelangelo has given us a view of the ideal man, a reference to Greek classical sculpture. It shows a muscular body, tall and physically strong. It does not reflect what people really looked like in Renaissance Italy, but is an ideal man who people admired and looked up to, and in the age of Christianity it helped them understand the meaning of the stories in the Bible.

Sculpture techniques

There are four basic sculpture techniques.

Carving

Carving requires a choice of a specific material, usually stone, wood, or plaster of Paris, which can be soft like Hebel or soapstone or hard like rock or wood. Carving usually requires the removal of material from a block or piece and also tools to assist in this process. Some contemporary sculptors use a chainsaw to start their work.

Carving is a subtractive process, for example, the way Michelangelo's David was created.

Modelling

This process uses soft materials such as clay or wax. These materials can be shaped by hand and can be added to when building a sculpture. Often, an armature is used for these materials, particularly if the sculpture is large. The material can be built up around the armature and serves as a support.

Modelling is an additive process.

Casting

Materials used for casting could be metal, resin, silicone or fibreglass. A mould is created and the material is melted or mixed and poured or applied into or on the mould to form the cast. This sounds like a simple process but with some materials you need specialised equipment, such as casting with bronze for example. Melting bronze requires a large crucible and melting happens at over 900°C. Bronze sculptures are often made in a foundry. Casting in the other materials is relatively easy if you are working on a small scale. You can construct complex forms when casting and because you are using a mould, you can create multiple pieces.

Marc Quinn (see Figure 3.49), a British artist, has used other substances to cast his sculptures, such as milk and his own blood. These fluid materials needed to be poured into moulds and then placed in a freezer. Once removed from the mould they are displayed in a freezer cabinet.

Casting is an additive process.



Figure 3.49 Marc Quinn, *Self*, 2011, Blood (artist's), stainless steel, perspex and refrigeration equipment, 208 × 63 × 63 cm



Figure 3.50 Michael Johansson, *Self Contained*, 2010, Containers, caravan, tractor, Volvo, pallets, refrigerators, etc., 8.2 × 10.8 × 2.4 m

Assembling

Many sculptors bring together materials and carefully piece them together. What is used to create the artwork can be a variety of textures and materials.

Assemblage is an additive process and has very few limitations.

Some assembled sculptures are able to move. They may depend on a motor to assist them or they use the air flow around them to get the required movement. The aim of most kinetic sculptors is to make movement itself an integral part of the design of the sculpture and not merely



Figure 3.51 Phil Price, *Tree of Life*, Mountain Bay, Victoria, Australia, 2014, 5 m

to impart movement on an already static object. Phil Price, a New Zealand sculptor, creates beautiful tree forms which are wind-activated kinetic sculptures (see Figure 3.51). His work reflects the beauty of his natural surroundings and the thought and energy which goes into his designs reflect his passion for his craft. The material he uses is carbon fibre, a lightweight material used in a lot of sporting equipment and known for its durability. He carefully thinks and plans his work considering where the artwork is to be placed. He is not only an artist but an engineer who considers the materials and processes he works with.

3.7 Fashion and textiles

If ever we needed proof that art influences everyday life, then we need look no further than what we wear. Humans have used clothing as a means of artistic expression since ancient times. What we wear expresses our own personal aesthetic almost every day of our lives. Spinning, weaving and dyeing yarn and the manipulation of thread or fabric in some way open up a multitude of creative possibilities. Recent blockbuster exhibitions of Dior, Westwood, Balenciaga and Chanel in major institutions around the world have shown some of the amazing possibilities that are presented by fashion design and garment construction. In a



Figure 3.52 In February 2021, the Australian Tapestry Workshop completed weaving on 'The Royal Harvest' tapestry, designed by Kaantju/Umpila artist Naomi Hobson, for the Australian embassy to Indonesia, Jakarta.

celebration of textiles, the Australian Department of Foreign Affairs is currently using tapestries woven at the Australian Tapestry Workshop in South Melbourne in embassies all around the world. Kaantju/Umpila artist Naomi Hobson's painting was woven into a tapestry and now hangs in the Australian embassy in Jakarta (Figure 3.52).

Fashion design garment construction

The most important consideration when undertaking a fashion design folio is that it is an art piece or has enough elements of art within it. What you should be aiming for is a piece of wearable art or a piece of garment construction that has fine art considerations and processes as a major component of the garment. For example, making a simple garment is not enough to meet the assessment requirements of this study design; however, if you have printed the fabric you are using or manipulated the fabric in a compelling way, a simple garment can be elevated to a piece of wearable art. It is the process of elevating a garment that makes a difference between clothing and couture. Couture houses have been showing couture collections as art forms since the 19th century, when Charles Worth presented the very first fashion show. If you look at the work of John Galliano (Figure 3.53) when he was head designer of Dior, you can see he has approached each garment as an art piece or sculpture.



Figure 3.53 John Galliano, Haute Couture Fashion Show, Spring/Summer 2008, Silk, wool, sequins and beads

Fashion design and fashion illustration skills fall under the heading of drawing. If you plan to create a fashion piece, then you will need to plan it out and draw it. You then will need to either draft a pattern or alter an existing pattern. Pattern drafting is a highly technical skill, as is garment construction. Students can sometimes get obsessed with ideas about involving complex boning and corsetry or strapless constructions that may be way beyond their ability, leading to disappointment. Careful thought needs to go into what can be realistically achieved within your existing skill level. That being said, your skills will usually dramatically improve over the period of the course.



Figure 3.54 Guo Pei, Hong Kong Fashion Week 2010



Figure 3.55 Guo Pei, Paris Fashion Week, Spring/Summer 2020

Once a garment has been designed, a pattern needs to be drafted or adapted from a pattern or block, which is usually made of a durable brown cardboard. A block is a standard pattern for something such as a bodice or trouser that can be adapted in different ways. If you plan on continuing in the fashion industry you may start collecting your own basic pattern blocks. Some students may use a draping method which involves draping calico over a mannequin. Either method will result in a calico toile being cut and then sewn together as a trial. The toile is then altered or modified to correct fit and ensure the shape or silhouette is correct. Then the toile is used as a pattern to cut the garment pieces in the final fabric, which is then sewn together and finished with closures and hemmed. Further decorative elements may also be added at this stage.



Figure 3.56 Versace special event, Milan Fashion Week, Spring/Summer 2022

Most garment construction folios involve sewing using a sewing machine and fabrics; there is an endless variety of fabrics available. A growing number of students also use alternative materials in an effort to be environmentally aware, recycling or up-cycling existing materials. Sewing machines can vary in complexity, ranging from very simple machines which may do only a couple of different stitches to highly sophisticated computerised

sewing machines that enable the user to access thousands of different stitches and other functions. There are also machines such as overlockers and other specialised sewing machines that will complete one specific function such as saddle stitch or button holes.

There are other methods of sewing or constructing a garment such as hand-sewing, especially with difficult materials that may not be suitable for a sewing machine. With recycled materials, glue guns, taping and wiring may be appropriate methods of construction.

Knitting and crochet

Knitting was a popular form of garment construction early in the 20th century. Since then, it has waxed and waned in popularity; however, at the moment it is undergoing a resurgence. There are two different types of knitting: machine knitting and knitting using two or more knitting needles. Hand knitting is the most commonly used form of knitting and can be done with a number of different materials. The most common is wool; however, cotton, hemp, synthetic wools, and recycled material such as rags and plastic bags can be used very effectively in creating garments. Knitting machines were popular in the 1970s and some machines are still in use today. A knitting machine can produce a very even stitch and is a quick way of creating a garment if you are familiar with using the machine. A knitting machine can produce a long, flowing garment that has a fairly smooth texture, but is reliant on a limited range of fibres that are on special rolls made for knitting



Figure 3.57 Knitting (left) uses needles, while crocheting (right) uses a hook needle.



Figure 3.58 *Madonna and Child with Saints Barbara and Catherine of Alexandria with Donor*, German linen and wool tapestry, c. 1525–50, Honolulu Academy of Arts

machines. Hand knitting has the opportunity to produce interesting and varied textures and many different effects.

Crocheting is a method similar to knitting, but instead of using two or more needles, one hook needle is used. As with knitting it is possible to use different yarns and materials including recycled materials. If you use a fine cotton or wool, it is possible to achieve a delicate lace-like structure. Crochet and knitting both are quite time-consuming; however, with practice you can develop speed and accuracy.

Weaving and tapestry

Weaving is an ancient art form and is one of the very oldest surviving practices in the world, dating back more than 20 000 or 30 000 years. The origins of weaving began when the first humans started entwining plant fibres to create a thread. During the Neolithic period weaving quickly developed and improved to the point where every family or household was producing woven products for their own use.

The most primitive method of weaving is finger weaving, which is a method that is still used today. Weaving of some sort exists in every culture

across the world. The process of weaving consists of a vertical thread called a warp and a horizontal thread called a weft.

Tapestry is weft-facing weaving where the horizontal threads are featured and the warp is hidden. Tapestry is thousands of years old, with the Incas and ancient Egyptians weaving tapestry shrouds to cover the dead. The ancient Romans and Greeks used tapestries as wall decoration. In the Middle Ages, tapestry enjoyed a peak in popularity where it was displayed as a sign of wealth.

In recent years, tapestry has seen a resurgence and has become an art form that artists are choosing to use as an alternative to painting or as a way of presenting an image in a different media.

The process of weaving or tapestry making can vary from very simple to complex, usually involving the use of a loom; but it is possible to weave by hand without a loom. You will probably find there is a simple loom lurking in a textiles or art store room somewhere in your school, but if there isn't, it is a simple task to make a basic loom out of wood or even cardboard. There are videos available on the internet showing you how to make simple looms. The loom will then need to be threaded with the warp, knotted, and then a shuttle loaded with thread is run between alternate warps to create the wefts.

Fabric decoration

Fabric decoration encompasses a wealth of different techniques and processes that include painting and dyeing, embroidery, appliquéing, beading and sequinning. Many of these techniques are not just confined to textiles but can also be incorporated into mixed media artworks.



Figure 3.59 Sewing sequins onto a garment is an example of fabric decoration.

Fabric dyeing is an ancient art and there are many techniques that can be used, ranging from the most primitive using natural stains and dyes to computer-controlled dyeing using synthetic dyes. Probably the most popular form of fabric dyeing or painting is using Procion dyes or specialised silk paints using techniques such as dip-dyeing, air-brushing and tie-dyeing. When using any of these techniques, you will need to build skill levels by research, trial and error.



Figure 3.60 Fabric such as silk can be dyed.

There are many different types of embroidery, ranging from simple cross-stitch and machine embroidery to the more complex three-dimensional embroideries using specialised threads that come in a range of colours. All embroidery techniques are quite time-consuming, even machine embroidery as it takes practice and control to create a good finish on your art piece. Most hand embroidery employs the use of an embroidery hoop which holds the fabric taut in the section that you're working on. Embroidery can be combined with dyeing, beading, or other decorating techniques to create a more complex work.

Appliquéing is the art of bonding two layers of material together and satin stitching them into place so they are held securely. It is a way to cover large areas of material in a patchwork-type effect. It is a technique that can be incorporated into not only fashion but soft sculpture. It can be incorporated with other techniques as well: pieces can be dyed or painted before they are applied as well as beaded and embellished after application.



Figure 3.61 Shown here is part of an art quilt.

Beading and sequinning are often associated with fashion design and garment construction, but they can so easily be used and incorporated in other forms. In Myanmar and Thailand, beaded tapestries are used to decorate temples and houses. There are many different types of sequins, beads and notions and they can range from jewel-like crystal and plastic through to metal, wood and ceramic.



Figure 3.62 Beading patterns can be quite intricate.

3.8 Collage

Collage is derived from the French term *decoupage*, which describes the various techniques of pasting paper cut-outs onto various surfaces. It can include paper, canvas, or other media such as painting and drawing, or three-dimensional elements. Collage is an excellent medium for communicating an idea or message, as images can be combined with text that reinforces the visual language of the artwork.

Collages were first created in China as early as 200 BCE. In Japan, the art form was not widespread until the 10th century when calligraphers began to apply glued papers with text onto silk surfaces. The technique of collage began to appear in Europe in the 13th century, and panels of gold leaf began to be used in the decoration of Gothic cathedrals later in the 15th and 16th centuries. Precious stones and precious metals were applied to religious images, icons and coats of arms.

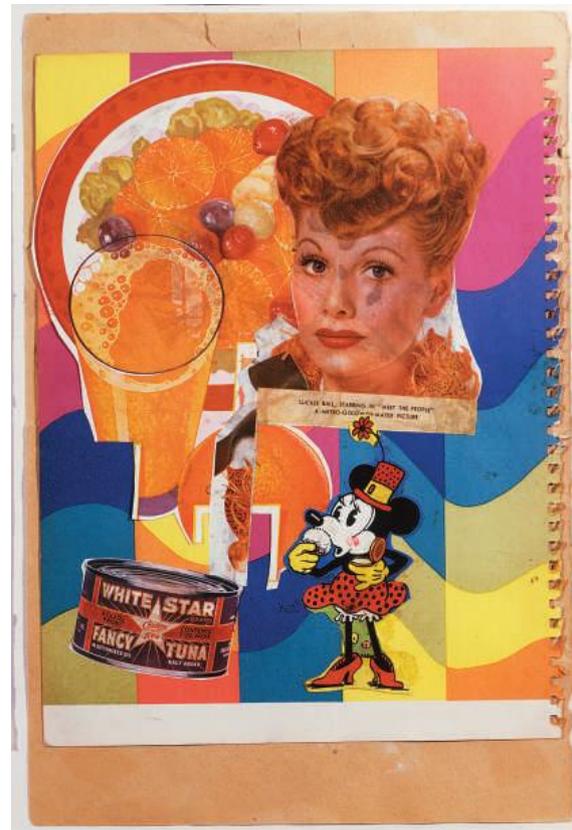


Figure 3.63 Sir Eduardo Paolozzi, *Meet the People*, 1948, Tate Modern London UK, © Sir Eduardo Paolozzi/DACS/Copyright Agency, 2022



Figure 3.64 Anna Duong, Experiment with collage using magazine clippings

The historic period that we most associate collage with is the Victorian era, where young women would apply collage techniques to their diaries, scrapbooks, jewellery boxes and greeting cards. During this time, they may have included other things such as pressed flowers and locks of hair as part of the collage.

Although there are examples of collage predating the 20th century using collage-like techniques, it could be argued that collage did not emerge as a recognised art form until after 1900, with the early stages of Modernism. Collage became popular with the Cubist painters, when Georges Braque (Figure 3.65) and Pablo Picasso broke away from the Fauves art movement and launched into Cubism, where collage was very much a feature. Snippets and fragments of different and unrelated subject matter and materials gave the early Cubist collages a deconstructed form and appearance. The Surrealists continued to use collage as a much-favoured art form and its popularity continued into the era of Pop Art.

Collage

The most accessible form of collage is usually works on paper or canvas that have a mix of glued-down images and ephemera combined with painting and drawing. It is very important that collages are properly planned beforehand. The message or idea that is being communicated needs to be clear and well thought out. Consideration needs to be taken of the type of adhesive used, as the wrong adhesive may buckle or warp the image or text that is being glued down. The bulk and weight of any ephemera also needs to be taken into account, as it may need to be secured in some additional way from the

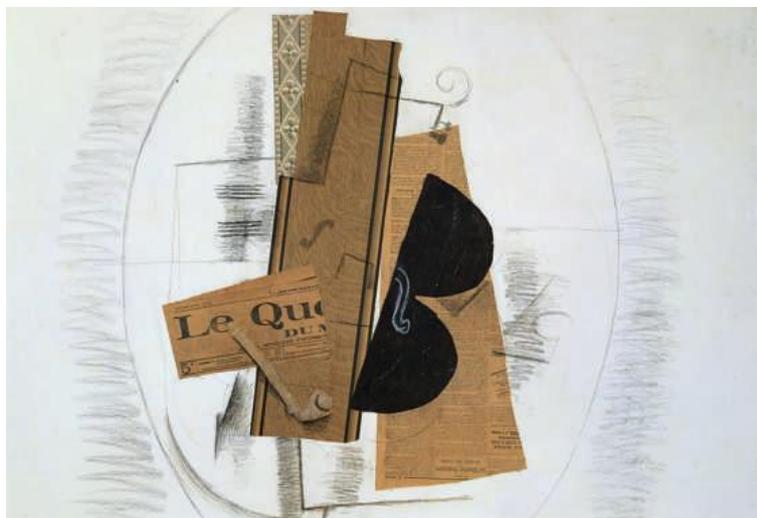


Figure 3.65 Georges Braque, *Glasses and Bottles*, 1914, charcoal, wallpaper and newspaper on paper. © Georges Braque/ADAGP/Copyright Agency, 2022

back of the artwork to provide stability and safety to the piece. It is also worth considering sealing the finished piece with a lacquer or varnish. This not only protects whatever has been attached, it will also provide an additional adhesive quality that will assist in holding things in place.

Photomontage

Photomontage is when a collage is made from photographs or aspects of photographs. This is the practice of cutting and joining photographs to make composite images. This technique has become easier with computer technology as it allows faster workflow and allows the artist to undo errors and make changes easily. The composite picture can also be photographed or scanned so that the final image can be converted into a unified photographic print.

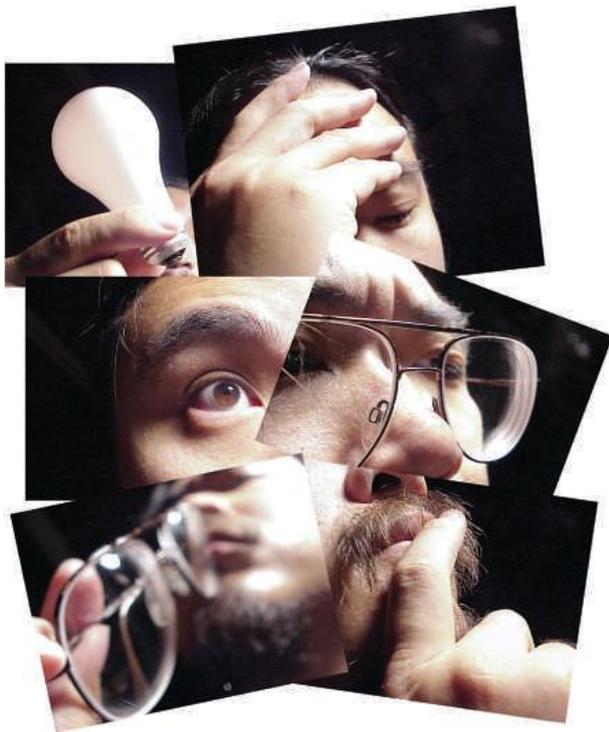


Figure 3.66 Shown is an example of a photomontage of a thinking man.

Assemblage

Assemblage really falls under the category of sculpture; however, it is the putting together of a variety of different disparate objects. It was another version of collage that the Cubists and Dadaists adopted and made their own. Assemblage is still popular today in the era of environmental conservation and recycling, where frequently found objects are used to create artworks rather than becoming landfill.

Découpage

This type of collage involves using paper, fabric and other bendable materials and glueing them onto three-dimensional objects to create a decorative effect. This form of collage had its origins in the Victorian era, when it was a popular form of decoration of ordinary household objects. The most common form of this was papier-mâché furniture, including items like small wine tables or trays that were decorated with cut-out flowers, foliage, hearts and cherubs, which were securely glued down then sealed with several coats of lacquer or varnished to protect them from wear and tear. It is still possible to occasionally see examples in antique shops or private homes.



Figure 3.67 Wooden tray decorated with découpage

Unit 1 Chapter 4 Explore, expand and investigate



Sebastian Durham
Designer sneaker (with crystals) (porcelain) 2021
porcelain
11.0 x 24.0 x 9.5 cm (ceramic)
© Sebastian Durham

4.1 Introduction

Welcome, you've made it this far in your educational journey and you are starting out on a very exciting period of time studying **Art Making and Exhibiting**. In this unit, you will be given the opportunity to explore materials, techniques and processes in a variety of art forms. The development of skills in specific art forms is a key part of this unit. You will be required to understand how techniques and processes are used to enable experimentation. In your exploration and experimentation you will delve into the history of a few selected materials by researching how they were discovered and how they have developed over time. Some materials, you will find, have a short history while others go back hundreds or even thousands of years. Some art materials have evolved over time while others have been discovered by accident. During your research you will also be learning about the safe handling of materials as an integral part of your investigation, as this is important knowledge for your own safety and the safety of the people around you. All of this experimentation will be documented in your Visual Arts Journal and may also be collected together in a folio. This collection of work will make up the first assessable outcome.

As well as experimenting with materials, techniques and processes, you will also be looking at how art elements and principles contribute to the use of aesthetic qualities. The use of art elements and principles helps create the mood or emotion in an artwork, or the overall look or the feeling the artist wants the audience to experience. You will learn a lot more about aesthetic qualities and how they are created as well as developing an understanding of the art elements and principles and composition. In Chapter 8 of this book there is an extensive explanation of the development of aesthetic qualities in an artwork.

As you work with different materials, techniques and processes you will be developing new skills as well as ideas that will contribute towards at least one finished work that will be assessed as the second outcome. The making of an artwork is most probably the main reason why you have chosen this subject and this should be an enjoyable and rewarding task.

In the final part of this unit, you will investigate the artworks of Australian artists from different contexts. Artworks should be viewed in either physical or online galleries. You will select artists to research and provide information on in an overview which will be presented to an audience. When you were first looking at your subject selections sometime last year, you may have looked at this subject and read the subject description and been a little confused by a lot of the jargon and technical language that was used. Do not worry, this book will explain all the technical and art terminology to you. At the back of this book there is a glossary of art terms which you can refer to at any time you are not sure of a word, so remember to check the glossary whenever you are unsure of the meaning of a word.



Video 4.1

4.2 Area of Study 1 – Explore: materials, techniques and art forms

The main focus of this unit is exploring different art materials and experimenting with techniques and processes in order to gain an in-depth understanding of the characteristics of each of the art materials that you try. It is not expected that you explore every single material available in an art supply shop, as that would be unrealistic and impractical. What is expected, however, is that you select a range of materials that you are interested in and explore the different options that they provide.

You may be at a school that has classes for each discipline, such as ceramics, photography, textiles or painting/drawing, so you will be able to explore many possibilities in the area of study. You might be in a school that specialises in photography, where you would look at different forms of photography and different photographic techniques as well as trialling different surfaces on which to print photographic images. You may have

the opportunity to be in a specialised ceramics class where you can try different types of clays and different methods of building, such as slab or coil construction or maybe slip casting or throwing on the wheel. There are many different options open to you within each of the art materials used. Drawing is the mainstay of most art forms as ideas are often sketched out before launching into the use of materials. All artworks are a developmental process even if they evolve organically; however, most works have their starting point as a drawing.

To start with, let us see what is meant by techniques and processes. A *process* refers to the usual actions or steps that you need to take in order to make something. A *technique* refers to a step of the process that is done in a particular way by a particular artist which makes the process different in some way. You may have a technique for using an art material that is very different to everyone else in your class and that is what will make your work unique and help you develop your own style.

Throughout this unit, you will be using a Visual Arts Journal. This is a place to document all your ideas and influences as well as your experimentation with art materials and different techniques gathered up in an easily accessible place. The Visual Arts Journal is a collection of everything: your experimentation, your theory notes, and all the images and ideas that you collect over the semester. There is a detailed explanation of the Visual Arts Journal in Chapter 9.

As you work with each material, you will be researching its history and development and recording this information in your Visual Arts Journal. In Chapter 3, there is a very brief history for most materials that have been looked at; however, you might like to research the history and development of these materials in more depth than what is presented.

Activity 4.1

Choose a material and track its use as a visual arts medium. Has the material and its use changed over time? Find at least four examples of the use of the medium from as broad a range of time periods as possible.

An important part of your investigation into materials, techniques and processes is the safe use of materials. Occupational health and safety (OHS) has become a very topical subject over the last few years and because of changes to the law there are some art materials that you are no longer allowed to use in school; for example, we are no longer allowed to use aerosol sprays in a classroom.

When you are investigating different art materials, you will need to make sure that the materials that you are using and the way that you are using them are both safe and comply with the rules that protect us all. A lot of safety considerations are just common sense. If you think about lino printing as a very simple example, you should know that you require a bench clamp or a non-slip mat underneath the lino tile and when you are using carving tools you always carve away from your hand.

Activity 4.2

Pick a material and research different techniques associated with the material. In your Visual Arts Journal write about the techniques and the benefits or reasons why an artist may choose to use each technique in the creation of a work.

In this Area of Study, you will also have an opportunity to look at the work of different artists that you are interested in. When investigating the work of these artists, you will see how they may have used the same materials that you are using, as well as how they may have developed techniques that are unique to them. They may also have techniques that relate to the way you are using these materials. All of your research on artists should be recorded in your Visual Arts Journal so you can refer back to it at any stage during the unit.

At the very beginning of this course your teacher will have selected a theme that everyone will be working on over this unit. The theme will be a broad overarching idea that everyone in

your class will be able to approach in their own individual way. Having a theme given to you is quite a wonderful advantage as you will not be bogged down wasting time trying to think of something special to use as the starting point of your exploration. This is an opportunity for you to really delve deeply into your own ideas, thoughts and feelings. Your area of focus will be the way you as an individual approach the theme and will be very much based on your own personal experiences, your imagination and your ideas. Do not be influenced by the way other people approach this as they will be doing it their own way based on their own conceptual ideas. While you are working through this exploration of materials, techniques and processes it is important that you record what is happening.

The way you document this exploration may vary along the way depending on what it is you are doing. You will of course make notes in your Visual Arts Journal, but you may also have experimentations on large pieces of paper or canvas or other surfaces that cannot be stuck into a Visual Arts Journal, so these will be kept separately, maybe in a folio. If they are too big for a folio, then they might be kept separate and safe in a storeroom. You can photograph these larger pieces and print images to put into the

Visual Arts Journal, giving you the opportunity to annotate them.

All of your experimentation needs to be documented. It is important not to throw anything away; any work you have produced, no matter how much you do not like it, accounts for time you have spent making it, so keep everything you make. Do not try to curate your Visual Arts Journal; it is not meant to look pretty or neat or organised. It should be an accurate record of your exploration and the time you have devoted to it. If you are unhappy with something that you have made, then record this in your Visual Arts Journal and state the reason why you are unhappy with it. It could be the technique did not work out the way you thought it would, or it does not look the way you wanted it to look. Annotate it in your journal; sometimes what you might think are mistakes are really just part of a discovery process.

You may find it easier to photograph work samples as you are producing them and include these photographs in your documentation with annotations explaining what is happening in the photos. If you visit a gallery, you might take home a brochure or a pamphlet from that exhibition that can be included in your Visual Arts Journal, as you will need to record your experience in viewing the exhibition.

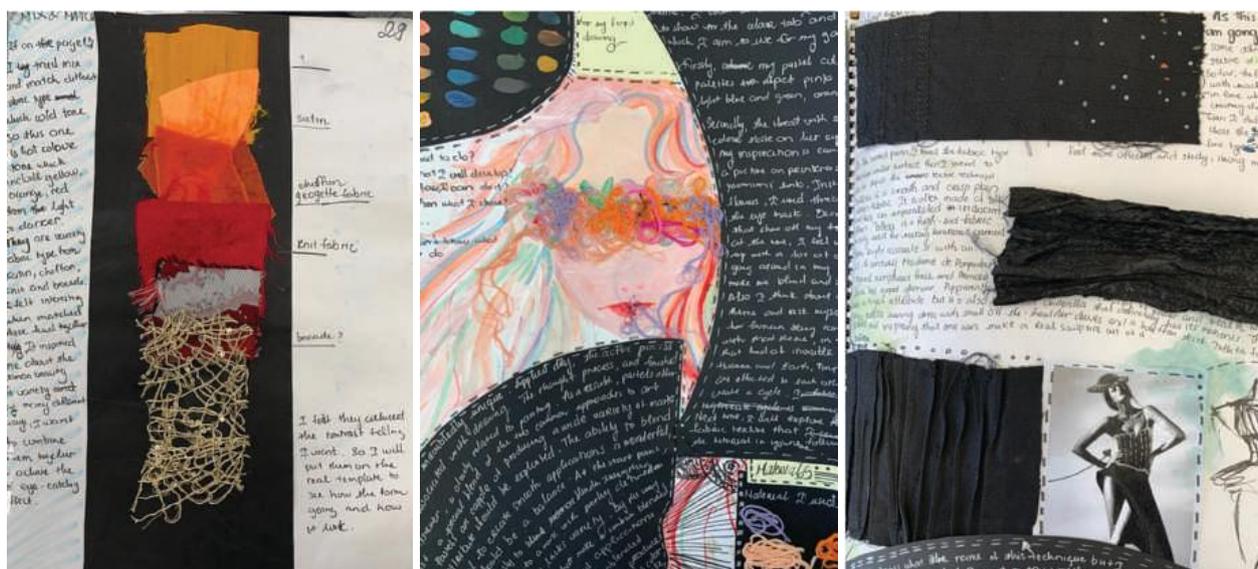


Figure 4.1 Vi Phan, student, pages from a Visual Arts Journal

OUTCOME 1

On completion of this unit, you should be able to explore the properties and characteristics of materials and demonstrate how they can be manipulated to express ideas in artworks.

To achieve this outcome, you will need to draw on key knowledge and key skills outlined in Area of Study 1.

KEY KNOWLEDGE

- The use of materials, techniques and processes in the historical development of art forms
- the inherent characteristics and properties of materials
- understanding of technical skills when using materials and techniques to make artworks
- the use of techniques and manipulation of materials to express ideas in artworks
- the use of materials and techniques to develop visual language in artworks
- methods used to document and organise written and visual reference materials
- the use of visual language and art terminology to reflect upon and document art making.

KEY SKILLS

- Investigate the historic development of the use of materials, techniques and processes in specific art forms
- investigate the characteristics and properties of materials used to make artworks in specific art forms
- develop and apply technical skills when using materials and techniques to make artworks in specific art forms
- explore how materials can be manipulated to develop subject matter and represent ideas in artworks
- research how artists manipulate materials to develop subject matter and represent ideas in artworks
- explore materials and techniques to develop visual language in artworks
- progressively document the development of art making in a Visual Arts journal
- use visual language and art terminology to reflect upon and document art making.

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4.3 Area of Study 2 – Expand: make, present and reflect

This is the part of the unit where you take the knowledge and skills that you have gained in your exploration of materials, techniques and processes and apply what you have acquired to make at least one finished artwork. For many of you, this will be the part that you are really looking forward to. In the study design, it says ‘one or more artworks’ and it is written this way because we know that some of you will focus on one work this semester and others will have enough research and resources to make more than one finished piece.

This is an opportunity for you to really show your development and your interpretation and response to the theme set by your teacher. The exploratory and experimental work completed in ‘Explore’ will be integral in creating your finished artwork(s). It is an opportunity to express your own ideas and integrate meaning into your artworks. Making artworks is an opportunity to show how you can use your understanding of elements, principles and composition and apply this understanding to build aesthetic qualities into your artworks.

The way you develop and evolve finished artworks will relate to the time and thought you put into the preparation. Everything at this stage is about building a body of knowledge around materials, techniques and processes. This includes your research into artists who relate to your ideas and influence the way you work. Some of these thoughts may not be fully resolved, but they demonstrate the ideas you are thinking about and when viewed in your Visual Arts Journal your thinking is made visible, which will help your teacher understand where your ideas are heading. You may find that while you are experimenting with materials and techniques you might end up producing a finished artwork; this is the advantage of this unit of work. We encourage you to do this and work in a more natural and organic way rather than planning out and refining each detail of your artwork.

During the process of making a finished artwork, you will need to document the development and progress of the work in your Visual Arts Journal. You might consider photographing the work at various key progression points along the way. You will need to annotate these photographs to clarify what is happening at

this particular point in the making of this artwork and record techniques and processes that you are using for future reference. The annotation of the progress of your artwork will also be very useful to you when it comes to your evaluation of the finished work. As it is an assessable outcome, you will need to ensure that your finished artwork demonstrates appropriate skills in the development of techniques.

An important part of the annotation and documentation process is the use of correct language. At the back of this book there is a glossary (Chapter 11), which is in two parts. The first section is a glossary of visual arts vocabulary. You will probably already have a basic visual arts vocabulary, which is a good starting point. Making yourself familiar with the arts glossary will enable you to develop a far more sophisticated and extensive vocabulary, which will mean you are able to accurately annotate your own work. It will also help you to use the correct words to describe the techniques and processes that artists have used in the development of their works as well as describe the aesthetic qualities of an artwork. Thus, you will need to have an extensive knowledge of art terminology.



Figure 4.2 Lei Xue, *Drinking Tea*, ongoing project since 2001, hand painted porcelain cans, variable dimensions. Photo: Simon Veres. Courtesy of the artist and Galerie Hubert Winter, Vienna.

The second section is a glossary of academic terms that might be used in SACs or exam questions, which will be very important as it will help you develop a solid understanding of words that you will need to know. Imagine going into an exam and reading exam questions and not knowing what the words meant – this would be a very stressful situation, but you can avoid it by familiarising yourself with these terms.

Let us look at how some artists and students have used the theme of food in different and various ways: interesting ways that each person has used their own personal viewpoint based on their lived experience to produce artwork that is compelling to look at.

Both Lei Xue (Figure 4.2) and Ricochet Studio (Figure 4.3) have looked at the theme of food from the point of view of food packaging. Even though both artists have used porcelain as their material of choice they have produced artworks with a very different aesthetic.



Figure 4.3 Ricochet Studio, *Best Before*, Milk cartons recast in vitrified porcelain

© Jeremy Hatch

Jeffrey Hayes (Figure 4.4) and Justin Wood (Figure 4.5) have both taken very specific approaches to the topic of food and have produced small works focusing on the delicate textures and details in citrus fruits. You can see here how they have each approached this very simple subject matter in a sensitive and interesting way.



Figure 4.4 Jeffrey Hayes, *Peeled lemon in shotglass*, 2020, Oil on panel



Figure 4.5 Justin Wood,

Orange

8 × 10 inches

Oil on panel

2019

Johnny Pinto (Figures 4.6 and 4.7) has used the theme of food from the perspective of his grandfather's fondness of growing food for the family. Johnny has looked at fruit trees as being one aspect of his exploration as well as the produce from the trees.



Figure 4.6 Johnny Pinto, *Olive Trees*, 2011, Acrylic on canvas



Figure 4.7 Johnny Pinto, *Apples*, 2011, Acrylic on canvas

OUTCOME 2

On completion of this unit, you should be able to make and present at least one finished artwork and document your art making in a Visual Arts Journal.

To achieve this outcome, you will need to draw on key knowledge and key skills outlined in Area of Study 2.

KEY KNOWLEDGE

- use of materials, techniques and processes used to make artwork(s) in selected art forms
- characteristics and properties of materials in finished artwork(s) in selected art forms
- techniques used to express ideas in finished artwork(s)
- use of visual language in finished artwork(s)
- methods used to document the making of finished artwork(s) in a Visual Arts Journal
- methods used to present and evaluate the finished artwork(s)
- visual language and art terminology used to record and evaluate the making and presentation of artwork(s) in selected art forms.

KEY SKILLS

- exploration and evaluation of the materials and processes used to make finished artwork(s) in a selected art form
- explore and evaluate the ways materials are used to demonstrate different techniques in selected art forms
- explore the application of a variety of techniques to express ideas in finished artwork(s) in selected art forms
- use visual language to communicate ideas in artworks
- progressively reflect, evaluate, and document in the Visual Arts Journal the use of materials, techniques and processes to develop a finished artwork(s)
- present and evaluate the finished artwork(s)
- use of visual language and art terminology to record and evaluate the making and presentation of artwork(s) in a selected art form.

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4.4 Area of Study 3 – Investigate: research and present

The third outcome in this unit is an investigation into three different artworks made by three different Australian artists. Each artist needs to be drawn from different contexts and at least one of your chosen artists needs to be a First Nations artist. You will be investigating the impact of how different historic, social and cultural contexts have impacted on the communication of ideas and meaning in the artworks that have been created by these artists. You will also be looking at how these artists have used materials, techniques and processes in the making of their artworks. Before starting work on this outcome, you will need to understand what is meant by some of the terms used in the overview of this outcome. At this stage of the study, you will be familiar with the use of materials, techniques and processes but you will need to understand what is meant by historical and cultural context.

Historical context means the period in which the artist has worked: for example, you might look at artists who worked mainly during the Federation period from 1901 onwards, then you might try investigating mid-century artists that started working around 1960, then you might like to look at a contemporary artist. There are no rules as to which historic period the artist is from. They can be only a few years apart or more than 100 years apart; the choice is up to you.

Cultural context includes lots of different considerations: the artists that you are looking at will all be Australian artists but within Australia as we know there is a whole range of cultural diversity. We pride ourselves in being a multicultural community and this means that we have a very rich mix of cultures throughout the country. Cultural context looks at lots of things, not just where you or your parents were born but also religion, gender, sexuality, ethnicity, political affiliations and lifestyle choices.

Art is central to many First Nations peoples because it incorporates aspects of their life and culture and is considered sacred and extremely

important to identity and connection to the land. The importance of First Nations artists and their artwork was for a long time overlooked or viewed as a curiosity; but fortunately that situation started to change over the last 30 years and now First Nations artists are gaining their rightful place of importance in the visual arts landscape of Australia.

You will need to be able to provide an overview of each artist and this will include background information and influences on the way the artist has made their work. The information also needs to include some biographical detail, such as where the artist was born, where they currently live and work and maybe other places that they have lived that may have influenced their artwork. Any other influences on the artist should also be included. You also need to provide an overview of each of the artworks that you have selected for your presentation.

Another important area to explore in this task is the way in which your selected artists have used materials, techniques and processes in the making of each artwork. This is because they are most likely to be an established artist and, as such, will probably have working methods and techniques that are characteristic of them. They will also have their own particular style that is associated with the individual way that they communicate ideas and meaning in their artwork. As this is a key aspect of their work, it is essential to make sure that you include this information in your presentation.

Once you have decided on your artists and have completed some research, you will now document this in your Visual Arts Journal. You will then have to make a decision on how to present the three selected artworks. You will have a range of different choices in the way that you can present the information that you have researched. The way that you present this information needs to align with the practices that are used by galleries, museums, artist-run spaces, collections, online galleries, or other exhibitions

spaces. Your research is going to be presented to a target audience, so you need to ensure that it is accurate, accessible and clearly understood. It is easiest to achieve this when you have a mixture of visuals as well as written word or recorded word; not only does your presentation need to communicate information, it's also meant to be interesting for your target audience.

The study design sets out the task in the following way.

Students are to present information about three Australian artists, including one First Nations Australian artist, and at least one artwork by each artist in one of the following formats:

- a guided introduction to the works in a brochure, catalogue or website
- a guided tour of the exhibition
- a series of postcards discussing each artwork
- a review of an exhibition visited or viewed.

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You will have a choice between a guided introduction to the works, which could be a brochure, catalogue, or a website, or you may want to produce a guided tour of the exhibition which again could be written, a video, or a virtual tour. Another option is to create a series of postcards discussing each work and using a visual of the

artwork on the postcards. You could also choose to produce a review of an exhibition that you have experienced. You might think about creating a virtual exhibition tour using one of the many websites that are now available. Exhibitions and displays of artwork are regularly available and accessible on site at galleries and museums, collections and site-specific places.

We are also fortunate to have many online galleries which offer guided tours online or other online experiences where the artworks can be viewed. You could be living in a remote area but you will still have access to some major galleries both in Australia and overseas. It is an important point to make that you should not limit yourself to the galleries that are closest to you, as sometimes the best online galleries are situated overseas such as in London, Manchester, New York, Amsterdam and Munich.

By doing a simple Google search you can find many excellent options for online galleries to look at and research. If you were doing a review of an exhibition, you should be considering things such as how the artwork is presented, what sort of hang it is, the colour of the walls, what the lighting is like, how easy is it to view the works, and how useful the didactic plates are in providing information to the viewer. You might even consider having an annotated diagram or drawing of the layout of the gallery that will assist you in a visual way to give your target audience a better understanding of the exhibition. You may consider a discussion of the advertising and promotion of the exhibition or the individual artworks that you have chosen for this task.

OUTCOME 3

On completion of this unit, you should be able to research Australian artists and present information about them in an exhibition for a specific audience.

To achieve this outcome, you will need to draw on key knowledge and key skills outlined in Area of Study 3.

KEY KNOWLEDGE

- the influence of context on the practices of Australian artists and artworks
- properties of materials used by artists to make artworks
- ways in which artists apply materials in the making of artworks
- ways in which artists use techniques and processes to make the artworks
- how artists express ideas and communicate meaning in artworks
- strategies used to create a cohesive exhibition of artists and their artworks
- ways to present and discuss artworks and art forms on display
- strategies used to prepare information for the exhibition of artworks
- appropriate terminology used to discuss artworks and exhibitions.

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KEY SKILLS

- explore and discuss the contexts of a range of Australian artists and artworks
- use a range of resources to research how artists have used materials, techniques and processes in the making of their artworks
- explain and evaluate how artists have applied materials, techniques and processes to make artworks
- analyse how artists express ideas and use subject matter to communicate meaning in their artworks
- use a variety of methods and strategies to create an exhibition of artworks by Australian artists for a specific audience
- develop and present information for the exhibition of a range of artworks by Australian artists
- use appropriate terminology in the discussion of artworks and their presentation.

5.1 Introduction

In Unit 2 of the Art Making and Exhibiting course, you will be selecting a range of works from an exhibition and other sources to enable you to develop your own thematic exhibition.

Area of Study 2 leads you to discover how the use of art elements, principles and aesthetic qualities is an integral part in the making of experimental works. These need to be explored and developed and should be documented in your Visual Arts Journal. You will look at the characteristics and properties of materials, techniques and processes used to make these experimental works.

The final part of this unit is the progressive development and documentation of your art making and this is undertaken to develop and resolve ideas in at least one finished artwork. You will need to demonstrate the way art elements, art principles and the aesthetic qualities contribute to the making of the finished artwork. It is also necessary that strategies for thinking, developing and refining a range of ideas for the finished artwork should be shown in your Visual Arts Journal.

In Area of Study 1, you are required to select a range of artworks from an exhibition and other sources to develop your own thematic exhibition. You will need to demonstrate an understanding of:

- background information about the artist and artworks
- the ways in which artworks in an exhibition have been selected for display
- the influence of context on the expression of ideas and communication of meaning in artworks
- connection between artworks in a thematic exhibition
- strategies used to exhibit artworks from different times and cultures in a thematic exhibition

- ways to select and form relationships between artworks in a thematic exhibition
- processes used to document the design of an exhibition in the Visual Arts Journal
- the use of art terminology in the presentation and evaluation of artworks.



Video 5.1

5.2 Area of Study 1 – Understand: ideas, artworks and exhibition

There is nothing quite like seeing works on display in an exhibition at a gallery, but in recent times it has not always been possible to do this and an online guided tour is a good substitute. Organising a visit to a gallery can sometimes be a lengthy process for a school, and there are often copious amounts of paperwork to do, organisation of transport, booking at the gallery, and so on. Some schools may need accommodation for an overnight stay; but all of this is worth it, to give everyone a unique and empowering experience.

You may visit an exhibition in a gallery close to home and this could be a travelling exhibition or one by local artists. Starting a conversation with your teacher about the good, bad and interesting features of an exhibition will give you an introduction to many aspects of a gallery and it can also help you get to know local artists who can share their practice.

Chapter Tip 5.1

Going into a gallery for the first time can be either exciting or overwhelming. It is important to understand where you are and what you are about to see. When you are visiting an exhibition, you should focus on looking at the display of the artworks and appreciating the purpose of having artworks in a gallery setting.

An introductory talk by gallery education staff can give you an overview of the gallery and the exhibition you are about to see. Pay attention to instructions on gallery etiquette and rules of the gallery, particularly if it is your first visit. For some people, this initial visit can be daunting, as it is an unusual experience and one we need to you may need to process in order to understand.

As a teacher, it is well worth preparing an information session about some of the artworks the students may see and put the artworks in context; this will give the students a starting point for viewing the exhibition. You may have a particular focus you want the students to use; it could be materials and techniques or ideas and meanings, but something they can tie to this course of study.

Thematic exhibitions

Thematic exhibitions and exhibitions of a single artist's work have become common practice among galleries, as historical classification and display is no longer the only type of exhibition planning.

When you enter an exhibition there is often a feeling of excitement seeing so much on display before you. There may be a way of navigating the journey around the artworks: it could be arranged chronologically or by theme or ideas, and you usually do quickly get a feel for the way people are moving around the gallery space.

It can be useful to set yourself certain aspects of the artworks to look at, maybe looking for art elements, art principles, or ideas and meaning in the artworks. It is good to start with something you can focus on and think about as you move from one artwork to another. Try to spend time really looking at the artwork and absorbing what the artist has done to create it. An idea or meaning could be the central focus of the artwork, such as a moment from history, or it could be focusing on an art element such as colour, as seen in Figure 5.1 by Mark Rothko.

Rothko created 169 Colour Field paintings, more than enough for an exhibition. However, some were made for specific purposes, such as the group which are displayed in the Rothko Chapel in Houston, Texas, USA. (Figure 5.2)



Figure 5.1 Mark Rothko, *Orange and Yellow*, 1956, oil on canvas, © Mark Rothko. ARS /Copyright Agency, 2022

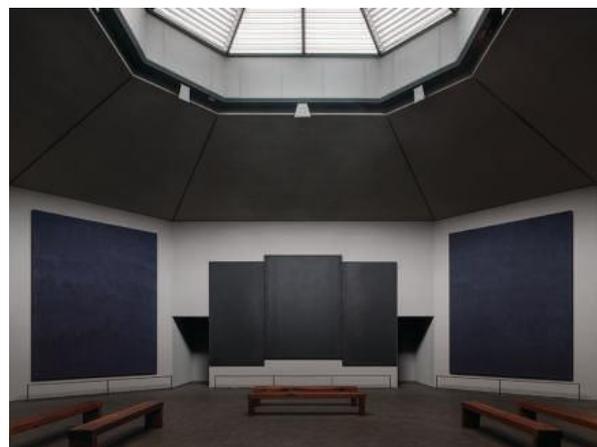


Figure 5.2 Mark Rothko, *Rothko Chapel*, 1964-67, Oil on canvas

The Chapel was founded by John and Dominique de Menil and opened in 1971. It is not associated with any particular religion but belongs to all religions. It is a quiet and contemplative space to sit and look at these wonderful artworks. On the walls are 14 almost-black paintings by Rothko. This would be recognised as a site-specific exhibition.

When visiting an exhibition, whether in a gallery or online, you will be presented with a great deal of information about the artists and the artworks you are viewing. It is often a good opportunity to ask questions as this can help to gain a better understanding of the exhibition. You will also often have the opportunity to discuss the theme of the exhibition with a gallery member and this will enable you to understand more about the display of the artworks, how they were selected and how the artworks relate to the theme.

The overall design of the exhibition is also important and you need to take into consideration the way that lighting has been used, how the works have been hung and the flow of visitors through the space.



Figure 5.3 Visitor looking at Asian collection at Calouste Gulbenkian Museum, Lisbon, Portugal

The experience you have viewing an exhibition will give you a great insight into the way artists make these works and how specialists in the industry, particularly those working in the gallery, prepare and present artworks for display.

Unit 2 requires you to use the information you have gained and work through a task related to your findings. From the exhibition you view, whether it be in a gallery or viewing an online gallery tour, you will need to select a range of artworks to use for the exhibition you are going to plan in your Visual Arts Journal. When you are selecting the artworks from the exhibition, take care to select images that are important to you, as you will need to collate other works with the same thematic elements. Information about the artists and artworks selected both from the exhibition and personally need to be documented in your Visual Arts Journal.

Then you will create an annotated plan which will show how these artworks relate to each other, are hung in the exhibition, how lighting has been used and how the exhibition has been organised to accommodate visitors.

This should be an interesting task to undertake as the annotated plan can be drawings or digital works. These are working drawings and should be supported by information relating to the task, as seen on page 79.

Activity 5.1

Go to the NGV website and have a look at the current exhibitions on view. Can you deduce the theme of each exhibition and see this displayed in relationship to the artworks selected? See if you can summarise the theme of a few exhibitions in short paragraphs.

Outcome 1 task explanation

Design and curate a thematic exhibition of six artworks.

- Three artworks are selected from a thematic exhibition the student has viewed
- Three artworks are selected from images the student has personally sourced.

Using the collection of six artworks:

- State the audience demographic for the exhibition
- Discuss the influences of social and cultural context on the ideas in the artworks selected for the exhibition
- Justify the selection of artworks from an exhibition based on an identified theme
- Justify the selection of individually sourced artworks based on an identified theme
- Provide a short overview of the exhibition (400–600 words)

- Design the exhibition considering the presentation, preservation and care of artworks.

The task can be presented in one of the following formats:

- A series of plans and drawings with accompanying written information
- A digital tour of the exhibition including initial designs and written information, such as an online presentation, videography, or interactive website
- An annotated presentation with initial designs and accompanying written information
- An oral presentation with supporting written and visual information.

The documentation of the development of the presentation is recorded in the Visual Arts Journal and included in the assessment.

OUTCOME 1

On completion of this unit, you should be able to select a range of artworks from an exhibition and other sources to develop your own thematic exhibition design.

To achieve this outcome, you will draw on key knowledge and key skills outlined in Area of Study 1.

KEY KNOWLEDGE

- background information about artists and artworks
- the ways artworks in an exhibition have been selected for display
- the influence of cultural and historical contexts on the expression of ideas and communication of meaning in artworks
- connections between artworks in a thematic exhibition
- strategies used to exhibit artworks from different times and cultures in a thematic exhibition
- ways to select and form relationships between artworks in a thematic exhibition
- processes used to document the design of an exhibition in the visual arts journal

- use appropriate art terminology in the presentation and evaluation of artworks.

KEY SKILLS

- use a range of resources to investigate information about artists and artworks
- justify the selection of artworks for a thematic exhibition
- identify and analyse the influence of cultural and historical contexts on the expression of ideas and communication of meaning in artworks
- explain the connections between artworks in a thematic exhibition
- discuss the ways in which artworks from different times and cultures are exhibited in a thematic exhibition
- research and select artworks to design a thematic exhibition
- explore and design a thematic exhibition for an audience
- develop information about a range of artworks in a thematic exhibition
- document the research and design of a thematic exhibition in the Visual Arts Journal
- use appropriate art terminology in the evaluation and presentation of artworks.

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5.3 Area of Study 2 – Develop: theme, aesthetic qualities and style

You will be working with a selected theme for this part of Unit 2, but this should not deter you from the way you approach your work. Using the Visual Arts Journal for recording and documenting artworks is important in this part of the course. Exploring the art elements, art principles and the aesthetic qualities and trialling these by incorporating them into experimental works will form a significant part of the developmental work at this stage. Experimenting with materials, techniques and processes will be a part of this process and through this will show they play their part in creating the aesthetic qualities. (See Chapter 8.) All of these initial visual studies will need to be annotated for the Visual Arts Journal, remembering it is a journal, so the amount you are writing should be limited to simple notes. You are building a 'dictionary' of ideas and experimental works which can be referred to later, so you don't need to write copious amounts. The information you put into your journal is for you to use in the future when you make your finished artwork.

As you progress through your trialling, you will notice how your style is starting to appear in the small artworks you are making. Aesthetic qualities have a big impact on the way style develops. We all tend to have a leaning towards certain elements and principles and these can be determined by the materials, techniques and processes; however, it is the way we use them which will make your work unique. Influences from artists will also contribute to your developing style and sometimes you can be surprised by the style you use in your finished artwork.

Theme

The theme may be selected by your teacher or it may be there is a class discussion and then a theme is derived from this. Being given a theme can focus your thinking and give you a chance to be creative. When you have to think about a theme for yourself it can often be quite difficult as you may have doubts about what you have chosen or you feel the theme does not really extend your skills and knowledge of art making.

Once the theme has been selected you should start to work on a spidergram, brainstorm ideas using Post-it notes, or create a mindmap.

You can start the process of thinking by just writing down words which relate to your theme but then you need to do something with them. If you can write down 40–50 words on Post-it notes, you can then sort them into categories; words need to become ideas that relate to the theme. Using many words will push your thinking to another level where you are beginning to think about more bizarre and interesting ideas and the mundane ones are left behind. This can be hard work but it is well worth it.

The categories you create could be around materials, techniques and processes or art elements and principles, aspects which directly relate to art making. This organisation will help you plan your mindmap, spidergram, or brainstorm, whichever works for you.

Now you have started to determine which way your ideas are heading, you will need to look at other aspects. These could be from artists who inspire you or how aesthetic qualities could add to the overall feeling of your artwork. This planning stage will be the key to how decisions are made about the process of making your finished artwork.

Aesthetic qualities

Refer to Chapter 8 Aesthetics.

Activity 5.2

Choose a work that interests you from the NGV website and that contains a similar mood, feeling or emotion you would like to portray in your work. Write a short paragraph describing the work in terms of its art elements, art principles and aesthetic qualities. Think about how you may incorporate these ideas into your own work.

Style

Style in art describes the way an artwork looks; it reflects an overall feeling within the artwork. It is also about the way the artist portrays his or her subject matter and how they express their vision. The feeling and appearance of style reflects the way an artist has used art elements, art principles and their selected materials in a unique way which is complemented by the techniques and processes used. Artists have their own way of handling materials and this can add to their particular style being created.

Ben Quilty (Figure 5.6) is an artist who pushes the boundaries in the way he uses paint to create a gestural painterly style. He is widely known for his quick working method, which deliberately leaves free-flowing brushstrokes, smudges and often three-dimensional marks of paint on the canvas.

Sometimes style is referred to by an art movement; for example, if a work is said to be influenced by Pop Art, then it would be described as being Pop Art in style and this is widely understood. Often when this is used, it is referring to a historical style and the influences from that style are recognised in the new work.

An example of this is Japanese *manga*, which developed through graphic novels produced in Japan. When Japanese *manga* began,



Figure 5.6 Ben Quilty (Australia, b.1973)

Self-portrait, The executioner, 2015

Oil on linen, 195 × 140.4 × 5 cm

Art Gallery of New South Wales

Gift of the artist 2015. Donated through the Australian Government's Cultural Gifts Program

© Ben Quilty

Image © AGNSW

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the images were generally intended for adults and are characterised by highly stylised art. The influence for Japanese *manga* came from comics brought into Japan from the USA during the Allied occupation (1945–52). Japanese *manga* was strongly derived from these comics and had a clear American cultural influence. Other influences that came from the USA were images from television, film and cartoons, especially Disney characters.

We can see in Figure 5.7 the stylised way the features of the face have been drawn and also through the shape and character of the hair. *Manga* simplifies the forms that we see and creates them into the style of the comic book.

Some artists are described as having a signature style, which means a style is unique to them.



Figure 5.7 Girl – comic book-style girl looking at the distance, 1999

This signature style can be seen in the work of Georges Seurat (Figures 5.8 and 5.9), a Pointillist artist who applied his paint in tiny dots of colour which, when you looked at them, the eye optically mixed the colours. Seurat did not use many dark tertiary colours, as he relied on the optical mixing from the viewer to see brown where he had placed blue and orange close together.



Figure 5.8 Georges Seurat, *Study for 'The Circus'*, 1890–91, Sketch and study

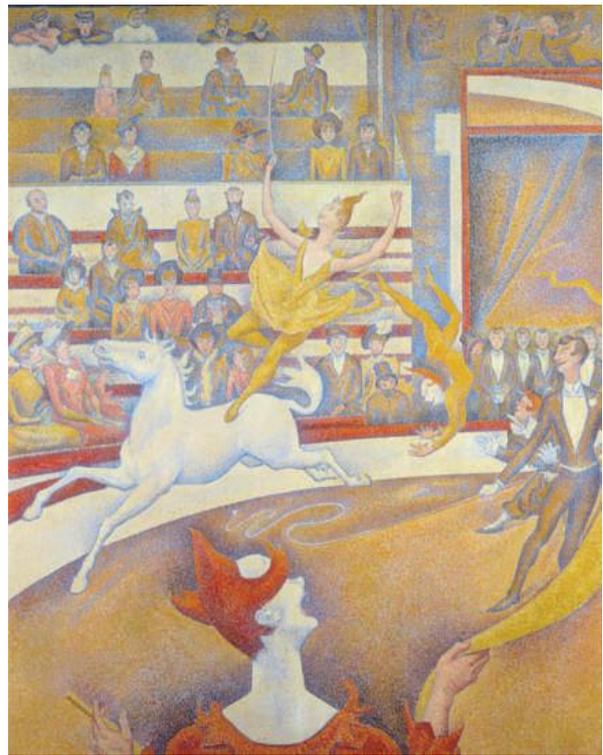


Figure 5.9 Georges Seurat, *The Circus*, 1890–91, Oil on canvas

Activity 5.3

Look up the work of Barbara Kruger, Cindy Sherman or Grayson Perry. Write a short paragraph that describes the style of these artists' works. What about these artists' use of the art elements and art principles gives their works their characteristic style?

Outcome 2 Experimental artworks

Explore aesthetic qualities and the use of materials, techniques and processes in artworks. Produce a series of experimental artworks based on ideas in response to a set theme or a theme developed from class investigation and discussion.

These initial stages of art making are recorded and documented using written and visual material in the Visual Arts Journal.

OUTCOME 2

On completion of this unit, students should be able to explore and progressively document the use of art elements, art principles and aesthetic qualities to make experimental artworks.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 2.

KEY KNOWLEDGE

- art elements, art principles and aesthetic qualities used in art making
- characteristics and properties of materials, and the techniques and processes used to make experimental artworks
- how aesthetic qualities contribute to style in experimental artworks
- how art elements, art principles and aesthetic qualities are used to express ideas in experimental artworks
- written and visual documentation related to the exploration and development of experimental artworks
- methods used to document, in written and visual form, the use of art elements, art principles and aesthetic qualities in experimental artworks

- appropriate art terminology used to discuss and evaluate the exploration and development of experimental artworks.

KEY SKILLS

- describe how art elements, art principles and aesthetic qualities are used in art making
- evaluate the characteristics and properties of materials, and the techniques and processes used to make experimental artwork(s)
- demonstrate how aesthetic qualities contribute to style in experimental artwork(s)
- demonstrate how art elements, art principles and aesthetic qualities are used to express ideas in experimental artworks
- use visual and written documentation to demonstrate and evaluate the development of experimental artwork(s)
- use written and visual documentation to discuss and evaluate the use of art elements, art principles and aesthetic qualities in experimental artwork(s)
- use art terminology to discuss and evaluate the use of art elements, art principles and aesthetic qualities in experimental artwork(s).

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5.4 Area of Study 3 – Resolve: ideas, subject matter and style

Ideas

Refer to Chapter 2 How do we develop ideas?

Now is the time to think about making your finished artwork. You have generated your ideas and they are documented in your Visual Arts Journal and all you need to do now is refine them. But what does this mean?

Refinement is how we improve ideas. This can be achieved by:

- making small changes – changing a part of the work in some way
- changing the materials you are using – for example, willow charcoal to charcoal pencil
- altering a technique to achieve a different style in your work

- adding something different to the work – for example, an extra piece to balance a sculpture
- changing the composition in your digital image – removing a layer and replacing it with something better.

Another way to refine your ideas is to seek feedback from other members in your class, your teacher, or even family members. When people are removed from the original ideas generated, they see things in different ways and this can help you refine and improve.

Subject matter

Refer to Chapter 2 for a detailed outline of subject matter.

Once you have generated ideas it is time to refine your thinking and see where these ideas are leading. Subject matter is what the work is about: it could be about a person's face or an abandoned shed in a paddock. The subject matter is really the story of the work and this can be about something you have seen or something you are thinking about. The focus now is to bring an idea into reality by making your artwork.

The subject matter can also be influenced by the materials you are using and the techniques you use when working with them; for example, when wanting a dreamy feel to a painting you might select watercolour as it can be used in transparent layers as though you are looking through veils of light.

Document your thinking in your Visual Arts Journal. It helps you define what the subject matter is in your artwork and it helps others understand what you are trying to achieve.

Stylistic influences

'Style is an idea that has been created by someone rather than a quality that belongs to the objects.' Berel Lang

Style is a term used frequently in art making but it can be difficult to define when you are talking about your own work. In its simplest form it is the relationship of one artwork to another and the resemblance detected between these. We can sometimes detect that similar art elements and art principles has been used and the combination of these can be found in both artworks.



Figure 5.10 Paul Nash, *Landscape from a Dream*, 1936–38, Oil on canvas



Figure 5.11 Sven Johnson, *Solitude*, 1936

If we analyse a particular art movement and the artists within it, we would begin to see many similarities in their artworks.

We can see in the two artworks in Figures 5.10 and 5.11 how they have a similar feel. Both of them use unusual elements which occupy a large part of each canvas: the screen and the canvas in Paul Nash's painting (Figure 5.10) and the shells which are 'larger than life' in the Sven Johnson painting (Figure 5.11). Both have used soft colours and curvaceous lines, giving a dreamy feel to the artworks. The scale of specific elements in the artworks is oversized, such as the bird in *Landscape from a Dream* and the sea shells in *Solitude*.

Both paintings have elements of the surrounding landscape painting as they would appear in real life. This style of mixing elements in a painting in unusual ways is known as Surrealism. Surrealism is known for the way artists used dreams and the analysis of dreams as the subject matter for their work.

Surrealism delves into the unconscious mind and often looks for the unexpected in life. The word 'surrealist' was given to this art movement by Guillaume Apollinaire, a French poet, but it was André Breton, who wrote the *Surrealist Manifesto* (1924) and defined the meaning of the term.

Activity 5.4

Pick a historical art movement. You might like to select Pop Art, Impressionism, Minimalism, or Baroque. After researching the movement and looking at images of work, can you write a few sentences that summarise the overarching style of the movement?

A variety of materials and techniques

In your experimental works in Area of Study 2, you trialled a range of materials. Now it is time to refine the way you use your selected materials and techniques in the making of your finished artwork(s). You need to focus on which materials you have enjoyed using, and which relate to your ideas and the art form you are working with.

There are so many materials to choose from and you should research what is appropriate and available to use. It may require looking beyond the



Figure 5.12 Art materials ready to be used

art room store cupboard and it is worth visiting an art shop in person or online. Or look for alternatives and look into using recycled materials. Of course, you need to be aware of the cost of art materials as some of them are very expensive.

Deciding on materials and techniques can be a big decision. Every art form has more than one material that you could use to create a finished artwork.

If you are going to create a ceramic sculpture, you will first of all need to decide on the type of clay you will use. Depending on the size it could be stoneware, raku clay, or paper clay for larger structures or polymer clay for smaller pieces of work; these are some of the most suitable clays for sculpture which are readily available. You will also need tools and equipment for modelling the



Figure 5.13 Glazed ceramic forms decorated in different colours

clay and a kiln in which to fire the work. Decoration could be a feature of the clay form and you may need oxides or glazes for this part of the process.

It is always good to plan your work in your Visual Arts Journal from start to finish before you commence making it. It could change along the way, but a 'map' of where you want to be heading can be so rewarding.

For further reading on materials, techniques and processes, please refer to Chapter 3 Materials and techniques.

Outcome 3 Finished artworks

Present at least one finished artwork with accompanying documentation of the development and refinement of art making in a Visual Arts Journal. The artwork(s) are developed from the experimental works made in Area of Study 2.



Figure 5.14 Amy Kessler, *Vortex*, 2021

OUTCOME 3

On completion of this unit, students should be able to progressively document art making to develop and resolve ideas in at least one finished artwork.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 3.

KEY KNOWLEDGE

- processes used to make finished artwork(s) in specific art forms
- the variety of materials and techniques used to make finished artwork(s) in specific art forms
- ways in which artists use art elements, art principles and aesthetic qualities in finished artwork(s)
- strategies for developing and refining a range of ideas in finished artwork(s)
- strategies to develop and refine visual language in finished artwork(s)
- how artwork(s) are informed by stylistic influences
- methods used to document, in written and visual form, the development and refinement of ideas in artwork(s).

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KEY SKILLS

- demonstrate a variety of processes to make finished artwork(s) in specific art forms
- demonstrate a variety of materials and techniques to make a finished artwork(s) in specific art forms
- demonstrate the use of art elements and principles, and aesthetic qualities in a finished artwork(s)
- identify the ways artists have used art elements and art principles in a finished artwork(s)
- explore and develop a range of ideas in a finished artwork(s)
- develop and refine visual language in a finished artwork(s)
- evaluate how artworks are informed by stylistic influences
- use written and visual documentation to discuss and evaluate the development and refinement of ideas in finished artwork(s).

Unit 3 Chapter 6

Collect, extend and connect



6.1 Introduction

The main focus of this unit is making your own artwork. In the past you have been given a theme to work with but now you will be more self-sufficient and self-directed in choosing your themes. Now is the time to use, extend and further develop the skills you have explored in Units 1 and 2. In prior units, you may have also been directed to use various materials, techniques and processes, but now the choices you make will be based upon your own preferences. The materials you choose to use will be what you like working with, and you might use techniques and processes that you have developed yourself, totally unique to your preferred way of working.

One of the most important aspects of this unit of work is the development of your unique

style of artworks and making decisions and aesthetic choices that are a reflection of your own individual preferences. You will be exploring ideas in imaginative and creative ways. You will be experimenting with materials, but this time it relates to the ideas that you have developed and you will select materials you think are appropriate for the artworks you are about to make.

In this unit, you will also be closely looking at artists whose artworks relate to your own artworks as well as looking at artists that are featured in exhibitions you will be visiting. It is important to make careful choices and really think about the artists that you are researching; don't go for what might seem easiest or what someone else is doing. Investigate a broad



Video 6.1



Figure 6.1 Photos of items found in the supermarket that can be an inspiration for your artwork.

range of artworks and artists that you really relate to. In particular, you will need to select three artists who have been part of two exhibitions you have visited or experienced this year from the VCAA official *VCE Art Making and Exhibiting* annual exhibition list. You can research and find information about these artists as they will be the influence for your exhibition later on. This does not mean these are the only artists you can look at, as there will be other artists who influence you in developing your style or choice of materials. They may have inspired you because of their theme or subject matter.

As part of Outcome 2 you will be required to present a critique to a group of your classmates. For some people, this might be a daunting prospect but it need not be, as there are many different ways of presenting a critique. You could put together a PowerPoint presentation or pre-record your critique. Your Visual Arts Journal will be an integral part of your critique, as it shows your influences, research, use of materials, techniques and processes and the refinement of your ideas to get to the point where they can be produced as a finished artwork. If you have finished artworks, you can also include them in your critique. Being able to critique your own work is a very important skill for you to develop if you intend to go on to further study in fine arts and design areas, as you will need to be able to talk fluently about your artwork to other people as part of a tertiary course.

It is expected that during the period of study you will be viewing exhibitions. These could be in person at a gallery, museum or artspace, or alternatively through virtual online exhibitions. During the period of the pandemic, many galleries were closed due to lockdowns, making it impossible to visit galleries in person. As a result, the importance of online exhibitions became evident and viewing exhibitions virtually has become an expected norm. It has also made us realise that there are many exhibitions overseas that we can view online. It is essential that you visit or experience at least two of the exhibitions on the official VCAA *VCE Art Making and Exhibiting* list as the artists featured in these exhibitions will be the artists from which you select artworks for Outcome 3. Any exhibitions that you experience will need to be documented and recorded in your Visual Arts Journal, as this information will be used as part of Outcome 3.

6.2 Area of Study 1 – Collect: inspirations, influences and images

In this area of study, you will be doing a lot of collecting. Firstly, you will be collecting ideas, images, experiences and anything that may be an influence for you. This will go into your Visual Arts Journal and could be any number of things. It could be the movement of your dance class, music or lyrics that resonate with you, it could be dialogue from a movie you saw. It could be watching your grandmother baking biscuits or your friend riding a motorbike or maybe an experience from your childhood. You could collect images from magazines or newspapers, flyers that come through the letterbox, or print photos from your phone – anything that you think of that is related to the ideas you have about your potential work is useful information. It is time to push the boundaries with the imagery and paraphernalia that you find and collect and put together. The register receipt you get from the supermarket can be combined into your work or the label off your clothing or drawings on wrapping paper can produce imagery that begins to have layers.

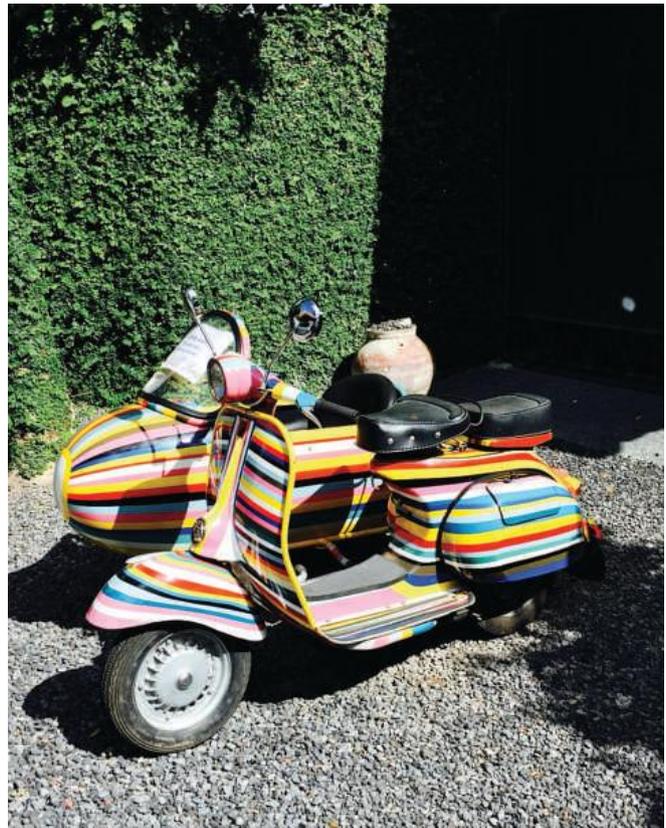


Figure 6.2 Unfamiliar items may provide unexpected inspiration.

It is important that you have a wide range of inspiration collected because you will be drawing upon this to make your artwork; and the more inspiration you have, the more you will be able to develop your ideas.



Figure 6.3 Memories from holidays might influence you.



You will be collecting images and ideas from artists that inspire you and influence your art making, so it is important that you connect with these artists on a personal level. Obvious choices or famous-name artists may be easy to access, but a broader range will expand your knowledge and understanding of the art world. Your choice of artists at this time is important in a number of ways, you need to have a connection to be able to relate to their artwork and working methods. You will also be looking at artists from the exhibitions that you visit during this semester as you will need to use three artists as part of Outcome 3.

It is important to be able to look at the way your artists have used materials, techniques and processes, so you might like to choose artists that use similar materials or techniques to you. However, it is also a great time to look at artists who are using completely different materials to you. For example, an artist that is using materials that you have absolutely no access to, such as a glass artist like Dale Chihuly (see Figure 6.4) or an artist who works on a monumental scale, such as photographer Spencer Tunick.



Figure 6.4 Glass sculptures at the Chihuly Garden And Glass Exhibit in Seattle, Washington

By now you should be able to look at their artworks and analyse how they have built aesthetic qualities in their artwork through the use of art elements and principles. Are you going to choose artists that have a similar aesthetic or are you going to choose artists that are employing very different aesthetic qualities in their artworks? You will also need to look at how your chosen artists have used visual language to communicate ideas and meanings in their artworks.

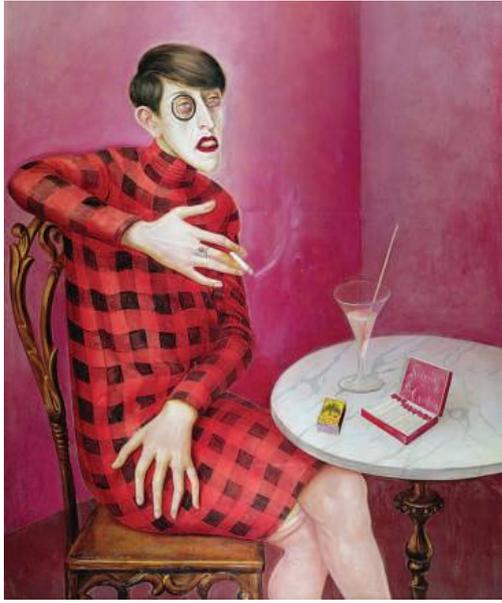


Figure 6.5 Otto Dix, *Portrait of the journalist Sylvia von Harden*, 1926, oil and tempera on wood, © Otto Dix. VG Bild Kunst/Copyright Agency, 2022

You might decide to choose a thematic approach in selecting artists and their artworks. You could choose the theme of distortion, fantasy, identity, or any other theme. It may be that you

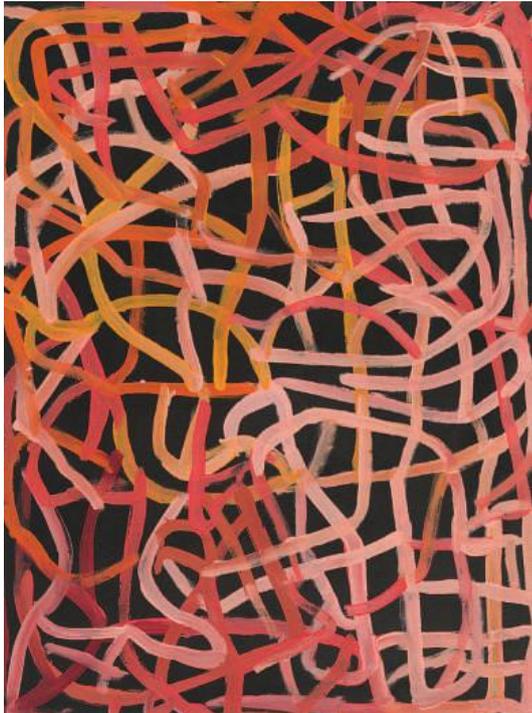


Figure 6.6 Emily Kame Kngwarreye, *Anmatyerre people*, Australia 1908–1996, Arlatyeye c. 1995, synthetic polymer paint on canvas, 121.0 (H) × 91.0 (W) cm 91.0 (H) × 121.0 (W) cm, National Gallery of Australia, Canberra, Bequest of the late Warwick Flecknoe and the late Jane Flecknoe 2018, © Emily Kame Kngwarreye/Copyright Agency 2022

look at the way artists have interpreted subject matter in different ways. A theme could bring a cohesive unity that you might not otherwise have or you may choose to have a range of artworks that are unrelated in any way.

The historical and cultural context of these artists will be another aspect that has shaped the work of the artists you are documenting in your Visual Arts Journal. How much were they influenced by other artists? What other personal or political factors might have influenced these artists? What experiences may have impacted on their lives and be evident in their work? How have their lived experiences influenced the choices they have made when they are making art? What might life have been like during the Weimar Republic in Germany for artists such as Otto Dix (Figure 6.5)? Think about what has influenced First Nations artists such as Emily Kame Kngwarreye (Figure 6.6). What was happening in Australia in the period Professor Gillian Triggs was Human Rights Commissioner that prompted Yvette Coppersmith to paint her portrait (Figure 6.7) in that particular style?



Figure 6.7 Yvette Coppersmith, *Professor Gillian Triggs*, 2017, Oil on canvas



Figure 6.8 Fred Williams, *Strath Creek Falls VII*, 1979, Oil on canvas

Refer to Chapter 9 on the Visual Arts Journal for more ideas and information.

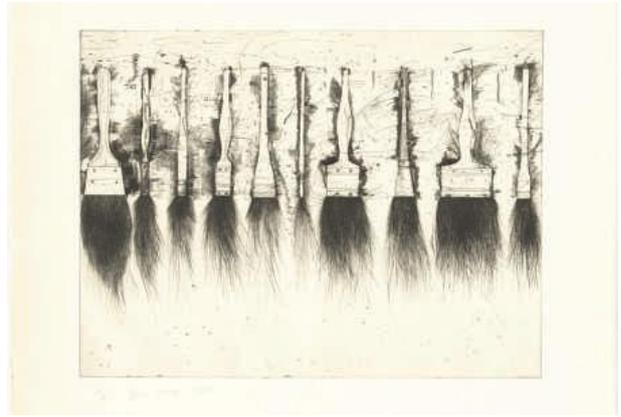


Figure 6.9 Jim Dine, *Five Paintbrushes (third state)*, 1973, etching, 53 × 69 cm, NGA Washington, © Jim Dine. ARS /Copyright Agency, 2022

Activity 6.1

Developing styles, techniques, subject matter and ideas

Starting with the etching by Jim Dine, *Five Paintbrushes, third state* (Figure 6.9), analyse how Dine has used art elements and principles. His subject matter is a row of paintbrushes, the artists' own tools that he uses and relies on every day. However, the brushes are all different (and there are 10 paintbrushes!). Look around your classroom at the materials and tools you use to make art – a box of crayons or charcoal, a stack of newspapers, easels, printmaking rollers, or a used paint palette. Photograph these materials, print the photos and draw on top of the image using pencils, watercolour or ink in the style of Jim Dine.



Figure 6.10 Jim Dine, *Ten Winter Tools*, 1973, lithograph, 71 × 56 cm, Tate Modern London UK, © Jim Dine. ARS/Copyright Agency, 2022

OUTCOME 1

On completion of this unit, you should be able to collect information from artists and artworks in specific art form(s) to develop ideas in your own art making.

To achieve this Outcome, you will draw on key knowledge and key skills outlined in Area of Study 1.

KEY KNOWLEDGE

- the use of elements, art principles and aesthetic qualities in artworks in specific art forms
- how ideas are developed from artistic influences, inspirations and personal experiences
- methods used to communicate ideas using visual language, the characteristics and properties of materials used in experimentation and in the making of artworks in specific art forms
- techniques and processes used in art making in specific art forms
- the purpose of a visual arts journal to document individual art making
- art terminology in the documentation and evaluation of art making.

KEY SKILLS

- explore, evaluate and document the use of art elements, art principles and aesthetic qualities in specific art forms
- develop ideas from the exploration of artistic influences, inspiration and personal experiences
- apply materials, techniques and processes to make artworks in specific art forms
- document the development of ideas and visual language in individual artworks in specific art forms
- identify and analyse the connections between influences, sources of inspiration and personal experiences
- identify, analyse and evaluate the properties of materials used in experimentation and art making in specific art forms
- identify, analyse and evaluate the use of techniques and processes in specific art forms
- identify, analyse and evaluate the use of visual language in artworks
- use the visual arts journal to conceptualise, document, reflect and evaluate individual art making
- use art terminology in documentation, analysis and evaluation.

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6.3 Area of Study 2 – Extend: make, critique and reflect

For Outcome 2, you will be making artworks based on the research and influences that you have collected in your Visual Arts Journal. This is the starting point for your art making. Previously, your teacher would have guided you by setting themes and may have even made decisions about what materials, techniques and processes you would use. However, all of these decisions are now up to you, so this is all about developing ideas from inspirations that you have documented and trying out different ways of using art to communicate your ideas and meanings.

An important aspect of this area of study is that you are constantly thinking about what you are doing and why, making conscious decisions about every aspect of your art making. You will be presenting a critique towards the end of this unit, so you need to have a clear idea of what your aims and intentions are in making each artwork. You need to make sure that you are able to articulate these ideas and explain how you have used materials, techniques and processes in the production of your artwork. You will need to use the correct terminology and

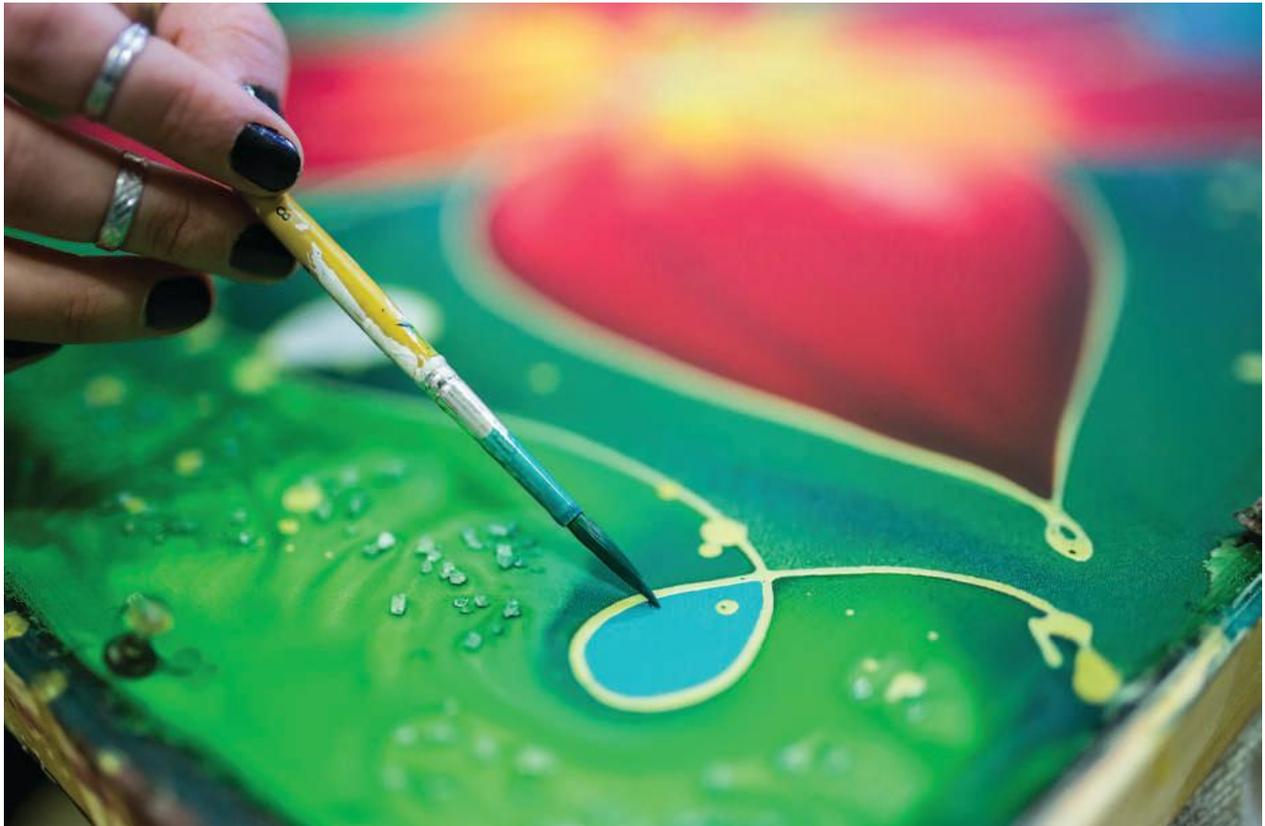


Figure 6.11 Experiment by using different materials and techniques.

language in order to clearly communicate what you have done and how you have done it. You don't necessarily have to complete a finished artwork; this is one possible result. However, you will have at least developed and refined ideas for artworks in your Visual Arts Journal.

Ideally you will be manipulating materials: trying out different techniques and experimenting with different ways of using these materials in order to extend your work. By trialling and experimenting with materials, techniques and processes you will begin to develop your own style of working and art making. This should be an exciting period of experimentation with your materials, techniques and processes. Don't limit yourself to what you already know but really push the boundaries and try a range of different trials because you never know what's going to work and what's not going to work until you see it in front of you. Don't worry about mistakes because mistakes are learning opportunities.

This is also the time when you begin to use those images that you have gathered, your inspirations, and the other bits and pieces of ephemera that you have collected. Now you can integrate these into experiments that could possibly evolve into finished artworks. You might also be using some of these images or objects to assist you to develop and further your ideas relating to aesthetic considerations such as colour, shape, texture, form, or any of the other art elements. You might want to try to emulate the style of work you have seen in the collected images. In doing this, it is important to remember that you are using inspirations to assist you in the development of your own ideas and not copying. Be very careful not to fall into the trap of appropriating other artists' work. This is both morally and legally wrong as it is a violation of copyright law. Artists have always used previous artists' work as an influence but they have been careful not to directly copy. Rather they have started with a similar idea, style or concept and turned it into work that is uniquely theirs.



Figure 6.12 Keep track of your trials in your Visual Arts Journal.

Activity 6.2

Research the work of appropriation artists KAWS, Yasumasa Morimura and Shepard Fairey. How have they appropriated recognisable cultural imagery? What messages are these artists conveying through their appropriations artworks? Are their appropriations different enough from the original works to not be considered a breach of copyright?

Near the end of this unit, you will have a folio of different artworks. Some folios might include finished artworks while some will have works in progress, as well as ideas that you are developing in your Visual Arts Journal. It is at this point in the course that you will present your Visual Arts Journal and any finished pieces in a critique. The critique gives you a chance to step back, take an

objective look, and evaluate what you have done so far. It also provides you with an opportunity to listen to feedback from your classmates and think about your work from different perspectives that you might not have considered. A critique can really help you progress with the development of your ideas and the processes of making your work. It also gives you time to bring all of your work together; the experimental work, the exploration of materials as well as any completed or in progress work so both you and your audience can see the direction your work is taking and the possibilities for future resolution of artworks. It may provide you with ideas that you have not thought about and alternatives that you might like to consider.

A critique offers an opportunity to hear how other people interpret the meaning of your work and it may surprise you to hear other people's perception of the visual language you have used and their understanding of the ideas and meanings derived from your artwork. This gives you an opportunity to make changes to the works. How you use this new information is your choice: you

could take this feedback and take your work in a different direction or you might take on some small suggestions to refine a direction or idea you already wanted to do in a slightly different way.

There are different ways in which critiques can be undertaken. You might feel confident to present to your whole class, talk about your Visual Arts Journal and any finished artworks you have completed; or you might feel more confident with a smaller group of your peers or maybe peers and your teacher. You might like to present a PowerPoint slide show, which is one way of insuring that all the information is seen and nothing is left out. A PowerPoint presentation can also be prepared, edited and polished to the point where you might only need to do a small amount of speaking when you're presenting. Another alternative is to do a video presentation, which can be played to your audience; however, you will still need to be able to answer questions.

If you are not confident about using your own voice, you could prepare a script and ask someone

else to read the script. For example, a sibling or another member of the class could record your script but again you will still need to respond to questions that may come from people in your group. It is important that you don't get stressed about the process; think of it as a constructive conversation that can help you and others in your class. It should always be respectful and constructive. One good rule for critiques is to start with a positive comment and always end with a positive. Remember that everyone in your class will need to undertake a critique so you are all in the same boat and encouragement is something that you will all want.

It is important to be properly and thoroughly prepared for your critique. This is an assessment task so you do need to be well prepared. Anything that you require to use during your critique will need to be close to hand so that you will not appear disorganised when the time comes to present to your audience. If you are using a PowerPoint presentation it will need to be properly edited and



Figure 6.13 Sources of inspiration can include exhibitions of artworks you have seen, or methods of presentation and lighting.

presented in a logical order so that the points that you are making are clearly understood by your audience. Don't jump from point to point and back again as this will be a chaotic presentation. You should be able to speak fluently about your work, so prior preparation will ensure that you have your ideas in order. Make notes to refer to during your presentation even if they're in dot points so that you don't miss anything that is important.

Some of the points that you need to present in your critique are:

- sources of inspiration that have influenced your artwork
- ideas that you are developing
- materials, techniques and processes that you are trialling
- an explanation of the aesthetic qualities that you are trying to achieve
- the ideas and meaning that you are trying to communicate in your artwork.

If you have a completed artwork in the critique, you need to be able to evaluate the artwork in a forensic,

unemotional way. In all aspects of the critique, you will need to be familiar with, and correctly use, any art language or subject-specific vocabulary that is appropriate to your work. You should be able to explain to your audience about your art-making journey and answer any questions they might have.

Activity 6.3

Many artists enjoy the opportunity to make videos to explain their ideas and practice, and to promote their work to new audiences.

This is similar to a critique.

Research the artists' interviews and documentaries on ABC iview Arts and Culture and make notes about their discussion of how they communicate their ideas, how they choose their subject matter and their personal influences.

OUTCOME 2

On completion of this unit, you should be able to make artworks in a specific art form(s), prepare and present a critique and reflect on feedback.

To achieve this Outcome, you will draw on key knowledge and key skills outlined in Area of Study 2.

KEY KNOWLEDGE

- the contribution of influences, exploration, responses and reflection in the planning and making of artworks in specific art forms
- influences of artists, and other forms of inspiration, on ideas, techniques and style in individual artworks in specific art forms
- development of ideas and use of visual language in artworks
- materials, techniques and processes used to make artworks in specific art forms

- methods used to document and evaluate art making
- methods used to prepare and present a critique
- use of feedback to revise and further develop artworks in specific art forms
- art terminology and visual language used in the documentation, presentation, reflection and evaluation of artworks and art making.

KEY SKILLS

- make artworks in specific art forms based upon influences, exploration, responses and reflection
- demonstrate and explain the materials, techniques and processes used to make artworks in specific art forms
- develop ideas, techniques and style in artworks responding to the influences of artists and other forms of inspiration

- develop visual language in artworks to communicate ideas
- document and describe the development of ideas in artworks by responding to the influences of artists and other forms of inspiration
- progressively document and evaluate art making
- prepare and present a critique on the making of artworks
- apply feedback on the critique to revise and further develop artworks in specific art forms
- use art terminology and visual language in documentation, presentation, reflection and evaluation of artworks and art making.

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6.4 Area of Study 3 – Connect: curate, design and propose

During this unit, your teacher will have organised an excursion for you to visit exhibitions from a list published by VCAA every year. Over the course of the year, you may only be able to go on one excursion as there will be many demands on your class time during the school year. Ideally, if you want to do well and are highly motivated you

should organise yourself to go and visit exhibitions outside of school hours, as the more exhibitions that you view during the year, the better prepared you will be for this Outcome. Any exhibition that you visit outside of school will be worthwhile as you are not restricted to just visiting the exhibitions on the VCAA list. Every exhibition you visit will give



Figure 6.14 Cecil Beaton, *The Bright Young Things*, 1927



Figure 6.15 Bendigo Art Gallery

more insight into how art is presented and how exhibitions are designed, so they are all useful. It is a really good experience for you to visit many different types of exhibition spaces to broaden your understanding of the art industry.

As you are becoming aware, exhibiting is a very important focus of this subject. By this stage of the course, you should be gaining enough knowledge to be able to design an exhibition with

specific artworks in mind. In this outcome you are required to select three artworks from artists you have researched in Outcome 1 and design an exhibition to showcase these three works under the best possible circumstances.

The first step will be thoroughly researching the artworks of each artist and selecting an artwork that is appealing to you and appropriate to fit cohesively with the other artworks by other artists. While you are in the process of selecting these artworks you need to think of a theme for your exhibition. Most exhibitions have an overarching concept that makes connections or relationships between the artworks. Hopefully, you will have thoughtfully researched a wide range of interesting artists from diverse cultural and historical backgrounds.

If you chose to research artists thematically in Outcome 1, then it should be a straightforward task for you to select works that are cohesive and visually work well together in an exhibition space. However, if the works are not cohesive in theme, then you will need to consider a way of exhibiting them so that they look like part of the same



Figure 6.16 She-Oak and Sunlight: Australian Impressionism at The Ian Potter Centre, 2021, National Gallery of Victoria

exhibition. It may be that the artworks are all the same or related art form, they might be the same scale, they may be from a particular time frame or a similar geographical area. Find a feature that they have in common that binds the works together. Try giving the exhibition a title. If you are thinking of a name for your exhibition then you will have the key to a theme and a way of curating these three artworks, and making it work.



Figure 6.17 Durer's Journeys exhibition, National Gallery, London

Exhibitions are put together by an exhibition curator. An understanding of the role of the curator is an important part of this Outcome, so you will need to investigate what a curator does and how they interact with other professionals within the gallery. A curator will work with an exhibition designer in a large public gallery but in smaller regional public galleries the design of the exhibition will be entirely up to the curator. The curator also works with conservators who look after artworks and ensure that they are kept in the best possible condition. In very large public galleries, a curator will specialise in one area, which might be photography, textiles, ancient Egyptian art, or any number of specialised areas. There are galleries and museums which specialise in one area; for example, Monash Gallery specialises in photography or the Australian Centre for Contemporary Art (ACCA) specialises in contemporary Australian art.

In smaller galleries, curators need to be an expert in all art forms the gallery exhibits or has in its permanent collection. If they don't have that knowledge, curators will spend time researching.

Most curators will spend time doing specific research before any new exhibition, especially if there are artworks that they are unfamiliar with. It is part of a curator's role to write an introduction to the exhibition, as background information can provide historical and cultural context. The curator's intention statement is generally displayed on a wall near the gallery entry or in the room brochure or catalogue with other information about the exhibition.



Figure 6.18 Bark Ladies: Eleven Artists from Yirrkala, 2021–22, exhibition at the National Gallery of Victoria

Deciding on the type of space that the works are exhibited in will be an important decision that you make. You need to make aesthetic decisions about exhibition features; for example, the colour of the walls. Will the wall colour complement the work being exhibited or will it detract from it? These are important considerations. You will need to think about the height of the ceiling; you might not think that is an important consideration but if you plan to suspend artworks from the ceiling or you might be exhibiting a very large canvas or sculpture, it will require a higher ceiling to be seen at its best advantage. The shape and the size and space will impact on how people move about the gallery and interact with the artwork. Artwork needs to be viewed from various distances, especially if it is a large work. Or perhaps you have an artwork that needs to be displayed on a digital screen, so you might need to have a separate niche where it is possible to have a moderated level of light in order to see the screen clearly.



Figure 6.19 French Impressionism from the Museum of Fine Arts and Goya: Drawings from the Prado Museum, 2021, NGV International



Figure 6.20 Paul McCarthy, *Green Grey Symmetrical Michael Jackson*, at Michael Jackson: On The Wall, National Portrait Gallery, London

Once you have decided on the nature of the exhibition space you will have to think about how you present each of the artworks. They may be similar art forms or materials such as works on canvas, so they could be hung on the wall. Alternatively, the artworks might be three completely different art forms, so you will need to think about how they interact with one another and how each will be presented. Does a

three-dimensional work need to be presented on a plinth or is it a very small and fragile work that needs to be in a glass vitrine (see Figure 6.24) that is raised up to eye level in order for the viewer to be able to comfortably look at the artwork? Is artwork fragile? Will it need to be protected from accidental damage caused by clumsy visitors, or damage from insects or humidity levels?



Figure 6.21 National Portrait Gallery, London



Figure 6.22 Bark Ladies: Eleven Artists from Yirrkala, 2021–22, exhibition at the National Gallery of Victoria. Take note of the methods of installation on the raised platform and the multiple sources of lighting.

You will also need to consider the lighting needs of each individual artwork. What angle does the work need to be lit, would a downlight or a spotlight cast unwanted shadows across the work? What are the conservation requirements of the works? Different art forms can only be exhibited in limited amounts of light, which is measured in lux. For example, works on paper

and textiles can be exhibited in different light conditions to glazed pottery and stone carvings. Do you know the amount of light that each of your artworks should be exhibited at? These are some of the aspects of curating an exhibition that you will have to research and carefully consider before making decisions about the choice of three final artworks.



Figure 6.23 The House of Dior: Seventy Years of Haute Couture, 2017, exhibition at the National Gallery of Victoria. Notice that all displayed pieces are on an elevated platform to keep the audience engaged while keeping the works safe from touching. Individual spotlights illuminate individual artworks.

You would have noticed that when you visit exhibitions there is information about each of the artworks on didactic panels. These panels are another important consideration when curating

an exhibition. Didactic panels have standard information generally displayed in the following order: name of the artist, title of artwork, year the artwork was made, art form or materials that the work is made from (for example, oil on canvas or gelatin silver photograph), dimensions, (height by width by depth – usually in centimetres) and if the work is in a public collection, the name of the gallery. There might be some historical or cultural context written on the panel which helps the viewer understand the ideas and intentions the artist is communicating in the artwork. There may be information about the year the artwork was acquired by the gallery and if it was purchased using a particular donation or bequest. What do you think is important information to be communicated to the viewer? Some thought will need to go into what information is presented and how it is presented, where the didactic panel is placed in relation to the artwork is important as it needs to connect clearly to the artwork and not create any confusion by being too close to other artworks.



Figure 6.24 A glass vitrine protects the artwork, while the raised plinth allows the artwork to be viewed easily at eye level.



Figure 6.25 Raphael, *Saint Catherine of Alexandria*, c. 1507–1509. Notice the didactic panel on the left of the painting is the same colour as the wall.

The final part of this assessment task is to design the exhibition space. You can present your fictional exhibition in a number of ways; you could make some manual or digital drawings of how you envisage the space to look. It is the usual practice for exhibition designers to create a scale model of the proposed exhibition so that they can be used as a reference when building or hanging an exhibition. You could create a storyboard with drawings and notes about how you want the exhibition to appear. Alternatively, you could create a video presentation that includes drawings and photos to describe your exhibition. There are a number of webpages that enable you to design a virtual exhibition by uploading images of artworks and then arranging them in a virtual space. These virtual exhibition

spaces have become very user-friendly and easy to navigate over the last few years. They are well worth looking at and possibly considering as an option for this task.

- Research a range of artworks by each artist and select appropriate artworks for the exhibition.
- Define the characteristics of the space where the artworks are exhibited.
- Write a short introductory overview of the theme of the exhibition.
- Research and write didactic information, to be used throughout the exhibition, on the connection between the artists and their works.
- Propose an exhibition design that reflects the intent of the curator.

OUTCOME 3

On completion of this unit, you should be able to research and plan an exhibition of the artworks of three artists.

To achieve this Outcome, you will draw on key knowledge and key skills outlined in Area of Study 3.

KEY KNOWLEDGE

- the characteristics of exhibitions
- the characteristics of exhibition spaces
- the responsibilities involved in curating an exhibition
- methods used for identifying the thematic connections between the artworks and artists in an exhibition
- methods used to plan and develop an exhibition
- methods used to develop didactic information about the theme, artists and artworks in an exhibition
- the strategies used in planning an exhibition in a specific space
- art terminology used to discuss exhibitions, artists and artworks.

KEY SKILLS

- research and describe the characteristics of exhibitions
- research and describe the characteristics of exhibition spaces
- research and describe the responsibilities involved in curating an exhibition
- identify and describe the thematic connections between the artworks of artists in an exhibition
- develop and plan an exhibition in a specific space using the works of three selected artists from unit 3 outcome 1
- develop didactic information discussing the theme, artists and the artworks in the exhibition
- plan an exhibition in a specific space
- discuss the characteristics of exhibitions, exhibition spaces, artists and artworks using art terminology.

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Unit 4 Chapter 7 Consolidate, present and conserve



Milla Freeman

Internal portrait 2021

synthetic polymer paint and thread

56.0 x 35.0 cm

© Milla Freeman

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Bowden et al

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7.1 Introduction

It does not matter which subject you are undertaking, there are always going to be problems you will face that you need to solve. Mathematics, Science and English all present challenges you need to think deeply about. Unit 4 is about solving many visual and conceptual problems and finding solutions that you are satisfied with. In the process of solving those complications you have probably done a lot of working out, making notes and thinking about how to bring them to a final conclusion. This unit of work focuses on documenting, refining, finishing, recording and

making artworks. It also seeks a resolution to the problems you have been working with. During this unit, you need to be prepared for the work it is going to take for you to reach your goal, whether that is finishing artworks or presenting artworks ready for exhibition.

You will need to understand how and what you have used to make your artworks, as this is applicable to the safe handling and application of materials. You should be using the knowledge you have gained from your understanding of conservation and care and applying that to your own and others' artworks.

In the previous unit, you were working hard on developing ideas, manipulating materials and finding techniques to use for your artworks. You may have produced artworks which you want to extend further or finished artworks to present in your final exhibition. Whatever you decide to do, you will be making more artwork(s) as you go through Unit 4. This could be an installation, a single artwork, or you might produce a series of small artworks; there is no stipulation on the number of artworks you need to make.

The first component to address is how you are going to extend your ideas. You may feel you have come as far as you can with your initial concepts, but have you really pushed the idea to its limits? Can you think of a different direction or other ways communicating your idea could be resolved?

When artists finish an artwork, they are already planning how the next artwork will evolve. Ideas never stop emerging; this is part of the creative process.

Reflecting and refining is another component to be addressed which can improve the look and feel – the aesthetic qualities – of your artwork. Reflecting and refining starts with a self-assessment of your artworks from Unit 3 and checking if they represent what you wanted to achieve. Sometimes you can get to the end of the process of creating an artwork and decide you do not like it or an aspect of the work does not look or feel accomplished or completed to its full potential. There can be a number of reasons why you might feel this way. You may feel the work does not have the impact you were looking for or it seems unfinished. You probably created it at the start of term 3 and perhaps your thoughts and ideas have changed, or your skills are more proficient and the artwork may need to be refined and improved. Take a fresh look at your work and assess where it is at. Does it meet your intentions?

Any changes you make after self-evaluations and reflections throughout the process will be written in annotations recorded in your Visual Arts Journal.

The display and presentation of artworks is also part of this unit. A critique of your finished artworks will be presented and discussed with your peers and you will have the opportunity to reflect upon the written and verbal feedback in your Visual Arts Journal.

This will broaden your understanding of conservation and care as you detail the handling and care required for specific artworks from an exhibition you have viewed, along with the conservation and care of your own artworks.

You should have a consolidated and thorough art vocabulary that you use throughout your Visual Arts Journal, and when talking and responding to questions about your finished artworks and the art making processes you followed.



Video 7.1



Figure 7.1 Emily Holdsworth, *Cement Creek*, 2021

7.2 Area of study 1 – Consolidate: refine and resolve

At this stage you are looking at the works you completed in Unit 3 and beginning to see them with a new perspective. It has been a while since you created these works and now is the time to have another look to see if they need to be refined or you might prefer to make new work based on those ideas, materials and techniques. What does refining mean? Refining does not mean that you have to develop new work, but you may decide that what you made at the beginning of Unit 3 is not what you want to present now for your finished work.

Refining means to improve your existing ideas and directions or the way you have used techniques and materials, and this could result in small or major changes to your artwork. You might like to enhance a specific element of the work or use different materials. This can be done by enriching the existing work or recreating it; you will decide what needs to happen. You may have decided that you want to rethink your idea or add a deeper meaning or a more complex concept to the idea; refining is the time when this can take place. It might be a change in the visual language, style, or the composition: for example, more contrast or balance, perhaps the focal points need to be more obvious. In Unit 3, you were probably more inclined to be concentrating on the way you were using materials, techniques and processes than other aspects of art making; for example, how the subject matter and symbolism connects to the communication of ideas.

Your skill level will have improved greatly from when you started in Unit 3 and now you have time to use these skills to produce artwork in Unit 4. In fine tuning these techniques, you can change certain aspects of the work and this could result in a more sophisticated and resolved artwork.

Resolve

To resolve an artwork means that it has been completed by going through a process of being refined and the artwork is ready to display or

exhibit. The resolution of an artwork means the artist has used appropriate materials and techniques throughout a strong art-making process and shows an accomplished level of technical expertise.

A resolved artwork is significant, it is evident that time and energy have been devoted to the making of it. The artwork shows considered use of specific subject matter as the most effective communication of an idea and has purposeful visual language.



Figure 7.2 Gabriella Sakkos, *Fragile Flowers*, 2021

Document, record and evaluate

This can be an area that can be forgotten when you are busily making your artworks, but it is an important part of the art-making process and is

a good way for teachers to understand what you are thinking. When you are **documenting** your ideas, it is useful to have thorough annotations alongside images, drawings or maquettes so there is a connection between the two parts of the process. The image of the three hands (Figure 7.3) suggests the student may have been influenced by Michelangelo's image of 'God judging Adam', a detail from the Sistine Chapel ceiling. This would be documented in their Visual Arts Journal and describe why this reference was chosen, which would give some context for the idea. They may then decide to focus on hands and would begin by drawing their own hand in different positions. This would take a number of trials, which should be recorded as they develop from start to finish. The **recording** process could be done by drawing directly into the Visual Arts Journal, photocopied and reduced to fit or photographed, printed and glued onto a page. All other processes used would be documented

as they are being made to create a sequence of images which can be easily understood by someone looking in your journal.

Other documentation would include discussing other inspirations or influences, trials and resolution of subject matter and composition, the size and shape of the work and how it would be hung or presented if it was displayed in an exhibition.

Evaluating your work is a necessary part of the final process. This means you need to be able to discuss and write about the finished artwork in a way that you are helping others understand what you are trying to achieve. You should be able to write about what you perceive to be the successful aspects to your artwork and also the attributes which did not achieve the same success. Your art knowledge and vocabulary come to the forefront in evaluating as you need to have a good grasp of how to discuss your artwork's particular visual language.



Figure 7.3 Amy Kessler, *Creation*, 2021

Always keep your evaluations concise and focus on the key points – remember you are writing an evaluation and not a description of the artwork. Check what your original ideas were as you may find that somewhere along the way you have drifted away from them.

The refinement and resolution process is an important part of the making of your artwork, so mention how effective your decision-making was in bringing the work to fruition.

Visual language

All subjects have a particular language used to communicate specific ideas. Analysing or discussing an artist's or artworks' visual language helps us to understand the characteristics and properties of artworks and gives us a way of interpreting messages and meanings in the work.

Visual language is created by the combination of the ways an artist has used art elements and art principles with the materials, techniques and processes and subject matter to communicate ideas to an audience.

The following artworks by Italian Renaissance artist Leonardo da Vinci (Figure 7.4) and American artist Jim Dine (Figure 7.5) require the use of different visual language to be used when discussing them. Leonardo da Vinci has used red chalk to make his work while Jim Dine has used screen printing. There are very different materials and techniques used to make these artworks and these are relevant to the times they were created. This is one example of the use of different visual language, which would be used to describe the materials, techniques and processes used in these artworks.

You can use the art elements and art principles to describe artworks and apply them to all art forms.

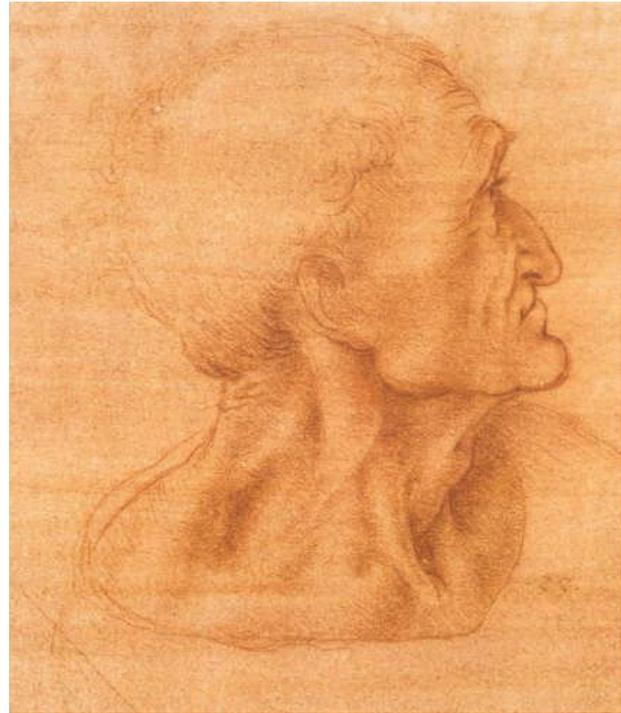


Figure 7.4 Leonardo da Vinci.
Study for the Last Supper, Judas – Chalk drawing
c.1495; Milan, Italy



Figure 7.5 Jim Dine
Four Hearts
Date: 1969
Screenprint on paper
Tate Modern, London, UK.
© Jim Dine. ARS /Copyright Agency, 2022

The art elements and some descriptive words associated with them:

- Colour – primary, secondary, tertiary, bright, dull, vibrant, names of colours
- Line – straight, jagged, curvy, thick, thin, wavy, zigzag, flowing, delicate, vertical
- Shape – hard-edged, soft-edged, geometric, organic, square, rectangular, triangular
- Form – cube, sphere, pyramid, cone, cylinder, organic forms: free-flowing, curvy
- Tone – light, dark, subtle, dramatic, contrasting, muted, shadowy
- Texture – silky, shiny, rough, smooth, coarse, fine, uneven, scaly, hairy
- Sound – loud, quiet, resonance, echo, acoustic, pitch, vibrate
- Time – cycle, capture, period, movement, speed, implied time, illusion of time passing

- Light – front-lit, backlit, natural, artificial, gloomy, bright, glowing, muted, soft.

Art elements and art principles are used in artworks and arranged within the composition to create visual effects or communicate particular thoughts, ideas, feelings, meanings. The art elements and art principles contribute to the aesthetic qualities of an artwork and to the feelings, mood or emotional response evoked in an audience when viewing the artwork.

Activity 7.1

Find two different artworks from the Google Arts and Culture website. Describe and compare the visual language in both works.



Figure 7.6 Gabriella Sakkos, *Plants of Illusion*

Conservation and care of own works

When you start to create an artwork, you will select a range of materials and these contain various chemicals and products. You need to make sure that they are safe to handle and used for their intended purpose. Schools purchase many basic materials used for art making and these all have a Material Safety Data Sheet which explains what the product contains and whether it is safe to use in a school environment. There are some products that require you to wear protective clothing; this will be explained on the Material Safety Data Sheet. This could include wearing eye protection if you are cutting wire or wearing a facemask if you are mixing ceramic glazes. You should know what you are working with, and if you have any allergies or health conditions, for example, asthma, you should alert your teacher. Material Safety Data Sheets can be found in schools and are often maintained by the person in charge of Occupational Health and Safety.

You will be introduced, in Area of Study 3, to conservation and care, which is undertaken to maintain, repair and protect artworks while in a gallery space.

OUTCOME 1

On completion of this unit, the student should be able to refine and resolve at least one artwork in a specific art form and document the materials, techniques and processes used in art making.

To achieve this Outcome, the student will draw on key knowledge and key skills outlined in Area of Study 1.

KEY KNOWLEDGE

- methods used to extend and resolve ideas in artworks
- methods used to refine and resolve visual language in artworks
- the application of materials, techniques and processes to refine a finished artwork(s) in a specified art form(s)
- methods used to progressively document and record art making and the resolution and refinement of a finished artwork(s) in a specified art form
- methods used to reflect and evaluate how ideas are extended from Unit 3 and resolved in finished artwork(s)
- methods used to reflect upon and evaluate the materials, techniques and processes used to make finished artworks
- terminology used in the reflection and evaluation of art making and the refinement and resolution of a finished artwork(s)
- methods used to conserve and care for the materials used in a specific art form
- terminology used to discuss the conservation and care of materials used in a specific art form.

KEY SKILLS

- extend and resolve ideas explored in Unit 3 in at least one finished artwork
- refine and resolve visual language in at least one finished artwork
- refine the use of materials, techniques and processes explored in unit 3 to make a finished artwork(s) in a specific art form
- progressively document and record art making and the resolution and refinement of a finished artwork(s) in a specified art form
- reflect upon and evaluate the expansion and resolution of ideas from Unit 3 in at least one finished artwork
- reflect upon and evaluate the resolution of visual language used to communicate ideas in at least one finished artwork
- reflect upon and evaluate the use of materials, techniques and processes to make a finished artwork(s) in a specified art form
- apply terminology in the reflection and evaluation of art making and the refinement and resolution of a finished artwork(s)
- discuss the methods used to conserve and care for materials used in a specific art form
- apply terminology in the discussion of the conservation and care of materials used in a specific art form.

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7.3 Area of study 2 – Present: plan and critique

Now you have finished making your artworks, it is time to think about how you will present them to an audience. There are many ways that you might like to display your works and you will need to prepare your finished artworks for exhibition. You will need to consider the following.

The exhibition space

When looking at your artworks the first thing you need to decide is how large you would like your exhibition space to be. The space could be a wall or the inside of a cupboard, depending on the size of your artworks. You will decide whether the works should be spread apart or hung close together, perhaps on two walls leading into a corner. If you have three-dimensional artworks, you might like them to sit on a plinth or inside a cabinet, or they could be displayed outside depending on

the materials you have used. Some artworks are fragile. They might need to be protected from people touching them and could be placed on a plinth with a cover over the works or in a glass vitrine. If the works are large, you may need space for people to move around as they are three-dimensional and need to be viewed from all sides. Your work may be a video, animation or film and you will need to consider how this will be displayed; it could be shown on a digital screen or monitor or projected onto a film screen or wall.

The next decision you need to make will be the colour for the walls. This might feel like an unnecessary part of the display process but if you visit any gallery or museum, you will find the colour of the walls is chosen with great care to either highlight the work, or to create atmosphere for the viewer. Consideration for the feeling, emotion or ambience you want to create for the viewer when you're displaying your work is an important decision.



Figure 7.7 Jeff Koons, *Bouquet of Tulips*, 2019, Sculpture

Looking at your artwork, whichever art form it is, you should remember and consider the ideas behind the work and what you were thinking about when you were making it. This might give you a pathway to deciding what the walls and other aspects of the space could look like.

Lighting is a key factor when you are displaying work and there are many ways of using light without requiring expensive equipment. You might like to have some subtle lighting, which could be achieved by setting up small lamps, even torches can be used if you want to highlight certain areas. You may have access to more sophisticated lighting which you can bring in to illuminate your work. When using lighting you need to be careful not to shine the light directly onto the work but to be more discreet in the way that you light your artworks. Lighting from above can work well and can be directed or bounced off another area or it can create a wash on the wall to give your work an overall illumination. If the room is quite dark, make sure it is accessible for people viewing the work so they are not tripping over wires or bumping into plinths or stands. You may have

access to plinths and stands or you may be able to adapt other items such as small tables or boxes to create height for artworks.

Film or digital works may require you to have seating for your audience and this also needs to be considered when you are looking at the size of the space for your display.

Framing, mounting or pinning

If your work is two-dimensional, you could consider either mounting or framing your work or you may decide to use pins, Blu Tack or Velcro dots to attach the work to the wall.

Framing is a good way to exhibit artworks but it can be expensive if you take it to a professional framer. There are many other options for framing; for example, try finding old frames in op shops, or make your own frame, particularly if you have access to timber and a workshop. You may find you can make a frame that matches and enriches your imagery. You can also buy reasonably priced frames from many large retail outlets.



Figure 7.8 Paintings by Mark Rothko

These frames come with glass or perspex, which will protect the work when on display. It is worth checking out these options as it can save you a lot of time. Consider sanding the frame and painting it a specific colour or pattern to enhance your artworks.

Mounting is an option. A window the size of your artwork or slightly smaller is cut into a large piece of mount board or thick cardboard, the mount is placed over the edge of the artwork, usually a work on paper, which gives it some sturdiness and protection, particularly from fingerprints when it is being handled. When mounted, the artwork could be displayed on an easel or on the wall with a strong hanging system.

If you have digital artworks, you might have some small sketches or a storyboard that you would like to display. These could be put into a cabinet or framed, mounted, or pinned to the wall.

Planning and documenting

The planning work for your display needs to be recorded in your Visual Arts Journal. Take photographs or make drawings of the space that you are going to use and draw a plan of how the artworks are going to be hung or displayed within the space. Swatches of colours you are going to use within the space will also be part of this information as well as the lighting plan. Use a diagram or test your lighting and take photographs of different ways it could be set up. How you mount or frame your artworks will also need to be documented and recorded. This gives the viewer an insight into the way you are thinking and organising your exhibition.

In the Visual Arts Journal, you can include annotated photographs of relevant exhibitions that you have been to that give the viewer an understanding of how your ideas have developed. These images and annotations could describe the layout of an exhibition, the way it is hung, the lighting and any other features you feel are important and relevant to your display.

Documentation will be useful to you when you start to organise your critique, as much of this information will be used in your presentation.

The critique

Art critiques are very different from doing exams, a quiz or a test, as they are a discussion or conversation. Critiques involve a number of people and are usually your teacher and classmates. They give you the opportunity to talk about your work to a group and explain what your intentions were and how you have progressed to meet them.

In this unit, the critique is based on the culmination of your finished artworks and the presentation of the works in an exhibition. The exhibition may be one you organise yourself or it could be a part of a school end-of-year exhibition.

This critique is different to the one you did in Unit 3, as you are talking about your finished artworks and your exhibition.

Prepare

You have a critique coming up, so it is good to spend time preparing for the presentation. You need to decide on what type of presentation best suits your style. You could present your actual artworks and use notes or flashcards to refer to from time to time. Or you might like to prepare an illustrated talk which could be a presentation of text and photographs of your works. This takes planning and preparation but it will give you confidence as you will know what to speak about. This is the time to devote your thinking towards the work that you have produced and the exhibition you have on display rather than trying to speak off-the-cuff and finding that you run out of things to say very quickly. Having images from your Visual Arts Journal can help; you can speak to them and they can jolt your thoughts and remind you of the whole art-making process.

Be organised when you present, make sure you have rehearsed your critique and be aware of questions you might be asked during or at the conclusion, as you do not want to be caught off guard when you are trying to think on your feet. This critique is about the completed works and the feedback and comments from the group should be about how the works match the setting of the exhibition or the exhibition arrangement.

Reflect

When you start the presentation, it can be a good approach to treat it like a journey through your art-making process. Explaining to the audience about how you refined and resolved your work through the materials, techniques and processes of making the artworks is a good way to start the critique. You can also share some of the techniques you developed or techniques you appropriated from other artists and how these are incorporated into your work. For example, if you are talking about making a sculpture, it might be useful for your audience to know some of the difficulties you had in joining materials or constructing the artwork. You could explain in detail the techniques you used to join materials together; for example, welding, gluing, binding, taping or stitching. If you have been documenting the process in your Visual Arts Journal along the way, you will have most of this information ready for you to use which will make the process much easier. Sometimes a critique can feel daunting but you should try and enjoy this time as it is not often you have the opportunity to discuss your work and it can help you reflect and realise the true value of what you have made.

Describe

Describe the works in detail so that the audience understands the ideas that you refined and resolved in the work and where those ideas originated from. You will have been influenced by a number of artists and other inspirations such as the landscape, music, lyrics or street art and you might like to talk about how you have integrated these influences into your finished artworks. You will have focused on using specific art elements and art principles in your work and you should discuss how and where these are evident in the artworks and their purpose. If you are exhibiting more than one artwork you might like to describe how these two works relate to each other. The way you have constructed or planned the artworks needs to be described, as this important decision was made when you were first starting to put your finished works together. There may be similarities that are shown in your works and this can be a good discussion point in your critique.



Figure 7.9 Thirumalai Nayak statue. Your inspirational imagery can come from a variety of sources.

Explain

The combination of art elements and art principles in a composition create aesthetic qualities and this is an area you should speak about in your critique. As the artist, what were your intentions? How do you want your audience to feel when they view your work? Does the work have atmosphere, what emotions does it evoke? What decisions did you make when choosing particular subject matter? How does the subject matter communicate your ideas? Does the subject matter carry emotional weight? It is important to include all of this in your critique as it relates to the influences and the ideas you bring to the work. You will need to use expressive language to describe these qualities within the artworks. You may have used influences which are visible in the artworks; these might give meaning to some of your imagery. Explaining this to your audience will give a greater understanding of all aspects of your artworks. A title for your artwork can also give an audience insight into the ideas in the artwork.

Explain the reasons for the way you have displayed your artworks in your exhibition as this often expands upon a meaning embedded in the artworks which only you know about. Share this with your peers to give them a deeper understanding. Explain why the lighting is designed in such a way and the choice of colours you have selected for the walls and maybe why other elements in the exhibition have been selected for display.

Evaluate

When you are evaluating your artworks, you need to discuss with the audience about what you feel was successful and what you felt you could have been done better. Making artworks is time-consuming and when working to a deadline, sometimes works do not get finished to the quality you imagined they would be.

Evaluate and reflect on your exhibition and critique the ideas behind the display. Sometimes big ideas about what you are planning do not come to fruition and you can be disappointed with the end result. Mention this in the critique; you should be realistic about what can be achieved.

Activity 7.2

Find one artwork from the Google Arts and Culture website. Pretend you are the artist who made it. Make notes explaining your influences and inspirations, describe the subject matter and explain how you have communicated ideas to your audience.

OUTCOME 2

On completion of this Outcome, students should be able to plan and display at least one finished artwork, and present a critique.

To achieve this Outcome, the student will draw on key knowledge and key skills outlined in Area of Study 2.

KEY KNOWLEDGE

- characteristics of the display of artworks in a specific space
- methods used to display finished artworks
- methods used to plan and document the display of finished artworks
- methods used to prepare and present a critique of art making and the finished artwork(s)
- methods used to critically evaluate art making in a critique
- methods used to explain decisions made throughout art making in a critique
- methods used to present and communicate ideas in a finished artwork(s)
- art terminology used in discussion and evaluation of the presentation of finished artwork(s) and art making in a critique.

KEY SKILLS

- research and document the characteristics of specific exhibition spaces
- research and document the display of artworks in specific exhibition spaces
- plan and document the display of a finished artwork(s) in a specific space
- prepare and present finished artworks in a critique
- prepare and present a critique of art making
- critically evaluate art making in a critique
- explain decisions made throughout art making in a critique
- present and explain the communication of ideas in a finished artwork(s)
- apply art terminology used in discussion and evaluation of the presentation of finished artwork(s) and art making in a critique.

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7.4 Area of Study 3 – Conserve: present and care

In this Area of Study, you are expected to visit at least two exhibitions during the current year of study. You will find a list of exhibitions on the VCAA website and these are a guide to help decide which exhibition you might visit if you are from a regional area. There are approximately 59 public galleries in Victoria and all of them have a permanent collection, small or large. Other public galleries outside of Melbourne have major exhibitions, some that travel from overseas. As well as public galleries there are for-profit commercial galleries, and artist-run spaces which also preserve and care for artworks in exhibitions they display.

When you are starting this unit of work, it would be advantageous for you to visit an exhibition on your own or with your class as you need to begin to understand the conservation and care that goes into putting an exhibition together.

The exhibition curator, exhibition designer and conservators have the responsibility of presenting, conserving and caring for artworks before, during and after the works are on display. Other people involved include gallery staff who handle and install artworks in exhibitions and people who store and transport the artworks when they are not on display.

This part of the unit combines the planning and display of your works in an exhibition and the way you need to conserve and care for your artworks. This will be discussed later in this chapter.

Presentation of artworks

When artworks arrive at a gallery such as the National Gallery of Victoria, they are moved around very carefully by professional handlers who take them into the gallery storage area. Often paintings or other framed two-dimensional works are carefully stood on blocks to keep them off the floor or hung in storage racks. Prior to the artworks arriving at the gallery, the curator would have considered artwork storage and management many months before the exhibition is to be installed. The curator and gallery staff would understand and carefully consider the following:

- the logistics of where the work has come from, either on loan from private collections or interstate or overseas galleries or museums
- how many works are going to arrive
- the scale of the various art forms
- organisation of transportation of the works to the gallery.



Figure 7.10 NGV Christian Dior exhibition displaying textiles/fashion. Soft lighting protects the textiles from fading while being exhibited.



Figure 7.11 Banksy's artwork hangs in Sotheby's.

This is an important responsibility for the curator as these are highly valuable items and need to have great care taken when they are being transported. In a recent exhibition of jewellery at the NGV, the artefacts were accompanied by a custodian who held possession during the whole flight, as the jewels were too precious to be packed in the hold of an aircraft or truck.

When artworks arrive at the gallery, an inventory and condition report is made, documenting the quality of each work and how many there are. This list is distributed to handlers working on the exhibition so they know exactly how many artworks are to be hung or displayed.

The timing for an exhibition at a gallery needs to be carefully considered. A large exhibition such as an international travelling exhibition may not be able to be kept in gallery storage as there is a large amount of work and so it may go straight into the gallery space and is unpacked there.

The curator, exhibition designer and conservator will meet prior to the exhibition artworks arriving to discuss the arrangement

of the works and how they might be displayed. They look at the galleries where the exhibition will be situated and decide whether temporary walls need to be built to divide spaces and provide more hanging room or special areas for small works or video display. This will need to be constructed prior to the work coming into the gallery.



Figure 7.12 Crow Cianciola, on ladder, and Gwen Allen hang an art piece.



Figure 7.13 A visitor viewing the installation by Ana Vieira titled 'Ambient, Dining Room, 1971' on display at the Modern Art Centre Jose de Azeredo Perdigao, part of the Calouse Gulbenkian Foundation, Lisbon, Portugal. Specialist walls or structures can be built to exhibit artworks in an engaging and accessible way.

The curatorial team will choose colours to paint on the walls to create a particular atmosphere for the exhibition or to highlight distinctive artworks. Other aspects to be discussed will be seating for the public, the ease of movement of the public through the exhibition and where any cabinets or vitrines will be placed. Some galleries have very flexible spaces, with curved or movable walls. The role of the curator at this point is to organise where the works will be displayed in accordance with the curatorial intentions. The works might be presented in chronological order, or displayed in groups ordered by artist, theme, subject matter or art form. The curator liaises with the exhibition designer to decide how the artworks are physically going to fit with other works around them.

There is often a key work in an exhibition referred to as the hero piece, and this needs to be hung in a prominent area: for example, at the start of the exhibition or as you enter a large exhibition

space. Didactic panels and other information about the hero piece is displayed on the walls. Many galleries feature QR codes either next to works or at the commencement of the exhibition and this will often be an online commentary you can listen to on your phone as you walk around the exhibition.

The role of the conservator at this time is to check the work as it is being unpacked against the condition report to check for any damage that may have occurred during transportation or from the previous gallery. The conservator will check the frames or any other supports that arrive with the work to make sure they have no damage.

Depending on the exhibition you visit, you can check the requirements that particular gallery has for the display and presentation of artworks as this can vary from gallery to gallery. For example, an exhibition may be of an Australian artist who is able to come to the gallery and work with the curator on the arrangement of the exhibition.



Figure 7.14 Controlled lighting is used by galleries in a variety of ways, from highlighting the gilt frames of old paintings to emphasising the angles of large sculptures. Both of these images use lighting for dramatic effect.

They may have artworks they would like to put together or display in certain ways and the artist can guide the installation team. Overseas-based artists may send written instructions accompanying the work of how the artwork should be displayed. You may find examples of this in exhibitions you visit during this year.

Lighting

Lighting varies in different displays according to specific requirements. Take notice of the levels of lighting when you are visiting an exhibition.

Do not assume all lighting is the same as it can be used in many different ways. It can create an atmosphere or mood or it might be used to protect the work from overexposure to light. If you have a digital work within an exhibition you might like to construct a separate area which is dark or if it is in the main part of the exhibition the area may have dimmed lighting so that the imagery can be seen. Lighting can be used to create a wash on a wall to give a very even light or spotlighting can be used on specific artworks, but this should not be directed onto the artwork as it could cause damage over time. When you are visiting an exhibition, it can be useful to make diagrams about the way the lighting has been utilised to refer to when installing the exhibition of your own work. There is really no one way to use lighting as it varies from one exhibition to another. Exposure to light on any artwork is accumulative, which means that over time and with long exposure to light an artwork

can be damaged. Materials that are very sensitive to light include works on paper, textiles, plastics and photography and these should be displayed using low levels of light. Damage to artworks includes colour fading, yellowing of the paper, or embrittlement. Light-sensitive artworks should be on display for limited amounts of time and stored in complete darkness when not on display.



Figure 7.15 Very low lux levels ensure old artifacts and works on paper do not become damaged due to overexposure to bright light.

Always remember, an artwork that consists of more than one material needs to use lighting which is the light level required for the most sensitive material in the artwork. Exhibitions featuring more than one artist may have varying light levels from one area of a space to another as the lighting could be the personal choice of the artist or curator. Lighting may vary within a space as some areas require a different atmosphere or mood.

Lux levels

Organic materials – for example, works on paper, textiles, photographs, feathers, dyed leather or plastics – can fade, become brittle or discolour in excessive light and are usually displayed at 50 lux. Oil or acrylic paint on canvas can be displayed with a light level of 250 lux. Inorganic materials – for example, ceramics, metal, stone or glass – can be displayed in an environment of 300+ lux, including outside.

Handling, storage and transportation

The way artworks are handled and stored is very important in the exhibition process. It is common practice for white cotton gloves or nitrile gloves to be worn by gallery staff when handling artworks as sensitive materials and some frames, such as those with gilt on them, are sensitive to touch. When handling works on paper or paintings make sure that the oils from your skin do not get onto the works. If fingerprints do get onto works on paper, they can eventually discolour the work and leave a brown stain. Remember this when you are making your own artworks as this can happen quite easily when handling paper. It is better to use folded pieces of paper or card to make 'mini hands' to avoid direct contact with your hands.

Artworks in storage are often kept in custom-fit cardboard boxes and stored upright in racks. Works on paper can be stored in a number of ways, lightly stacked with glassine paper between each work and stored flat in large plan file drawers. If the



Figure 7.16 Moving artwork is done by specialist handlers. Note they are wearing white cotton gloves in order to protect the artwork.

works are smaller, they can be packed in the same way into a solander box, which is archival and has supports inside to keep the work stable. If works on paper are framed, they would be transported upright and are often wrapped to protect the frames from being damaged. Works on paper should be treated with care as they are susceptible to light, temperature and humidity fluctuations.



Figure 7.17 Paintings in frames need to be rested on blocks to avoid any damage.



Figure 7.18 Large sculptural works may be wrapped while in storage and are often left free standing. Sculptures would be packed into a box or crate for transport.

In case of flooding, or when frames are large and ornate, paintings may rest on blocks on the floor in storage areas to save them from damage. Many public and private galleries have specially designed pull-out racks and paintings are hung on these. This makes it easier to see the artworks

and gives access to removing them if they are required for an exhibition or if the works are going on loan to another gallery. In storage, artworks in frames may be wrapped in plastic or bubble wrap as this can give protection from moisture, insects and rodents.

Three-dimensional objects such as ceramics and small sculptures are stored on shelves or packed into small crates or boxes. If the work is being transported, they would have packing materials around the pieces to stabilise them and be placed into boxes or small crates. Large sculptural works may be free-standing in the storage area.

Commercial galleries may not have a large storage facility but will have a stockroom. Their main aim is to sell artworks. Artworks in these galleries are not generally exhibited for long periods of time and are stored until sold or returned to the artist.

There are many different ways of transporting artworks: plane, sea or truck are the most common ways and specialist transport is always necessary for moving artworks. Specialist removal trucks are equipped with hydraulic tail lifts, air ride suspension, CCTV, GPS tracking and climate control. Artworks are collected and cared for by experienced handlers, who use tailor-made packing equipment and materials to keep artworks



Figure 7.19 KAWS: Companionship in the Age of Loneliness exhibition

safe and secure throughout the transportation process. When transporting paintings, they are put into wooden crates which have padding to support the artwork to stop the painting vibrating while in the crate. These crates are custom made and are usually held together by screws, as nails could cause the crates to move more readily. The paintings inside the crate are usually wrapped in plastic to give more protection and to stop any movement while in transit.

Artworks such as paintings are frequently wrapped in plastic, but this should only occur if the works are free of moisture. If paintings are framed, the frame corners are reinforced with cardboard to protect them against damage and placed in a large sturdy box or crate. The painting should not be able to move at all within the package. The artwork should be secure in the frame and if there are any loose pieces, such as hanging wires, these should be removed from the front surface of the work to avoid any damage.

To transport sensitive artworks, such as unframed works on paper, place sheets of glassine or tissue paper between works and place them in a solander box or in purpose-made folders. The folders could be made from two sheets of stiff cardboard taped together on one of the long edges. For extra protection the folders can be wrapped in bubble wrap.

Some contemporary artworks are made from multiple parts and these can be dismantled and packed carefully into boxes, crates and other packing materials. These may be reassembled by the artist or detailed instructions on how to reconstruct the artwork would be sent to the gallery.

Maintenance in the gallery

In public galleries, it is important to maintain a very high standard of care to avoid unnecessary damage to works in storage and on display.

Insects and rodents in Australia can spoil works in storage. Pests such as cockroaches, silverfish, rats, mice and bats can cause serious damage to collections. Cockroaches and silverfish eat and chew artworks and their droppings soil collections. Rodents can chew through wood and destroy

frames and other items in storage; they are also a potential health hazard. Any suspicion of insects or rodents should immediately be investigated as they need to be identified and eradicated.

Temperature and relative humidity

Rodents and insects thrive in damp conditions, which needs to be controlled in a gallery setting. Fluctuations in temperature can cause the humidity in the gallery to increase and decrease. If the humidity is too high, mould can grow; and if too low, some materials can be affected. Paper, leather, paint on canvas and textiles absorb moisture in the air and are susceptible to fungal growth, seen as mildew and rot. Wood is susceptible to drying out and splitting, paper can become brittle in low humidity. Low humidity can cause picture frames to shrink, textiles to become brittle, paint on canvas to flake. The effects of low humidity may not be noticeable to begin with but become more obvious over time.



Figure 7.20 NGV Bark Ladies exhibition, 2020. Wooden totems are exhibited in a temperature- and humidity-controlled environment to prevent the wood from drying out and splitting.

Activity 7.3

Go to the Google Arts and Culture website and find two exhibitions of different art forms. Glue photos of the artworks into your Visual Arts Journal and annotate the optimal presentation conditions for the materials used in the artworks. Refer to the method of presentation, temperature and RH (relative humidity) levels.

Optimal conditions for the artworks in the gallery and also for the comfort of visitors are around 20°C. Most public galleries keep the temperature of their exhibition and storage spaces approximately 20°C ± 2°C.

The stability of controlling the humidity is far more important than the precise level. The most frequently used levels of relative humidity are between 45–55% RH with fluctuations held to ±5% RH.

All of these factors stated are relevant to the way you look after your own artwork. How you store your artwork, what the atmosphere is like, the temperature and the way you handle your artwork are methods you need to reflect on and discuss in your Visual Arts Journal. This is an important part of Area of Study 3.

OUTCOME 3

On completion of this unit, the student should understand the conservation and care of artworks in exhibition, including the conservation and care of their own artworks.

To achieve this Outcome, the student will draw on key knowledge and key skills outlined in Area of Study 3.

KEY KNOWLEDGE

- methods used and considerations involved in the presentation, and conservation and care of artworks while on display in an exhibition space
- considerations of conservation and care that relate to artworks in the handling, storage and transportation of artworks
- relevant conservation and care methods that students apply to their own artworks when on display
- relevant conservation and care methods applied to their own artworks in storage, handling and transportation
- terminology used to discuss the conservation and care of artworks.

KEY SKILLS

- research and discuss the methods used and considerations involved in the presentation, and conservation and care of artworks while on display in an exhibition space
- investigate, and discuss the conservation and care in the handling, storage and transportation of artworks
- describe the relevant conservation and care methods applied to their own artworks when on display
- describe the relevant conservation and care methods applied to their own artworks in storage, handling and transportation
- apply terminology in the discussion of the conservation and care of artworks.

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Chapter 8

Aesthetics



Trinity Flett

Chrysalis 2022

wool, silk, mohair and synthetic yarn,
lace, beads, rope, cotton, embroidery

thread, watercolour

120.0 × 100.0 × 85.0 cm

© Trinity Flett

8.1 Aesthetic qualities

What do you feel when you look at artworks? Why is the experience different when our gaze shifts from one work to the next? Do artists intend to make us feel a different way when we look at their art? These are challenging philosophical questions

and there is no absolutely correct answer that defines the aesthetic of an artwork, but rather, a range of different interpretations that may fall into a broad understanding.

In the past, aesthetic qualities have been a measure of beauty, but that interpretation has changed over time because not all artworks are considered beautiful. Some artworks are perceived as ugly, some artworks are confronting. There are artworks that evoke a total sensory experience and artworks made to communicate a particular feeling. When asked the question, 'what are the aesthetic qualities of an artwork?', you could ask, 'what makes this artwork compelling to look at?'

You can reach your own understanding by looking at how an artist has used art elements and principles as building blocks to construct an artwork. In order to understand how to interpret aesthetics in an artwork, you need to know the art elements and principles and how they can be used in contributing to your perception of meaning in an artwork.

Once a knowledge of the elements and principles is developed, you can look at how they have been used to evoke a feeling or emotional response. Another consideration is the information that the artist provides us with in naming the artwork; for example, if you are looking at a portrait and you know that the portrait is of the artist's mother, partner or child, then you could assume that they have a close relationship. This knowledge of the relationship between the artist and the subject in the portrait can further your understanding of and reaction to the artwork. Looking at artwork with a knowledge of art elements and principles and with information that is gained from the didactic panel enables you to form your ideas about the aesthetic qualities of that artwork.

In the study design, aesthetic qualities are described as the way in which art elements and principles, materials and techniques work together to influence the mood, emotion or meaning of an artwork. The term refers to the visual appeal of an artwork and how aesthetic qualities evoke an emotional response within the viewer.

For the purposes of this study, the following are accepted explanations of aesthetic qualities:

- referring to the way an artwork looks
- a feeling the artist wants the audience to feel
- allows the artist to convey a certain mood and evoke feelings in the viewer
- the qualities of an artwork that speak to the overall feeling, mood or emotion of the artwork
- the use of the art elements and principles to create an aesthetic quality.

For the purposes of this study, it is generally accepted that there are nine different art elements and 11 art principles.

8.2 Art elements

Art elements are the basic components that make up a work of art: colour, line, shape, form, texture, tone, sound, light and time.

Colour is the eye's perception of refracted light when reflected off any surface. You can better understand this refraction when you look at the rainbow that is created by a crystal prism. Perception of colour varies from person to person: what one person might see as red, another might see as orange. Colour blindness can also influence how colour is perceived. There is also a variation in colour between pigmented colour and digital colour as it is impossible for a digital image to accurately represent colour from real life. In paint, synthetic pigments will not produce the same quality of colour as organic pigment. The amount



Video 8.1

of pigment in paint directly influences the purity and density of colour.

In general, colour is considered to have three properties – hue, value and saturation. Hue refers to the category of the colour: red, orange, yellow, green, blue or purple, and all of these categories have subcategories. Colour can be also categorised into primary colours, secondary colours and tertiary colours. The colour wheel also divides warm and cool colours.

Tone refers to the lightness or darkness of colour, which affects the amount of light that the colour reflects. It is an indication of the quality of light that is being reflected by a particular colour. Dark tones have black added and are called shades, while light colours have white added and are called tints.

Saturation refers to the amount of pigmentation in the colour. The more pigment in a colour the more highly saturated it is. The higher the saturation of pigment the more pure and vivid the colour is. Saturation can also be called chroma.

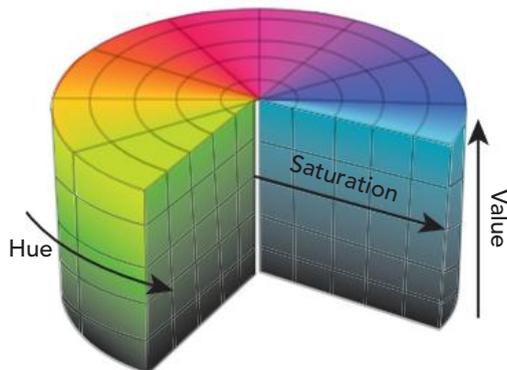


Figure 8.1 Understanding how colour is categorised and labelled will help you when you are writing annotations, as you will be able to use the correct technical terms.

Line is a point or dot moving through space. Line can be geometric or organic. Organic lines are the loose curving lines that can be seen in nature. Geometric lines are the hard-edge straight and angular lines associated with the man-made world; these are the lines of buildings and machines, bridges and roads. Lines create shapes, and shape is the building block of form. Line is the most basic of the visual elements. It can be used to create the shape of figures, indicate emotion and inferred

movement. Line can have endless variety through different widths and density. Line can be used for creating tone in various forms of hatching and cross-hatching. Implied lines can be the negative space between two shapes or the sight lines of figures in a composition.

Shape is a flat area enclosed by line and is two-dimensional. Shapes are the starting point for suggesting form.

Form is a three-dimensional object with height, width and depth. Form can be actual, as seen in a sculpture or ceramic piece, or implied in a painting, drawing or other two-dimensional art form as a representation of a three-dimensional object.

Texture is the real or implied surface quality of an artwork and relates directly to the sense of touch. It may be rough, smooth or represent any organic or synthetic texture.

Tone is the measurable lightness or darkness of colours. The tone of a colour alters when black or white is added.

Sound is an audible material in artworks that can be made electronically or naturally and might be recorded and reproduced. Sound can be heard as noise, words or music and is more likely to be a feature in a contemporary artwork rather than a historical piece.

Light is an element that is a considered material in the effectiveness of an artwork. It can describe the use of light rays that illuminate an object or installation. In artworks, light can be real or implied.

Time relates to the physical, emotional or psychological duration of an event or experience in art. The passing of time can be implied in the narrative of an artwork, such as Frederick McCubbin's *The Pioneer* (see Figure 8.6).

8.3 Art principles

Art principles is a design concept that describes the ways in which the art elements of an image are arranged: balance, contrast, emphasis/focal point, movement, repetition/pattern, rhythm, variety, unity, scale, space and proportion.

Balance is the distribution of visual weight in a work of art. Elements like shape may be balanced along a visual axis symmetrically or asymmetrically. The comparative amounts of colours, tones and textures can create a sense of balance within a composition. Think of an artwork as being like a set of scales or a seesaw. Which direction would it tip in or would it balance in the middle?

Contrast refers to the use of different tones, colours, textures, shapes and other elements to draw attention to specific parts of an artwork. The eyes will be attracted or directed to the area of greatest contrast in an artwork first.

Focal point or **emphasis** refers to the area of an artwork that demands the viewer's attention first. It can be created by using contrast or real or implied lines which lead the eye to a point in the artwork. Some artworks have a single focal point, providing a clear ordering of emphasis, and others have multiple focal points. Isolation, accents and placement in a composition can establish focal points or emphasis.

Movement can be real or suggested motion; a blur can suggest movement. An arrangement of recurring figures/motifs and modules can imply movement. The way a viewer's eye is directed around a composition is also referred to as movement.

Repetition or **pattern** is a regularly recurring motif, shape or figure that creates pattern. A motif that recurs irregularly can be repetition.

Rhythm is the repeated use of an element. Rhythm creates a sense of movement, and can be regular or irregular repetition. Different types of rhythm include flowing, regular, alternating, progressive and random.

Variety is the diverse use of an element to create a dissimilar and visually dynamic composition. Variety can be used to create slight or major differences. The introduction of different materials or surfaces, styles or subject matter can create a sense of variety and draw attention to specific parts of an artwork.

Unity is the consistent use of an element to unify or tie together a composition. Unity can create a sense of balance in an artwork. Patterns, figures/motifs, colour schemes and modules (3D forms) can create unity.

Scale refers to the comparative size of shapes or forms, the use of time or volume of sound in

an artwork. Scale could be human, miniature or monumental. In relation to human figures, scale can be larger than, smaller than, or actual life size. Scale is very important in terms of how humans relate to an artwork. Scale also refers to the dimensions of an artwork.

Space refers to the visual, pictorial depiction or actual physical space. Physical space includes relief, sculptural and in-the-round artworks. Visual space can refer to an amount within a composition that is crowded or empty or the depiction of depth. Space can be created visually by simple overlapping or chiaroscuro techniques, or through more complex methods such as atmospheric or geometric perspective. The terms foreground, middle ground, background or interpenetration are useful for discussing space. Techniques include foreshortening, multipoint perspective or amplified perspective. Negative space is often referred to when talking about the areas around a focal point or subject.

Proportion refers to the comparative amounts or ratios of an element. This includes concepts such as the 'golden section'. Proportion describes the connection between parts and the whole.

8.4 Composition

One of the most important factors of creating an artwork is composition. Composition refers to the way elements are arranged within the space of the artwork. Two-dimensional works such as paintings, drawings, prints or photographs are arranged within the parameters of height and width; sculptures are composed within a space that has height, width and depth.

Rules of composition have been formulated over many years, dating back to the ancient Greeks when the idea of the 'golden ratio' evolved. Other theories such as the rule of thirds, open and closed composition and using odd numbers followed. Here are a few of the rules and theories of composition. There is no one magical rule, and as you know sometimes rules need to be broken.

Golden ratio

The golden ratio is sometimes called the golden mean and is a mathematical formula that is used as a means of perfecting the aesthetic and geometry of classical Greek buildings in order to make them 'pleasing to the eye'. The formula looks like this, which means the proportion or Phi ϕ is a special number approximately equalling 1 to 1.618. This ratio comes from a sequence that can be found in nature, from the shape of seashells to the number of leaves on a tree.

$$\phi = \frac{1 + \sqrt{5}}{2}$$

If you do not understand what this means, it can be explained in a more visual way as a spiral within a rectangle that can be divided up into squares. When you look at this diagram you can actually see how it relates to the spiral of a seashell and other spirals that occur in nature.

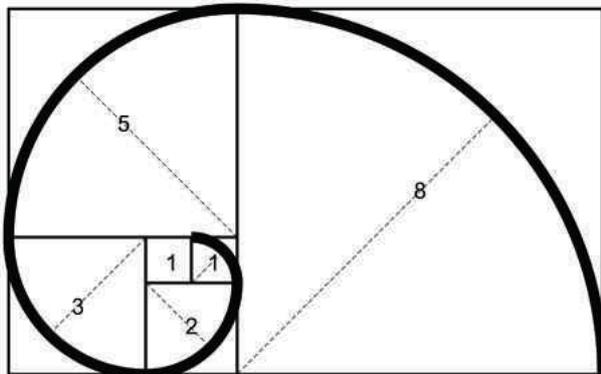


Figure 8.2 The Fibonacci spiral was discovered by Leonardo Fibonacci.

The rule of thirds

The rule of thirds is an arrangement of two vertical and two horizontal lines that divide up a plane into nine equal parts that have equal proportions. The most important elements of the artwork are then placed either on the lines or at the intersections, creating a harmonious composition that makes sense to the eye. The rule of thirds is about using space judiciously and the idea of negative space or leaving room for the eye to rest. When the focal point is in a carefully chosen position with space around it that is not cluttered with superfluous detail, it helps to communicate an idea with clarity and

purpose. The rule of thirds is especially important in landscapes and any artwork that has a horizon line.



Figure 8.3 The rule of thirds can be seen in nature with spirals occurring in both plant and animal forms.

Leading lines

Leading lines refer to the way the eye can be moved across the artwork. They may be real lines or implied lines. There are lots of elements that attract the attention of our eyes: the area of greatest contrast will attract our attention first and then visual cues can make the eye follow a path across or around an artwork. Leading lines are an important compositional device used to create a cohesive artwork, especially in an artwork that has a narrative.



Figure 8.4 In this image there are multiple vertical and horizontal lines, yet our eye travels from the bottom right-hand corner to the top left-hand corner because of the strong lead line.



Figure 8.5 Charles Blackman, *The Presentation*, 1959, oil on board,
© Charles Blackman/Copyright Agency, 2022

Closed composition

A closed composition is where the focal point or subject matter sits neatly within the frame of the artwork so that the eye is not distracted by detail that might draw it away from the main focal point. Closed compositions are usually used for portraits (such as Figure 8.5) and still lifes. A closed composition may occasionally contradict the rule of thirds.

Open composition

An open composition is where the eye is led outside the frame of the artwork. Sometimes artists use open compositions as a device to make the viewer imagine what goes beyond the borders of the artwork. Open compositions are very common in landscapes where the artist is only able to capture a section or finite amount of what they see. Open compositions are also used when artists use diptychs or triptychs as a device, as seen in Frederick McCubbin's *The Pioneer* (Figure 8.6).



Figure 8.6 Frederick McCubbin, *The Pioneer*, 1904, Oil on canvas



Figure 8.7 Justin Wood, *Orange*
8 × 10 inches
Oil on panel
2019

Odd numbers

You may not realise it, but subconsciously when you look at any number of objects, you automatically put them into pairs. It may be because you have a pair of eyes or perhaps there is another psychological or scientific explanation. When an artwork has odd numbers within the composition, it takes longer to order our perception of the artwork, making it more compelling. Three objects are more interesting to look at than four objects, just as seven objects are more captivating than six objects. Look at the work by Paul Cezanne (Figure 8.8) and ask yourself how different would your experience of viewing this artwork be if there were four skulls?

Simplification

Simplification is both the most obvious and least obvious of all the compositional concepts. It is very easy to say 'know when to stop', but when you're in the middle of creating, an editing eye can sometimes be elusive. Simplifying things by leaving out superfluous detail or using fewer colours or compressing the tonal range of colours is not always obvious. It takes experience to develop an aesthetic sense that embraces simplification. Other forms of simplification can include how you use materials and techniques. By using a larger brush or simplifying the range of tools, you can improve the aesthetic of your work by using less defined brushstrokes.

Triangles

Triangular compositions are one of the most common forms used by artists. The Classical architecture of ancient civilisations used pyramidal or triangular compositions to create balance and harmony. Artists of the Renaissance perfected the triangular composition. As with most of the compositional theories, a triangular composition relates to the art elements and principles. A pyramid-structured composition creates a hierarchical organisation in an artwork. In Cezanne's *Pyramid of Skulls* (Figure 8.9), the visual weight is at the base of painting, adding stability to an otherwise precarious arrangement.

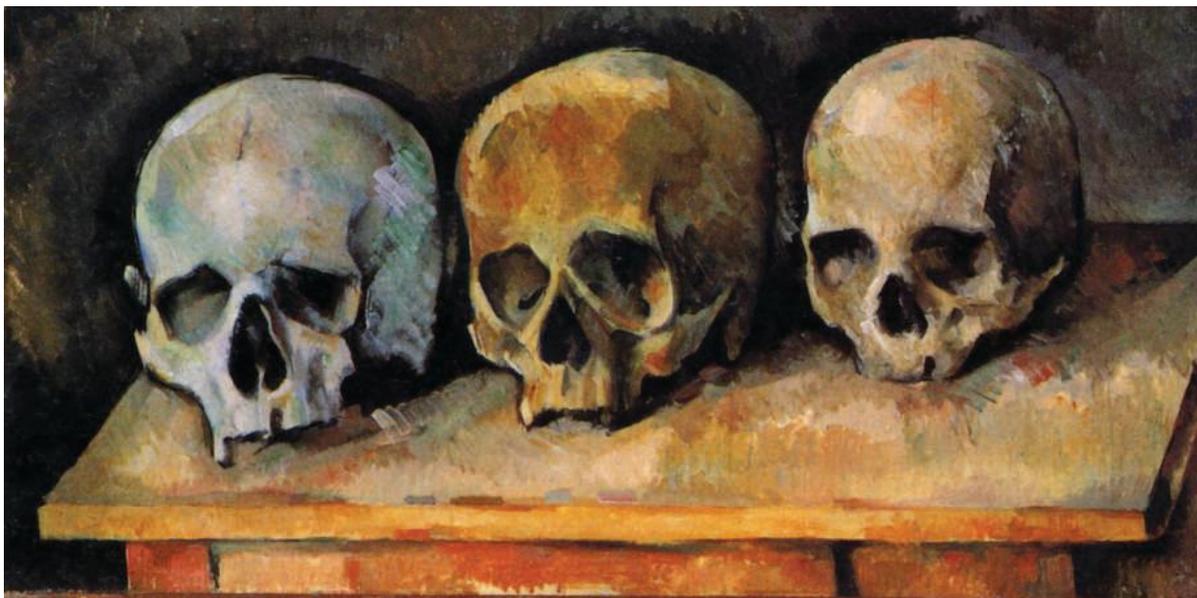


Figure 8.8 Paul Cezanne, *The Three Skulls*, c. 1900, Oil on canvas



Figure 8.9 Paul Cezanne, *Pyramid of Skulls*, 1901, Oil on canvas

8.5 Perspective

Perspective is a very important tool in creating the illusion of three dimensions in a two-dimensional artwork. Understanding and being able to use linear perspective is an important skill to create the illusion of spatial depth. Renaissance artist Leon Battista Alberti and architect Filippo Brunelleschi are credited with inventing linear perspective. There are many different forms of

linear perspective, including one-point perspective, two-point perspective, three-point perspective and foreshortening. The simplest way of explaining perspective is the idea that as objects get further away from the viewer, they get smaller and smaller until they eventually disappear. Perspective involves the use of a horizon line and vanishing points, which are on the horizon line. These definitions are simplified explanations of complex ideas and in order to better understand each type of perspective, you can do further research.

One-point perspective

One-point perspective is the simplest form of perspective and uses one vanishing point on the horizon line. The simplest way to explain it is to imagine you are on a road trip in the country. As you look down the road towards the distant

horizon, the road gets narrower and narrower until it disappears. In one-point perspective, the objects or images are viewed front on; all planes of the drawing or painting are flat.

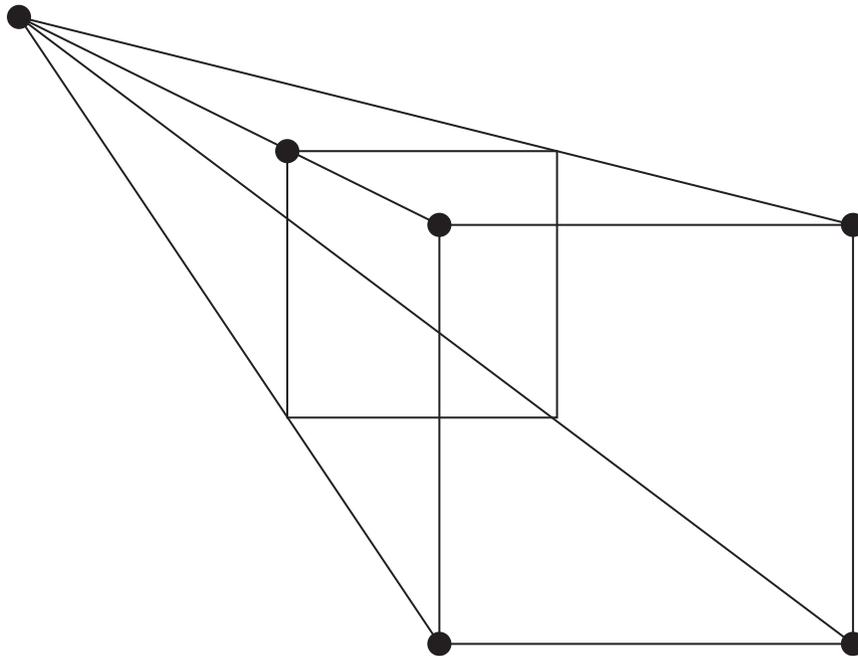


Figure 8.10 One-point perspective is the simplest form of perspective and is often used to show made spaces.

Two-point perspective

Two-point perspective has two vanishing points on the horizon line and two different planes of the object can be seen. A two-point perspective drawing shows objects, especially cube-shaped

objects, with both sides receding towards the two vanishing points. Two-point perspective is used extensively by architects and interior designers.

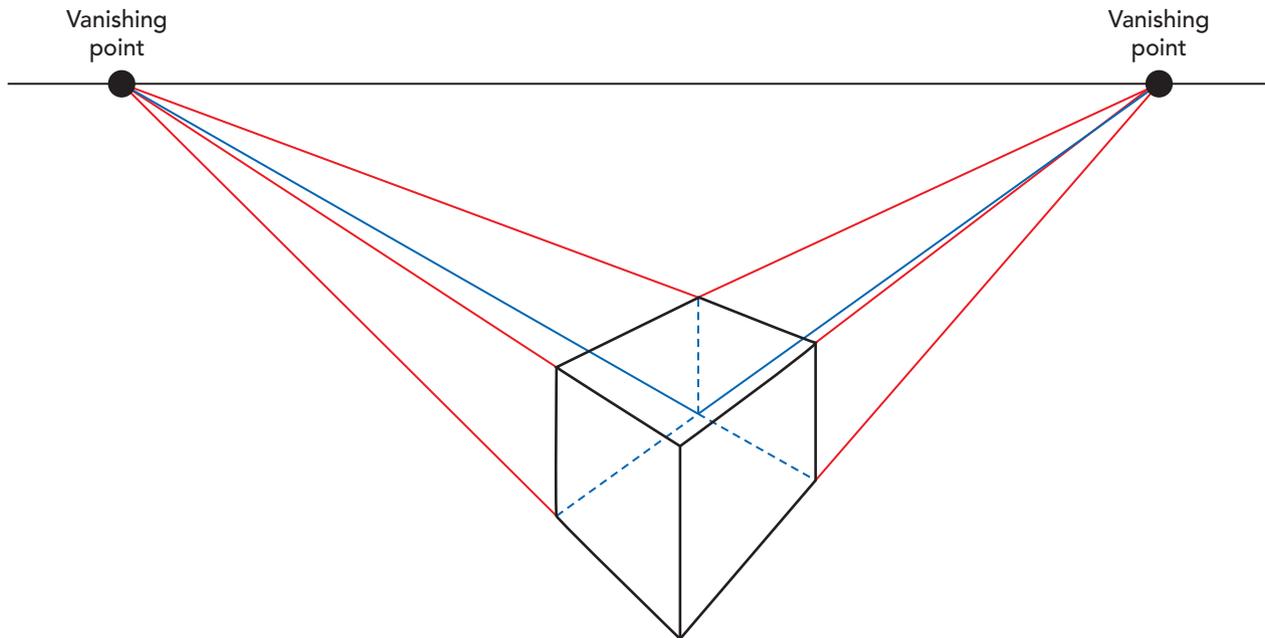


Figure 8.11 Two-point perspective provides more information in architectural drawings by showing two different elevations.

Three-point perspective

Three-point perspective is usually confined to aerial views from high above or worm's-eye view from below and is not commonly utilised in painting and drawing. As the name suggests,

there are three vanishing points: two vanishing points on the horizon line and one vanishing point below or above. Three-point perspective views can often look quite distorted and unreal.

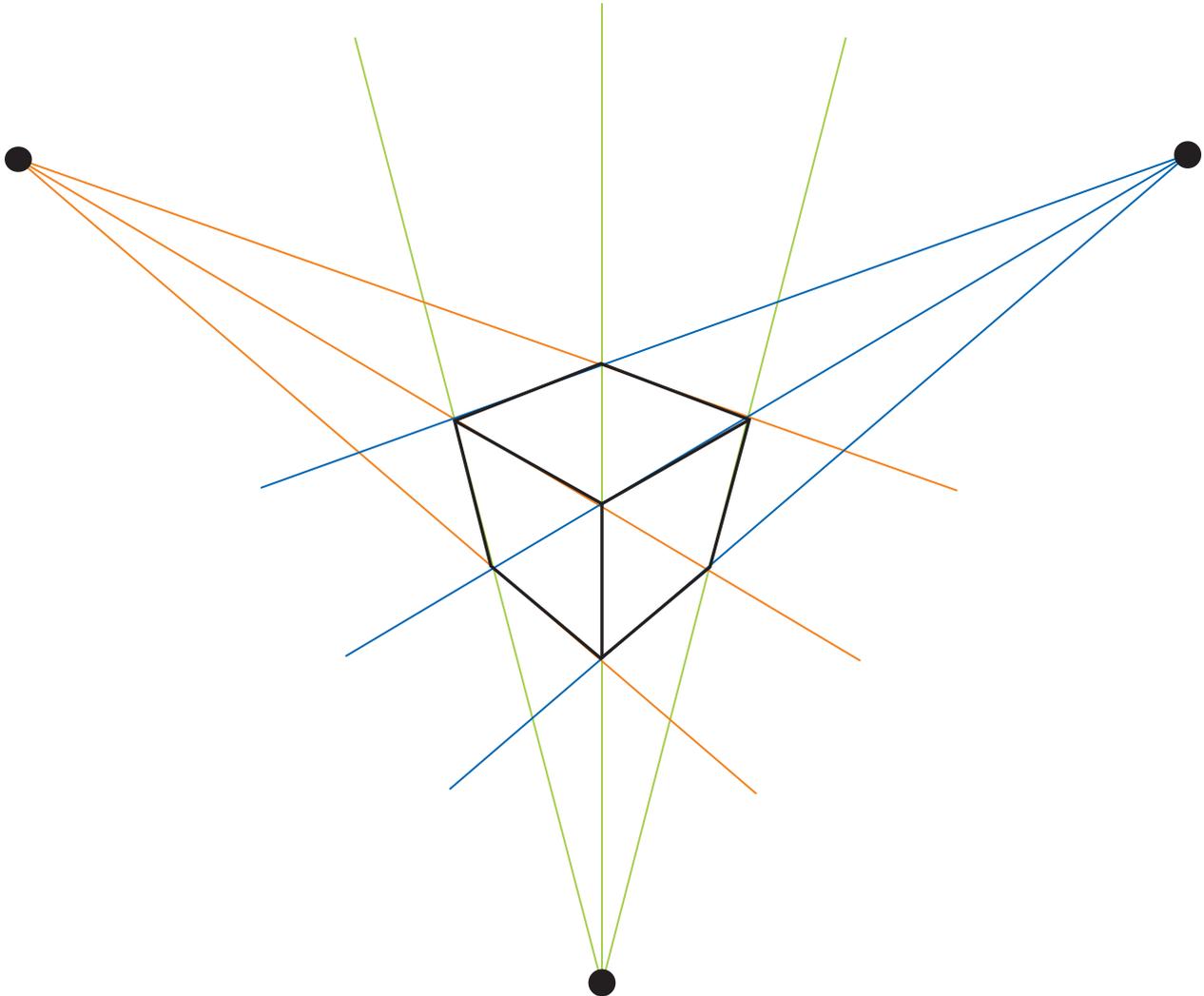


Figure 8.12 Three-point perspective provides an aerial view, which is sometimes needed to provide particular information to a viewer.

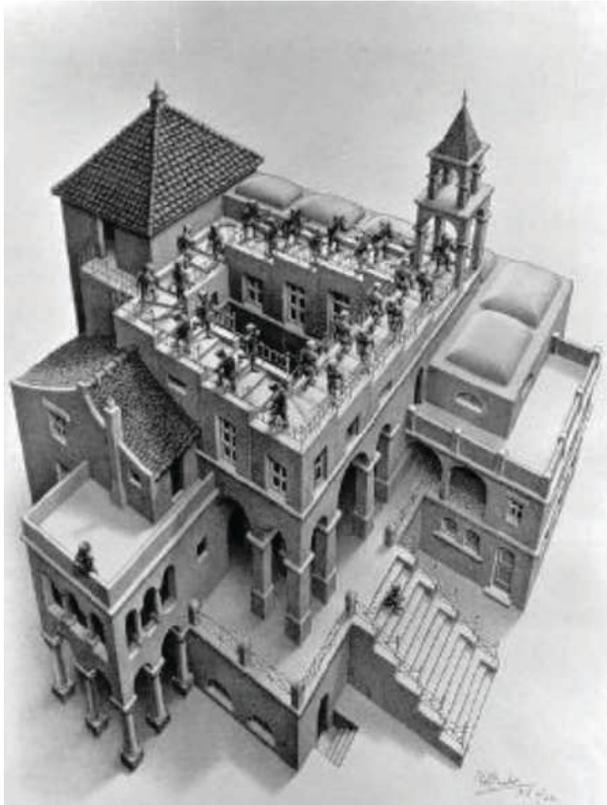


Figure 8.13 M C Escher, *Ascending and Descending*, 1960, lithograph, © Maurits C Escher, Stichting Pictoright/Copyright Agency, 2022

Atmospheric perspective

Atmospheric perspective is not a geometric perspective, it is a device that creates an illusion of depth and distance through the control of colour and tone (see Figure 8.14).



Figure 8.14 Edouard Leon Cortes, *Porte Sainte-Martin*, 1969, oil on canvas, © Edouard Leon Cortes/ADAGP/Copyright Agency, 2022

Atmospheric perspective is created by decreasing the amount of contrast, reducing the tones and making the colours lighter. The saturation of colours is reduced by the addition of grey and the colours in the background shift slightly on the colour wheel, appearing cooler and bluer.

Foreshortening

Foreshortening is an optical illusion or visual effect that is used to show an object tilted at an extreme angle (see Figure 8.15).



Figure 8.15 Andrea Mantegna, *The Lamentation of Christ*, 1480, Tempera on canvas

8.6 Artists and aesthetics

If you look at different artworks of any artist over the duration of their career, you will see a variety of different aesthetics over time as they respond to different historical and cultural contexts and how their emotions and feelings at these different junctures have influenced their work. Take a look at how some artists have applied and developed their aesthetics.



Figure 8.16 Francisco Goya, *Saturn Devouring his Son* (detail), 1823, Oil on canvas

Saturn Devouring His Son (Figure 8.16) is not what you would call a beautiful artwork; it is confronting in its subject matter and challenging to the viewer. Yet as confronting as his painting is, it is also an example of how Goya was a master of composition, as this painting demonstrates.

Goya has painted the Greek/Roman myth of Saturn the God eating his new-born son to avoid being overthrown by a younger stronger god, just as he had overthrown his own father. It is raw and grizzly and very dark. In terms of **tone**, it is on the darkest scale with an almost black background and

the figure of Saturn is in very dark tones with only three small areas of light: the bloody dismembered body of the son, the pale bloodless knuckles of Saturn's hands and the bulging whites of his eyes. There is a very limited **colour** palette; the colours are mostly muddy umbers and ochres with a small splash of blood red that the eye is immediately drawn to, making it the **focal point** of the painting.

In contrast to Goya, Thiebaud's painting of *Cakes* (Figure 8.17) has a delightful aesthetic that is happy, inviting and may even make you feel hungry. This painting has an unsophisticated composition and straightforward subject matter. What could be simpler than a sumptuous display of cakes neatly arranged on their cake stands in ordered rows? This is a scene that could be in any cake shop anywhere in the western world. Thiebaud has used light, bright pastel colours and warm, rich, chocolate brown in a **colour** scheme that is almost artificially sweet. The sky blue background and baby blue of the plates is innocent and fun and expresses the overall sweet, fun aesthetic. The artist has used repetition to create **unity** and provided a **balance** that is simple yet engaging. There is no superfluous detail in the background or on the table surface to distract the eye, so your attention is fully focused on the plates of cakes.



Figure 8.17 Wayne Thiebaud, *Cakes*, 1963, Oil on canvas



Figure 8.18 Sir Frederic Leighton, *Flaming June*, 1895, Oil on canvas

In Frederic Leighton's, *Flaming June* you can feel the heat of mid-afternoon on a warm summer's day.

A young woman is asleep, her voluminous, loose-fitting, orange dress billows around her and she is framed by a swirl of an impossibly long, auburn shawl cascading down to the floor. The artist has cleverly used **colour** featuring a pure, highly pigmented chrome orange to indicate the heat of summer and create a soporific effect. He has continued his use of warm colours with the chestnut brown shawl that surrounds the figure of the woman. As a visual **contrast** we have a line of cool pale blue running across the very top of the painting which gives a sense of distance to the background.

The artist has created a **closed composition** in this painting with the figure dominating the tightly cropped composition, her sleeping face in the centre framed by her arms and hair creates a **focal point**.

The implied **texture** of the diaphanous fabric in the woman's dress and shawl are contrasted with the soft, luminous, pale skin that has been skilfully painted, adding to the feeling of heat. Reading the didactic information gives some clues about this artwork. You know that the artist is Sir Frederic Leighton. As he has the title of 'Sir' you

know that he probably lives in the UK. Once you know this, you can see the expressive title given to the work refers to the name of the model in the painting, who must have realised that the painting is a representation of the languid nature of a hot summer afternoon.

Pablo Picasso had a varied aesthetic throughout his very long career. When you look at the work of Picasso, you can see how his aesthetic changed at various points during his lifetime. At the beginning of his career at the age of 13, Picasso showed that he was a child prodigy with artistic abilities way beyond his years. His skills were considered superior to his father, who was an art teacher. Picasso was able to draw and paint in the realistic style of the time. As he was able to master observational drawing techniques at a young age, he changed his style, invented and innovated art forms to avoid boredom. Looking at three works from different times in his career you will see how his aesthetic varied over time.



Figure 8.19 Pablo Picasso, *Paul as Harlequin*, 1924, Oil on canvas
© Succession Picasso/Copyright Agency, 2022

Over his long and prolific career, Picasso used a number of different materials and techniques and created a range of different aesthetics. *Paul as Harlequin* (Figure 8.19) is a painting of Picasso's three-year-old son Paulo in a harlequin costume. This oil on canvas is a tender representation of the artist's first child, seen through the loving eyes of a father.

If you were to describe the aesthetics of this painting, you would use words like innocent, loving, tender, or even playful. There is a gentle softness that can be perceived. On closer inspection you may look at the way Paul is perched on the chair and the expression on his face and describe this artwork as tentative or unsure. When analysing aesthetic qualities, use multiple adjectives as they are helpful in describing the feeling that we get from the artwork.

Once you have described your response or feeling to the artwork, analyse how the artist has used art elements and principles to create this feeling or aesthetic. Choose the most appropriate art elements and principles and explain how they have been used to create the mood, feeling, or reaction that you have when viewing the artwork.

Picasso has ensured Paul is the **focal point** as he has eliminated the background and left most of the details of the chair unpainted, so the viewer focuses on the face of the child. The unpainted background also highlights Picasso's use of negative **space** to further emphasise the **focal point** of the main subject matter. The parts of the

chair that are painted are very dark and painted in the same **colour** as Paul's hat, which **contrasts** with his pale skin and red hair. This use of **contrast** also helps us focus on the **focal point** of Paul's face. Picasso has carefully used **colour**, choosing to work with a very limited palette: the hair and skin tones are carefully blended in a relatively realistic manner while the **tones** of the colours in the harlequin's costume are muted soft blue grey and yellow; not bright, clashing, garish colours that you might associate with a harlequin's circus costume.

Guernica (Figure 8.20) is considered one of the world's greatest masterpieces. It was commissioned by the Spanish government after the bombing of the small market town of Guernica in 1937, during the Spanish civil war. At almost eight metres long and three and a half metres high, *Guernica* is of monumental scale. As the painting is so large, it is possible for the viewer to become totally immersed in the painting which heightens the viewing experience and makes you aware of the aesthetics of the artwork. When looking at *Guernica* you are immediately aware of the chaotic confusion in every part of this painting. There is a strong sense of how confronting and terrifying the experience the people and animals would have had at the time of the bombing of Guernica. The viewer experiences a sense of the horror of war and the immense destruction that wars bring. This artwork is known as one of the greatest paintings of protest art and an indictment against all wars.



Figure 8.20 Pablo Picasso, *Guernica*, 1937, Oil on canvas
© Succession Picasso/Copyright Agency, 2022

Picasso has used a monochromatic **colour** scheme. The painting is an arrangement of black, white and shades of grey. The absence of **colour** is a deliberate choice made by Picasso and highlights the darkness, suffering and terror of war. The different **tones** of grey create stark **contrast** throughout the painting, adding to the dramatic visual tension throughout the painting. It is not considered a beautiful painting, it is confronting and challenging. *Guernica* is skilfully organised yet a chaotic mix of organic and geometric **shapes** competing for the viewer's attention. These **shapes** are twisted and distorted, appearing to fall from above like a ceiling that is collapsing, crashing down on the inhabitants of the space causing destruction and mayhem. With all that is happening in this painting, Picasso was still able to create a **balance** in the composition by arranging the shapes in three vertical groupings that move from left to right. The column on the left is the largest, the column in the middle is the lightest and the column on the right is the darkest. A triangular compositional structure in the middle of the painting anchors the painting.

Picasso worked in many different art forms, painting and drawing, printmaking, sculpture, ceramics and stage design. In this ceramic work, a white earthenware plate (Figure 8.21), Picasso has used a paraffin wax decoration that has oxidised into a dark burnt umber decoration showing motifs related to the Spanish sport of bullfighting, which at the time was a national obsession and an important part of Spanish culture. The main decoration in the centre of the plate shows the picador lancing the bull, creating feelings of bold, dynamic tension. Picasso has used a limited **colour** palette of dark brown which brings seriousness to the drawing. The round **shape** of the plate cleverly reflects the round shape of the bullring and the bovine motifs circling the bull and picador. There is an implied sense of **movement** both in the central figures and in the bulls circling the plate. This movement adds to the dramatic tension and excitement that we feel looking at this work. Overall, there is a sense of **balance** created by the use of positive and negative **space** which are largely equal and pleasing to the eye, as Picasso has allowed enough negative **space** around each figure to allow them each to exist in their own space.



Figure 8.21 Pablo Picasso, *Corrida* (Bullfight), 1953, White earthenware clay, oxidised paraffin decoration
© Succession Picasso/Copyright Agency, 2022

Chapter 9

Visual Arts Journal

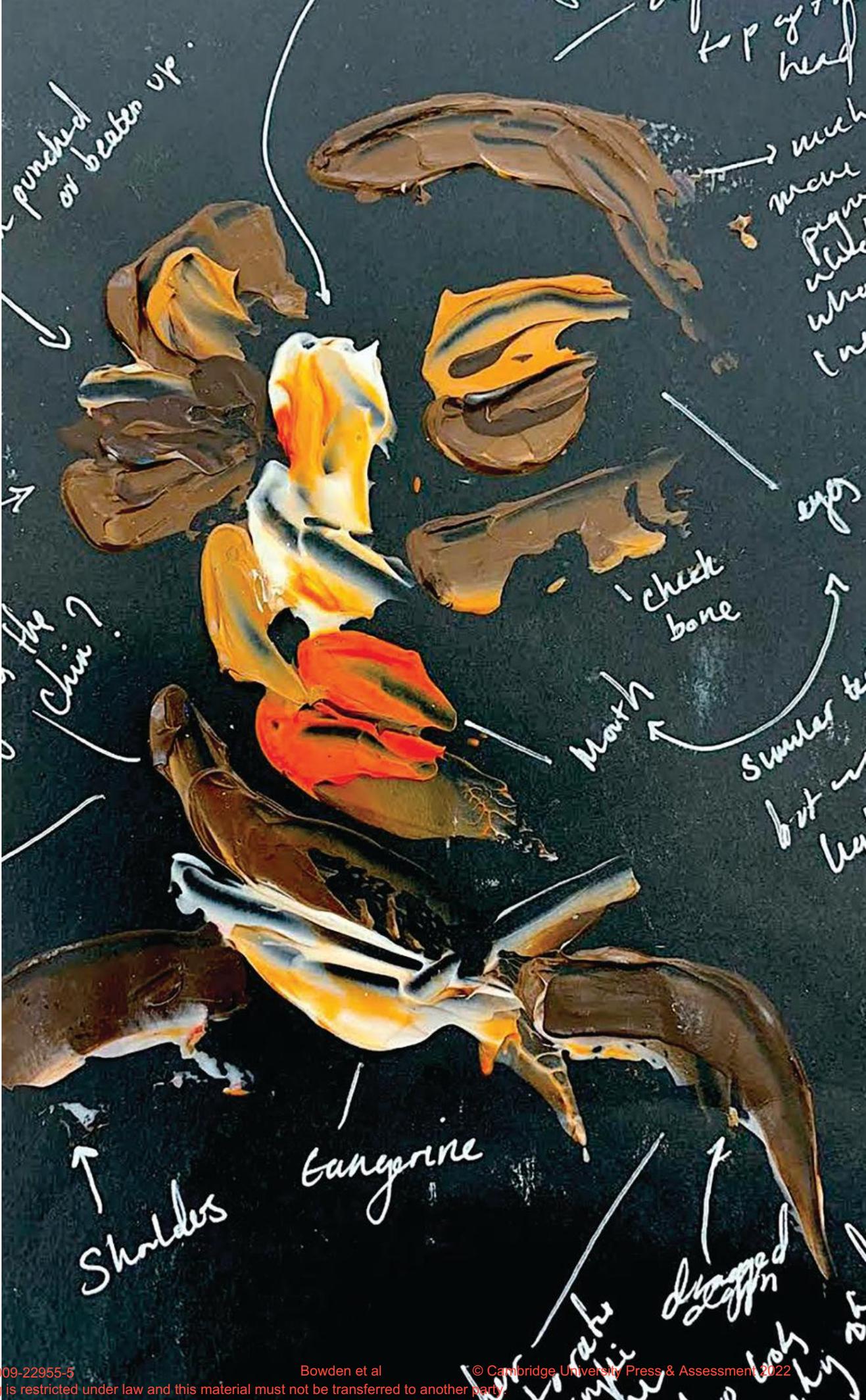




Figure 9.1 Palma il Giovane, *Studies for Cain Slaying Abel*, 1628

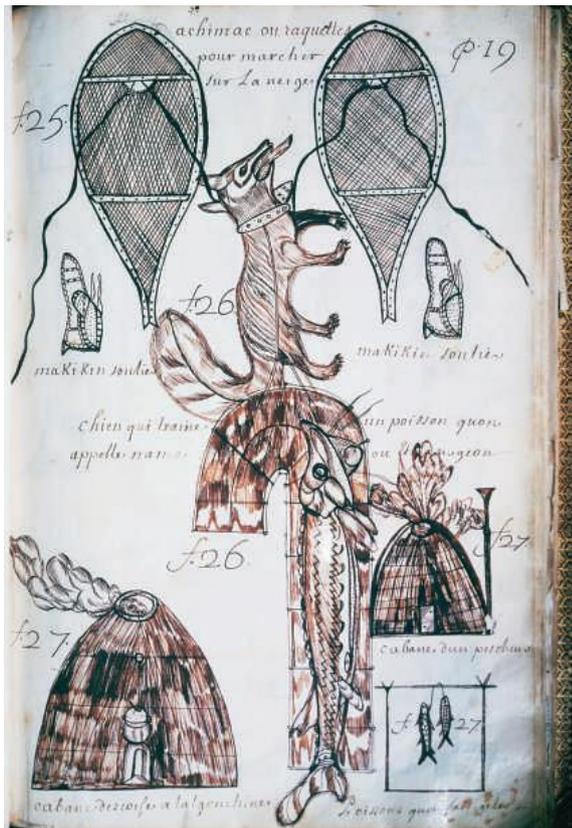


Figure 9.2 Snowshoeing, dog sledding, Indian hut and costumes, drawing from *Codex Canadensis and the Writings*, by Louis Nicolas (1634–1678)

For this study of Art Making and Exhibiting, you will develop a Visual Arts Journal. The Visual Arts Journal is a place where different aspects of each the units are documented, described, explained, visualised, explored and discovered. A Journal is in many ways a personal journey but should be presented in such a way that it is a logical progression of all the work you are undertaking. It is good to date the pages as you go, as this can make it much easier to find what you want to refer to.

The Visual Arts Journal is a key part of both Units 1/2 and Units 3/4 in Art Making and Exhibiting. You will have a separate Visual Arts Journal for each year you undertake the study. Each unit has been designed to be inclusive of all the areas of study in each unit, and when looking at Unit 1 you will find the Area of Study wants you to closely relate each part of the unit. For example, when you are studying Australian artists and First Nations' artists, the way they use materials, techniques and processes is a key part of understanding their art making. The link to Area of Study 1 comes through the historical understanding of how materials have developed over time, and you can use the artists you select from Area of Study 3. Or, you may have other artists you chose to study in Area of Study 1; you do not need to select or find other artists.

The artists you are most familiar with should be the artists you investigate in Area of Study 3, and this will give you a greater understanding of these artists through their materials and the way they use them. This approach gives a more holistic feel to the unit where it focuses on materials and techniques and how artists have used them.

Everything you do in Unit 1 will be around materials you have experimented with and you will have documented your trials. You will also know how you have used these materials and have an understanding of their properties. Alongside this, you will be looking at a range of artists and the way they have used similar materials and techniques, and you might have tried to replicate some of their techniques in your experimental artworks. This work can be done directly into the Visual Arts Journal and become a body of knowledge about materials that you can use throughout Units 1/2.

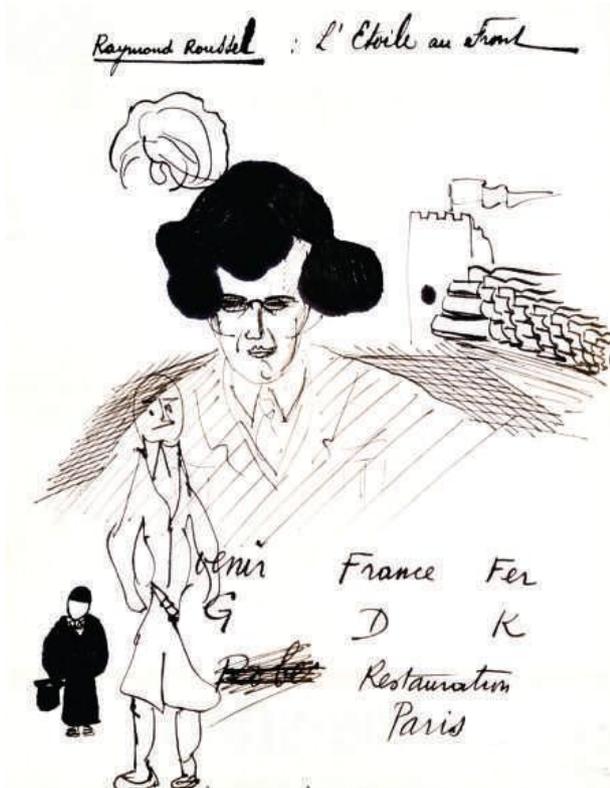


Figure 9.3 Robert Desnos, *Rebus: Raymond Roussei, 1920–45*

You will also explore, experiment and develop trial ideas using a range of materials, different techniques and processes in specific art forms, and all of this development will be recorded, annotated and documented in the Visual Arts Journal. Alongside all of this, you will have looked at artworks in a gallery or in an online gallery to see how they are promoted and displayed and understand how the artists have used materials in their art making. The documentation and any visual material you make about the exhibition or display you see should complement the work that you have done in your trialling and testing of the materials. You will also be developing your knowledge of cultural and historical contexts from the artists you are researching, and this should be recorded in written and visual form in the Visual Arts Journal.

In the early part of the Visual Arts Journal, you will be documenting art elements and art principles and for these you will need visual examples as well as detailed annotations. These closely relate to



Figure 9.4 Leonardo da Vinci, *Studies of Birds in Flight When Rising and Circling*, published in the book *The Mind of Leonardo da Vinci* by Edward McCurdy in 1928

the aesthetic qualities, and as these are explained to you, you should be making connections to the art elements and art principles and displaying their use in both your own and others' artworks. Recording them for future use would be a distinct advantage. The way the aesthetic qualities connect with these is important to reflect upon, and your understanding of this should be clearly seen in your Visual Arts Journal. Personal thoughts and reflections of your and others' artworks is another area to consider for the Visual Arts Journal and should be written down and reviewed as your journey through the study progresses.

The Visual Arts Journal is similar to a handwritten diary, with visual aspects that assist in demonstrating your skills, knowledge and understanding of all the areas of the study. It will demonstrate your thinking through the use of spidergrams, mindmaps, concept mapping and brainstorming (whichever appeals to you), that makes your thinking visible to those who are working with you.

If you are brainstorming, you may want to think about the following:

- Draw some sketches that show your plan for a new piece.
- How does it demonstrate your theme?
- What are your personal thoughts around the idea? How do your thoughts reflect your own experiences and emotions? Do they connect to an artist's work?
- How will you show what you have learned from other artists?
- What art form do you plan to use?

Having this Journal will keep all of your development in one place and will also demonstrate the way you have improved your knowledge of working with different techniques and processes, as the continuum of the Visual Arts Journal will show where you began and what you have achieved along your journey.

Some parts of your trialling will happen on a larger scale or with materials which cannot be directly used in the Visual Arts Journal, but these too should be documented through photographs.

It will be useful to keep a phone or a camera with you so you can record and print images to be displayed in the Journal.

Your Visual Arts Journal should be a comprehensive document that lays down and illustrates your development and research. There is no right or wrong way to create these pages and you can use any size of journal to work in. You could make your own Visual Arts Journal using different papers which suit the needs of the trials and artworks you are making then piece the journal together as you go through each unit. You just need to be well organised and keep track of your work along the way.

Each page you develop should show the way you are thinking and planning your work, it should be visually exciting and easy to follow your development.

The Visual Arts Journal is also a place to reflect on all aspects of how your ideas are developing, what you are trialling and how other artists have influenced your artworks. This is an important process, as it helps to move you forward with the



Figure 9.5 The character Cinna's sketchbook from *The Hunger Games* movies

work you want to achieve. Time and discussion should be given to this.

Starters for reflecting on your artwork:

- What are the strengths and weaknesses of your artwork? How are you using the elements and principles? How do these contribute to the aesthetic qualities?
- What materials, techniques and processes did you use? Were some difficult to use? Which did you enjoy the most?
- Which artists appealed to you? Did they influence your art making? Did they help you understand a technique?
- What would you change in a particular artwork and why?

- Does your work have a certain style?
- What have you learned from looking at artists' works in an exhibition?

Later in the study in Units 3/4, you will be planning and presenting a critique. This also needs to be a part of the Visual Arts Journal, as you will be sourcing other areas of the journal to construct and plan your critiques, and you will be relying on information already gathered in your journal.

There is further explanation of the requirements of the Visual Arts Journal within the study design and you should make sure you read and understand what you need to include. The following images are a selection of examples from former VCE Art students' Visual Art Journals:

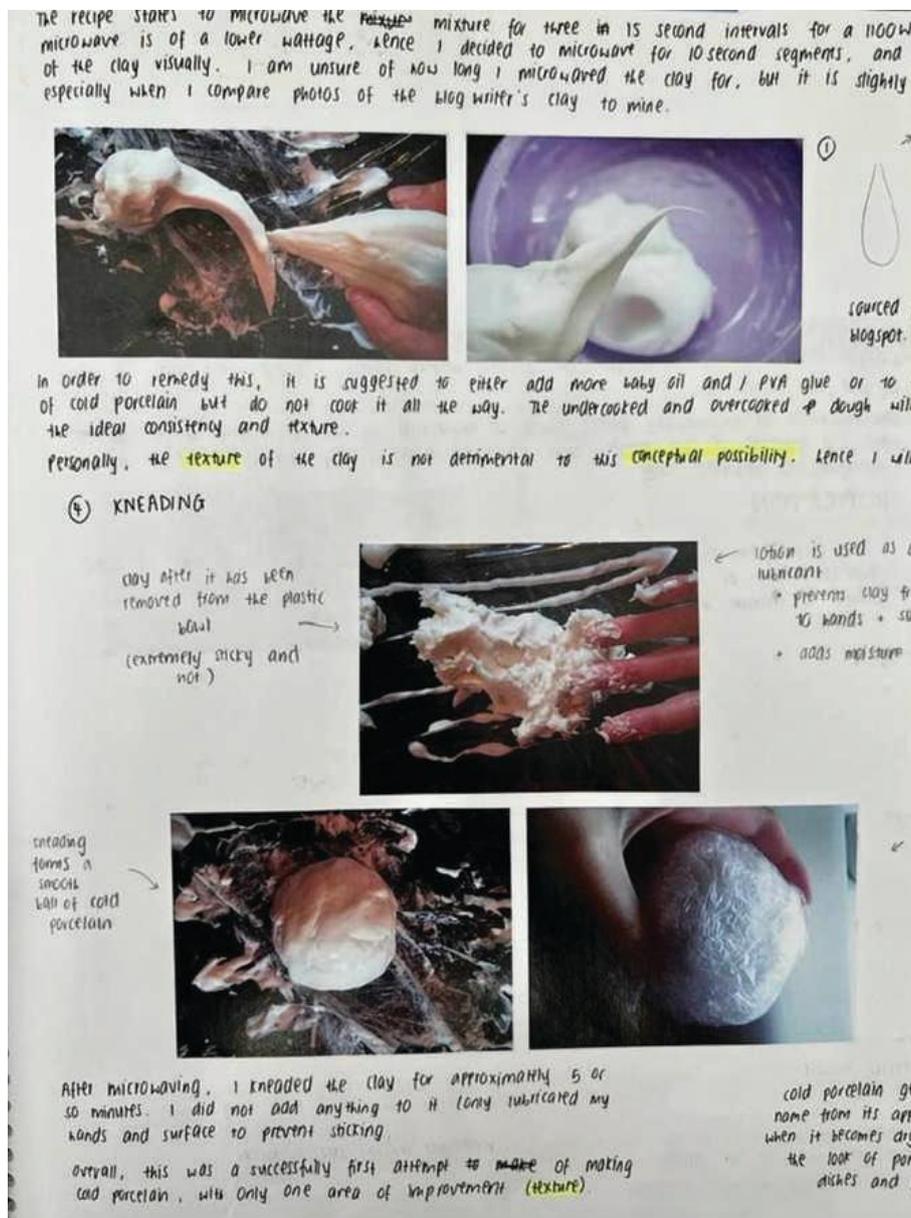


Figure 9.6 Flora Thang Nget, student, 2022. An annotated exploration working with porcelain clay.



Figure 9.7 Vi Pham, student, 2021. Vi has documented the progress of a garment that she was experimenting with using recycled and unconventional materials. She did not continue to pursue this particular approach and went in a completely different direction. This is a perfect example of why it is so important to document all your experimentation in your visual arts journal.

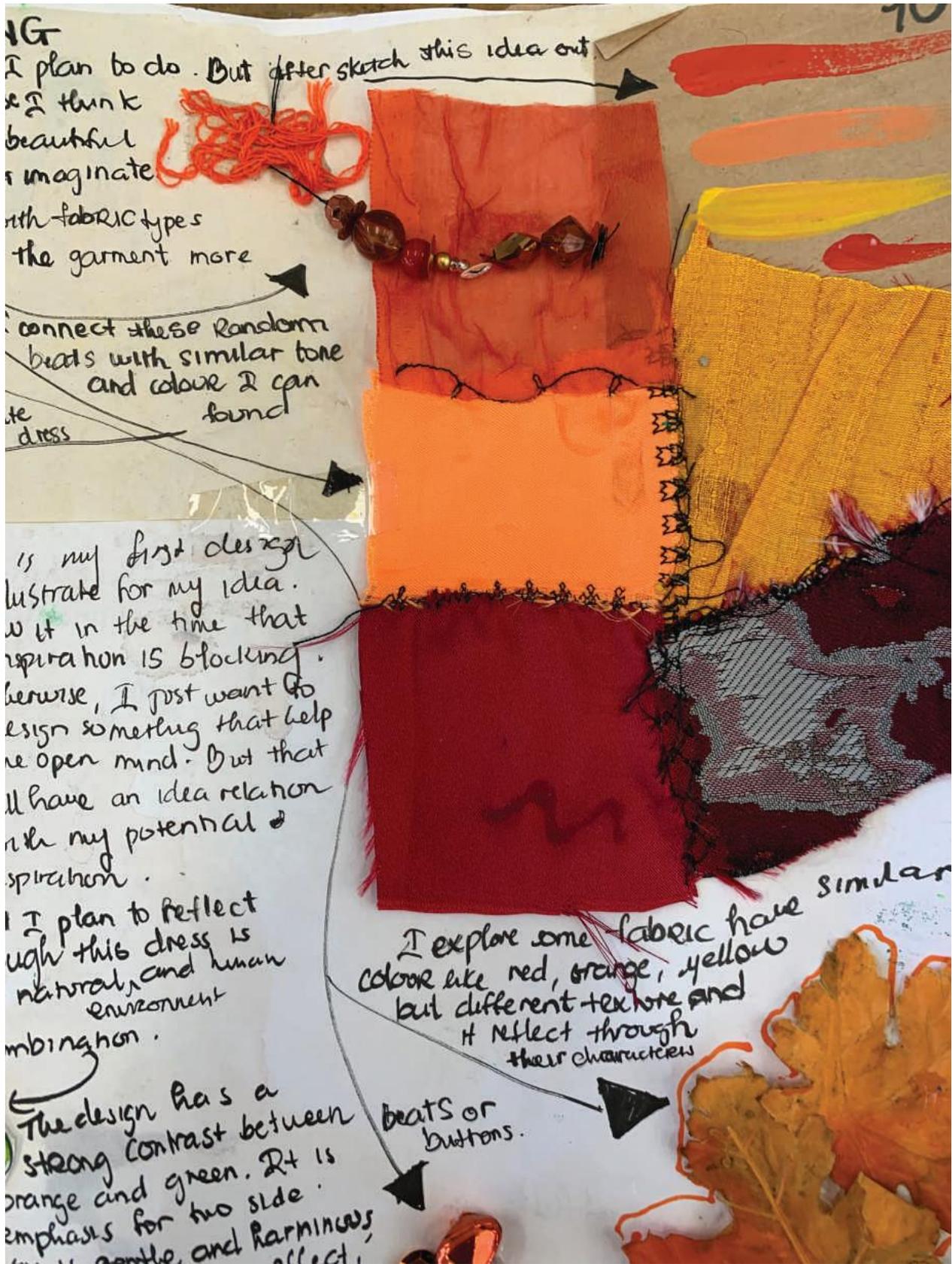


Figure 9.8 Vi Pham, student, 2021. Here there is documentation of experimentation using a broad range of different fabrics that have been dyed, painted and heat treated to create new effects. They have been sewn together using different types of machine embroidery. Beads, buttons and fabric leaves have also been included. There is extensive annotation to document everything that has been labelled and Vi's aesthetic concerns are noted.



Figure 9.9 Pola Tanea, student, 2019. Pola has experimented with traditional Samoan weaving techniques using dried palm fronds. She was able to explore her own cultural identity as a starting point for her artwork. Later in her visual arts journal she experimented weaving other materials.

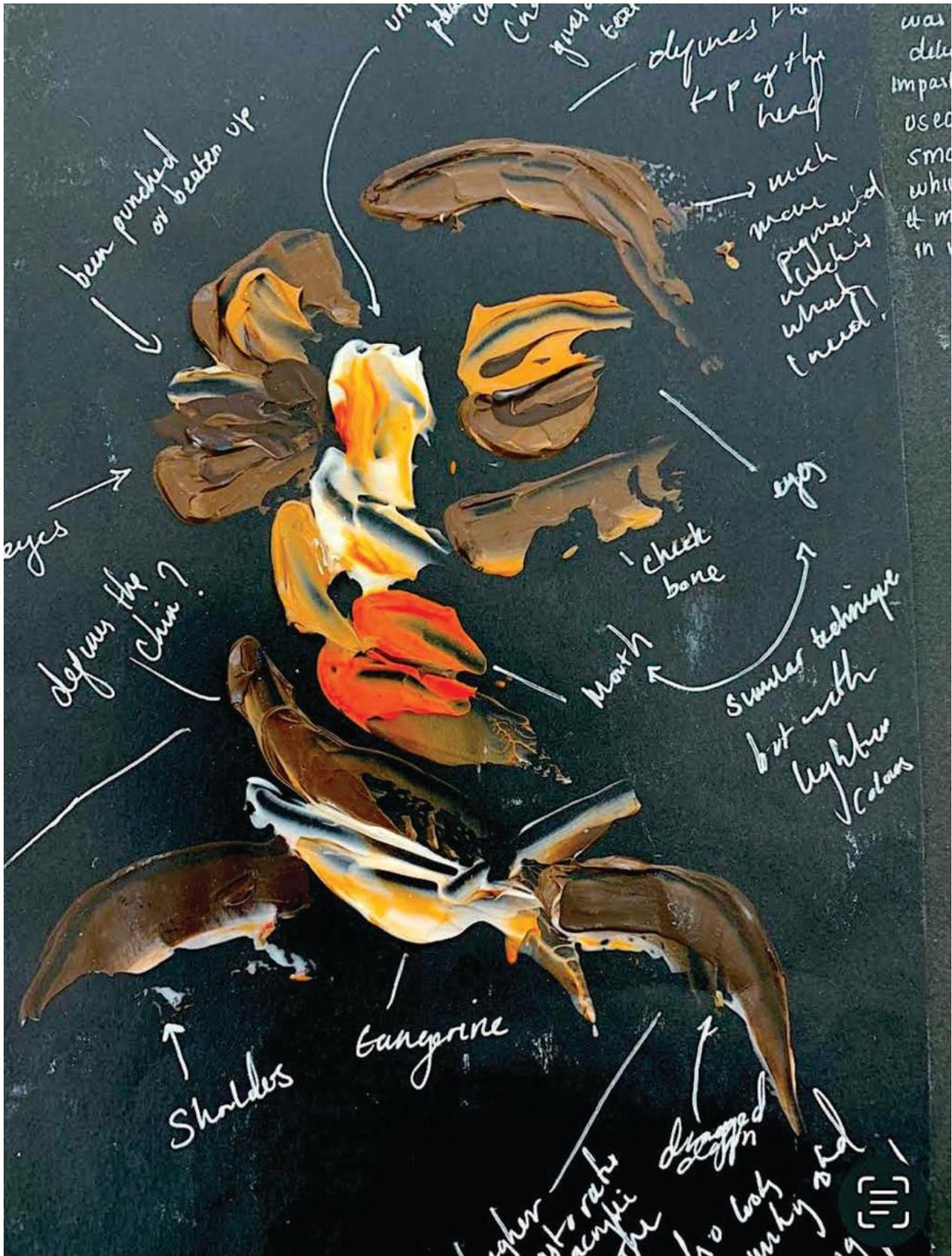


Figure 9.10 Anna Majstorovic, student, 2021. Here we see the section of page from a Visual Arts Journal showing experimentation with acrylic paint on black paper. The paint has been mixed with impasto medium and applied with different types of pallet knives. If you are using a visual arts journal with black paper make sure that all your annotation is done in a white or very light pen or pencil to ensure that it can be read.

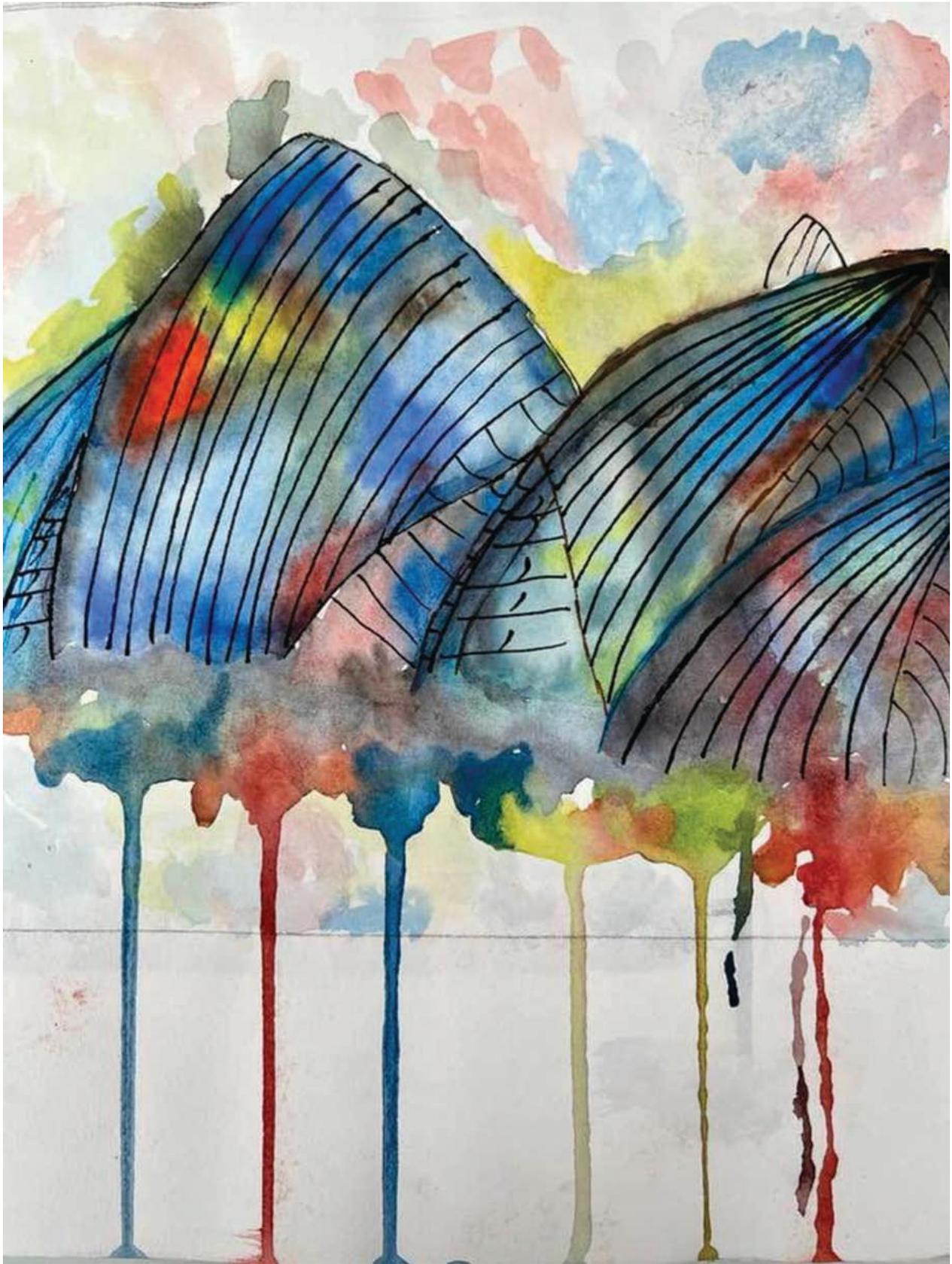


Figure 9.11 Binh Lam, student, 2015. An experimentation of materials using water colour with fine liner. This experimentation starts with a wet on wet technique, then wet on dry and a drip technique. These techniques were done over a number of days in order to allow the paint to dry.

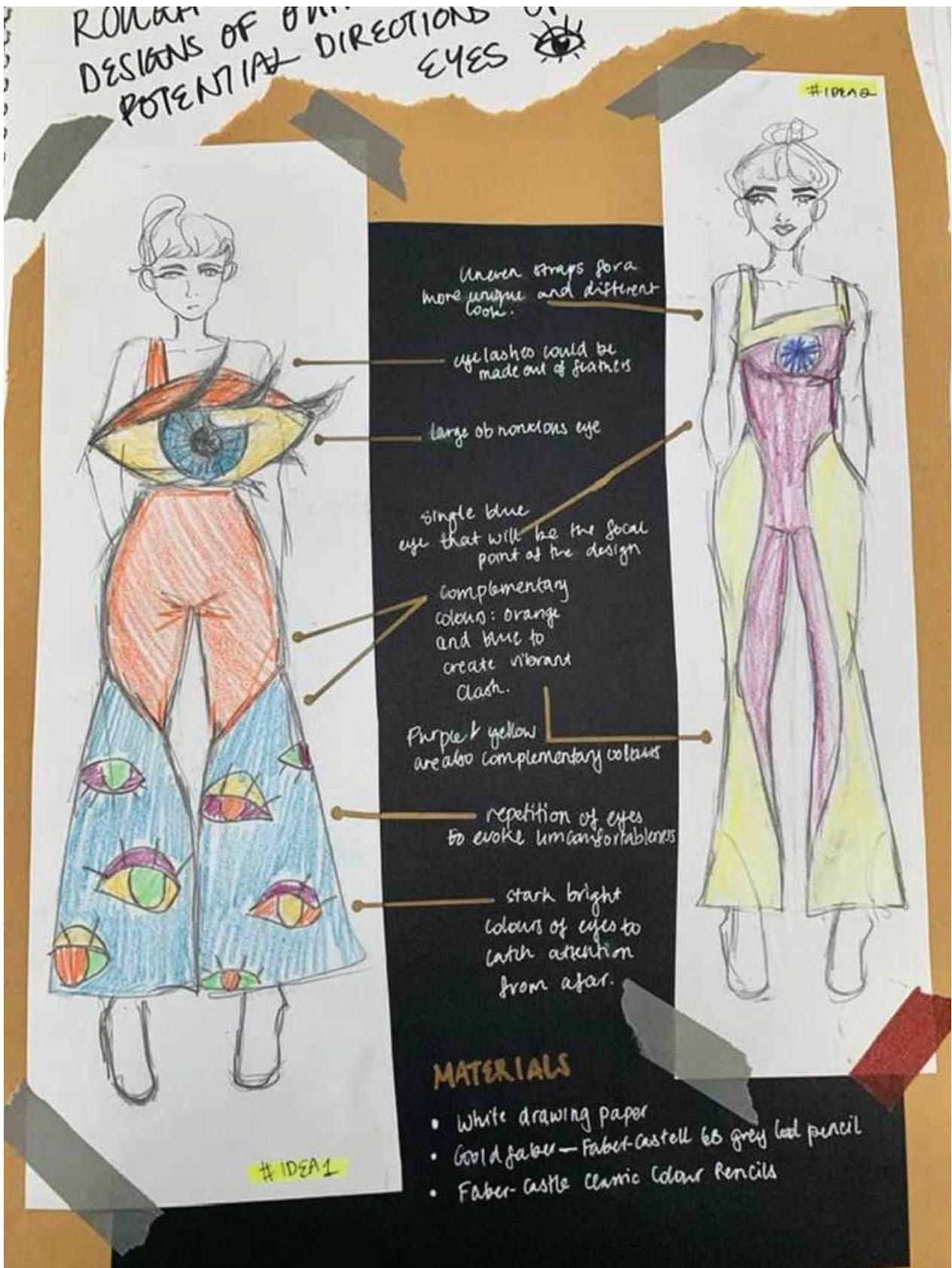


Figure 9.12 Chelsea Tran, student, 2019. Chelsea explored the idea of celebrity and the impact always having eyes upon you has on one's mental health. Using eyes as a motif, she has experimented with a number of different ideas. She has also documented the materials used in her drawings.

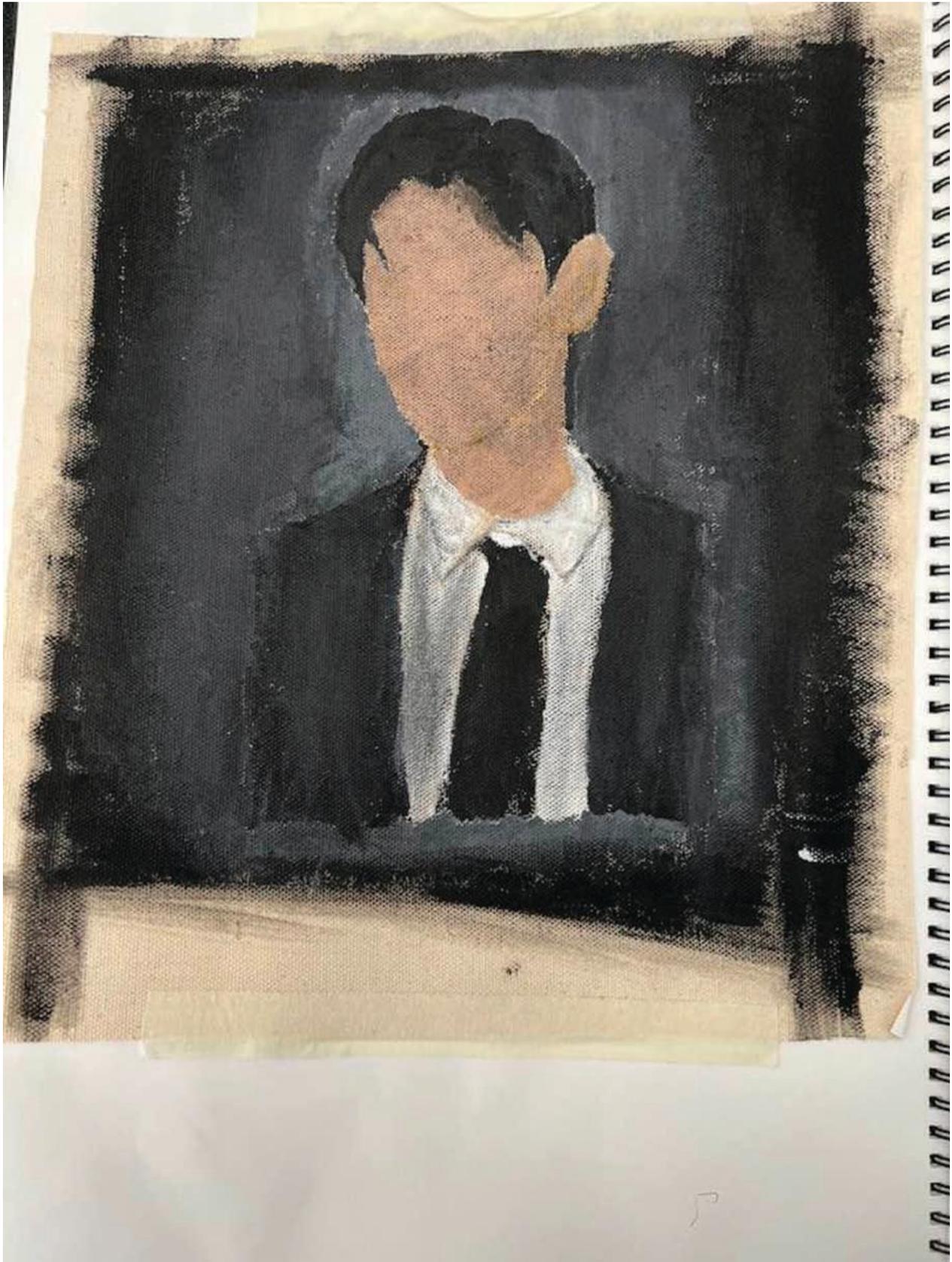
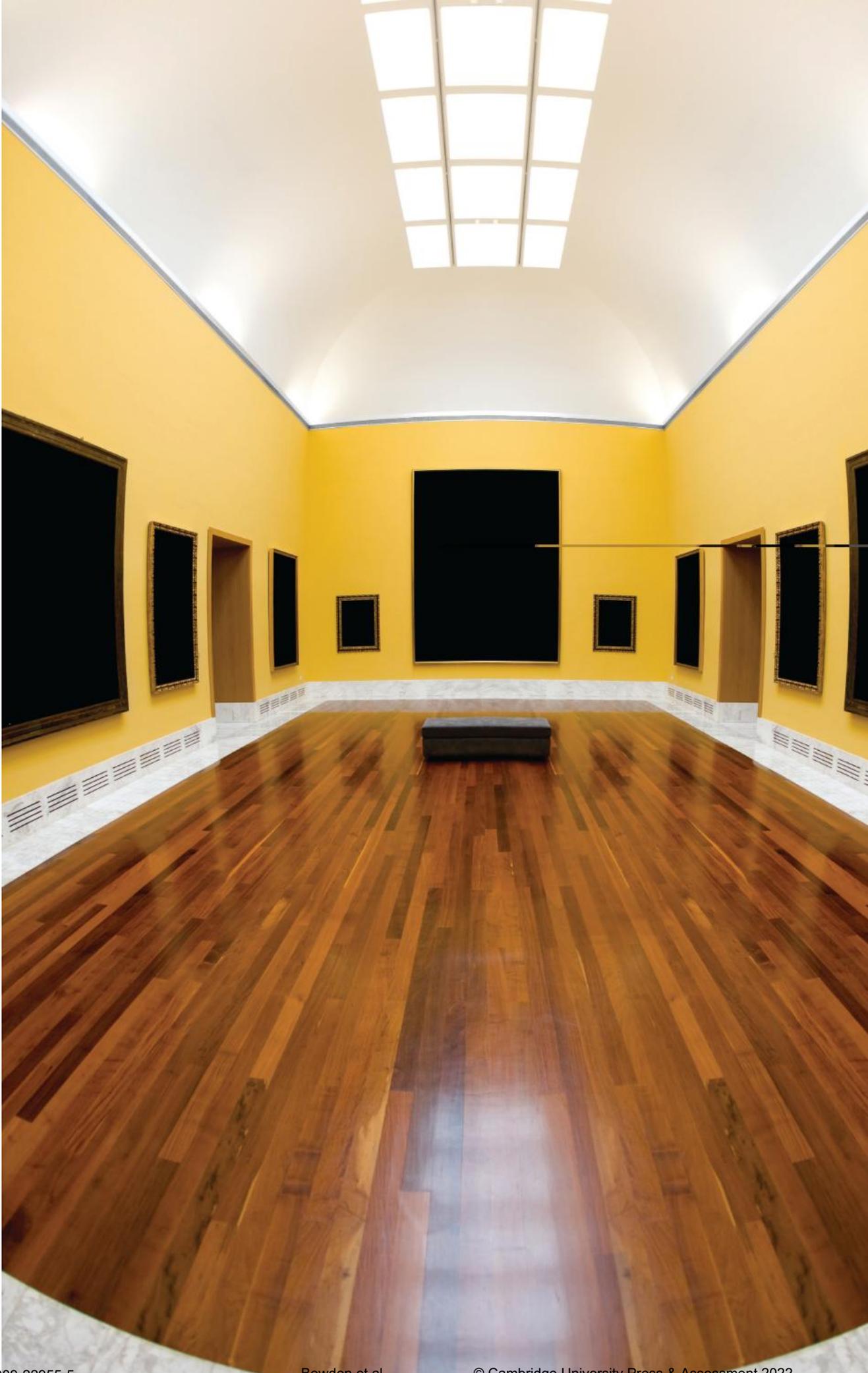


Figure 9.13 Flora Thang Nget, student, 2022. Flora has used acrylic paint on canvas as part of her experimentation with materials and techniques. She has developed her own techniques and aesthetic by trialling different ways of using media.

Chapter 10 Galleries



10.1 Introduction

Art galleries play an important role in the education of everyone from children to older adults. There is nothing quite like the experience of walking into an art gallery and seeing a variety of artworks displayed. It is widely known that we are able to retain more information from visiting an exhibition than we are if we see it in any other format.

Art galleries come in all different shapes and sizes and can be found all over Australia and the world. For the purpose of this book, *Art Making and Exhibiting*, the term 'galleries' applies to galleries both public and private, commercial, museum collections, online galleries, other exhibition spaces and site-specific spaces.

Throughout the study you are closely aligned with artworks and galleries, in all their forms.

Unit 1 Area of Study 3 – This Area of Study asks you to present information about three artists viewed in an exhibition. From the background information, an overview of each artist and the influences on their art making, you are asked to create a presentation or a review. The development work for this is recorded in the Visual Arts Journal.

Unit 2 Area of Study 1 – This Area of Study is based on the curation of a limited number of artworks and how a space would be organised for an exhibition. The space would reflect how the artworks are displayed, the colour of walls, lighting and whether you would use plinths, cabinets or something different. The plan you create for this exhibition would also determine how visitors would navigate the space.

Unit 3 Area of Study 3 – This Area of Study involves the three artists you have selected as your influences in your preparation work for your art making. These artists will now be used in an exhibition where you are the curator and the designer of the space. You will research the theme, artists and artworks and create descriptive information to be used in this exhibition. There is a choice in the way this work can be presented.

Unit 4 Area of Study 3 – This Area of Study looks at the important area of conservation and care. You will view a variety of exhibitions and review the methods used and considerations involved in the presentation, conservation and care of artworks. You must view at least two different exhibitions during your current year of study. You will have access to a list of recommended exhibitions to view.

You will analyse how conservation and care is applied to your selected artworks and will apply this to the artworks you make.



Video 10.1

10.2 Public galleries

Currently in Victoria there are approximately 59 public art galleries. These art galleries, which could be part of a museum or library, are funded by local, state and federal governments. They are usually housed in a public building which the public has access to during opening hours. They are dependent on the taxes that people pay to keep them open and to bring great works of art to everyone. Public galleries are places such as the National Gallery of Victoria (NGV), the largest art gallery in Victoria, and other public galleries either in the city of Melbourne or in regional centres across the state, such as the Shepparton Art Museum or Bendigo Art Gallery. A public gallery often houses a permanent collection of artworks, but this is not always the case. For example, the Australian Centre for Contemporary Art has no permanent collection.

Public galleries provide a program of exhibitions which frequently change. Most exhibitions are displayed for approximately 4–12 weeks or sometimes longer and then a new exhibition will be presented. Some larger public galleries have multiple exhibitions on display at any one time.



Figure 10.1 English sculptor Antony Gormley's stainless steel work *Inside Australia*, 2002, is silhouetted against the Water Wall of the National Gallery of Victoria (NGV) in Melbourne on 31 January 2010.

Some public galleries are able to exhibit works from international galleries and artists. Public galleries are usually free to enter; however, you do need to pay to see some exhibitions, such as larger travelling exhibitions that may come from overseas. This could be an exhibition such as the Winter Masterpieces series, which has been shown at NGV over the past years. Some of these exhibitions have travelled from countries such as Russia, the UK, the USA and France as well as other countries. This gives the public an opportunity to see artworks by iconic artists from wonderful international collections.

Galleries can exhibit artworks from their own collections or artworks may be borrowed directly from artists, private collections or other public collections. These artworks may contribute to an exhibition or may be the basis for a retrospective exhibition showcasing a significant artist's work.

Not all public galleries are as large as the NGV and some regional galleries have chosen to specialise in particular art forms, such as the

Shepparton Art Museum which specialises in ceramics, or the Ararat Gallery which specialises in textiles. Galleries such as those of Ballarat and Bendigo have been able to host international exhibitions, and these have been popular with local and interstate travellers. Galleries in regional areas are owned by the local council and funded by them from public taxes and rates paid by the people. Some of them also receive funding from Creative Victoria, a state government initiative. Regional galleries work closely with their communities to provide relevant and interesting programs, exhibitions and workshops for visitors and the local community.

A public gallery as large as the NGV is fortunate to have a large number of staff who provide their expertise in many areas. For this study, we will be focusing on the particular experts who promote, design, curate and conserve and care for exhibitions in a gallery. Smaller public galleries and regional galleries usually have a smaller staff who cover multiple areas within their job title.



Figure 10.2 The new Shepparton Art Museum (SAM) was completed on 21 January 2022.

Promotion

Promoting exhibitions in a public gallery is about raising awareness and attracting visitors.

Many public galleries use a range of methods for promoting their exhibitions such as press releases, radio interviews, social media, gallery websites, advertising material on major roads and around the city, and emails to subscribers and members.

These forms of communication express to visitors the reasons why the exhibition is worth seeing. A gallery such as the NGV wants to attract visitors from across Australia and may have advertisements displayed in interstate airports and in art magazines and newspapers. There are many different ways public galleries promote themselves and further research will help you find these.

When you search online for art galleries, depending on your privacy settings, you are likely to be targeted by Google ads and other messages from private and public galleries. When you enter a public gallery, you are often confronted by a range of advertising material such as postcards, pamphlets and brochures promoting what is on at the gallery at that time, and these too are an

important part of the way the gallery brings visitors into the space. When you are visiting a gallery, you can collect some of these as information which can be useful to document and record in your Visual Arts Journal and explain your experience of your visit.

10.3 Exhibition designers and curators

When you visit an exhibition at a gallery do you ever feel the 'WOW' factor as you enter the space?

If you do, you are probably recognising the work of the exhibition designer who has spent many weeks and months before the exhibition is open designing the space and working with the curator to decide how each of the artworks is going to be displayed.

The definition of the word 'curator' within an art gallery or museum means that they are the person responsible for the care, management and maintenance of the collection. At a larger gallery



Figure 10.3 Planned exhibition with wall-mounted artworks and an image of a 3D model of an exhibition space

you may have curators for different art forms such as decorative arts, sculpture, photography and many other areas. At a smaller public gallery there is often one curator who oversees the collection. As mentioned before, some regional galleries have specialised in a particular art form and this makes the curator's role easier in managing the collection.

Often in smaller public galleries the role of exhibition designer and curator becomes the role of one person, or galleries may employ a freelance exhibition designer who will come in and help design the space for a particular exhibition. The director of some smaller galleries may take on this role or share it with a curator. The curator will plan and organise the space as well as decide where the artworks are to be displayed. They may want to put in extra walls or cabinets into the space and this type of work would be outsourced to professional tradespeople in all but the largest galleries.

It takes a long time for a gallery to secure a major exhibition, especially if it is coming from an international gallery, and the whole process could take three or four years to complete. The first part would involve the curator sourcing works for an exhibition, which might be from within Australia or it could be from overseas. Some of the bigger named exhibitions or artists can be hard to secure as they are in great demand and so

we are very fortunate in Victoria to have had high quality exhibitions over the years. It's important to note that some 'big-name' art works cannot travel any longer as they have become too fragile with age, insurance against loss or damage is too expensive, or they are too big a drawcard in the home galleries.

Once the artworks arrive at the gallery, they need to be checked and an inventory made of the works received. The registrar's role is to know the total of works received, their sizes when displayed, the condition they arrived in and to create an inventory of the artworks which will be shared with the exhibition team. The exhibition designer will receive the inventory from the registrar and will use this when planning the design of the space. This list, often known as the **checklist**, is handed over to the exhibition designer so they can estimate the space required for displaying the works.

They will discuss where particular artworks will be displayed; some may hold more importance than others, as they might have been produced by famous artists, be important to an art period, or be central to the theme of the exhibition. An exhibition designer will work with the curator and discuss where these works are to be displayed and they would begin to plan the exhibition. The exhibition designer would create a floor plan where the works may be placed and this may also include

things such as display cases, cabinets, plinths and seating for public comfort. After this, they will make a 3-D model of the gallery space to see how the works fit together and to give them an idea of whether temporary walls need to be built in order to create different-sized spaces or to give more display space to the gallery. Exhibition models are scaled versions of the exhibition space and are constructed so that the exhibition designer and curator can experiment with and confirm the three-dimensional shape and layout of the exhibition.

There is often a theme or an idea around the artwork for the exhibition and this will give the exhibition designer ideas about lighting and colours to be used for the exhibition. It is often the curator who decides on the ideas for the exhibition and this may be in conjunction with the gallery where the artworks came from, or they may discuss ideas with the exhibition designer. Colour can often play a big part in creating the atmosphere for the exhibition and can be used in significant ways. A colour palette will be created and this will be used for the walls of the gallery, in advertising materials and can even be carried through to the merchandise in the gallery shop.

In the exhibition spaces, colour can create a change of mood or atmosphere from one space to another or can give certain areas a distinct feel. Exhibition designers would also be involved with the written information that will be displayed on the walls; they decide the positioning of background information and also the didactic panels which give information about the individual artworks on display. This information may be designed to tie in with the theme or idea of the exhibition.

In conjunction with the curator, the exhibition designer will look at the flow of visitors through the exhibition space to make sure there is easy access to the art works and that there are no points of the exhibition where accessibility becomes difficult. Seating is often provided to give rest to people who need it. There may be fire and safety regulations governing visitor density, as well as restrictions or health rules during a pandemic. There will also be ways the exhibition designer keeps the public from touching or

accessing the artworks and this is often done by a small raised plinth that goes around the edge of the exhibition, a wire that stops people getting close to the artworks, or plinths and display cases. Exhibitions are often monitored behind-the-scenes through CCTV; this is often the case in smaller public galleries where fewer people are travelling through them. Some galleries may have electronic detectors that flash red light or sound a tone to discourage visitors from touching or getting too close to artworks.

Lighting is a feature of any exhibition and it is part of the role of the exhibition designer to decide how lighting is used to illuminate artworks. It could be used to highlight specific artworks, create a mood or atmosphere, or illuminate a large space. Today, LED lights are frequently used as they are cheaper to run and easier to set up to produce exactly the right colour of light. They are also not as damaging as fluorescent lighting which was used in the past. In smaller public galleries, a lighting specialist could be brought in to adjust the lights as this is an area of expertise which is not always available onto staff.

When a curator is selecting work for an exhibition, they will research each work and will provide written material which may be used in an exhibition catalogue, didactic panels, information used in the gallery about the exhibition, and brochures and cards which can often be found at the front of the gallery. They may give talks to groups or large audiences, like teachers and students, and present to sponsors and gallery members. Once the work is selected for display the curator will arrange the work depending on themes and ideas within the artworks.

It is the curator's role to make decisions on the placement of the artworks and how the artworks are going to be prepared for display and cared for while on display. Works which arrive at the gallery may require special attention to prepare them for display, and the curator, working with the conservators, would be responsible for them and make decisions about their handling, and make sure proper precautions are taken in order not to damage the works.



Figure 10.4 Cai Guo-Qiang, *Murmuration (Landscape)*, 2019, National Gallery of Victoria

Another area the curator is involved with is the transportation of works to make sure they are handled and delivered safely to the gallery or they are transported in a way that is suitable to the gallery's requirements. Some works being transported may have special handling needs because of the fragility or the size of the work and this would be overseen by the curator to make sure that the works are protected and treated with consideration.

Activity 10.1

Visit an exhibition at a local gallery and document everything you see and hear. Think about the role of the exhibition designer and curator. What influence have they had on the way the artwork in the exhibition communicates with an audience? Write about this in your Visual Arts Journal.

Over time the role of the curator has changed. Once a curator would only be found attached to a larger institution; however, freelance curators have become common. These curators are employed on project-based work or initiate their own exhibitions, often working both within and outside of the traditional gallery system, and sometimes pioneering new ways of displaying work.

Every exhibition has unique requirements, and when you are visiting an exhibition it is well worth while taking your Visual Arts Journal or a notebook with you to record everything you see. You will not only be looking at the artworks on display but how they are displayed, the colour used for the exhibition, the lighting, temperature and any other relevant details that you are able to record. This will enable you to understand the way exhibitions are created and come to fruition and you will be able to interpret and use this when completing some of the tasks of this study.

UNIT 2: OUTCOME 1

- Students should be able to select a range of artworks from an exhibition and other sources to develop their own thematic exhibition design.

UNIT 3: OUTCOME 3

- Students should be able to research and plan an exhibition of the artworks of three artists.

Adapted from the VCE Art Making and exhibiting Study Design (2023–2027) © VCAA; reproduced by permission.

Activity 10.2

Visit an exhibition at a local gallery. Think about the exhibition design and curator of the works. Now consider if you were the exhibition designer or curator how may you have chosen to display the artworks differently? Sketch ideas and write about this in your Visual Arts Journal.

10.4 The role of the conservator

A conservator is a person who specialised in the conservation (protection) of artworks. In a small gallery the role may be combined, for example with that of a curator. The role of the conservator is to care for the artworks during their time in an art gallery, protect them from damage and deterioration, and carry out repairs where possible. When artworks have arrived at a gallery, the conservator checks them for damage that has occurred during transportation. The artworks will arrive at the gallery accompanied by a condition report which the conservator will read through while checking and inspecting the artworks. Any damage which has occurred during travel will need to be recorded and the home gallery, artist, or owner will need to be alerted to this. This will also be recorded on the condition report. At the conclusion of the exhibition, a new condition report will be created and will be sent with the artwork when it departs the gallery. Sometimes the damage will be repaired for the exhibition it was intended for, but this repair needs to be approved by the owner of the piece as it becomes the responsibility of the gallery where it is being

exhibited. Decisions need to be agreed upon before any repairs can be undertaken.

Some artworks have specific display requirements and the conservator will work from instructions or from the artist's direction to determine how these works would be exhibited. They may require cabinets or display cases to contain the work; or a 2D work such as a painting may need protection for its surface.

There are a number of key factors a conservator needs to take into consideration when works are on display in a gallery. Some of these have already been mentioned in general remarks about the functions and responsibilities of galleries. One of these is the amount of light that works are exposed to, as many artworks are sensitive to strong light conditions, particularly photographs, textiles and other works on paper such as watercolours. Excessive light can cause discolouration of artworks and fading over time; the effect is accumulative and causes permanent damage to the artwork. The conservator will make sure light exposure is limited and will use LED lights as they do not produce UV light which can

damage the artwork. Light-sensitive materials such as photographs, prints and textiles are commonly only exposed in an exhibition for a maximum of 12 weeks before they are removed from display and are rested.

The conservator will also work with the curator and the exhibition designer in deciding the flow of the traffic through the exhibition to avoid the possibility of people touching or coming into contact with the artwork which could cause damage. The conservator will also be involved in the placement of cabinets, plinths and seating; this is to maintain the safety of the audience and works, and to make sure people can view the latter from the required distance.

10.5 Other types of galleries

Commercial galleries

A commercial gallery is privately owned and operated to sell artworks to the public and to institutions. This means it is a business that runs to create a profit from the sale of the artworks and this profit goes to the owner of the gallery. A commercial gallery has many overheads, including paying staff, renting a space and organising materials for displaying artworks in their space.

A commercial gallery often has a stable of artists who they have helped to establish over many years who would exhibit with them on a fairly regular basis. These exhibitions bring the work of these artists to the attention of collectors, public institutions and corporate clients, as well as people who visit the gallery and may buy artworks. Commercial galleries make a profit by selling artworks on behalf of the artist or other owner prospective buyers and keeping a percentage of the sales price. This is called a commission, and the gallery does not own the artwork. Galleries charge different commission rates, typically from 30% to as high as 60%, meaning the artist or owner will receive 70% to 40% as payment from the sale of their artwork. The commission

to the gallery is in return for exposing the works to collectors and other interested buyers, and for managing the sale collecting and distributing payment. The gallery may hold an opening for an exhibition where invited interested collectors would attend along with friends and family of the artist.

An alternative to selling artists' work on commission is for art dealers or galleries to buy works from artists as their own stock, and sell them on. Some art dealers may operate only on this basis, while others combine sales of stock with sales on commission.

Many commercial galleries now present themselves at numerous art fairs, particularly in Melbourne and Sydney, and this exposes their gallery to a wider range of both public and private collectors. It is estimated approximately 200 art fairs take place globally each year, the number increasing dramatically over the past 10 years. These fairs give the opportunity for the public and collectors to see art *en masse* rather than going from one gallery to another; these are also a good starting point for seeing an array of different contemporary artists and discovering which gallery represents them.

Commercial galleries do not have the same amount of people working for them as public galleries, and often the space can be run by two or three people. Some of the more established commercial galleries will have a director, gallery manager, a registrar and assistants. The director will often be the curator, or a freelance curator would be hired for specific exhibitions.

Activity 10.3

Go online to the Melbourne Art Fair's website and have a look at the list of exhibiting galleries. Pick galleries to view their websites and see what type of work they sell. Are there any artists or works that interest you? Document these in your Visual Arts Journal.

The commission the gallery takes from the sale of the artwork provides funds for the day-to-day running of the gallery and for exhibition-related costs, including the production of advertising and invitations, food and drink for an opening event and any framing which may need to be used. Some artists even get a retainer (a pre-payment to provide them with living expenses) while preparing for an upcoming scheduled event. Galleries may have different commission rates and payment terms for different artists depending on how easy difficult it is to sell their work and the costs involved.

Public galleries tend to dedicate more resources to conservation, as part of their service to the community, than commercial galleries that exist to make a profit. When visiting a gallery as part of your studies it is suggested that you ask for information about their conservation policies and practices since these vary considerably.

In Unit 1, you are asked to look at Australian artists, including First Nations Australian artists, and it's worth remembering that there are a number of commercial galleries that specialise in First Nations Australians' art. These galleries can be found all around the country. Major public galleries also have information about First Nations Australian artists and this is easily accessed through their websites.



Figure 10.5 Commercial gallery displaying artworks in the windows

Artist-run spaces

Artist-run spaces generally operate to champion the work of new and emerging artists. There are no fixed rules for the growing number of such spaces.

In some ways, they are challenging commercial galleries, as they are often more attractive to a younger demographic and offer an alternative mode of presenting artwork to the public. Artist-run spaces are frequently established by young people coming from art schools and wanting to have exposure for their artwork and to establish themselves as artists. Spaces often appear in vacant shops and disused premises where rents are low and overheads are at a minimum, while other examples are more permanent sites and are well-established spaces that may be supported by a city council or art organisation. Exhibitions in these spaces are usually short and may last for only a few weeks at a time. The artist themselves or an artists' collective will organise the space and the display of the artworks. They may promote the artworks by printing posters to be displayed and pamphlets to be distributed around the local area. Social media and gallery websites are also used heavily as they are immediate and usually more affordable ways to promote exhibitions.

In these spaces, it is not uncommon for artists to pay for almost everything related to the exhibition, including rent payable for the space, advertising and handouts, and refreshments to serve at an opening event.

Sometimes artist-run spaces are a collection of studios shared by a group of artists. They could have a dedicated exhibition space, or exhibitions are held within their own studio space, but make up a part of a studio group exhibition.



Figure 10.6 Black Cat Gallery, Melbourne, Victoria

You will need to discover these spaces for yourself by searching the internet, looking at community magazines, browsing *Art Guide* or *Art Almanac*, or walking around your local and city areas.

Virtual online galleries

Online exhibitions developed rapidly in the early 2020s. It is now common practice for public galleries and some commercial galleries to make available an online tour of an exhibition. These have been a great asset for schools as they are able to access a guided tour experience while being at home or in the classroom. It has also given regional schools the opportunity to see more exhibitions that are showing in major towns and cities. Not only can we see exhibitions here in Australia, but also overseas, as exhibitions are increasingly available on gallery websites. For example, the Royal Academy of Arts, London has offered a number of resources online and schools can have enriching experiences seeing exhibitions usually unavailable to them. The other advantage of using a virtual online gallery is you can visit and view the exhibition multiple times.

Virtual online galleries guide you around an exhibition so you can see the layout, the lighting and other features. When you are looking online at commercial gallery and artist-run spaces, their websites or apps may show individual works that are displayed with the price of the artwork alongside the image of the artwork. For the purpose of this textbook, this is not recognised as a virtual tour as it is not showing the features of the exhibition space or how the artworks are displayed, such as lighting and methods of display.

Instagram

Instagram is a free social media platform for sharing photos and videos. You can choose to follow certain artists or galleries and this can provide you with a wealth of information. Individual artists use Instagram to promote themselves and their works and you can see their artworks either on Instagram or by clicking onto their bio. Instagram is a good way to begin when you are researching artists and you are wanting to find out where their artwork is exhibited or the story behind the work; there are so many avenues to pursue.

Some galleries post videos and virtual tours on Instagram and these are often introductions to resources offered on their main website. In some instances, Instagram does not provide full tours of exhibitions or of exhibition spaces and may not show the elements which go to make up an exhibition.

Pinterest

This is a platform which has become increasingly popular and many students use it for ideas and influences. Pinterest is not a gallery and can cause confusion for some students. Artworks which are posted on this platform can be made to look like the works of well-known artists but have no information accompanying them either about the artworks or about the artist. If you start your galleries research using this site, make sure the artists you are selecting can be found on a website which has good supporting information.

Chapter 11.1

Glossary of art terms



Annie (Yating) Zhang

Pastoral Xanadu: Outback Autumn 2021

oil on canvas

45.5 × 45.5 cm

© Annie (Yating) Zhang

abstract a genre or style of art that has non-recognisable or non-representative subject matter. As a style, it became prominent with the rise of Modernism in the late 19th century. Abstracted art forms and imagery create strong aesthetic qualities.

acrylic quick-drying, plastic polymer pigmented paint used with water.

aesthetics aesthetic qualities are explained as the way in which art elements and principles, materials and techniques work together to create a mood, feeling or meaning in an artwork. Aesthetic qualities refers to the way an artwork evokes feelings in a viewer.

alla prima an Italian term meaning 'at first attempt'. A technique of applying thick impasto paint and completing the whole canvas in one session.

analogous colours see *colour schemes*

annotation a note or notes written by an artist to help explain the visualisation of their ideas, usually accompanying trial drawings and sketches.

appliqué a French term meaning 'applied'. A technique of cutting and stitching or gluing fabric to embellish a surface, often used in reference to quilting and paper collage.

appropriation a modern and postmodern practice of artists using recognised imagery as the basis for their own artworks, often presented with additional or skewed meanings from the original artworks.

aquarelle pencils a pencil with a dissolvable coloured lead that, with the application of water, blends to appear and function in a similar way to watercolour paint.

armature a framework (= basic structure) that something such as a sculpture is built onto.

art criticism a structured approach for analysing visual arts. A process of examining the artist's intentions, messages and meanings in the work, their use of subject matter, materials and techniques to try to understand an artwork.

Art Deco prominent decorative art style of the 1920s and 1930s, features outlined geometric shapes and patterns in bold colours, often including gold. Art Deco design was predominantly seen in interiors, architecture, furniture and jewellery.



Figure 11.1 An example of an Art Deco pattern

art elements the basic components of a work of art, such as colour, form, line, shape, texture, tone, sound, light and time.

colour the range of light that is reflected off objects and perceived by the human eye; properties of colour include hue, shades, tints and intensity (brightness or dullness)

form describes the three-dimensional properties of object such as height, width and depth

line a one-dimensional mark made by artists to lead the viewer's eye; may be an *actual* line, for example, a positive mark on a surface, or an *implied* line, for example, a negative linear space between two shapes

shape an area enclosed or defined by line

texture describes the quality of a surface: can be either *actual* texture, how an object feels to touch, for example, a stone sculpture can feel rough to touch; or *implied* texture, which refers to represented texture, for example, a painting of an animal covered in fur

tone the lightness or darkness of a colour

sound an audible material used as an element in artworks. It can be produced electronically or naturally and heard as noise, words or music.

light a visual material used as an element in artworks. Artworks can use artificially produced or naturally occurring light as an intrinsic part of an artwork's aesthetic qualities.

time a material that is used as an element in artworks. Can refer to the passing of time before, during and after experiencing an artwork and exists in time-based art forms; for example, video and animation.

Art Nouveau a style of decorative art that features flowing curved lines, natural imagery and usually female figures. Prominent in interiors, architecture and design in Europe and the USA from about 1890 until 1915.



Figure 11.2 An example of Art Nouveau, Alphonse Mucha, *Français* : *F. Champenois Imprimeur-Éditeur*, 1897, Lithograph

art principles a visual concept that describes the ways art elements are arranged within a composition. The art principles are: balance, contrast, emphasis/focal point, movement, repetition/pattern, rhythm, variety, unity, proportion, scale and space.

balance the arrangement of visual elements in artworks. Elements can be positioned within a composition symmetrically or asymmetrically, on a vertical, horizontal or diagonal axis. Comparative quantities of colour, tone and texture can create a sense of balance throughout a composition.

contrast created by using different art elements next to each other to draw the viewer's attention to a particular part of a composition

emphasis/focal point a specific part of an artwork that the viewer's eye is drawn to first. Can be created by the artist's use of particular art elements to draw attention to one or multiple focal points within the composition. Focal points can be used to draw the viewer's eye around the whole of the composition, creating movement.

movement refers to the action a viewer's eye takes when it is directed around a composition by focal points or recurring or repeated patterns. Refers to *actual* movement that an artwork may feature: for example, kinetic sculpture; and the *implied* movement of an action still seen as motion blur.

repetition (pattern) a regularly recurring element can create pattern. A motif that recurs irregularly can be referred to as repetition. Pattern can create a sense of unity, rhythm or movement in an artwork.

rhythm refers to the use of a repeated element in order to create a sense of movement. Regular or irregular repetition can form a pattern. Rhythm can be seen as a principle that is constant or sporadic, fluctuating or flowing.

variety refers to the diverse use of elements to create a visually dynamic composition. Variety can be used to create focal points by using contrasting materials or techniques within one artwork.

unity refers to the repeated use of an element to unify or create harmony in an artwork. Unity can create a sense of balance. A consistent use of pattern and technique throughout a composition can create unity.

proportion refers to the comparative quantities of an element in a composition. This includes concepts such as the golden ratio. Proportion refers to the relationship between parts of the composition and the whole.

scale refers to the comparative and actual size of shapes or forms, the use of time or volume of sound within the composition of an artwork. Also refers to the relative dimensions of an artwork: for example, miniature, human scale, monumental or actual size. For example, height: 100 cm × width: 50 cm × depth: 40 cm.

space refers to the visual/pictorial depiction of depth in two-dimensional works or physical/actual depth in three-dimensional artworks. Two-dimensional works can depict the illusion of space using techniques of an overlapping foreground, middle ground and background and the use of perspective. It can also refer to a part of the composition; for example, an empty space.

artistic practice refers to the way an artist uses art-making processes, how they think about art making, their intention and philosophy, how they respond in their own unique cultural and historical context and how their work is a reaction or response to their own environment and the viewer. Practice also includes the artist's own personal stylistic innovations and personal symbolism.

artist proof refers to the first prints made before an edition of prints are pulled or printed. Usually kept for the artist's own use.

assemblage a French term meaning 'an assembly or collection'. In the visual arts, assemblage refers to both the technique and finished artworks that feature a collection of three-dimensional objects, placed together to create new meaning.

asymmetrical balance (informal balance) an unequal distribution of subject matter or elements to create difference within the overall composition, while maintaining a visual relationship between two sides of an artwork.

atmospheric perspective refers to the technique of using air and space to create the illusion of distance between the viewer and the background in a two-dimensional art form. The effect is enhanced by the use of cool and lighter tones in the background and warmer, darker tones that make the foreground appear closer.



Figure 11.3 An example of atmospheric perspective, *Landscape in the Style of Yan Wengui*, Hanging scroll, ink on paper, 91.8 × 45.9 cm

attributes refers to specific characteristics, traits or features that are inherent in the description or representation of someone or something; for example, a horse's mane.

background refers to the part of a composition that appears to be the furthest away from the viewer. Usually nearest the horizon, subject matter can appear small in comparison to what is considered to be in the foreground or front of the composition, which assists in depicting distance or depth within a two-dimensional picture plane.

balance refers to an art principle used in the design and arrangement of a whole composition. Refers to the organisation of elements to create a deliberately equal or unequal distribution of subject matter or visual content to construct a dynamic composition. Balance can be used to describe a range of compositions:

symmetrical (formal balance) describes an image or form that is equally weighted on both sides of a central axis; can refer to vertical, horizontal or diagonal symmetry

asymmetrical (informal balance) describes an image or form that is unevenly weighted within the composition

radial symmetry (radial balance) describes an image or form arranged around a central point

baren a traditional Japanese printmaking tool. Consisting of a round, smooth pad, either flat or slightly convex, covered with bamboo and used in a technique to apply pressure on the back of paper in order to transfer ink from an inked wood or linoleum block to create a relief print from the block.



Figure 11.4 Baren



biomorphic originates from the Greek words *bios* (life) and *morphe* (form). Generally refers to three-dimensional art forms and artworks that resemble living organisms or are abstracted from natural forms.

block print/lino print a print on paper made by transferring ink from hand-carved or engraved blocks of wood or lino.

brayer a small, hand-held rubber roller for spreading printing ink evenly on a lino tile or wood block before printing.



Figure 11.5 Brayer

camera obscura refers to a darkened box with a small hole, or aperture, which projects an image of an external object onto a screen inside the box.

canvas refers to a heavyweight cotton or linen material that is stretched over a wooden frame to create a taut surface for painting on.

carving tools refers to specific hand tools used to carve out lines or sections in wood or lino blocks. Varying U and V shaped cutting edges make different carving marks in the material.



Figure 11.6 Carving tools

chiaroscuro an Italian term meaning 'light-dark'. Chiaroscuro is a technique used to create a dramatic focal point in a composition by using a strong light area in contrast with very dark surrounds.

colour see *art elements*

Colour field painting a style of abstract painting from the 1940s to 1960s, involving the use of large areas of single, flat colours on the canvas.

colour saturation the pure hue at its maximum intensity without white, black or any other colour added.

colour schemes grouping of colours that are related on the colour wheel: analogous, complementary, monochromatic, warm and cool.

analogous colours equivalent secondary and tertiary colours that appear on the colour wheel next to each other and have one primary colour in common; for example, blue-green, blue, blue-violet

complementary colours pairs of colours that are opposite on the colour wheel. Combinations include one primary and one secondary colour; for example; yellow and violet, blue and orange, and red and green.

monochromatic colours different shades and tones of the same colour plus black and white

cool colours the group of colours on the colour wheel with soothing tones, such as blues, greens and violets. Cool colours appear to recede into the background when placed next to warm colours.

warm colours a group of colours in the colour wheel associated with warmth, such as red, yellow and orange. Warm colours appear to advance toward the viewer and can be used to make particular elements dominant in a composition when placed next to cool colours.

colour wheel colours arranged in a circle to show relationships between primary, secondary and tertiary colours.

Traditional colour wheel a subtractive colour diagram that shows the primary, secondary and tertiary colours. It can be a reference for mixing pigment-based paint or ink.

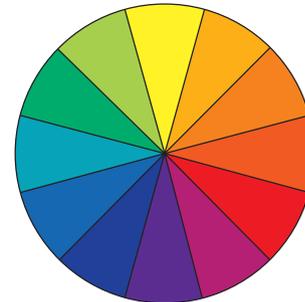


Figure 11.7 (a) Traditional colour wheel

Printer's colour wheel a colour wheel diagram that shows digital print inkjet colours of yellow, cyan and magenta; a reference for designers and printers

Colour disc a colour wheel where the colours blend together instead of being separated; used in printing, online digital design, video and graphic arts (Red Green Blue)

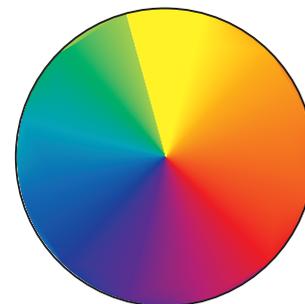


Figure 11.7 (b) Colour disc

RGB colour model an additive colour model in which red, green and blue light are added together to reproduce a broad range of colours; the RGB spectrum is used in web design, video, theatre and graphic arts

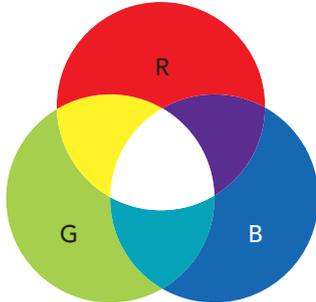


Figure 11.7 (c) RGB colour model

colour value the measure of the lightness or darkness of a colour

commercial gallery refers to galleries that are for-profit, privately owned businesses dealing in artworks by primarily contemporary artists.

complementary colours see *colour schemes*

components elements or parts of a whole composition.

composition the arrangement of art elements using art principles to create an artwork. Refers to the way the elements and principles are combined to communicate ideas to a viewer.

conservators refers to trained individuals who restore artworks that may have been damaged, and preserve artworks from future impairment without harming the integrity of the original work.

construction techniques ways to combine materials; for example, gluing, taping, stitching, welding.

Conté pastel/crayons refers to a drawing material made from a blend of natural pigments, kaolin clay and graphite. They have similar characteristics to chalk. Also referred to as soft pastels or dry pastels. (*Conté* is a brand name.)

contour refers to the external outline of an object or figure.

contour line refers to a line which defines a form or the edge of an object's outline; can be used to create a silhouette shape of a form.

contour line drawing refers to a line drawing that follows the visible exterior edges of a shape or form.

contrast created by using dramatically different art elements next to each other to draw the viewer's attention to a particular part of a composition.

convergence lines or converging lines refers to almost parallel lines that converge or meet at a vanishing point away from the viewer.

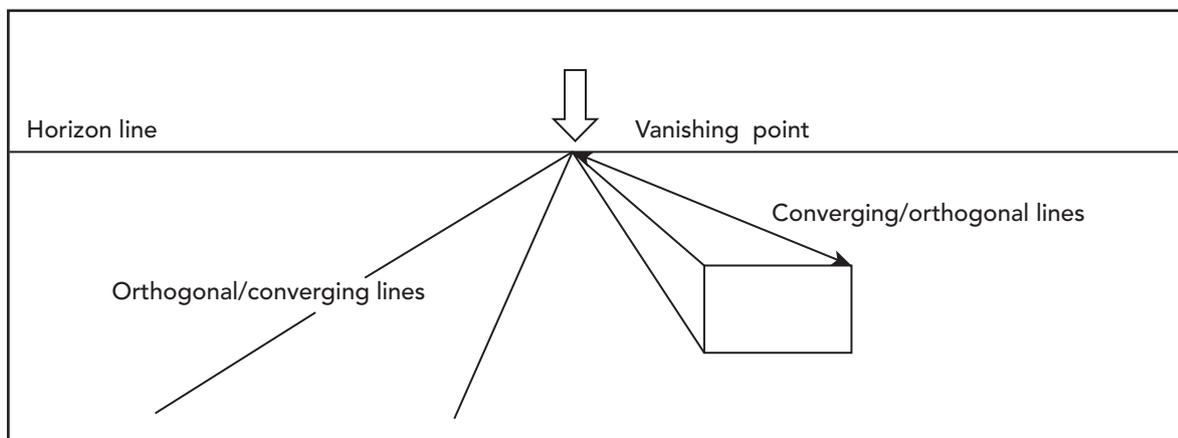


Figure 11.8 Convergence lines

Cubism a Modernist style of art that used geometric and angular shapes to show multiple viewpoints of the same object in a two-dimensional plane. Cubism challenged traditional concepts of perspective and form and created abstracted representations of recognisable objects.



Figure 11.9 An example of Cubism, Albert Gleizes, *L'Homme au Balcon, Man on a Balcony (Portrait of Dr. Théo Morinaud)*, 1912, Oil on canvas

cultural context refers to understanding that what was happening at the time and place an artwork was made may have influenced the artist. The cultural context informs an analysis and interpretation of the artwork's communication of ideas and meaning. An artist's cultural context can be influenced by social, political, personal, technological and historical factors.

curator refers to a person who assembles artworks to create exhibitions for art galleries and museums. A curated exhibition will present a specific intention to inform the viewer. Exhibitions can be curated by theme, artist, genre, art form, concept or ideas. Curators can also oversee management of acquisition, preservation and display of artworks and artefacts. Curators are usually involved with managing the exhibition by preparing publicity and marketing materials, catalogues, exhibition design and public education programs.

drawing techniques different ways of drawing and mark making; for example, gestural, hatching, contour, blending, stippling or shading.

gestural drawing a technique of drawing lines or marks quickly and loosely to depict movement or motion in a composition

hatching and **cross-hatching** drawing repeating parallel and crossing lines to build up tone or texture within a shape in order to suggest form

contour drawing the outlines of a shape or form

blending smudging drawing materials; for example, charcoal, pencil or pastel, to create tone or texture. Also known as feathering or smudging.

stippling refers to the technique of using repeated dots to build up tone and texture within a shape

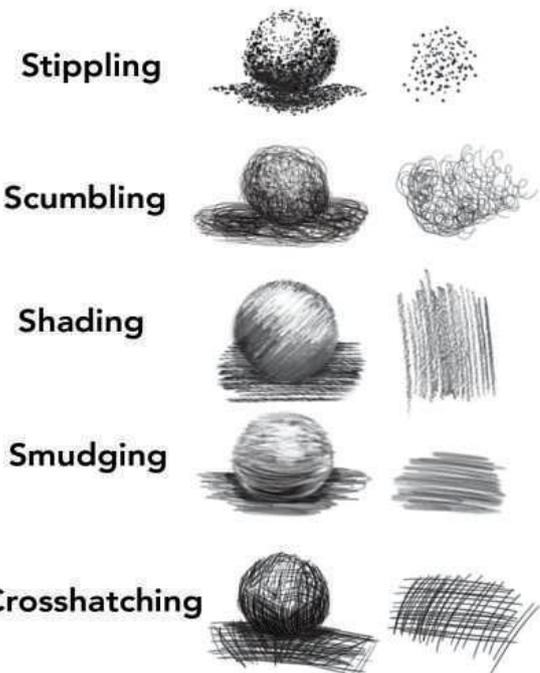


Figure 11.10 Drawing techniques

edition A set of identical hand-pulled prints that are numbered and signed by the artist. A set of limited-edition original prints; for example, lithographs, screen prints, woodcuts, linoprints, or etchings have been pulled by or printed under the supervision of the artist and may be available for sale. A limited edition of photographs or digital prints can also be numbered and sold by the artist under the premise that no more original prints of that image will be made.

emphasis/focal point a specific part of an artwork the viewer's eye is drawn to first. Can be created by the artist's use of particular art elements to draw attention to one or multiple focal points within the composition. Focal points can be used to draw the viewer's eye around the composition, creating movement.

en plein air a French term for 'being outside'. Refers to painting or drawing what the artist sees outside in nature.

etching a print on paper that is made by transferring ink from an etched metal plate. A copper plate is covered in a thin layer of liquid bitumen, and when dried, the artist scratches through the bitumen leaving the metal exposed. The plate is dipped into an acid bath (usually ferric chloride) and the acid erodes the exposed areas, creating shallow grooves. The plate is cleaned and thick ink is applied to the plate, filling in the grooves, and wiped from the surface. The plate is placed with dampened heavyweight cotton-based paper and pulled through a printing press. The ink transfers onto the paper producing a positive line. A non-acid approach to etching can be made with acetate plates and drypoint techniques.

exaggeration refers to an area of the composition that is emphasised in order to make it appear larger or more important.

expression a way for the artist to express emotions or feelings in their work.

Expressionism a strongly emotive Modernist style of art, with a focus on gestural and loose mark making visualising the artist's feelings. Prevalent in the 20th and 21st centuries in Europe and the USA.

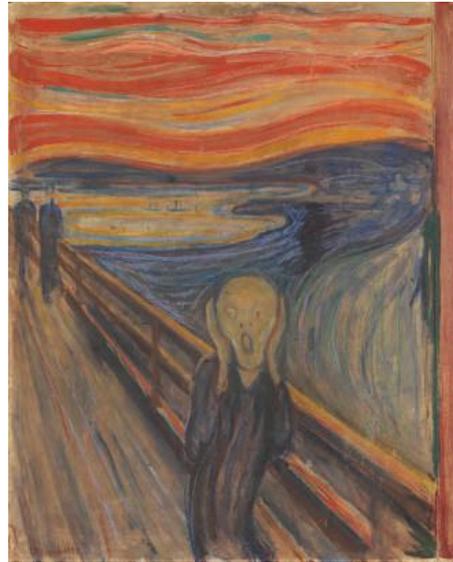


Figure 11.11 An example of expressionism, Edvard Munch, *The Scream*, 1893, Oil, tempera and pastel on cardboard

Fauvism refers to a style of Modernist expressionist painting named after the French term 'les Fauves' meaning wild beasts. This style of painting is characterised by the use of a strong, often complementary colour scheme and the application of thick daubs of paint making the subject matter (for example, portraits) become abstracted.

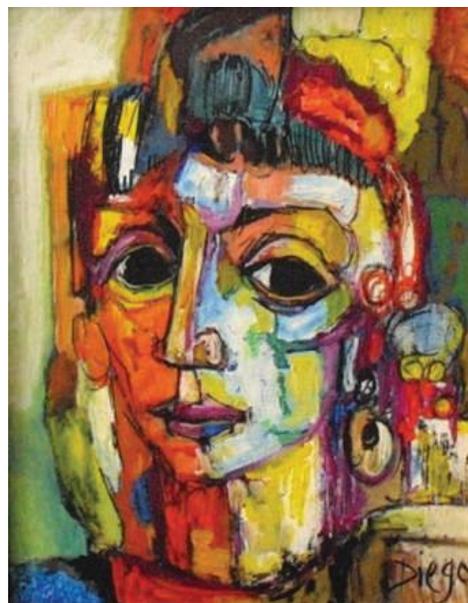


Figure 11.12 Fauvist painting by Antonio Diego Voci

feathering see: drawing techniques

figurative refers to the subject matter of a composition; the representation of human figures and references to the real world.

focal point see: emphasis

focus the direction in which you approach your theme.

foreground refers to part of the composition usually in a landscape that is perceived closest to the viewer, often at the bottom of a picture plane. Can be created by the use of warm colours and larger shapes that overlap in front of smaller shapes to create perspective and the illusion of space and depth.

foreshortening refers to a technique that shows the length of an object or figure with distorted and condensed height to depict the illusion that the figure is horizontal.



Figure 11.13 An example of the foreshortening technique, Andrea Mantegna, *The Lamentation of Christ*, 1480, Tempera on canvas

form an art element, used to refer to a three-dimensional artwork that has actual height, width and depth; or implied form, where tone has been used to create the illusion of height, width and depth.

formal balance (symmetrical balance) refers to an equal balance of elements within a composition, opposite sides of a dividing line or central axis.

free form an organic shape or form with an asymmetrical or irregular contour, often with a curvilinear, flowing outline.

freestanding stands without any external support.

fresco refers to a mural painting technique using water-based pigment paint applied to freshly laid or wet lime plaster.

geometric refers to shapes and forms that are based on mathematical principles; for example, square, cube, circle, sphere, triangle, cone, pyramid.

gesso a white sizing paint applied to raw canvas after it has been stretched onto the frame. Modern gesso is usually white acrylic paint with powdered plaster or talc added.

glaze refers to a thin, translucent film of coloured paint, usually mixed with a large portion of lean medium that can be applied in layers. Also refers to coloured or gloss glazes used in ceramics made of crushed particles of glass that fuse when fired in a kiln.

golden mean or **golden section** refers to the golden ratio of 1 to 1.618. A mathematical approach to explain aesthetic virtue in visual proportion. The golden section describes a line that divides the smaller section at the same proportion that the larger section divides the whole.

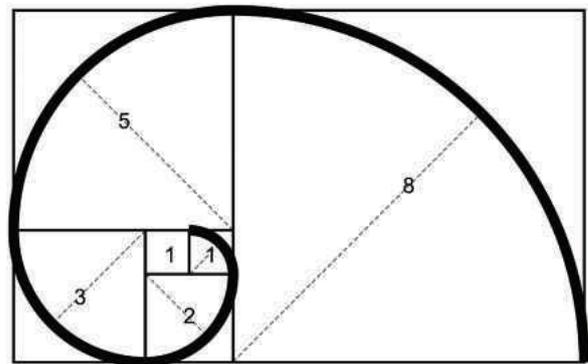


Figure 11.14 Mathematical representation of the golden mean

gouache a painting material used by artists, an opaque watercolour with very strong pigment and a matte finish.

gradation refers to a smooth transitional range of tones from light to dark.

graffiti art refers to an art movement that emerged in the 1970s in New York City, based on street graffiti techniques.

ground refers to the underlying foundation or surface of a painting. Usually a material coating such as a gesso primer paint, which physically separates the painting from the canvas.

harmony refers to a sense of unity seen throughout a composition, created with the use of similar and related elements in an artwork.

highlight refers to an area of an image illuminated by light sources; it is usually the brightest area of the image. Also refers to tonal highlights and shadows used to create the illusion of form from a two-dimensional shape.

historical context refers to the social, political, economic, technological and environmental events that were happening at the time an artwork was produced and which may have influenced the artist.

homage refers to an artwork that intentionally imitates, acknowledges or pays respect to a particular artwork, artist or style; originally these artworks were created by artists in honour of their 'masters' who trained them.

horizon line refers to a horizontal line where the sky meets the earth or sea. Based on the perspective of the artist, all horizontal lines recede back to the horizon line.

hue refers to the most pure colour

illustrator a person who creates or draws images for the promotion of a product, service or thing.

impasto a technique involving applying paint or mediums thickly so that it is raised from the support.

impasto medium a synthetic thickening medium that creates a thick three-dimensional effect.

implied line while not actually seen in the artwork, these lines are suggested by the placement of aspects of the work including lines, shapes, edges and/or colours.

Impressionism a movement in painting that emerged in the late 19th century, which featured everyday subjects and was characterised by depicting light and its changing qualities using visible brushstrokes.



Figure 11.16 Impressionist, Claude Monet's *Impression, Sunrise*, 1872

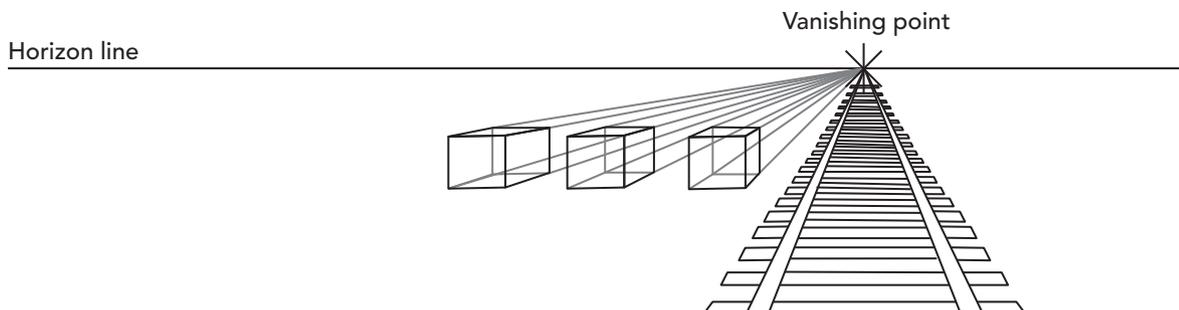


Figure 11.15 Horizon line

incised line cutting into a surface to create a line.

installation art a three-dimensional artwork that is usually designed for a specific space.

intensity the brightness or dullness of a colour. Can also be referred to as 'chroma' or 'saturation'.

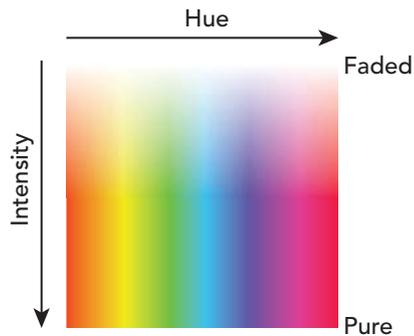


Figure 11.17 Intensity chart

kinetic involving or producing movement.

life drawing drawing a person that is in front of you, not from a photo or screen image.

line an element of visual art. Line is the path of a dot through space joining two points and can be used by artists to influence the way the viewer sees the work. Line may be a mark made by a pencil, pen or brush. Using repetition of lines is way of creating movement, texture, pattern and value gradation.

line quality the characteristics or appearance of line; for example, thin or thick, soft or smooth, broken or continuous.

line types the variety of directions that a line could take: horizontal, vertical, diagonal, zigzag.

lino a surface often used as a plate for carving to create a relief or block print. Traditionally, linoleum is made from solidified linseed oil, pine resin, ground cork dust, wood flour, mineral fillers such as calcium carbonate and other materials; however, an artist may also use vinyl tiles, which are often blue on one side and green on the other.

maquette a small preliminary sketch or model of a proposed three-dimensional work, such as a sculpture or architectural form, often used by sculptors and architects when designing large-scale works.

masking a process where an object (masking) is applied to a painting surface to block paint from becoming part of the painting.

medium (media) the material that is used to create the work of art, such as paint, pencil or clay.

middle ground the space between the foreground and background in a composition.

mixed media an artwork that combines more than one medium or material.

modelling the technique of manipulating a soft material into a sculptural form.

monochromatic a colour scheme that contains only one colour and often includes variations in value of that colour.

motif a repeated design or shape in a work of art, which can be repeated in a visual rhythm.

movement a principle of visual arts characterised by the use of art elements to lead a viewer's eye through an artwork.

multimedia the combination of different forms of content such as text, graphics, video and sound in one presentation.

mural a painting, generally executed directly onto an interior or exterior wall, ceiling, or surface; Michelangelo's frescos at the Sistine Chapel are an example of small ceiling murals.

negative space the empty space surrounding or containing a figure, shape or form in a two- or three-dimensional artwork.

Neoclassicism a cultural movement in western visual arts and architecture that drew inspiration from art and culture of Classical antiquity. The term comes from the Greek, *neos* 'new' and Latin *classicus*, 'of the highest rank'.



Figure 11.18 An example of Neoclassicism, Jacques-Louis David, *The Oath of the Horatii*, 1784–1785

neutral colour a colour that is without chromatic qualities; for example, black, white, grey, cream and brown.

non-representational an artwork where the form or subject matter has no direct reference to external or perceived reality.

Nōtan a design concept originating in Japan involving the placement of dark against light in art and imagery; the use of light and dark transforms form into flat shapes on two-dimensional surfaces. Cut paper, paint, or ink are traditionally used to make *Nōtan* works.



Figure 11.19 *Nōtan* artwork

observational drawing drawing an object that is in front of you, not from a photo or screen image.

oil paint a type of paint with pigment bound by oil, paint thinner, turpentine, or other non-water-based suspension.



Figure 11.20 Oil paints

oil pastel pigment mixed with a non-drying oil and wax binder, similar to wax crayons, that can be used to create drawings and paintings.



Figure 11.21 Oil pastels

opaque an adjective describing something that does not allow light to pass through.

organic forms or shapes similar to those found in nature that are often curvilinear in appearance.

originality a unique personal exploration and expression of art skills or knowledge.

orthogonal lines (also known as convergence lines or converging lines) lines that come together at a vanishing point; parallel lines that appear to come together as they move away from the viewer towards a vanishing point on the horizon.

overlap the positioning of things in a way where one is, or appears to be, extending past the edge of another; often used as a spatial device or perspective technique in drawing and painting.

paintbrush a brush used to apply paint or other mediums such as ink. Brushes are available in a wide variety of sizes, shapes and materials and are made by clamping bristles to a handle with a metal ferrule. Wider brushes are often used for filling in and thinner brushes are used for fine details.

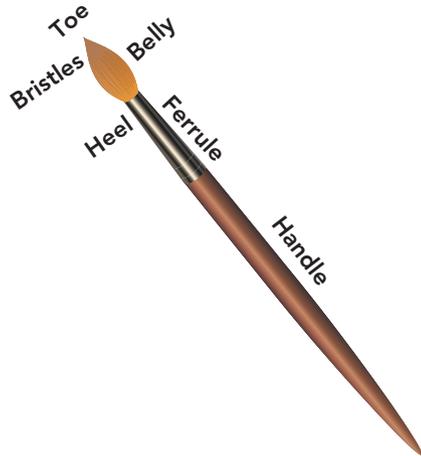


Figure 11.22 The parts of a paintbrush

Common brush tip shapes are:

- Fan** useful for blending broad areas of paint
- Flat** to spread paint evenly and quickly over a surface
- Bright** a shorter version of a flat
- Filbert** similar to a flat but with a domed end
- Round** closely arranged bristles with a pointed tip used for detail



Figure 11.23 Types of paintbrushes

palette a surface or container used for mixing paint.



Figure 11.24 Palette

palette knife a flexible blunt blade used for mixing or applying paint.



Figure 11.25 Palette knife

pattern a principle of art; the organised repetition of art elements; see *rhythm* entry for examples of regular, alternating, random and progressive rhythmic patterns.

pencil a thin piece of wood with a rod of a black or coloured substance through the middle that you can write or draw with. Grey lead pencils are categorised by the Graphite Scale, also known as the HB scale. The letter 'H' is used to indicate a hard pencil. The letter 'B' is used to designate the blackness of the pencil's mark, indicating a softer lead.

perspective a method to create the appearance of depth and three dimensions on a two-dimensional surface; one-point linear perspective, two-point linear perspective and atmospheric perspective are all types of perspective.

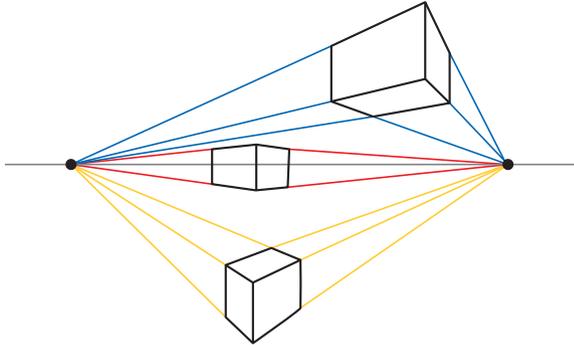


Figure 11.26 Two-point linear perspective

Pointillism a technique involving the placement of small distinct dots of colour to create an image.



Figure 11.27 A detail of Georges Seurat's *Parade de cirque (Circus Sideshow)*, 1887–1888, showing Pointillism technique

point of view the position and angle from which someone views an object; for example, bird's-eye view is viewed from above and worm's-eye view is viewed from the ground.

portfolio/folio an organised collection of artwork.

positive space the actual space taken up by the line, shape or form.

pre-Raphaelite a group of English 19th-century artists who sought to emulate the sincerity and simplicity of the work of Italian artists from before the time of Raphael. Artists included Holman Hunt, Millais and D. G. Rossetti.



Figure 11.28 Pre-Raphaelite artist Dante Gabriel Rossetti's, *Proserpine*, 1874

primary colours red, yellow and blue; the colours from which all other colours are mixed. Primary colours cannot be created by mixing other colours.

principles of art the ways in which the elements in a work of art are organised; balance, contrast, emphasis/focal point, movement, repetition/pattern, proportion, scale, space, rhythm, unity, variety.

printmaking

the transferring of an image from one surface (known as a plate or block) to another.

process a series of steps or actions taken in order to achieve a particular end.

processes art processes are the steps taken to make art in a particular art form. There are some basic standard processes that are a starting point for art making; however, they can vary from artist to artist and then it can be called a technique.

proportion a principle of art; the relationship of parts to one another or to the whole, referring to size and placement.

prototype an example, sample, trial or working model for a new object or product, an original design and model serving as a basis or standard for subsequent stages of creation.

public gallery a not-for-profit operation owned and operated for and on behalf of a local, state or federal government. The major source of funding is from a mix of local, state or federal money that is committed to the collection, conservation, presentation and promotion of art in the public interest.

radial balance a balance which is equally symmetrical from the centre-point throughout the image or object.

Realism an art style that depicts objects or scenes as they appear in life. Subjects are recognisable and are portrayed using lifelike proportions, colours and textures.

reduction printing a method of block printing where one plate is printed numerous times, each time removing a new portion of the block and changing ink colours. There is a need to focus on registration and working from light to dark.

reflection a thoughtful and personal consideration of an aesthetic experience, creative process or artwork.

reflection/response a written or spoken personal reaction to an artwork or to a question about the work.

registration alignment of separate blocks, plates, screens or paper in printmaking to ensure correct alignment of images and colours.

regular rhythm using the same element repeated again and again in a predictable visual rhythm.

relief a type of sculpture in which forms project from a supporting flat background; a unique mixture of two-dimensional and three-dimensional space.

relief print a type of printmaking where a raised design is created on a flat surface. Once inked, the plate is stamped onto another surface.

Renaissance an art style originating in Italy in the 1400s that encompassed painting, sculpture and decorative arts, which developed in parallel with progress which occurred in science, philosophy, literature and music.

repetition the recurrent use of art elements in a work of art often creating movement, pattern, unity or rhythm.

resist a process using two or more materials that naturally repel or do not mix, such as oil crayons and watercolour or ceramic glaze and wax.

rhythm (visual) a principle of visual art which involves the use of repeated art elements to create movement in an artwork; types of rhythm include regular rhythm, random rhythm and alternating rhythm.

alternating rhythm created by repeating two or more art elements in a pattern

angular rhythm created by repeating two or more lines, shapes or forms that have straight angles and edges

flowing rhythm the repetition of curved shapes, forms or wavy lines; often suggesting movement or motion

progressive rhythm changing motif shapes or size in progressive steps each time it repeats

random rhythm a kind of visual rhythm where the same element/s are repeated with no apparent order; for example, stars in the sky

regular rhythm visual rhythm using the same elements repeated again and again in a particular order

rule of thirds compositional guideline used frequently in photography and painting, which dictates the placement of the centre of interest in an image on one of the cross-points of a grid, where the composition is broken into thirds both horizontally and vertically.

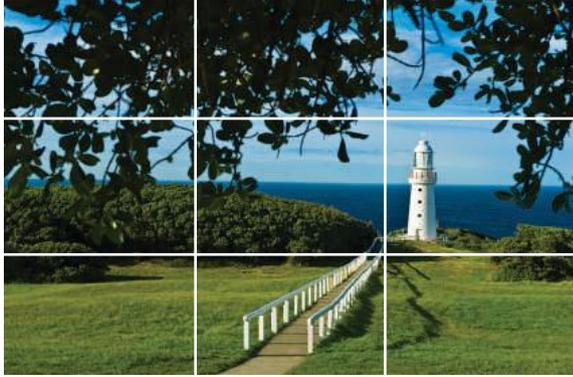


Figure 11.29 Rule of thirds

scoring the incising of the surface, usually of paper, to enable precise folding.

scraffito Italian for 'scratched', a technique that creates contrast by scratching into layers of wet glaze or paint.

sculptural techniques different ways to create three-dimensional forms such as folding, cutting, rolling, bending, attaching, twisting, carving, curling, scoring, joining, and both additive and subtractive practices.

sculpture a work of art that is three-dimensional.

secondary colour green, violet and orange, colours which are produced by mixing two primary colours together.

sfumato derived from the Italian 'to evaporate', it is a technique of softly blending one tone into another removing any clear outlines. Leonard da Vinci's *Mona Lisa* is a good example for the way the figure blends into the surrounding environment.

shade the addition of black to a colour to create a new value.

shadow the dark areas next to the illuminated side of an object.

shape an element of art, a two-dimensional area enclosed by line.

geometric any shapes and/or forms based on the principles of mathematics, such as a triangle/cone, square/cube, circle/sphere, pyramid, etc.

organic shapes and/or forms similar to those found in nature that are often curvilinear in appearance

silkscreen print a printmaking technique where ink is forced through a stencil attached to a woven mesh. The stencil areas create a barrier that prevents ink from getting through those areas. The stencil may be made by hand or completed photographically.

site-specific a work of art that is designed for a specific location and if removed from that location would lose all or some part of its meaning. A term often used in relation to installation art.



Figure 11.30 *Melting Men*, Ice sculptures melt on the steps of Berlin's Concert Hall at the Gendarmenmarkt, by Nele Azevedo, 2009

sketch a drawing that usually does not contain much detail and is often completed in a short amount of time.

smudging *see*: drawing techniques

space an element of visual arts; which includes all areas of a three-dimensional artwork, above, below and around; or the illusion of depth on a flat surface, created through the use of techniques such as: overlapping shapes or forms, use of size, detail, value, colour and perspective.

spatial devices methods used to create the illusion of space in an artwork; two common methods are the use of linear perspective, with a foreground, middle ground and background and overlapping; and atmospheric perspective, with diminishing size, diminishing detail, fading intensity, clarity, colour and value as things recede.



Figure 11.31 Background, middle ground and foreground of an artwork

spidergram a diagram or simple plan with lines and circles for organising information.

still life an artwork featuring a collection of objects as the subject matter.

stipple see: drawing techniques.

stretcher a wooden framework support on which an artist fastens a piece of canvas.



Figure 11.32 Stretcher

structure the way in which aspect is put together or organised to form a whole.

style distinctive visual characteristics or techniques unique to an artist, art style, movement, group or period.

subject matter what the artist has chosen to depict in the artwork or create the artwork about.

subtractive processes the processes of carving, cutting away or removing from a surface.

Surrealism an art style originating in the 20th century that combined realistic, dreamlike and fantastic imagery; Salvador Dali (see Figure 11.33) and Rene Magritte were two of the pioneering Surrealists.

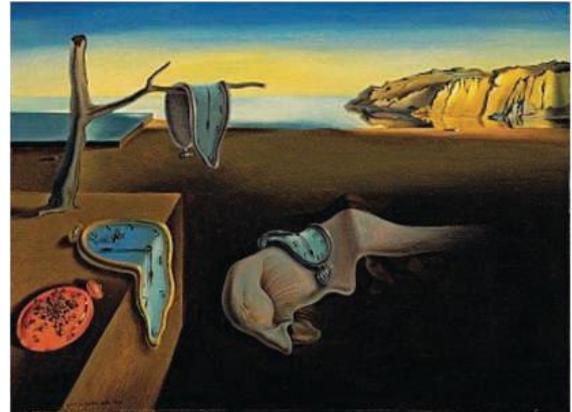


Figure 11.33 Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, © Fundació Gala-Salvador Dalí. VEGAP/Copyright Agency, 2022

symbol an image, object or sign that is used to represent something.

symmetry a form of balance where the appearance is the same on opposite sides of a dividing line or central axis.

Tarleton a type of coarse, sheer, gauze-like, open-weave fabric that is usually stiffened with a size.

technique ways of working with materials to create artworks.

tertiary colour a colour mixed from a primary and its adjacent secondary colour; examples are red-orange, yellow-orange, yellow-green, blue-green, blue-violet and red-violet.

tessellation derived from the Greek word *tesseres* meaning 'four tilings'. A pattern of shapes fitted closely together without any gaps that can be repeated infinitely in any direction. A style of artwork often associated with the works of M. C. Escher and Islamic architecture.

texture an element of visual arts that relates to how something feels or appears to feel; texture can be both actual and implied.

actual texture how something would feel when touched

visual texture how something appears to feel; also known as **simulated texture** or **implied texture**

Techniques using line and shape to create visual texture include: hatching, cross-hatching, stippling, scribbling, and repeating lines and shapes and smudging/blending.

theme the central idea or focus of an artwork.

three-dimensional or 3D existing in three-dimensional space and possessing height, width and depth; or having the illusion of existing in three dimensions.

tint the addition of white to a colour to create a new value.

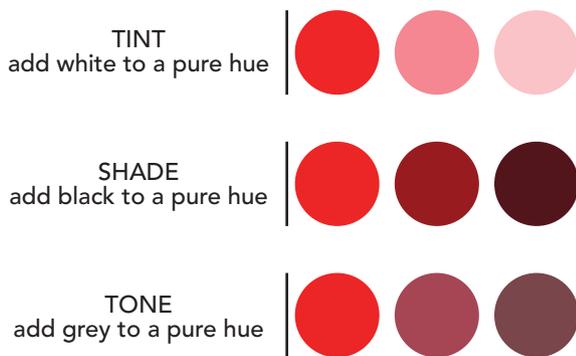


Figure 11.34 Tints, shades and tones

tone a colour created by adding grey or black.

transparency the quality of being able to allow light through so objects or shapes can be seen through the transparent object or layer.

typography the style and appearance of text or individual words.

under painting an initial layer of paint applied to a support, serving as the base for subsequent layers of paint.

unity a principle of visual arts; a combination and arrangement of art elements that creates a feeling of visual completeness and wholeness.

utilitarian useful in everyday life, functional.

value see: colour value

vanishing point a spatial device where parallel lines appear to converge at a point on the horizon line.

variety a principle of visual arts; the manipulation of art elements creating visual differences in an artwork to add interest.

vertical the up and down direction or orientation of a shape, form or line.

visual arts a universal language employing visual imagery to communicate personal, cultural, historical and/or universal thoughts, ideas, feelings and beliefs; artwork including painting, drawing, sculpture, photography, architecture, etc. that may evoke aesthetic, intellectual and emotional responses.

visual language refers to the communication of ideas through experiences, images and objects. As the student develops their art processes, their use of visual language becomes more refined and sophisticated to communicate their ideas. Style, representation of ideas, beliefs and an understanding of historical and cultural contexts are communicated through visual language.

warm colours a section of colours on the colour wheel that evoke warmth, such as orange, yellow and red. Warm colours appear to project toward the viewer when used in an artwork.

watercolour paint made with pigment suspended in a water-soluble binder such as gum arabic; diluted with water rather than oil, producing a comparatively transparent colour.



Figure 11.35 An example of an abstract watercolour painting

work of art product or result of an artist's practice and creative process; images and/or objects created primarily to communicate ideas through visual language and for aesthetic purposes.



Chapter 11.2

Exam terminology

Analyse Dissect to ascertain and examine constituent parts and/or their relationships. Break down or examine in order to identify the essential elements, features, components or structures, determine the logic and reasonableness of information. Examine or consider something in order to explain and interpret it for the purpose of finding meaning or relationships and identifying patterns, similarities and differences

Apply Use knowledge and understanding in response to a given situation or circumstance, carry out or use a procedure in a given or particular situation

Appreciate Recognise or make a judgement about the value or worth of something, understand fully, across the full implication of

Assess Measure, determine, evaluate, estimate or make a judgement about the value, quality, outcomes, results, size, significance, nature or extent of something

Comment Express an opinion, observation or reaction in speech or writing, give a judgement based on a given statement or a result of a calculation

Communicate Convey knowledge and/or understanding to others, make known, transmit

Compare Display recognition of similarities and differences and recognise the significance of these similarities and differences

Comprehend Understand the meaning or nature of, grasp mentally

Consider Think deliberately or carefully about something, typically before making a decision, take something into account when making a judgement, view alternatively or scrutinise, reflect on

Construct Create or put together an argument by arranging ideas or items, display information in a diagrammatical or logical form, make, build

Contrast Display recognition of differences by deliberate juxtaposition of contrary elements, show how things are different or opposite, give an account of differences between two or more items or situations, referring to both or all of them throughout

Create Bring something into being or existence, produce or evolve from one's own thought or imagination, reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole

Critique Review theory, practice, performance in a detailed, analytical and critical way

Decide Reach a resolution as a result of consideration, make a choice from a number of alternatives

Define Give the meaning of a word, phrase, concept or physical quality, state meaning and identify or describe qualities

Demonstrate Prove or make clear by argument, reasoning or evidence, illustrating with practical example, show by example, give a practical exhibition

Describe Give an account written or spoken of the situation, event, pattern or process, all of the characteristics or features of something

Design Produce a plan, simulation, model or similar, planned formed or conceived in the mind

Develop Elaborate, expand or enlarge in detail, add detail and fullness to, cause to become more complex or intricate

Devise Think out, plan, contrive, invent

Discuss Examine by argument, sift the considerations for and against, debate, talk or write about a topic, include a range of arguments, factors or hypotheses, consider taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence

Distinguish Recognise as distinct or different, note points of difference between, discriminate, discern, make clear a difference between two or more concepts or items

Document Support an assertion, claim, statement with evidence, decisive information, written references, citations

Evaluate Make an appraisal by weighing up or assessing strengths, implications and limitations, make judgements about ideas, works, solutions or methods in relation to selected criteria, examine and determine the merit, value or significance of something based on criteria

Examine Investigate, inspect or scrutinise, enquire or search into, consider or discuss an argument or concept in a way that encompasses the assumptions and interrelationships of the issue

Experiment Try out or test new ideas or methods, especially in order to discover or prove something, undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact

Explain Make an idea or situation plain or clear by describing it in more detail or revealing relevant facts, give an account of, provide additional information

Explore Look into both closely and broadly, scrutinise, enquire into or discuss something in detail

Express Convey, show or communicate ideas, views, opinions, feelings or emotions. Convey or suggest a representation or depiction.

Identify Distinguish, locate, recognise and name, establish or indicate who or what someone or something is, provide an answer from a number of possibilities, recognise and state a distinguishing factor or feature

Implement Put something into effect, a plan or proposal

Interpret Make clear or explicit, elucidate or understand in a particular way, bring out the meaning of. Bring out the meaning of an artwork by an artistic representation or performance, give one's own interpretation of. Identify or draw meaning from or give meaning to information presented in various forms, such as text, symbols or images.

Investigate Carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions, search, enquire into, interpret and draw conclusions about information

Justify Give reasons or evidence to support an answer, response or conclusion, show or prove how an argument, statement or conclusion is right or reasonable

Make decisions Select from available options, weigh up positives and negatives of each option and consider all the alternatives to arrive at a position

Manipulate Adapt or change to suit one's purpose

Modify Change the form or qualities of, make partial or minor changes to something

Organise Arrange, order, form all into a whole consisting of interdependent or coordinated parts

Propose Put forward a point of view, idea, argument, suggestion for consideration or action

Realise Create or make an artistic work, actualise, make real or concrete, give reality or substance to

Recognise Identify or recall particular features of information from knowledge, identify that an item, characteristic or quality exists, perceive as existing or true, be aware of or acknowledge, resolve, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning

Reflect on Think about deeply and carefully

Resolve Consolidate and communicate intent through a synthesis of ideas and application of media to express meaning

Select Choose in preference to another or others, pick out. Sketch, execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy.

Structure Give a pattern, organisation or arrangement to, construct or arrange according to a plan

Test Take measures to check the quality, performance or reliability of something. Understand, perceive what is meant by something, grasp, be familiar with, construct meaning from messages.

Understand Perceive what is meant by something, grasp, be familiar with, construct meaning from messages, including oral, written and visual communication

Use Operate or put into effect, apply knowledge or rules to put theory into practice

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