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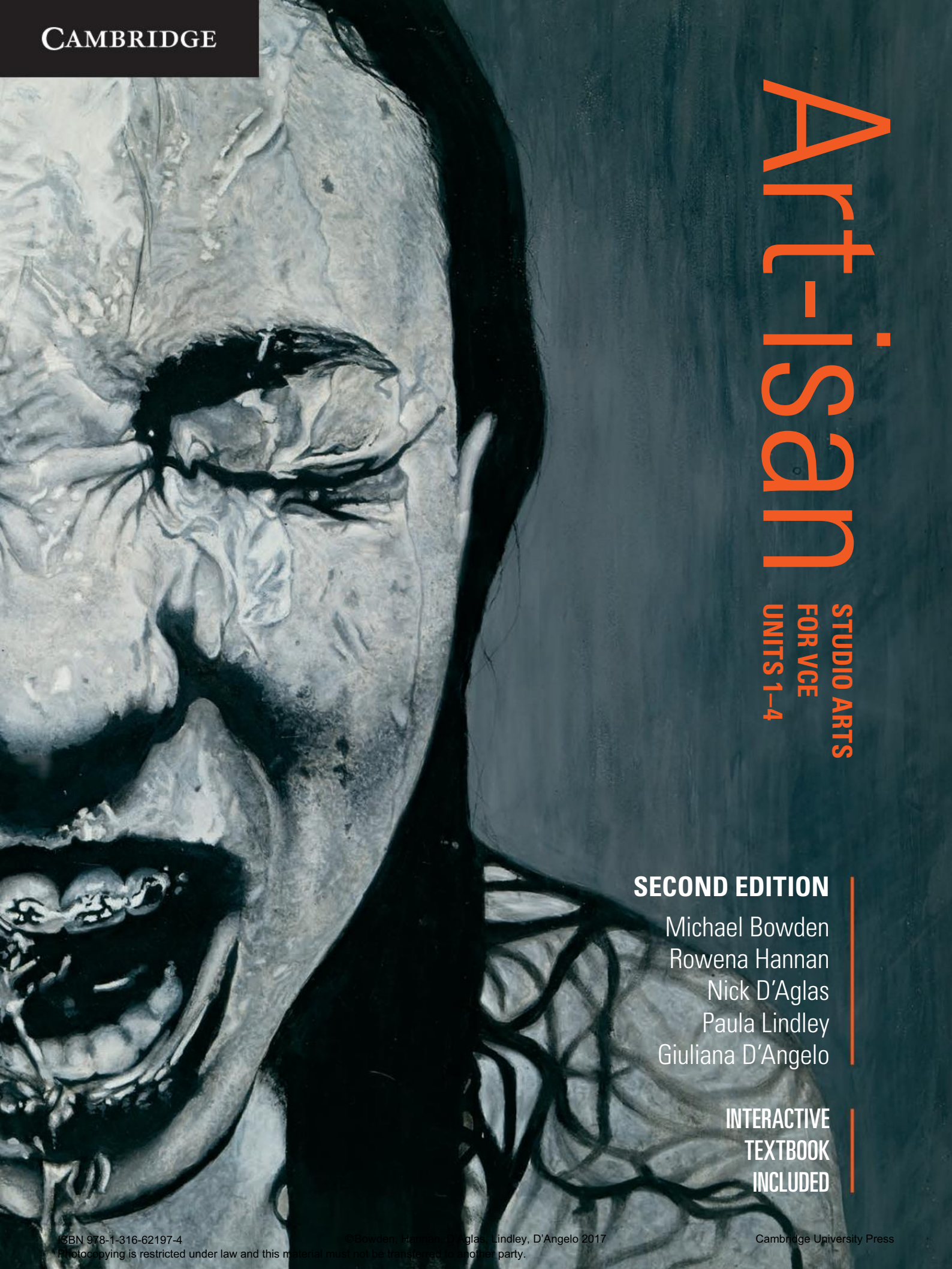

Art-isan

STUDIO ARTS FOR VCE UNITS 1–4

SECOND EDITION

Michael Bowden
Rowena Hannan
Nick D'Aglas
Paula Lindley
Giuliana D'Angelo

INTERACTIVE TEXTBOOK INCLUDED

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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.

Rowena Hannan has worked as a practising ceramic artist and teacher for over 25 years. Focusing largely on figurative sculpture, she has exhibited in both solo and group shows during this period, along with the completion of some large public sculptures, which has allowed her to explore a range of other materials beyond clay, such as concrete, bronze and steel. Throughout her years of artistic practice, she has been drawn constantly to the narrative in her concepts, and this encompasses her love of personal history and storytelling. She is currently Head of Art at Firbank Grammar, and has been a VCE reviewer of folios around the state of Victoria and a VCAA exam assessor for Studio Arts.

Nick D'Aglas is Head of Arts and Assistant Curriculum Coordinator at St Albans Secondary College. He has served as President of the Education Sub-committee of the Museums Association of Victoria and as Special Projects Officer with Art Education Victoria. He has worked in various curriculum roles, including as Acting Senior Policy Officer for the Department of Education Victoria, and was a member of the consultative panel responsible for the development of curriculum guidelines for VELS.

Paula Lindley has been an Education Officer with the Education Schools Programs at the National Gallery of Victoria for the past 15 years and is the Secretary of Museums Australia Association – Victorian Education Special Interest Group. She has been a Lecturer in Visual Arts at the Australian Catholic University, Senior Education Officer at the NGV and an Executive Council member for Art Education Victoria. Paula has been a member of the Top Arts (VCE Season of Excellence) Selection Panel since 2003, and was a member of the VCE Studio Arts Review Panel.

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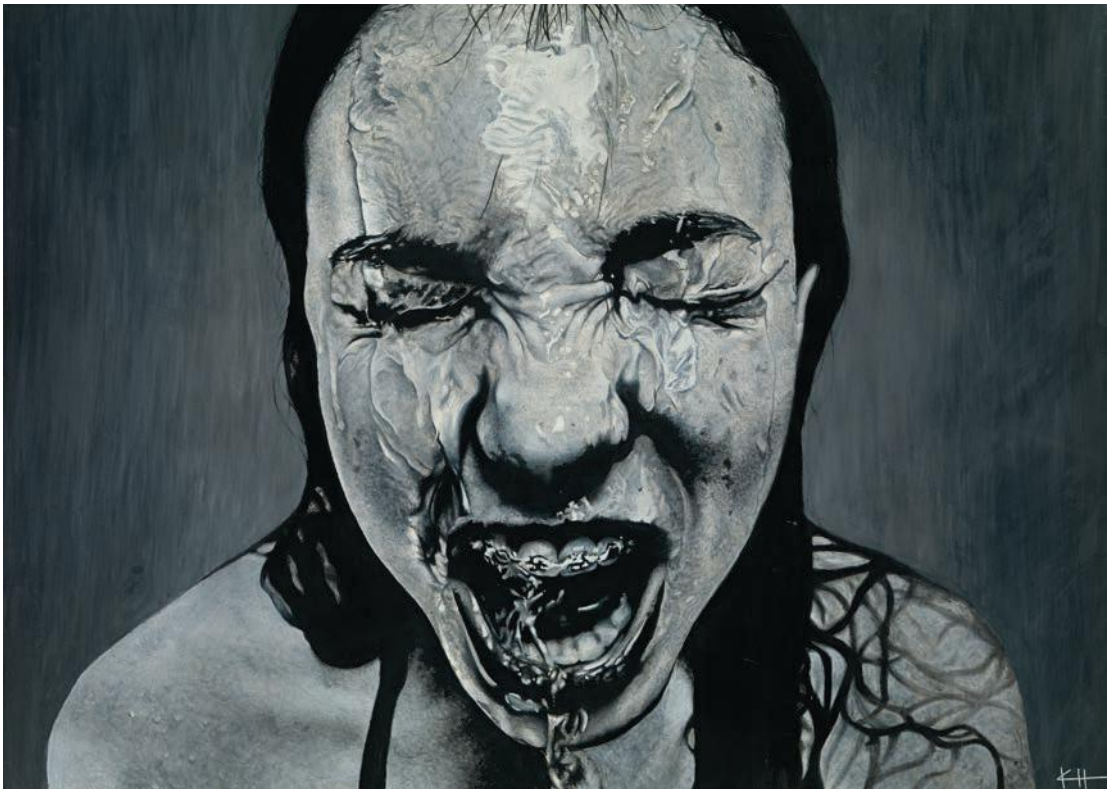

Kirraley Hardiman, *Uneasy* (2015), 50.5 x 75.7 cm (sight) (image), 66.7 x 86.6 cm

Kirraley Hardiman is currently studying for a Bachelor of Communication Design at RMIT.

In 2014 and 2015, Kirraley studied VCE Studio Arts at Sacred Heart College Geelong, Newtown and two of her artworks were shortlisted in the acclaimed *StArt Up: Top Arts 2016*. Kirraley was the first person from her school to have two VCE studio works selected: *Uneasy* and *Cheeky,* both shortlisted, with *Uneasy* being selected for the final *Top Arts* exhibition at NGV.

Kirraley has won numerous awards for her work, such as the Bruno Callori Emerging Artist Award and the Most Outstanding Exhibit Award. Her artwork has also featured in several media outlets such as *The Weekly Review* and *The Geelong Advertiser* and in many articles and pamphlets for different art galleries.

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Introduction

Congratulations on choosing *Art-isan Second Edition*. This book has been updated to meet the requirements of Units 1–4 of the VCE Studio Arts Study Design (2017–2021).

The study of Studio Arts at VCE level will not only encourage you to recognise and develop your individual potential as an art maker, but also guide your understanding and appreciation of a range of different artists and art forms. By studying Studio Arts, you will gain the skills and knowledge to assist you to interpret your own body of work as well as the works of others.

The theoretical component of the Study Design forms an important basis for studio practice and processes that offers students a model of inquiry that can support their individual artmaking practices. Students are encouraged to focus their research on the visual analysis of artworks and investigate how artists, past and present, have represented sources of inspiration and influences in their artmaking. Students also explore how a wide range of artists have used materials, techniques and processes to convey personal meaning.

Through the study of artists from different cultures, students learn to identify the diversity of aesthetic qualities and examine a range of interpretations of ideas and themes. In the practical component, students identify elements of inspiration and explore a wide variety of materials and techniques for the development of an individual design process and the creation of their own artworks. Throughout this process, students use this knowledge to inform their own processes and support their artmaking.

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Chapter 1

Researching and recording ideas

CHAPTER OVERVIEW

This chapter discusses a range of strategies and tools for:

- identifying sources of inspiration and artistic influence
- communicating ideas, observations and experiences through artworks
- selecting, creating and organising visual reference materials
- recording the reflection of ideas and work produced, including the types of visual and written methods required.

Every artist dips his brush in his own soul, and paints his own nature into his pictures.

– HENRY WARD BEECHER

UNIT 1
AREA OF STUDY 1

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Introduction

narratives the telling of stories or communication of ideas

figurative art artwork derived from real object sources

For many of you reading this book for the first time, you are beginning a new period in your life – the beginning of your VCE studies in Studio Arts and the culmination of your secondary school education. Your teacher will be giving many of you topics, ideas and tasks using different media and techniques. For others, it will be the beginning of a totally self-directed period of learning and exploration. When you come to the start of a new year and a new subject, it can be very daunting to have to decide on what you are going to do. After all, for years teachers have been standing at the front of the classroom telling you exactly what to do – and, more importantly, how to do it. Now you're on your own, but this is not the time to panic. It is much better to view this as a fantastic opportunity to do what you want to do, the way you want to do it.

Figure 1.1 Christian Hooks, *Amir Khan*, 2015, oil on canvas, Bolton Museum.

In Chapter 5, we will explore ways of generating themes and ideas by using brainstorming and mind-mapping techniques. Developing a theme or idea is always a very personal process; however, there are some broad categories that are used to classify great themes in art. These include:

- portraiture
- landscapes
- the natural world
- the constructed world
- the imagined world
- **narratives**
- nudes
- **figurative art**
- myths and legends.

If your idea fits into one of these categories, you have a head start, as you can easily find examples of ways in which other artists have handled the theme.

Of course, when you begin thinking about what ideas might be suitable for use in developing an art piece, you may consider broader questions, such as:

- What is the purpose of art?
- Has this purpose changed over time?

These questions have been asked for many years, and there are many different answers. Hopefully, you will give some thought to them, both now and in the future.

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Figure 1.2 You can find inspiration everywhere!

Technological advances over recent years have seen the development of safer and cleaner art materials. Concern for the environment has also influenced the ways in which we use materials. Changes to occupational health and safety (OHS) regulations, as well as more rigid adherence to duty of care regulations, have meant that we all must be more aware of what is going on in the art room.

When Christian Hook was commissioned to paint a portrait of Amir Khan, a champion English boxer (Figure 1.1), Khan wanted the artist to show that he was not just a boxer but someone who did a lot of work for children's charities.

ACTIVITY 1.1

Visit a current exhibition space. Explore the different roles, processes and methods used in the exhibition of artworks. Don't forget to make a note of the preparation and presentation of artworks.

Make sure you see plenty of art exhibitions during the year. You should visit the VCE *Top Arts* exhibition, as you will enjoy seeing the work of other students your age.

Subscribe to art magazines. The images you come across may fire up some ideas. At the very least, subscribe to *Art Almanac*. It is very inexpensive and it lists all the exhibitions being staged in Australia's capital cities and regional galleries. It also has a lot of photography of artworks.

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1.1 Developing art ideas

For the moment, we will assume you already have a theme or some ideas that you want to investigate. Where do you go from here? The first thing is not to stick rigidly to your very first idea and expect that what you have in your head at the very beginning will be exactly how your finished art piece will look. That is not going to happen – it is not how Studio Arts works. This subject is mainly about the process rather than the finished product. The aim is to allow you to learn new skills and improve existing skills by developing your ideas in a visual diary.

Most students take their inspiration from their own lives and the world around them. This is normal, and is often the best way to work, as you are using familiar things. Choosing a theme that is important to you is a good idea, and you will usually do well with something about which you are passionate. However, if you are stuck for ideas, don't panic – often the simplest ideas work out very well. The trick is just to start work. Once you are working, more ideas will spring out of the work you are doing.

Never throw away an idea. It may not work in one context, but it could be brilliant in another. Evaluate everything that is part of your design process. Always assume that the person reading your visual diary doesn't know you or the way you work.

Figure 1.3 Old family photographs. Family history is a great starting point for developing artworks.

Figure 1.4 Leaves in a stormwater drain. Even water in a gutter can be inspiring. Look at floating objects and light reflection.

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1.2 Looking for inspiration

Looking at four blank walls is not the right way to find inspiration – unless you're researching life in a prison or an asylum! In order to maintain a flow of ideas, you not only need to keep working at it, but you also need some visual stimulation. You may not find the inspiration for which you are looking within the four walls of your bedroom, but there may be an idea lurking somewhere else in your house. Family photo albums are a great starting point for ideas, as they not only provide a visual history of your family but also act as a catalogue of key events and family holidays that may trigger memories you have not thought about for a while.

One of the very best actions you can take is to get out and take your own photographs to use as a starting point. This will enable you to be selective about the images you gather and will also mean you can manipulate the angles and zoom in and out to get a variety of different views. In addition, it gives you complete ownership of the image and will prevent any possible suggestion of **plagiarism**. One of the biggest criticisms teachers have of visual diaries is that students only use images from magazines or the internet, and do not go out and get their own. This can sometimes involve a breach of copyright, which you will learn about later in this book.

Cupboards and drawers often contain a jumble of odds and ends that can provide a great idea for an art piece. Many artists have delved into the crockery cupboard and come out with a painting. There is also the garage or garden shed, full of interesting objects and shapes. The garden has many different shapes and textures. Even the gutter in front of the house, with the rainwater running to the drain, can be ugly yet beautiful at the same time, depending on how you look at it.

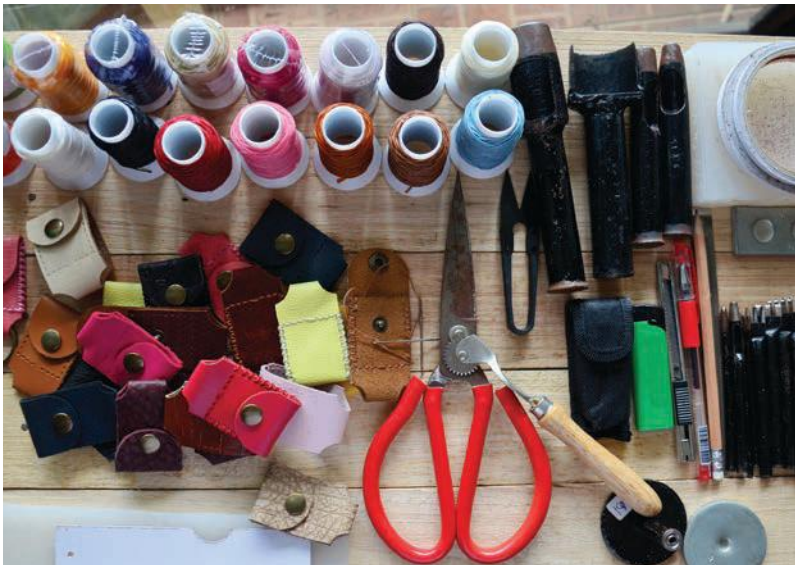

Figure 1.5 Don't rule out junk as a source of inspiration for your artwork.

Figure 1.6 Specialty shops are full of inspiration.

ACTIVITY 1.2

Collect objects in your home that provide stimulus for exploring your own ideas (for example, discarded cereal boxes, drink bottles or toys). Reflect on how these objects inspire your own art-making.

plagiarism the use of another author or artist's work and the representation of this work as your own

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Figure 1.7 Keep concert tickets and fliers in your visual diary.

Figure 1.8 The internet contains millions of stimulating images and pieces of writing.

You need not look very far from home for inspiration. Your local shopping centre will have loads of ideas. Even a trip to the supermarket will yield some fantastic visual imagery. If you have a local Asian grocer, this will provide you with a point of difference and could make the mundane seem exotic. If you are lucky enough to have access to a market, you will have even more imagery to choose from: hessian bags full of nuts and grains, mountains of fruit and vegetables, and much more. Junk shops are also great places to look, as there is bound to be something that catches your eye.

Apart from the most obvious ideas that come from your own environment, whether at home or at school, there are many other sources of inspiration around us. Television and music are obvious sources for young people. Music in particular can provide a great deal of inspiration. The visuals from music videos are rich and varied, and the lyrics from songs are also a fertile hunting ground for ideas. Concert tickets, band posters and CD covers are all useful things upon which you can draw and that you can include in your visual diary.

The internet is another obvious source of ideas, as it contains millions of images and pieces of writing that can stimulate your imagination. It is possible to do an image search on many of the search engines that will produce thousands of different results.

The print media are the next most common source of ideas, and most visual diaries will contain cuttings from magazines and newspapers. Don't discount junk mail that arrives in your letterbox, as this also can be a good free source of visual imagery that can be used in your visual diary or combined with other imagery. As well as junk mail, postcards and other mail can also represent possibilities.

Of course, one of the very best sources of inspiration is the art gallery, whether it is NGV International, the Ian Potter Centre, NGV Australia, ACCA, any of the regional galleries or one of the many commercial galleries throughout the state. Looking at other people's art and seeing how they interpret ideas and communicate their view of the world is invaluable to any art student. Artists tend to strive to produce a different way of communicating their thoughts, so every time you see a new work of art you are exposed to new ways of seeing.

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1.3 Developing an idea into an artform

Once you have decided on an idea and had a good look at some different sources of inspiration, you should have a few directions in which you can take the idea. At this stage of the process, it is not advisable to have a fixed view of what any potential artwork is.

The first reaction most students have is to create an artwork that is a **realistic representation**, usually based on an image that they collected when they were looking for inspiration. For some students, it will suit their aims to continue to create artworks that are wholly realistic representations.

If, for example, your aim is to create a series of grey-lead portrait drawings, this is entirely appropriate. For most students, this is a good starting point – and it is important to see it as a starting point and not to fall into the trap of seeing it as the only way of working. You may choose to take a different direction.

Have you chosen to develop an idea that falls into one of the categories of the great art themes, such as portraits, landscapes, the natural world, the constructed world, narratives, myths and legends or nudes? If you have, you may take an **interpretive** approach to your theme. Look at how artists have approached the same theme over the last 600 years. Note how much change there has been over this period of time, then consider how you can approach the same classic theme in a different way.

A folio based on Ancient Greek architecture, focusing on the broken columns of the Parthenon, could interpret this in fashion design and garment construction. The result could be a range of garments using pleated fabrics in multiple tiers to represent the fluting of the columns and the breaks in the columns.

You may choose to take an **expressive** approach to your theme by changing the ways in which colour or texture is used to deal with the image in an artwork. Many male students use cars or motorbikes as part of their theme. One approach might be to look at different parts of the machines, and enlarge or distort the image to the point where it may be unrecognisable as a car or motorbike part. The image could then be scanned onto a computer and manipulated. The contrast and colour saturation could be altered so that the image looks totally different.

You may decide to take an **analytical** approach. You might have the environment as your theme, using a group of trees in your backyard as a starting point for your investigation. After researching the decline of rainforests and the role that trees play in maintaining the environment, you might decide to do a site-specific installation piece and wrap tree trunks with cloth that has been screen-printed with environmental messages and symbols.

You may want to take a **descriptive** approach to your artwork by telling a story or creating a message as a response to the theme. A student who wants to document

realistic representation showing people, places or things in a way that is true to life

interpretive identifying and explaining meanings from a particular perspective

expressive communicating personal feelings, moods and emotions

analytical communicating messages and meanings through structure

descriptive telling a story or conveying a message through description

Figure 1.9 Heide Gallery, Bulleen

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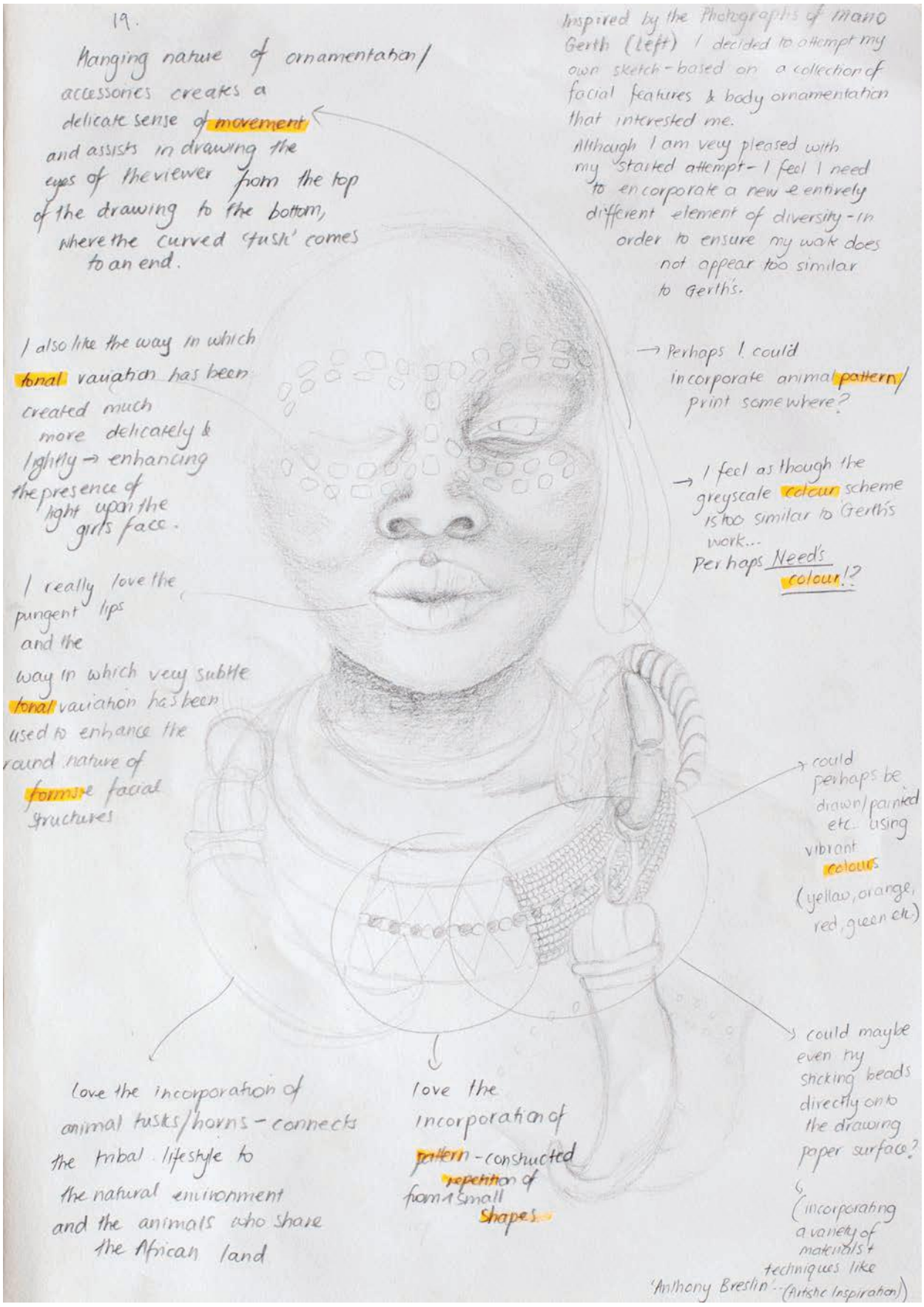

Figure 1.10 Observational drawings done in grey-lead pencil are common starting points for many explorations. Amelia O'Neil (student)

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the migration of their family to Australia could do this in a number of different ways. They might use old family photos as their starting point and then include different images of culturally significant items that are relevant to their story. This could lead into print-making combined with collage.

Another approach to the same theme of a family's migration could be to take a **responsive** approach, documenting responses to the cultural and political environment of each country. This approach could include the student's own hopes and fears, and the aspirations of the different individual family members. The resulting artwork could be completely made up of text stencilled onto a canvas and built up into layers overlapping one another.

Even when you think you have exhausted an idea, you may not have come to the end of it. Think again – there may be more you can do. You may have what you consider the greatest line drawing of all time, but how would this drawing look if it was redone in wire? Maybe you could photograph that painting you are so pleased about, then Photoshop it to take it a step further. With artworks such as **installation pieces** and site-specific sculpture, perhaps you could film the work at various times of the day. You may like to consider how it would look filmed in candlelight. Although knowing when to stop may be an important skill to develop when working within a media, the same is not always true of working with an idea.

ACTIVITY 1.3

Identify two ideas and investigate different methods of translating these ideas into visual language (for example, representational and descriptive, interpretive, expressive).

1.4 Evaluation

As you develop your ideas, it is important that you annotate the process in your visual diary. Always bear in mind that this work is going to be assessed by at least one other person, and most probably two or three other people, and they cannot read your mind. They may not even know you, so it is very important that every thought and process is recorded.

By now, you should also be developing analytical skills. You should be able to evaluate how successful each aspect of the design process has been, and see why it is working or not turning out as well as you had hoped. You should also be able to suggest improvements or alternatives. The skill of being able to communicate every aspect of the development of the artwork is a very important part of the journey. Always assume you are dealing with someone who doesn't know you or your way of working.

responsive reacting or replying to some influence

installation pieces artworks designed for gallery spaces or other environments for a specific period of time; these artworks are designed to be walked through or around, so the viewer becomes immersed in the experience of the work

ACTIVITY 1.4

Once you have developed an idea, give an oral presentation to a group of at least five people who have not yet seen your work. Then reflect on what you presented to the group. Does it match the annotation in your visual diary? If not, consider reworking your concept to include more detail.

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1.5 Safe use of materials and limiting their impact on the environment

Part of using any media or technique is the safe and responsible application and use of materials. We all want to stay free from injury, and today most people are making an effort to limit their carbon footprint by minimising any damage to the environment. This includes taking care to use the least harmful materials. User-friendly, safe and environmentally responsible materials are available from art suppliers.

There are also many environmentally safe options we can choose when disposing of waste materials. It is common practice now for people to put leftover paint into newspaper and dispose of it rather than flushing it down the sink and into the waterways.

There are very few schools that have metalwork as an option for art classes because of the many safety considerations. Few schools do acid etching as part of print-making. If you are considering using these techniques, you need to ensure that all safety regulations are met.

Ceramics have their own set of safety issues. Gas kilns can no longer be used in school settings, and schools are strongly advised to house electric kilns in a room separate from the classroom. Raku firings are also seen as almost impossible to do

Figure 1.11 Loading a kiln is best done by a teacher or technician.

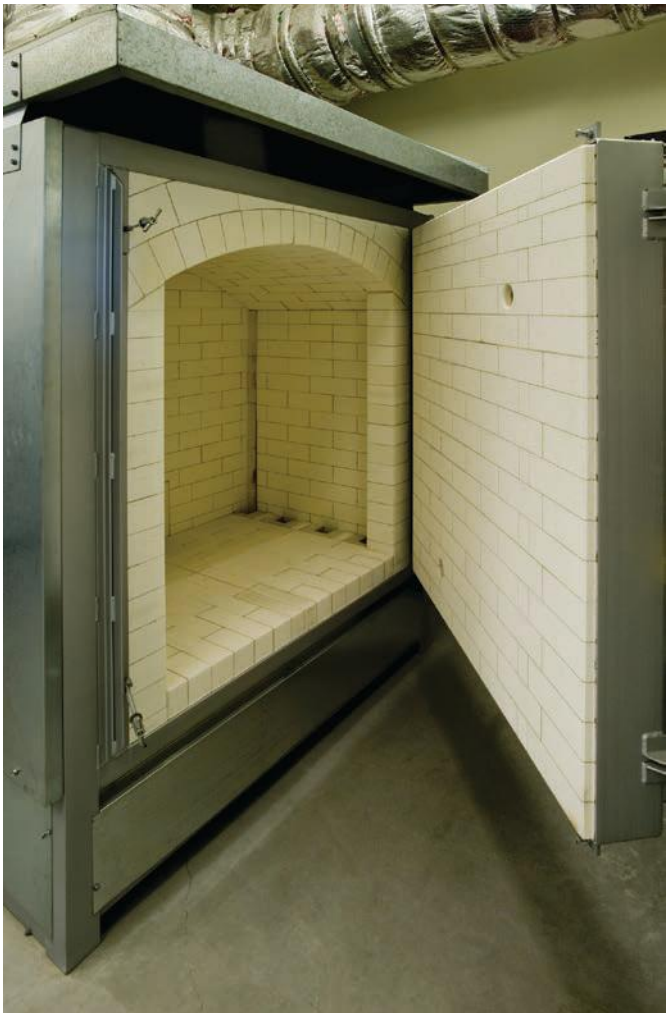

Figure 1.12 For safety, kilns should be separate from the classroom.

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in schools because the lead content in the glazes breaches safety regulations.

Using a cutting mat or board when cutting stencils or mounts is not only important for safety; it will also prevent damage to the tables. There are now excellent non-slip metal rulers, available in a number of different lengths, that add another element of safety when cutting straight lines.

Hot glue guns are commonplace now and are readily available. Use an old wooden board as your work surface and always wear cotton gloves. The glue from a hot glue gun can easily cause a serious burn.

Most schools now have a variety of recycle bins. Every art room should have a paper recycle bin, as paper and cardboard make up the bulk of what is thrown out at the end of every school day. There are special paper recycle bins made from corrugated cardboard that come in flat packs. They are very light and easy to move around the room.

ACTIVITY 1.5

Have a look at the work of Melbourne artist Stelarc. What current occupational health and safety regulations do you think he would need to be aware of when creating his works?

Safety

Keep your electrical extension cords neatly coiled and held in place with a strong rubber band. When in use, keep the rubber band on and only uncoil what is needed to avoid having masses of tangled electrical cord on the floor.

If you are in doubt about a safety issue, contact your occupational health and safety officer at the school and they can impose an order on the school to remedy an unsafe situation. This is the law.

If you are using a piece of equipment for the first time, make sure that its use has been demonstrated to you properly before you start using it. Make sure you feel confident using the piece of equipment. Remember, your safety is everyone's first concern.

It is important for you to remember that you have to be supervised by a teacher when you are using equipment or any chemicals. Some things like resin and spray paint need to be used outside in a well-ventilated environment. You also must wear a safety mask.

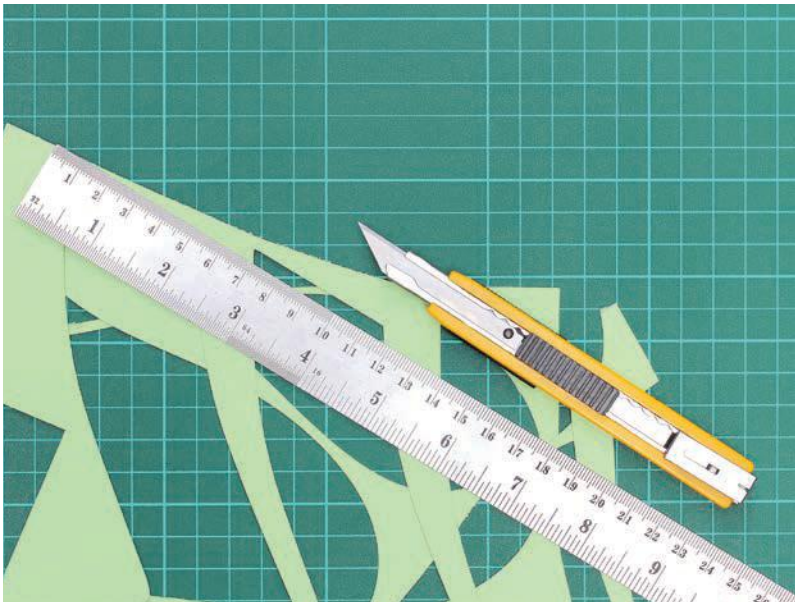

Figure 1.13 Always use a cutting mat or board when using stencil knives.

Figure 1.14 Care should be taken when using hot glue guns, as burns can be serious.

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ACTIVITY 1.6

Complete the following checklist before you begin work with any tools and equipment (including chemicals).

STUDENT CHECKLIST

- Do you have access to the safety specification sheets for all chemicals?
- Do you know how to store hazardous chemicals safely?
- Are all chemicals correctly labelled?
- Are all products within their use-by date?
- Are all electrical items tagged and stored safely?
- Are there set safety procedures in place for the disposal of dangerous materials?
- Do you have access to disposable face masks and latex gloves?
- Is there fire-management equipment in your art room?
- Do you know how to use fire-management equipment?
- Do you have access to first-aid supplies?
- Do you use cutting mats when using cutting knives?
- Are cutting tools, lino tools and other sharps stored securely?
- Do you have access to protective aprons?
- Do you have heat-resistant gloves for use with hot glue guns?
- Do you have safety charts in your art room?
- Do you have a paper recycle bin in the art room?

Figure 1.15 Make sure you are wearing the appropriate safety equipment for the media you are using.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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CHAPTER OVERVIEW

This chapter focuses on the use of the following materials and techniques in the production of artworks:

- ceramics
- drawing
- mixed media
- painting
- photography
- print-making
- sculpture
- textiles.

This chapter discusses the materials and techniques listed above with reference to:

- their individual characteristics and properties
- creating a range of visual effects
- the range of visual effects that can be achieved through experimentation
- the purpose of reflection and evaluation through annotation in your visual diary
- consideration of health and safety precautions in the handling of art materials.

Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.

– SCOTT ADAMS

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2.1 Ceramics

malleable capable of being shaped

plastic a state of clay in which it is able to be shaped and moulded

kiln equipment that fires clay to high temperatures

grog finely ground ceramic particles that are mixed in with the clay to provide strength

slip clay in a liquid form

Painting is just another way of keeping a diary.

– PABLO PICASSO

Ceramics are three-dimensional artworks made from clay and can include functional and/or sculptural objects. Clay is a highly **malleable** substance, of which water is a large component. Clay remains **plastic** while it is stored in airtight packaging or containers. When it is allowed to dry in the air, then fired to high temperatures in a **kiln**, clay transforms into a rigid permanent state. The temperature required for firing depends on what type of clay you are using and what decorative effect you are trying to achieve.

Different types of clay

Earthenware clay ranges in colour and texture, depending on its chosen use. This clay is fired to approximately 1100°C, and is great for hand building as it is strong and easy to use. *Terracotta* clay, most commonly used in house bricks and roof tiles, is red in colour due to the amount of iron it contains. It can be rough or smooth, depending on whether it has **grog** in it, which gives it 'tooth' (that is, strength).

Due to the colour of terracotta, it is not really suitable for using as a base for underglaze decoration, as the colours do not show up very clearly. You can solve this by painting the terracotta with white underglaze, or **slip,** as a base coat before you apply the coloured underglazes.

Earthenware clay can also be white, ranging in fineness according to how you wish to use it. Very fine clay is great for modelling small delicate objects, but a more textured clay will provide you with the strength to create larger forms.

Midfire also comes in a variety of colours, but it fires at a higher temperature range of around 1200°C. This higher range gives glazed work greater versatility in glaze effects and greater strength after firing than earthenware clay.

Stoneware clay fires up to 1300°C, which enables it to be vitrified in the firing process. Vitrification means that the clay particles within the clay body join together, enabling glazed stoneware dinnerware to be extremely heat-resistant to the extent that it can generally be put in a microwave and is ovenproof.

Porcelain is a very fine white clay that fires at up to 1400°C. While it is extremely strong, due to its high temperature at glazing, it is very delicate in its unfired state. This is also due to its ability to be very thinly constructed and its lack of grog, which provides strength to the clay. For these reasons, it is most appropriate for the construction of small works. Porcelain is a beautiful medium in which to work, but it

Figure 2.1 Clay is a highly malleable substance.

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Figure 2.2 Ceramic sculptures, Emma Shepherd (student)

Figure 2.3 Paperclay sculpture, Shenayde Reid (student), 2015

can be a little tricky. It takes practice, but is definitely worth the perseverance.

Paperclay is any type of the above-mentioned clays mixed with paper pulp. There is a lot of information on the internet about how to make this relatively new ceramic material. Alternatively, it can be bought from major ceramic suppliers. Paperclay has enormous strength while it is wet, or unfired, making it highly suitable for the creation of large sculptural forms. The paper burns out during the firing, causing large forms that would be very heavy in other clays to be very light and easy to carry after firing.

Firing and glazes

Bisqueware is the term used for clay that has been through the first firing. Bisque firings have a temperature range of 960–1000°C. This firing removes any remaining water molecules from the clay, transforming it into a rigid state that is able to absorb a glaze in the next firing.

Glazeware is the term used for ceramics that undergo a glaze and are then placed in a kiln for a second firing. A glaze, which can be clear or coloured, is a glass-like surface that coats a ceramic work, making it waterproof and, at high temperatures, **vitrified**. Some glazes are not shiny. Instead, they can be **matt** or dry. These are more appropriate for sculptural forms, as they are unsuitable for functional ceramics. Depending on the type of clay and glaze, this firing ranges in temperature from 1100°C for earthenware clay to 1400°C for porcelain.

Underglazes are liquid or powdered colour pigments used to decorate a ceramic surface. They are generally true to their colour when fired and easy to apply. As their name suggests, they are applied onto **leather-hard** clay, **greenware** or bisque-fired clay under a glaze.

On glazes are low-fired glazes that are applied on top of a glazed surface. At a firing range of around 500–800°C, on glazes can be in the form of lustres, many of which are made from precious metals, such as gold and silver.

Oxides are mineral pigments that can be used to colour clay. In a powder form, they can be wedged into the clay to change its colour or mixed with water and rubbed onto bisqueware. While oxides are cheap and versatile, they need to be handled with care and always tested beforehand. They are very strong and change colour after firing.

vitrified stoneware fired clay that becomes heat-resistant and ovenproof due to the clay particles joining together in the high temperatures

matt a flat, dull finish

leather-hard when clay is rigid but it is still moist enough to attach other clay; it is too firm to change its shape

greenware dry, unfired clay

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Form versus function

Whether you decide to create sculptural forms or functional forms in ceramics, your work needs to be well designed and constructed in order to be considered satisfactorily completed for assessment. Works should always be fired and glazed where appropriate. Avoid using inappropriate materials such as acrylic paint to finish your work. All functional ceramics should be correctly glazed, ensuring that they meet safety and hygiene standards.

score a line or scratch made with a sharp object

Construction techniques for hand building

The *pinch method* is the oldest form of construction. It involves creating hollow forms by pinching the clay between the thumb and fingers.

Coiling is a very versatile hand-building technique used to create a large variety of both sculptural and functional forms. Coils are created by rolling 'snake-like' forms on a flat surface and then coiling them on top of each other. Be sure to **score** each surface in between each coil to ensure that they are correctly joined together and to prevent cracking.

The *slab* technique is the most appropriate to use when creating flat surfaces and/or geometric shapes. Use a rolling pin to roll out your slabs on newspaper, being careful to flip your clay continuously to prevent it sticking to the paper. If you want to create strong straight-sided forms, allow your slabs to dry to just before leather-hard before joining them together, being sure to properly score the points of contact and spray with water to aid adhesion. A very fine coil of clay can also be run along the inside of a join to strengthen the adhesion. Some people use slip to aid adhesion, but this is unnecessary if your clay is properly scored and sprayed with water. Slip applied over scoring can smooth over the rough surface and hamper rather than help joining.

Figure 2.4 Bonnie Ke, *Beneath the Surface*, porcelain

Figure 2.5 Student teapots based on flowers

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ACTIVITY 2.1

1 Using flowers or insects as your theme, design a series of teapots that incorporate both sculpture and function. Your challenge is to create teapots that are both functional and have a sculptural aesthetic.
2 Draw up a chart and record the physical changes in the clay form from greenware to glazeware.

Take special care to properly seal your work, keeping it airtight between times when you are creating your ceramics in order to ensure that it doesn't dry out prematurely. To help prevent cracking, wrap the delicate sections of your work in cling wrap or plastic while working on the rest of your piece.

It is a good idea to photograph your work before it goes into the kiln so there is a visual record in case it breaks during the firing process.

Safety

Remember that there are many health hazards in ceramics. Make sure all tools and surfaces are properly washed down after use to prevent a build-up of clay dust. Students should always wear dust masks when handling dry materials, such as underglazes, oxides and glaze powders, to prevent inhalation. Never brush the kiln shelves down with your bare hands after a firing, as they may be covered with small glaze particles that will cut your hands like glass.

Your teacher will be familiar with the Material Safety and Data Sheets (MSDS) for all the materials used in your class. These are required by law in every school art department. If you have any questions about the use of a particular material, always ask your teacher before you begin work.

2.2 Drawing

Art holds fast when all else is lost.

– GERMAN PROVERB

graphite a black mineral used in lead (graphite) pencils

Drawing is the oldest and most commonly used of all the major artforms. Most artists use drawing as a starting point when creating a new artwork. Painters, print-makers, ceramic artists and sculptors usually sketch out their ideas before they commence work using their media.
A drawing can also be a finished artwork. Most students would use drawing for exploration and development work before they start work on their final pieces.

Drawing materials

DRAWING PAPER

There are many different types of commercial drawing papers and cardboards available. Also consider experimenting with unusual papers, such as brown paper bags, pages from old telephone books, newspaper and corrugated cardboard or tissue paper.

LEAD (GRAPHITE) PENCILS

Lead (**graphite**) pencils are the most common drawing material. They are made from a mixture of graphite and small amounts of clay compressed together and encased in wood. They range in type from hard to soft, and are categorised by a lettering and numbering system. H signifies 'hard' – the higher the number, the harder the lead and therefore the lighter and finer the line that the pencil produces. B signifies 'brittle'. B pencils are softer and produce darker lines – the higher the number, the softer the lead and therefore the darker the line. As a general rule, it is wise for students to use B pencils – B, 2B and 6B are the most useful pencils for documentation in your visual diary or finished artworks.

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Alternatively, you could use a **progresso**, which is an all-lead pencil encased in a thin plastic skin. The advantage of using a progresso is that you are able to produce very thick, dark lines.

The more you draw, the better you will be at it. People are not born knowing how to draw; it is a learnt skill, so practise as much as possible. The best form of drawing practice is observational drawing (that is, drawing things that are actually in front of you rather than drawing from photos or images).

COLOURED PENCILS

Coloured pencils are made from pigment or synthetic pigment mixed with clay or chalk, and are usually encased in wood. The better the quality of the pencil, the softer the lead will be and the richer and denser the layer of colour it will produce. Students often do not use good technique when working with coloured pencils. Coloured pencils are an under-rated medium and there is very little documentation of their use. When correctly used, however, coloured pencils can produce very impressive finished artwork. They can be used to create a smooth, velvety layer of colour. The use of a **stumping block** can assist by blending colours and spreading the pigment over the paper to create an even layer of colour.

CHARCOAL

Charcoal is made from burnt or carbonised wood. There are two types of charcoal: willow charcoal and compressed charcoal. Willow charcoal is the burnt branches of willow wood, whereas compressed charcoal is made from ground charcoal mixed with gum and compressed into a standard shape.

Charcoal is excellent for large-scale drawings and life drawing, as it produces a dense, black velvety line that can vary in width. Charcoal also smudges easily, which can be useful for creating tone and shadow. When working with charcoal, it is important to make sure you work cleanly and don't end up with unintended smudges. Once a charcoal drawing is finished, it needs to be set with a **fixative**.

progresso an all-lead pencil with a thin plastic casing

stumping block a solid stump made from compressed paper used for blending coloured pencil drawings

fixative a thin varnish that is sprayed over charcoal and dry pastel drawings to bind them to the page

Figure 2.6 Grace Yu (student), coloured pencils

Figure 2.7 Jiapei Zhou (student), graphite

Figure 2.8 Coloured pencils can be as expressive as paint

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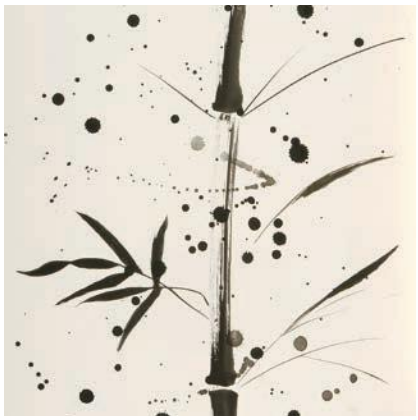

INK

Ink can be used in a number of different ways. The traditional European method is to use a pen. This can be a dip-pen, fountain pen or fineliner. Dip-pens were once the most frequently used, but now fineliners are probably more commonly used. Dip-pens have the advantage of the user being able to change the nibs, making them more versatile. These come in a variety of different sizes, and vary from nibs that produce a fine, spidery line to those that produce a bold broad line. They are able to produce a much broader line than a fineliner. Also, there is the option of using a wide variety of different-coloured inks. The main disadvantage of dip-pens is that they can be messy. Fineliners come in a limited number of different line widths. They are usually available in blue, black and red. The advantage of fineliners is that they are clean and easy to use.

You can also use ink applied with Chinese brushes, which are brushes made from goats' hair set into a bamboo or ceramic handle. There are a number of different techniques associated with using a Chinese brush, ranging from the preparation of the inks to the different ways in which the brush can be used. Here the line between drawing and painting becomes blurred. This is especially true where layers of ink **wash** are used as a background.

PASTELS

There are two main types of pastels: oil pastels and dry pastels. Dry pastels are either pure pigment or pigment with chalk moulded into a block. Oil pastels are pigment with wax or oil. Dry pastels can be used in the same way as charcoal, and are excellent for large-scale drawings. They are easily blended, and it is also possible to use water to blend colours and create different effects. Oil pastels are also easily blended to create subtle shading, and they can be used to create a water-resistant surface for use with watercolour and ink in mixed-media drawings. Some oil pastels can also be blended using **turpentine** to create an effect more like paint.

Figure 2.9 Toan Nguyen (student), black and white compressed charcoal drawing

Figure 2.10 Emily Sweeney (student), charcoal

Figure 2.11 Nhat Ha (student), ink

Figure 2.12 An ink pen sketch of a women

wash *(drawing/painting)* thin translucent layers of paint, usually built up in layers

turpentine a thinning agent used in oil paint; a solvent used for cleaning brushes

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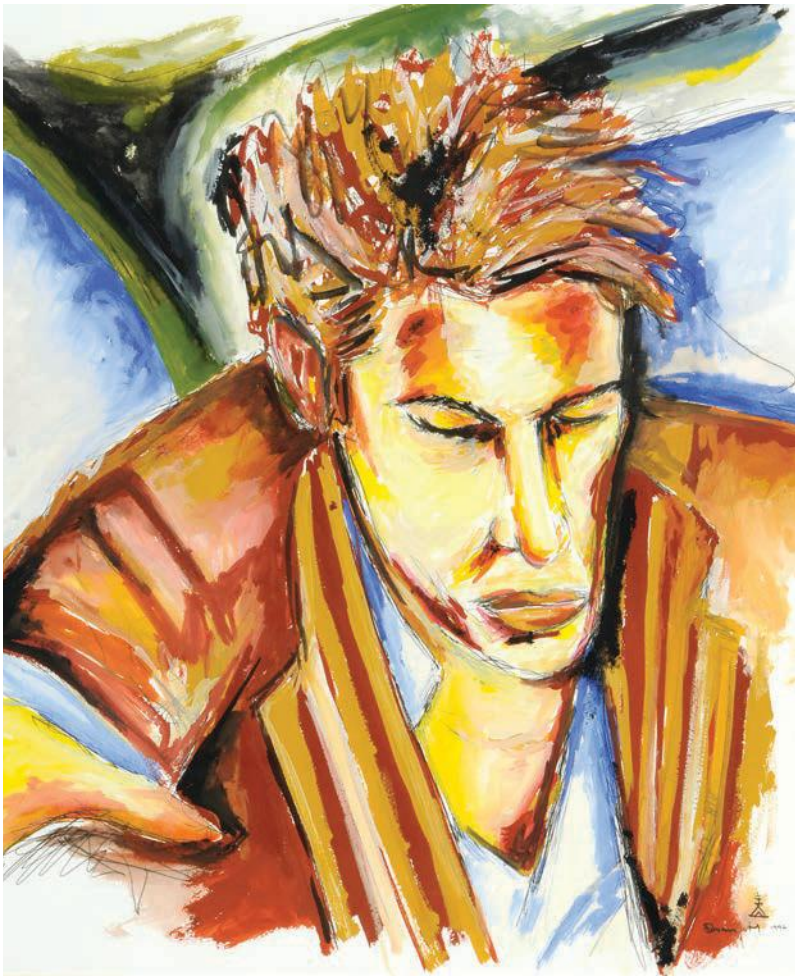

MARKER PENS

Marker pens are a fairly modern medium that can be used to put colour into a drawing quickly and cleanly. They are commonly used in fashion drawing. There are many books written about the special techniques that can be explored when using marker pens. With practice, these techniques can be used to create dynamic drawings. They should not be used if you want a smooth, even layer of colour, as there are other, more appropriate choices. Care should be taken if you intend to use them in your visual diary, as they often **bleed** through to the other side of the page.

ACTIVITY 2.2

Divide an A4 sheet of paper into 24 even squares. Using one type of media, shade each square differently. Use different techniques, such as hatching and cross-hatching. Try to expand your knowledge of how to use the medium.

Figure 2.13 Katerina Ginis (student), graphite and coloured pencil

Figure 2.14 Dusan Malobabic (student), oil pastel over paint

Figure 2.15 Dry pastels can be layered and blended to create texture and depth of colour.

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2.3 Mixed media

The artist's world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep.

– PAUL STRAND

Multimedia is the fusion of a variety of computer-based programs and traditional techniques. It is usually non-linear, meaning that it allows a user to navigate through the work. A linear structure doesn't allow the user to control the work; it plays continuously like a film. In multimedia, as the name suggests, artists or designers use a range of media to create a work that is primarily digital. Multimedia can incorporate two-dimensional and three-dimensional animation, photography, film/video, text, audio and interactivity. It also uses traditional artforms like drawing, painting and three-dimensional constructions.

bleed when colour leaks through or over the intended border/edge – often caused when paper is wet or too thin for the medium being applied

stop-motion animation an animation technique used to make objects or images appear to move on their own; objects are moved slightly between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence

clay animation a form of stop-motion animation using figures or characters made of clay or plasticine

rotoscoping an animation technique in which the animator traces over footage of live action frame by frame to create an animated film

Figure 2.16 Kelvin Isla (student), marker pen

Materials and techniques

The type of work you will be creating determines which materials and techniques you will be manipulating. If you are focusing on animation, there are a few techniques to consider. **Stop-motion animation** uses photography or film to capture an image one frame at a time. This is then constructed into animation by placing each image on one frame, giving the impression of movement. **Clay animation** (or claymation) uses the same idea of stop-motion; however, it is created with plasticine. **Rotoscoping** is another technique that is a little more sophisticated than the previous two. It uses live film as a base, which is then traced over, creating an animation. For example, you would film what you were hoping to animate and then place it into Adobe Flash or Adobe After Effects and trace it frame by frame. This gives a stunning result and is well worth the time and effort involved.

These are only three possible animation techniques. Many more are available, and the key thing to remember is that they can all be used together.

ACTIVITY 2.3

Create a stop-motion animation with a digital camera. Ask your teacher to demonstrate the techniques needed to create a screen-based animation work.

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Digital imaging

Digital imaging is very different from digital photography. It uses the same principles, but is the culmination of multiple images in creating an artwork. Programs like Adobe Photoshop are commonly used in digital imaging to manipulate and construct new work based on raw images. There are too many techniques to mention here, but a couple of basic ones include:

- *Layers and selecting.* These techniques are critical when using Adobe Photoshop as an image-manipulating program. Layers allow you to manipulate certain parts of your image while the others remain untouched. Think of it as an onion: if you take one layer away, the others remain. Using layers also allows you to control the order of the visual information – what is at the top and the bottom, what people will see and what they won't. Selection is very useful in creating your work. You can precisely select any part of your image and delete, recreate, manipulate, copy or adjust that part only. You may be tempted to use filters, but try to avoid this.
- *Free transform tool.* This is another handy technique that will allow you to change the size and orientation of any of your selections or images. You can find this under the Edit menu in Adobe Photoshop.

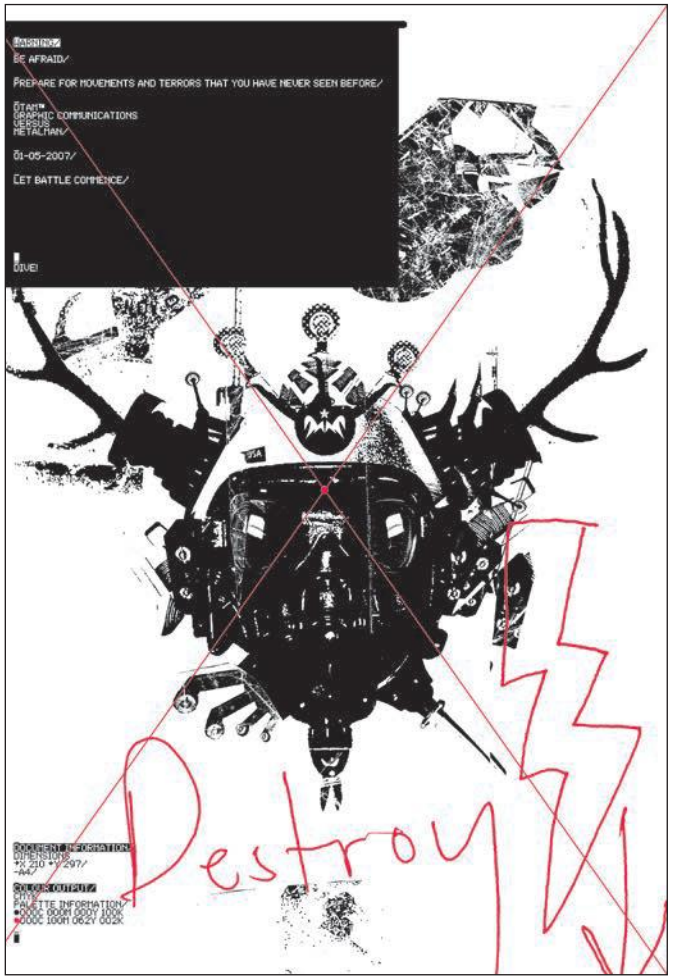
ACTIVITY 2.4

Using only layers and selecting in Adobe Photoshop, create a work based on a single image.

Figure 2.17 William Hofmann (1924–95), Illustration for *The Three Daughters of Madame Liang* by Pearl S Buck, 1970, watercolour

Figure 2.18 Muto, an ambiguous animation painted on public walls, Buenos Aires and Baden, animation by Blu assisted by Sibe, music by Andrea Matignoni, produced by Mercurio Film

Figure 2.19 Paul Heys, *Dtam™ vs Metalman*, 2007



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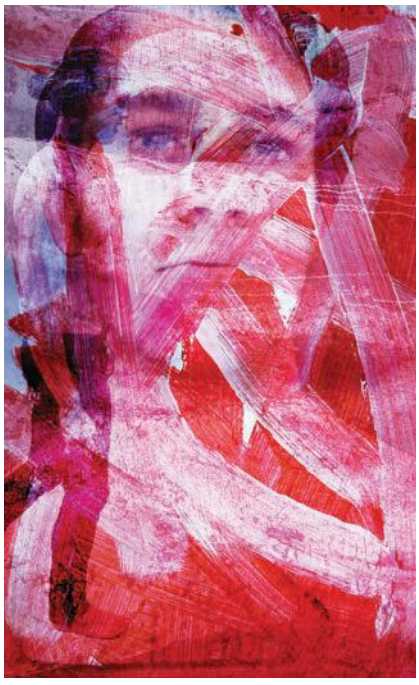

Figure 2.20 Danny Abdulahad (student), *Losing Myself, 2013*, digital image, Photoshop

Figure 2.21 Gigi Bade (student), digital photography, layered paint scans, Photoshop (detail of original)

Resolution

Resolution is a key aspect of the digital realm, especially if your desired output is for print. With screen-based works, it is not so critical, as the only viewing platform is a screen. Resolution determines the quality of your print. You may have tried to increase the size of an image or photograph downloaded from the internet, resulting in a 'pixelated' image – that is, a blurry or unfocused image that has visible pixels (squares).

These days, when you create a new image in Adobe Photoshop, the resolution is automatically set to 300 **dpi**. However, a common mistake made by many students is that they work within the image the camera has taken. This is a big mistake, as the image you are working with will have a dpi of around 72. It is critical to set up a new document and copy and paste your images into it. This will ensure that the resolution is 300 dpi and that the print quality will not be compromised.

Interactivity

This is getting into the complexity of multimedia. Not only will you have to create the visual content; you will also need to understand a scripting language that makes it all work. Most people take these things for granted. Every time you open a website, update your status on Facebook or upload an image to Flickr, a scripting language is making this possible. It is the engine of your interactive work. If you are going to create a work that will be non-linear, you must be familiar with a programming language. If you are using Adobe Flash, this would be Action Script 2 or 3.

ACTIVITY 2.5

1. Explore the concept of resolution by downloading a number of different images from the internet. Make sure they are all different file sizes and quality. Print out each example.
2. Create an image with a digital camera at 300 dpi. Print this image and compare the results with the other images you have printed from the internet. What differences can you observe?

resolution the number of distinct pixels in each dimension that can be displayed, determining the quality of a print

dpi (dots per inch) the number of individual dots that can be placed within one linear inch (2.54 cm); a measure of the density of dots in a print or video image

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Film and video

Film has a multitude of genres; you will need to decide, in stylistic terms, what type of work you will be creating. Will it be a **film noir**-inspired piece or a more experimental non-linear sequence? You need to consider whether your work will be a straight linear work or part of a non-linear animation or interactive. If you are creating any of the above, a few basic things should be completed first. You will need a **script** and **storyboard** for both animation and film. If your characters have dialogue, and if you are using audio, this will be outlined in your script and storyboard.

The storyboard is the visual representation of what you plan to capture with film or create in an animation. It is important to consider the elements of film, image, time, motion and sound, to name a few. All are critical in creating your work and determining how an audience will understand and appreciate it.

Film is multi-faceted. **Cinematography** is the construction of the film using a camera. It is important to consider what types of shots and camera angles you will be using in your film. An establishment shot, as the name suggests, can establish a location, main characters, places, things or even ideas contained within the film. Most filmmakers 'establish' characters and locations in the first few frames of a film. They might use high or low camera angles and close-up, medium or long shots.

film noir a cinematic term used primarily to describe stylish Hollywood crime dramas, particularly those that emphasise moral ambiguity and sexual motivation

script a written work that includes dialogue and instructions used for a film or television program

storyboard a graphic organiser (for example, a series of illustrations or images displayed in sequence) for the purpose of planning an animation, motion graphic or interactive media sequence

cinematography the making of lighting and camera choices when recording photographic images for the cinema

Lighting

Lighting is another main technique to consider. It empowers the filmmaker to create different ideas within a shot. Lighting can develop a sense of power or fear, create suspense and influence meaning.

It is important to choose a form of multimedia that suits your intentions and ideas. It is equally important to think about your skill level and knowledge of the applications that you will be required to use.

Editing

Editing allows the filmmaker to 'edit' their shoot. There may be ideas that just haven't worked or areas that need tightening. The addition of transitions between pieces of film allows your work to flow seamlessly. It can establish a mood or idea, show aspects of your story or develop the notion of time. For instance, the use of cross-dissolves and black-and-white film may suggest flashbacks that a character is having.

Safety

Make sure you are using computer equipment according to Occupational Health and Safety (OHS) standards. Ask your teacher for more information about this if you are unsure.

Figure 2.22 Jessica Yates (student), photography printed onto acetate, on a lightbox

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2.4 Painting

Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen.

– LEONARDO DA VINCI

Painting is the use of pigment that is mixed with a **liquid medium** applied to a flat surface. Painting has become the most dominant of all the artforms; when people think of art, they think of painting first. Painting is the artform most commonly sold by commercial art galleries. After drawing, painting is the oldest of all the visual artforms.

Materials

ACRYLIC PAINT

Acrylic paint is the most commonly used type of paint found in classrooms. It is inexpensive and dries quickly. Equipment can be cleaned with soap and water, and school acrylic paint is non-toxic. Acrylic paint comes in a broad range of colours. It can be mixed with water to create a wash similar to a watercolour or ink, or it can be applied undiluted to create a thin, **opaque** layer of colour. Different media can be added to change the nature of acrylic paint. **Impasto medium** will make it very thick and create texture in the artwork. Mix the impasto medium straight into the acrylic paint and apply with either a stiff-bristled brush or a palette knife. You can vary the sizes of the palette knives to achieve different effects. You can also use a medium to create a silkscreen printing ink suitable for fabrics. Acrylic paint mixes easily to produce an almost unlimited range of different colours.

liquid medium a wetting agent used with powdered pigment to make a paint liquid

opaque a solid colour that cannot be seen through

impasto medium a substance used to thicken paint and make it less viscous (liquid); used to achieve texture when painting

Figure 2.23 Painting can be one of the most satisfying artforms.

Figure 2.24 Varia Simonov (student), acrylic on wood

Figure 2.25 Vesna Stojcevski (student), *Autumn*, 2001

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WATERCOLOUR

Watercolour is a transparent paint made from pigment and gum arabic mixed with a wetting agent. It is found in liquid form in tubes or in solid form in blocks. There are many specialised techniques that are unique to using watercolour, and skills are built up over time through practice. The most common technique is the building up of layers of wash. Texture can be added by sprinkling substances like rice, rock salt, sand and broken egg shells, splashing with bleach or blotting with tissues. White areas are usually created by leaving areas of white paper unpainted. As this is a common technique, the quality of paper used with watercolour becomes an important consideration, and generally the heavier the paper the better the result. There are many different papers made especially for using watercolours.

Figure 2.26 Karen Margulis, *Water Lily*, 2009

Figure 2.27 Watercolour painted wet on wet will produce a beautiful bleed effect.

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Figure 2.28 Dusan Malobabic (student), gouache

GOUACHE

Gouache is an opaque water-based paint that dries to a matt velvety finish. It was used a lot last century before the invention of computers to create painted images for advertising. It is available in liquid form in tubes and jars, and it also comes in block form set in trays. Many techniques are common to both gouache and watercolour.

Oil paints are pigments mixed with a **binder** and a medium. Usually, oil paints cannot be mixed with water. Instead, they have to be mixed with linseed oil or turpentine to thin them. Brushes need to be cleaned with turpentine or special brush cleaner. As with acrylic paint, there are different media that can be mixed with oil paints to create different effects and textures. Wax medium is often used to add texture and help to create a translucent layer of colour. Oil paint can be applied with either a soft or stiff-bristled brush, depending on the effect you are trying to achieve, or it can be applied with a palette knife for a more textured finish. As with watercolours, it is possible to build up layers of translucent colour to create depth. Oil paint needs a special primed surface before you can start painting.

The most common surface is **canvas** that has been attached to a **stretcher**. The canvas is then painted with a **gesso** or undercoat. There are also canvas boards, which are cardboard that has been covered with primed canvas. Other suitable surfaces include **fresco board**, which is particle board that has been primed with gesso, and linen paper, which is textured paper with a special coating.

If you have a drawing that you are considering painting, photocopy it first and trial different types of paint and different colour schemes.

binder a substance used to hold pigment and medium together so they don't separate

canvas a thick cloth made from organic fibres, usually linen or cotton, stretched over a frame to create a surface to paint on; a word often used to refer to finished work after it has been put on a stretcher

stretcher a wooden frame over which canvas is stretched

gesso a white undercoat paint containing calcium carbonate and other fillers to help create a smooth, flat painting surface on canvas or board

fresco board smooth, wooden particle board treated with gesso

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SPRAY PAINT

Spray paint has gained a lot of popularity as a medium over the last 10 years. Originally the medium of choice for graffitists, it has now gained a place with other more traditional materials. Spray paint is often used in conjunction with stencils, but can be used on its own to create effects similar to air-brushing. Unlike air-brushing, spray paint is not limited to any scale, and some spray artworks are very large. Many paint supply outlets now stock extensive ranges of spray colours and brands, and most art supply shops will stock a decent range of colours. If you plan to use stencils, you must choose paper that is heavy enough to be used several times and strong enough to stay intact when wet.

It is illegal to have spray cans in your possession if you are under the age of 18.

When using spray paint to do a stencil, use little pebbles to weigh down the paper stencil and prevent spray going under the cut. Always make your stencil much larger than the surface you are spraying to prevent overspray. Always use a cutting board when you are cutting the stencil.

ACTIVITY 2.6

One of the key skills in painting is mixing colours. Make your own colour charts from mixing colours together. Start by developing a range of different skin colours, as this is one of the hardest groups of colours to mix. Keep your colour charts in your visual diary.

Figure 2.29 Michael Smith (student), glaze over oil paint

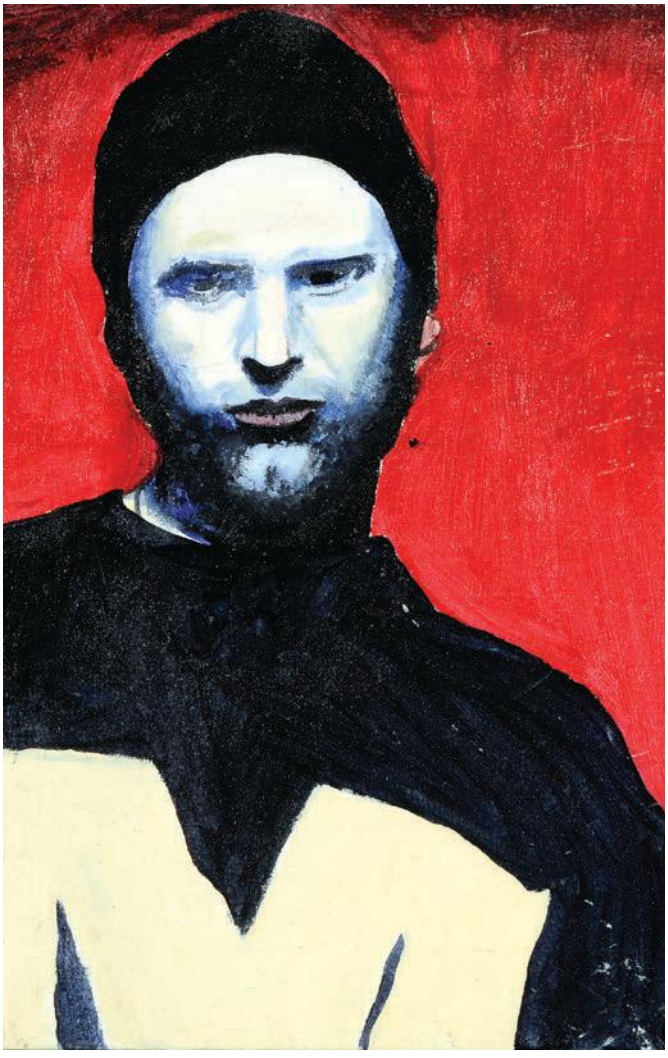

Figure 2.30 Melbourne is well known for street art that has been done in either approved art zones such as Hosier Lane and Degraves Street or on building walls with the permission of the building's owner.

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Figure 2.31 Spray paint is often used in conjunction with stencils.

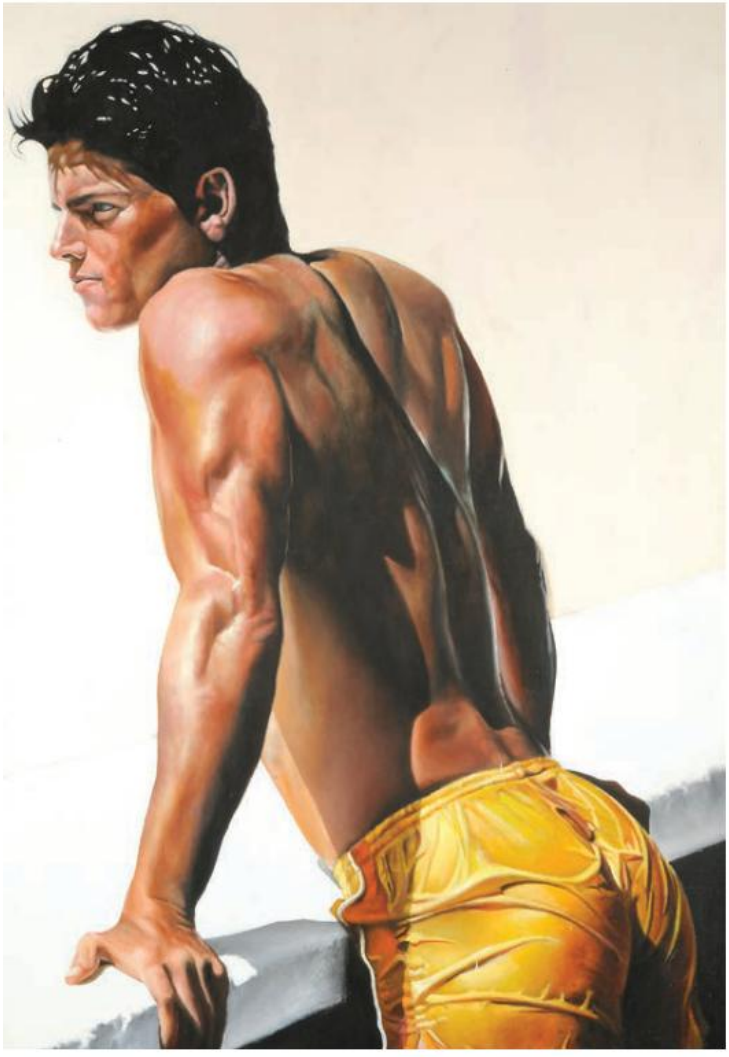

Figure 2.32 Bill White, oil paint

Figure 2.33 Dusan Malobabic (student). Consider texture as part of the overall concept.

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2.5 Photography

We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies.

– PABLO PICASSO

Figure 2.34 An enlarger projects and enlarges your image onto photographic paper.

Before the invention of the camera, many painters' major form of income was to depict the places and people of their time. Artists such as Canaletto (1697–1768) painted highly detailed Venetian scenes that were purchased by people as a type of postcard – a memory of their journey. Since the invention of the camera in 1835, photography has grown in popularity. Today, the easy accessibility of the camera in its variety of forms allows the traveller and the average person to record their own experiences with the push of a button.

How does a camera take a photo?

A traditional camera has a lens that, when focused on an image, allows light in to burn an image on light-sensitive film, creating a negative. The amount of light let in is determined by the camera's shutter speed, which is either automatically or manually altered. The slower the shutter speed, the greater the amount of light that is let into the camera. You would use a slow shutter speed when you are taking an image in a poorly lit space and do not want to use a flash, which would saturate the image with light. A negative records the image in reverse. This is not corrected until the image is developed in a darkroom.

The darkroom

The majority of photography done today is digital; it is quick and accessible, as everyone has a digital camera on their mobile phone. However, there are still people who use traditional techniques. The darkroom is a room that is completely devoid of natural light. Any light that enters this room while you are developing negatives will

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Figure 2.35 Jessica Yates (student)

destroy your images, especially when you are removing your film from the camera and putting it onto a developing spool. This must be done in complete darkness, requiring nimble fingers and lots of practice.

Once this is done, the negatives are put into an enlarger, which then projects and enlarges your image onto photographic paper. During the enlarging and developing process, the darkroom is lit only by red light, which will not damage the film but will allow you to see what you are doing.

At this stage, you still will not be able to see an image on your paper; this doesn't appear until you place your image in a developing tray that is filled with a mixture of chemicals: **developer**, which develops your image onto the paper, and **stop-bath**, which prevents the image from continuing to develop beyond what you wish. There is also an amount of **fixer**, which makes the image light proof and permanent, and **wash**, which washes all the chemicals off the print. Mixing the right combinations of these chemicals can be difficult when you first start, so it is always a good idea to do this with the help of your teacher.

SAFETY

If you are in a darkroom, have a teacher around when you are handling dangerous chemicals. Never work alone in the darkroom if you are using chemicals. Always ensure that the darkroom is well ventilated.

developer a chemical that makes the image on the film or print visible

stop-bath a chemical bath used to process traditional black-and-white photographs; used after the photograph has finished developing

fixer a chemical used in the final step in the photographic processing of film or paper; fixers remove any unexposed silver halide remaining on the film or photographic paper, making it safe to expose to light

wash *(photography)* water used to remove any residual chemicals from the photographic film or paper

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Digital photography

These days, digital cameras are very popular and widely used by professional photographers and students alike. Using a digital camera does not require the use of a darkroom to develop your images; all you need is access to a computer. With the aid of computer programs such as Photoshop, you can enhance your images and even manipulate them in a way that creates a whole new image. If you do this, always remember to print out a record of all the changes you make to your original photo so an assessor can navigate their way through your process. You should save each change as an individual file in a special folder on your computer.

Always have your digital camera set to the highest resolution possible to ensure your best-quality image. Familiarise yourself with your camera by taking lots of images in different light environments and by reading the manual.

Figure 2.36 Andreas Gursky. © Gursky, Andreas (b.1955) Bahrain I, 2005. NY MOMA. Chromogenic colour print 2016. Digital image © The MOMA NY, Scala, Florence.

ACTIVITY 2.7

Photographers such as Andreas Gursky (1955–) are famous for digitally manipulating images, bringing into question how real a photo is.

1. Using a digital camera, take a photo of a city scene and manipulate the image in at least six different ways using Photoshop. See whether you can make it realistic enough that people believe it to be a true scene.
2. Using a traditional camera, take a photo of an object in the landscape at various times of the day, altering the shutter speed and experimenting with the different moods and effects you can create.

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2.6 Print-making

No great artist ever sees things as they really are. If he did, he would cease to be an artist.

– OSCAR WILDE

Print-making is a reproductive method that enables an image to be transferred onto a surface multiple times. Since 200 BCE, starting with the use of woodblocks, artists have been reproducing their images through a variety of techniques such as screen printing, etching and lino printing. Recently, many street artists have started to use stencilling to allow them to reproduce their images quickly in a multitude of public spaces.

Relief printing

Lino printing and **woodblock** printing are forms of relief printing. They both rely on the use of a variety of sharp tools cutting into the surface to create a printing plate. These plates are then inked up with block printing ink with the use of a roller. The ink catches in the areas that are not cut away, so when the plate is placed under a piece of paper and is rolled through the printing press, the image is transferred onto the surface of the paper. The areas that are cut away remain blank, thus defining the image.

If you don't have access to a printing press, you can transfer your image with the use of a clean roller pressed firmly on the back of the paper.

woodblock a plank of wood (commonly made of pear, elder or boxwood) used to create a relief carving for a woodcut print

Figure 2.37 Shenayde Reid (student), lino print

Figure 2.38 A student example of a lino print (detail)

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Figure 2.39 Tessa McDonnell (student), *The Distance*, etching and aquatint

Etching

Etching, or **intaglio** printing, is a technique that involves engraving an image onto a zinc or copper plate with a metal-tipped tool. This tool creates burrs in the plate, which catch the ink when it is rolled onto the surface of the plate. These burrs are further deepened by placing the plate in an acid bath. The longer the plate is submerged, the darker the line will be.

Once the plate is carefully removed from the acid bath, it is placed onto the printing press under damp paper in order to transfer the image.

An etched line is very fine. Many artists combine this process with other printing techniques such as **drypoint** and **aquatint** to create various tonal and **linear** effects throughout their images. A master of this was the Spanish artist Francisco Goya (1746–1828).

intaglio a print-making technique in which the design is scratched onto a copper or zinc plate

drypoint a type of intaglio print-making and engraving technique in which a steel stylus is used to make markings on a plate, creating a burr (a gouged line that collects the ink); a technique used to create a characteristic 'bloom' to the line in the print

aquatint a type of intaglio print-making and engraving technique where the plate is coated with resin, giving the impression of a wash drawing

linear the use of line

SAFETY

Always wear protective clothing, gloves and goggles when handling plates in acid. Only handle acids or chemicals under the supervision of a teacher. Rosin (a type of resin) for aquatint should only be used in a fume cupboard and you should always wear a ventilation mask.

Screen printing

Screen printing is a popular form of print-making that is widely used in commercial industry. Many clothing companies use screen printing as a method of reproducing and transferring designs onto fabric such as t-shirts. Pop artist Andy Warhol (1928–87) extensively used this process to create his images of icons such as Marilyn Monroe, Elvis Presley and Coca-Cola.

This process involves the use of a wooden frame that is stretched tightly with synthetic silk to create a screen. The screen

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is then placed skin side down onto a piece of paper or fabric on which you wish to print.

Blocking film or a stencil is placed on the screen to create your image. Then, using a rubber squeegee, printing ink is scraped back and forth over the plate, allowing it to pass through the screen and transfer the image onto your chosen surface. Altering the stencil or screen allows you to add more colours to your print.

Remember that printed images are in reverse, so if you are using any text on your plate it must be written backwards.

Stencilling

Stencilling used by famous street artists such as Banksy employs the same techniques as screen printing. However, instead of placing a stencil on a silk screen, it is placed on a wall and is usually pre-cut from either acetate or cardboard to aid durability. Instead of printing ink, street artists often use spray paint, which allows them to cover a large area and get between the gaps of an intricate stencil quickly and evenly. Street art is beginning to gain artistic recognition and many councils such as Melbourne City Council are providing legal street art zones, such as Hosier Lane. However, if done without permission, street art is illegal and considered to be vandalism, and incurs heavy fines.

As already mentioned, it is illegal to have spray cans in your possession if you are under the age of 18.

SAFETY

If you are using spray paint, ensure the area is well ventilated.

ACTIVITY 2.8

Make a **collage** from a variety of objects and animal parts to create an image of an imaginary person. Lay this under a perspex plate and etch the image to create a print.

collage a composition made up of a variety of materials, such as cardboard, string, paper cuttings and photographs, pasted together

Figure 2.40 Screen printing

Figure 2.41 Gemma Gardiner (student), stencil paste up

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2.7 Sculpture

assemblage an artistic process in which found objects are put together to create three-dimensional works

Every creator painfully experiences the chasm between his inner vision and its ultimate expression.

– ISAAC BASHEVIS SINGER

Sculpture is a three-dimensional artform that can be created from a large variety of media. Unlike two-dimensional artforms such as painting and drawing, sculptures are often freestanding, so the form needs to be considered from all angles in the making process.

Materials and techniques

The list of materials you can use for making sculpture is endless. It depends on their accessibility, the processes you wish to use and the effect you are after. Some sculptors use objects that already exist to make their work. They join these together to create new forms with completely different meaning. This is called 'found object' or **assemblage** sculpture. This style was first made famous by the French artist Marcel Duchamp (1887–1968). The Australian sculptor Robert Klippel (1920–2001) used discarded scrap metal welded together to create his amazing tiny and huge works. This type of sculpture makes you think of the old adage, 'one person's junk is another person's treasure'. If you are handy with a soldering iron or have access to welding equipment, this can be a very effective and inexpensive way of creating sculpture. Metal scrapyards and opportunity shops are great resources for collecting materials. A hot glue gun can be used to join together light objects, such as plastic.

Safety

If you are melting plastic materials to join together, be sure to use a fume cupboard to prevent breathing in toxic fumes. Be careful with glue guns, as they can get extremely hot. Always pull out the plug after you have

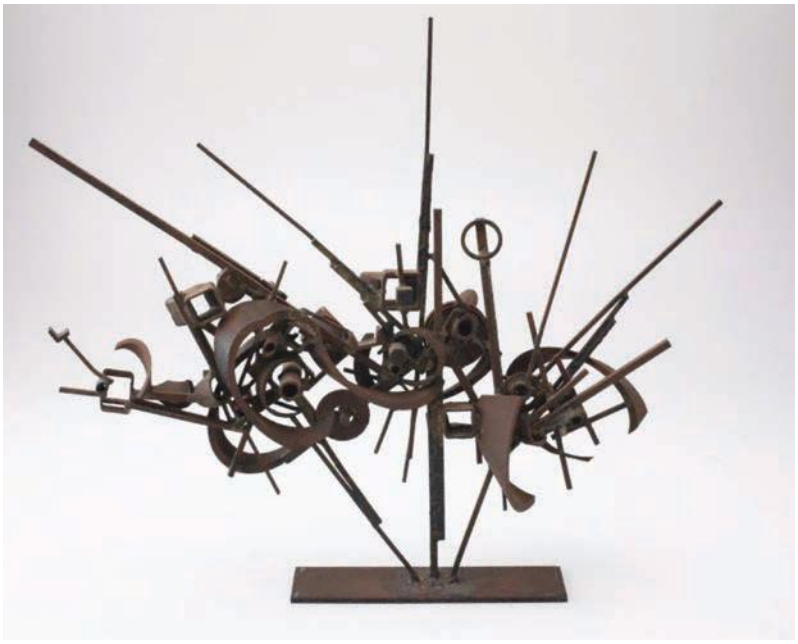

Figure 2.42 Robert Klippel

Figure 2.43 Eliza Davey, assemblage sculpture made from refired crockery and glass

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switched the glue gun off when you have finished using it.

Carving is a subtractive process; it involves taking away from a solid block of material, such as stone, clay, wood or wax. The use of inflexible materials such as stone and wood demands a great deal of accuracy and experience, as once you have carved the material away there is no going back. Mistakes can be very frustrating and time-consuming.

Wax and clay are far more forgiving materials to carve, as you can incorporate modelling as part of your sculptural process. This allows you to add on as well as take away from your block, which is very handy if you accidentally take away too much.

Sculpture can be interactive and have moveable parts. This is often referred to as kinetic art. American sculptor Alexander Calder (1898–1976) produced sculptures made up of many movable parts. He is famous for creating the first mobiles, which were massive moving structures that hung from the ceiling, creating shapes in space.

Relief sculpture is built up or carved from a flat surface to give the illusion of depth and space. While this type of sculpture is essentially two-dimensional (as it is only viewed from one side), the challenge is to create the illusion of the third dimension through shadow and **plane**.

Clay is a great material to use for creating relief sculpture, as it allows you to carve away as well as build up shapes on a flat surface.

ACTIVITY 2.9

As an alternative to life drawing, complete some small observational figure modelling working with clay, wire or wax.

Negative space (that is, the space around your sculpture) is important to consider in your design. If your sculpture is made out of clay thicker than 2 cm, be sure that it is hollow. If not, it may be difficult to fire.

Figure 2.44 Student life sculpture

Figure 2.45 Rowena Hannan, *The School Hymn* (Firbank Grammar), relief mural

Figure 2.46 *The School Hymn* detail

plane a flat surface

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2.8 Textiles

An artist cannot fail; it is a success to be one.

– CHARLES HORTON COOLEY

Humans have been using the clothing that they wear as a form of self-expression since they discovered how to spin and dye yarn and weave it into cloth. Textiles have been used to denote status and make a statement about the wearer's persona for thousands of years. For the purpose of this study, textiles can be divided into roughly three different groups:

- fashion design and garment construction
- soft sculpture
- weaving and surface decoration.

Fashion design and garment construction

The most common area explored in Studio Arts textiles is fashion design and garment construction. This is largely due to the fact that fashion has become such an important part of our everyday lives. We all make statements about ourselves through what we wear, so the opportunity to design our clothing is almost a primal form of self-expression. Lots of students do very well at designing fashion but are not as adept at the construction. As a result, many fashion designs remain at the design stage. As folio pieces, this is quite acceptable. For the students who wish to go on with construction, there are three construction techniques that are commonly used:

- sewing
- knitting
- crochet.

Figure 2.47 Ivy Nguyen (student), fashion drawing

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Fashion design

The process of fashion design and drawing is an art and skill in itself. There are people who have full-time careers as fashion illustrators. Part of the design and construction process is drafting and cutting a pattern, which is another highly specialised skill. Some simple patterns are reasonably easy to draft; however, when the garment becomes more complex, greater skill is required to draft the pattern. For students, the easiest option is to modify an existing pattern. This may involve looking at commercial paper patterns or drafting from an existing garment and modifying the design. It is not acceptable for you to use a paper pattern without modifying it, as this will not be your design. Students who choose fashion design and garment construction are taking on a lot of work, so consider your decision very carefully.

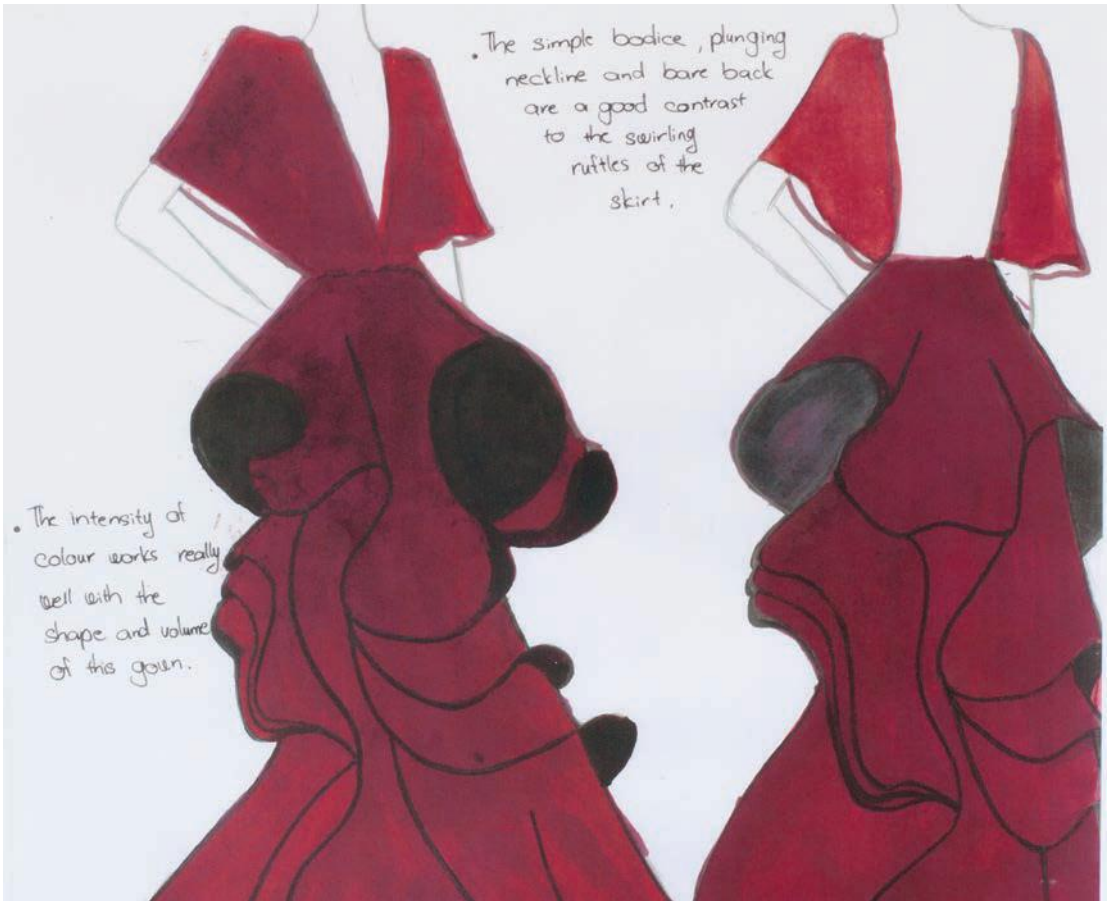

Figure 2.48 An example of a dress design, Casey Quach (student), 2015

Figure 2.49 An example of a dress design, Anh Kim Hoang (student), 2015

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Sewing

Sewing is the most frequently used form of garment construction today, and is certainly the most common form of garment construction seen in Studio Arts folios. Most sewing is done by machine, but it is also possible to hand sew with a needle and thread. Hand sewing is a small part of most machine-sewn garments, and is used for finishing off, hemming or sewing on buttons and other decoration. Modern sewing machines can do just about anything, and top-of-the-range computerised sewing machines have a wide range of functions, including embroidery stitches. Most modern sewing machines are mainly used for straight, zig-zag and buttonhole stitching. There are also some machines that will do an overlock stitch; however, this is commonly done on an overlock machine.

Knitting

In the middle of the twentieth century, knitting was one of the most widely used methods of garment construction, especially during the Great Depression and World War II, as it was a cheap and easily accessible way of producing individual garments. During the 1970s, knitting became unfashionable. However, over the last few years there has been a knitting revival and it is once again a popular hobby. Knitting is a way of weaving thread together with two or more long needles to form shaped lengths of fabric that are sewn together to form a garment. The most common type of yarn used is wool; however, synthetic wools and cottons are also commonly used. Recycled materials such as rags, plastic bags and even cassette recorder tapes have been used to create interesting garments. Artists such as Fiona Hall have knitted large sculptural forms out of shredded Coke cans. Many different stitches

Figure 2.50 Mannequins are an essential tool for garment construction.

Figure 2.51 You will need basic sewing skills when using a sewing machine.

Figure 2.52 Knitting can be as simple or complex as required.

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Figure 2.53 An example of crochet art

Figure 2.54 Soft sculpture often has a playful look.

Figure 2.55 Weaving at a loom

Figure 2.56 Jay Nguyen (student), beading and sequins

and various techniques are available to vary the look of the textile produced. Knitting needles come in a range of sizes, from quite fine needles that produce a fine close-weave textile to jumbo or rocket needles that produce a chunky open-weave textile. Knitting is a time-consuming process, and this is an important consideration when choosing it as a means of creating a folio piece.

Crochet

Crochet is a similar process to knitting, but instead of using two or more needles, one needle with a hooked end is used. Crochet produces a shaped length of textile that has an open weave and a lace-like quality. In fact, if fine cotton yarn is used, it is possible to create certain types of lace using a crochet hook. As with knitting, it is possible to use a variety of different yarns and other materials to create interesting finishes. It is also a very time-consuming process and requires a fair amount of practice to learn the various types of stitches and to develop a speed and rhythm.

Soft sculpture

Soft sculpture can include many different textile forms that are three-dimensional. The usual image people have is of oversized shapes that are stuffed with filling to create sculptural form, rather like oddly shaped pillows or cushions. There are other forms of soft sculpture where fabric is manipulated in various ways or used as part of installation pieces.

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Weaving and surface decoration

Hand-weaving is an ancient form of textiles. There was a resurgence of interest in the craft in the 1970s, and art and textiles department storerooms in schools around Australia have looms left over from this period. As with knitting and crochet, hand-weaving is a way of producing a length of textile, though it cannot be shaped in the same way as knitting or crochet. It is possible to control the openness of the weave and the thickness of the piece by the choice of yarns and density of the warp and weft. As well as yarn, other things can be woven into the fabric, such as strips of leather or pieces of grass and straw. Weaving tends to have a primitive quality about it, and is very time-consuming. Surface decoration usually applies to lengths of fabric that have been painted, printed, embroidered, decorated with beads or sequins or had other objects sewn onto the surface of the fabric. Often, a combination of two or more of these techniques is used to create a rich and interesting surface. Weaving is often used in conjunction with other techniques, such as sewing, knitting and crochet.

ACTIVITY 2.10

1. Make up sample charts of different stitches in the media that you are using. Make sure you label each sample with all the technical information.
2. Create a chart of what sewing machine needles are used on different types of fabrics.
3. Collect samples of fabric, yarn and trims such as buttons, ribbons and beads. Label them, including the price and where they were purchased.

2.9 Points to consider for all materials and techniques

- Regardless of the materials you choose to explore in your folio, it is important to trial a variety of techniques and familiarise yourself with the medium.
- Think about what you are trying to express and explore in your folio. This will help you to decide what materials and techniques are the most appropriate.
- Don't forget to evaluate your studio process through annotations in your visual diary. These annotations help you to organise your thoughts and reflect on the direction of your work. You need to discuss your handling of materials and techniques, along with your conceptual development.
- If considering a time-consuming technique, think about the size of your work. Small, delicate works can be very effective.
- Always use equipment and materials correctly, taking special care to follow all the safety precautions when handling hazardous materials.
- Experiment with combining materials and techniques through a cross-media approach.
- Researching artists who work in your chosen medium will inspire and inform your own works.
- Units 1 and 2 are all about the development of skills and experimenting with new materials. Be prepared to take risks. Try a new material or technique – you may discover something really exciting that you can incorporate into your folio.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 3

Interpretation of art ideas and use of materials and techniques

UNIT 1
AREA OF STUDY 3

CHAPTER OVERVIEW

This chapter discusses:

- the sources of artists' ideas and the production of artworks
- how artists from different times and cultures use materials and techniques
- the ways in which artists from different times and cultures have interpreted ideas and sources of inspiration
- the ways in which artists use their art as a form of symbolic interpretation for the current climate
- the ways in which artists use art elements and principles to create aesthetic qualities
- the ways in which artists use their own life experiences as an inspiration for their art.

The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life.

– WILLIAM FAULKNER

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Introduction

Artists are like blotting paper, absorbing ideas and inspiration from the world around them. Whatever the culture or environment in which an artist lives, it is always reflected in the art of that time. Art is a reflection of the time and space in which the artist lives.

3.1 Sources of artistic inspiration

We are all affected by the world in which we live – artists visually record this world in the images they create. They may be motivated by a political agenda, a celebration or a need to record or comment on the world around them.

Environment

German Expressionist artist Max Beckmann (1884–1950) painted *Die Nacht* as a response to the trauma he experienced as a volunteer medical orderly during World War I. Beckmann uses strong, harsh lines that run in different directions, preventing the viewer's eye from resting and taking in this

Figure 3.1 Max Beckmann, *Die Nacht*, 1918–19, oil on canvas

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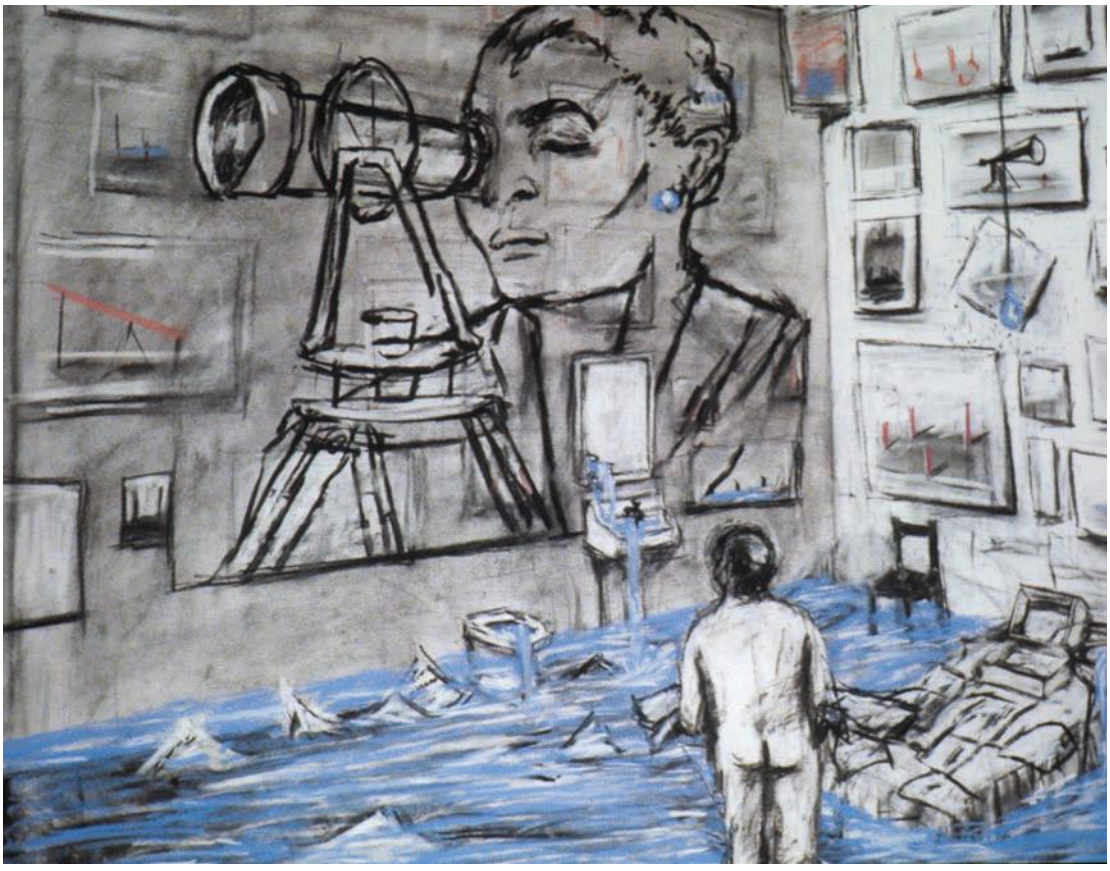

Figure 3.2 William Kentridge, *Felix in Exile*, 1994, drawing. © William Kentridge

violent image. Beckmann fills this cramped **composition** with torturers and victims, providing limited space as a reprieve from the chaos. The dramatic contrast in tone gives the sense that a flashlight has been turned on, providing the image with a sense of suddenness and urgency. Beckmann's use of a largely **monochromatic** palette with smatterings of red paint – perhaps symbolic of blood – unifies what can only be described as a nightmarish scene.

As a German Expressionist, Beckmann used these **elements** and **principles** to communicate a sense of horror and heightened emotion. Not surprisingly, painting works like this, which responded to the violence that Beckmann had experienced in World War I, did not make him a popular artist in pre-World War II Germany. Like many other artists living in Germany during this violent period, Beckmann was declared a 'degenerate artist' by Adolf Hitler, and was forced to escape to Amsterdam and later America. Beckmann's images still have power today as works that express the trauma of the first half of the twentieth century in Europe.

ELEMENTS AND PRINCIPLES DISCUSSED

space, contrast, tone, line, colour, unity

In stark contrast to Beckmann's violent scene, South African artist William Kentridge (1955–) responds to his environment with sublime drawings such as the one shown in Figure 3.2, which is a still from an animation called *Felix in Exile* that he created in 1994. Kentridge grew up in Johannesburg, the son of lawyers who fought hard for the rights of the marginalised black community during the apartheid era in South Africa.

Rather than choosing a dogmatic approach, Kentridge uses drawing, print-making, animation and sculpture, laden with **symbolism** and **metaphor**, to express his concepts of time and change. Soho Eckstein and Felix Teitlebaum are two characters

composition the spatial property resulting from the arrangement of parts in relation to each other and to the whole

monochromatic having only one colour, with detail represented by differing hues and tints

elements visual components of an artwork, including space, contrast, tone, line, colour, form and texture

principles the rules that govern an artwork, including balance, proportion, harmony and movement

symbolism representation of a concept through symbols or underlying meanings of objects or qualities

metaphor an object that is seen as representative of something

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Figure 3.3 Aaron Jones, *Grace*, reclaimed timber, 2016. This sculpture shows the use of found materials.

created by Kentridge; they regularly feature in his artworks. These two characters are metaphors for South Africa's emotional and political struggle, and both are self-portraits of William Kentridge.

Kentridge uses a film technique that he calls 'stone age animation' to create his animations. This involves the drawing of many images, such as Figure 3.2, that are photographed then rubbed out and redrawn, showing the next movement. This painstaking and arduous process leaves what remains of each drawing as a shadow. Kentridge sees this 'shadowing' as an essential part of the work: it is something he builds on and that cannot be erased – like South Africa's history. Kentridge's use of charcoal in these images allows the drawing to easily be rubbed away, and his use of a gentle line with a minimal tone adds to the transient dreamlike quality of the image. Kentridge creates a sense of emphasis within this open composition, with the addition of colour in the form of blue and red pastel tones, and he creates a sense of space with the simple inclusion of the corner of the room. We are presented with the naked back of a cropped Felix, who stands in the transparent water, causing us to feel part of this surreal scene.

ELEMENTS AND PRINCIPLES DISCUSSED

emphasis, colour, tone, space

Art doesn't have to be inspired by such grandiose issues as war or political unrest. Inspiration can come from the artist's personal environment – depicting the feelings and emotions of the artist's individual experience.

For example, contemporary Australian artist Linde Ivimey (1965–) references her Catholic upbringing in the making of what are often considered macabre sculptures. Her works are highly ritualistic in their making, as they are created from many natural materials, such as bones from animals that she has eaten or collected as part of her artistic process. These bones are very reminiscent of the relics of saints held precious by churches during **Gothic** times. The repetition of the bones, which are sewn together creating a continuous pattern, helps to unify the many media used while looking like a bizarre type of **chainmail** worn by a **Medieval** knight in battle. The cotton Ivimey uses in her sculptures is dyed brown by

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being soaked in boiled onion skins, adding to the Medieval feeling evoked in her work. Ivimey's sculptures are often referred to as **talismans**, providing protection to the artist or a future owner. This could be a reflection of Ivimey's dysfunctional upbringing. Sadly, her childhood was often marred by violence and substance abuse.

ELEMENTS AND PRINCIPLES DISCUSSED

pattern, unity, repetition, colour

ACTIVITY 3.1

Collect a variety of natural materials, such as dried chicken bones, and cotton and seed pods. You may have to boil the bones to ensure no meat remains on them.

Using some bamboo sticks bound together with twine as an armature, create an imagined figurative sculpture. You may like to use an oven-fired clay, such as 'sculpey', to make hands and feet.

Gothic a style of art that evolved from Romanesque art and lasted from the mid-twelfth century to the sixteenth century; relating to the macabre or other dark elements

chainmail a type of armour made up of metal rings, worn by knights

Medieval a period in the history of Europe between the fifth and the fifteenth centuries, known as the Middle Ages

talisman an object that is believed to have magical or religious properties

Figure 3.4 Howard Arkley, *Floral Exterior*, 1996 (174.5 x 134.5 cm)

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Culture

The traditions and customs of the societies in which artists live are also reflected in the art they create. As human beings, we are all products of the time and place in which we live. Culture defines our interests and inspires our self-expression.

Australian artist Howard Arkley (1951–99) moved from inner-city Prahran and St Kilda in Melbourne to the suburb of Oakleigh in 1991. This was the world he chose to celebrate and explore in his fluorescent images of suburbia. The clash of the contrasting use of flat colour, in *Floral Exterior* (Figure 3.4) gives a festive appearance to what is a very common triple-fronted 1950s house in Melbourne's outer suburbs. The familiarity of this image is made all the more striking by its cropped composition, which brings the house into the foreground, creating a shallow sense of space, and by the bold use of black air-brushed lines delineating the form. Typical of Arkley's paintings, this celebratory scene has an eerie quality to it, due to the obvious lack of people in the image.

Before Arkley painted exterior and interior images of suburbia, he created a series of 'door' paintings. These were painted after he

Figure 3.5 Cindy Sherman, *Untitled Film Still #13*, 1978, Museum of Modern Art

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came back from a residency in Paris, where he took numerous photographs of Parisian doorways. However, it wasn't until he arrived back in Melbourne and stood in front of his mother's screen door that he was inspired by the more humble patterns of Melbourne suburban culture. His series of paintings influenced by urban and suburban imagery were painted on large rectangular canvases, the size and shape of suburban doorways from triple-fronted houses of the 1950s and 1960s.

Arkley's then wife, artist Elizabeth Gower, was very involved and interested in the feminist art movement of the 1970s, which looked at women's domestic arts, such as patchwork and quilting. Arkley was inspired by the intricate patterns of these artforms and used them as inspiration for large air-brushed abstract works.

Arkley was a master of the air-brush, and this tool allowed him to create large flat surfaces of colour, often incorporating stencilling created from domestic objects such as plastic **doilies**. These stencils were used to create interior decorative patterning on curtains, furniture and wallpaper in his interior paintings. This use of stencil patterns also brought the interior domestic decoration outside when Arkley chose to use it on the exterior wall, as is the case in *Floral Exterior*.

Air-brushing allowed Arkley to work quickly. However, as this technique doesn't enable the artist to stop and start (as dripping can easily occur), Arkley worked continuously for several hours to complete his paintings. He often worked throughout the night, taking amphetamines to keep him awake.

ELEMENTS AND PRINCIPLES DISCUSSED

line, colour, pattern, space, contrast

American photographer Cindy Sherman (1954–) also uses the medium of film as the inspiration for many of her photographic works. These works, known as her 'Film Stills' series, are inspired by American films, particularly those directed by Alfred Hitchcock.

Figure 3.6 Bernini, *David*, 1623–24, marble (170 cm)

Sherman, who is always the subject of these photographs, goes to great lengths to become the character in the frozen moment of a **narration**. Often with the use of **prosthetics**, Sherman appears barely recognisable in scenes where she explores the image of women as vulnerable, as victims or as sex objects. She is interested in how we view women and invites the viewer to gaze upon them in her images.

Looking at Sherman's cinematic style, viewers are asked to construct a narrative. What is the young 'preppie' girl in Figure 3.5

doilies decorative placemats used on tables in suburban houses, often crocheted and later made out of plastic

narration the telling of a story

prosthetics artificial features used to change the look of a face or a body

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looking at? Is she posing for the benefit of someone else, at whom she is glancing beyond the frame? The position of the camera in this shot helps to create the sense of unease. Being shot from below emphasises the vertical lines of the books for which the girl is reaching in an affected manner. The heavy cropping of the image positioned in the foreground creates a dramatic claustrophobic composition due to its shallow space. The photographs in this series are all black and white, and the characters are dressed in 1950s clothing, thus emulating Hitchcock films.

contrapposto an Italian term used to describe the 's' curve posture of the human body

Baroque an art style or movement of the sixteenth and seventeenth centuries in which artists used strong contrasts, emotion, movement, exaggeration and theatrical effects

ELEMENTS AND PRINCIPLES DISCUSSED

space, line, colour

Other artists throughout history have been inspired by the beliefs and events of their cultures. When the High Renaissance sculptor Michelangelo (1475–1564) carved his gigantic sculpture *David*, he was reinterpreting a biblical story – a story many artists had depicted before him, and one that many have depicted since. Unlike the effeminate depiction by the Florentine sculptor Donatello (*c.* 1386–1466), Michelangelo's version of the shepherd boy who confronts the giant Goliath is a 5-metre-high Adonis. Standing below this masterpiece, you cannot not help but be overwhelmed by its power due to its scale. Michelangelo's *David* is the personification of Renaissance ideology: it is the exploration of great intellect combined with physical perfection overcoming adversity. Michelangelo created this work at a time when Florence was at war with its neighbouring states. The sculpture is a symbol of Florence standing strong against its enemies.

While Donatello's sculpture depicts the moment of triumph when David is relaxed and standing on the head of Goliath, Michelangelo chose to depict the moment of tension when David was contemplating his mode of attack. This depiction allowed Michelangelo to demonstrate his great skills as a High Renaissance sculptor. The closed composition and **contrapposto** stance combined with the idealised male form create a sense of Renaissance harmony and beauty. The face of Michelangelo's *David* is strained, and obviously assessing his enemy. His head and hand are oversized to emphasise the power of the intellect and physical strength.

In 1623, another artist, Gian Lorenzo Bernini (1598–1680), once again depicted the story of David (Figure 3.6). This was within the cultural context of the **Baroque** period. As a Baroque artist, Bernini depicted David in the moment of drama when the biblical figure is striking out at his enemy. This depiction is not a relaxed, victorious David or a tense, idealised and intellectual symbol of masculinity. Bernini's *David* shows an enormous sense of movement and drama: twisting like a spring about to unfurl, with muscles bulging, firing his slingshot at the approaching Goliath. This sculptural masterpiece is all about heightened drama; it is a frozen moment locked in marble.

ELEMENTS AND PRINCIPLES DISCUSSED

form, scale, harmony, emphasis, movement

ACTIVITY 3.2

Michelangelo's *David* exemplifies interpretation through Renaissance ideology. In your own words, define the Renaissance ideology and explain why Michelangelo's *David* is the personification of this.

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3.2 Artistic influences

Like all of us, artists are not only inspired and motivated by the world around them; they are influenced by other artists working at the same time or those who have come before them. Furthermore, artists are not only influenced by the work of artists in their own medium; many look further afield for their inspiration.

Australian photographer Bill Henson (1955–), who commenced his art training by studying painting, draws on this knowledge in the creation of his large-format photographs. He creates a Baroque atmosphere in his works through use of the artistic device of **chiaroscuro**. This device was commonly used by Baroque painters such as Rembrandt (1609–69) to create an ambient tonal atmosphere.

Henson is also very interested in the medium of film, and cites Italian director Federico Fellini as a major influence on his work. In Fellini's famous movie *La Dolce Vita*, there are scenes of rebellious 1950s youths cavorting in cars; Henson also explores the subject of adolescents left to their own devices within an automobile setting. Like the work of Cindy Sherman, discussed earlier, Henson's photographic images have a strong cinematic quality to them. Their narrative subject-matter invites the viewer into a hidden adolescent world (Figure 3.7).

Our view of the scene is limited due to the heavy use of cropping and the contrast of light and dark. It is as if a spotlight has been shone on the girl, creating beautiful warm tones; she is oblivious to our

chiaroscuro the contrast of light and dark

Figure 3.7 Bill Henson, *Untitled*, 2000/2003, type C photograph

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presence. This is a world to which we are not privy. It is a depiction of a frozen moment before or after an event has occurred.

While Bill Henson does not acknowledge the influence of the Baroque painter Caravaggio (1571–1610) on his photography, the connection between the two artists' work is unmistakable. Like Caravaggio, Henson relies heavily on the Baroque device of chiaroscuro to create drama and mood in his photographs, and his choreographed works are reminiscent of Caravaggio's compositional **tableaux**.

tableaux a theatrical device used to stage a scene, creating a 'frozen moment'

patrons people who commission (that is, pay for) an artwork to be created

Caravaggio himself was influenced not only by the world around him, but also by other artists who came before him and by those who were working in his time. As an Italian artist, he was greatly influenced by northern Italian artists such as Leonardo da Vinci (1452–1519). Northern Italian artists were great naturalists: Da Vinci didn't rely purely on High Renaissance ideals to create his masterpieces – his imagery was a result of direct observation from nature. Caravaggio continued this naturalist tradition in his own works, employing those around him to model for his compositions.

This practice created a look that was specific to the works of Caravaggio. As Caravaggio was considered to be a bit of a 'wild man' who often associated with unsavoury characters such as gamblers, criminals and street people, his models were often considered inappropriate subjects by his **patrons**, especially the Catholic Church. No matter who they were depicting, Caravaggio's subjects were never cleaned up or idealised. Famous religious stories were depicted in the street clothes of the sixteenth and seventeenth centuries, and saints such as those in *The Crucifixion of St Peter* (Figure 3.8) were painted with bare feet and dirty toenails. However, like many of the other artists discussed earlier, there is a sense of theatricality in this image, created by the open composition and the lack of background, which emphasises the drama of the scene.

Figure 3.8 Michelangelo Merisi da Caravaggio, *The Crucifixion of St Peter*, 1601

ELEMENTS AND PRINCIPLES DISCUSSED

space, tone, emphasis, contrast

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3.3 Different times, different cultures

Many contemporary artists use their own life experiences in combination with knowledge of art traditions to create their imagery. This can be as homage to another artist or artistic tradition, or as a form of **appropriation**. This is when an artist borrows from another artist's image and creates a new context. You will look at this in more detail in Unit 2 of Studio Arts.

The sculpture *Killing Time* (Figure 3.9) by Ricky Swallow (1974–), inspired by the memories of his father who was a professional fisherman, evokes the Baroque **still-life** works of the seventeenth century. As a fine art student, Swallow would be very familiar with this still-life tradition in painting and he has applied this to his meticulously carved sculpture.

Killing Time, which is carved from a single piece of wood, is an incredibly detailed image of Swallow's kitchen table spilling over with the creatures of his father's catch of the day. This familiar scene from Swallow's childhood tells the story of time passing. It is loaded with Baroque symbols of mortality – from the dead sea creatures that seem to be breathing their last breath as they pour out from the bucket, to the orange with its peel unfurling off the table. The highly realistic forms contain a strong sense of pathos, which is emphasised by the use of shadow created by the sculptural planes of

appropriation the use of borrowed elements in the creation of new work

still-life painting containing only objects, such as tableware, flowers, fruit or books

Figure 3.9 Ricky Swallow, with his work *Killing Time*, 2003–04, laminated jelutong, maple (108 x 184 x 118 cm, irregular). Purchased with funds provided by the Ruby Komon Memorial Fund and the Contemporary Collection Benefactors' Program 2004. Art Gallery of New South Wales Collection © Ricky Swallow. Courtesy the artist and Darren Knight Gallery, Sydney.

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Figure 3.10 Student class project, a recreation of John Brack's *The Bar*, 1954, as a clay sculpture

this plentiful scene. This work has a strong romantic and nostalgic quality of a time past in the life of the artist, which is referenced in the title of the work, *Killing Time*; this also refers to the laborious act of making such a large and highly detailed carved work – of time lost. Ricky Swallow works seven days a week from 10 o'clock in the morning until midnight in order to create such meticulous works.

Killing Time was first shown at the Gertrude Contemporary Art Spaces in Collingwood, Melbourne. It was shown in a darkened room, allowing viewers to wander all around the work in order to marvel at it from all angles and with spotlights shining on the work, creating dramatic lighting and a sense of chiaroscuro, commonly used by Baroque painters.

ELEMENTS AND PRINCIPLES DISCUSSED

form, light, space, contrast

ACTIVITY 3.3

1. Choose a photograph of a scene from your childhood and recreate the image as a clay sculpture.
2. As a class, choose a painting that depicts a group of people. Assign each student a character to make in ceramics, in order to recreate the painting as a sculpture.
3. Write a short action story, breaking it up into scenes. Organise a friend to dress up as one of the characters. Photograph your friend (or yourself) acting out one of the scenes.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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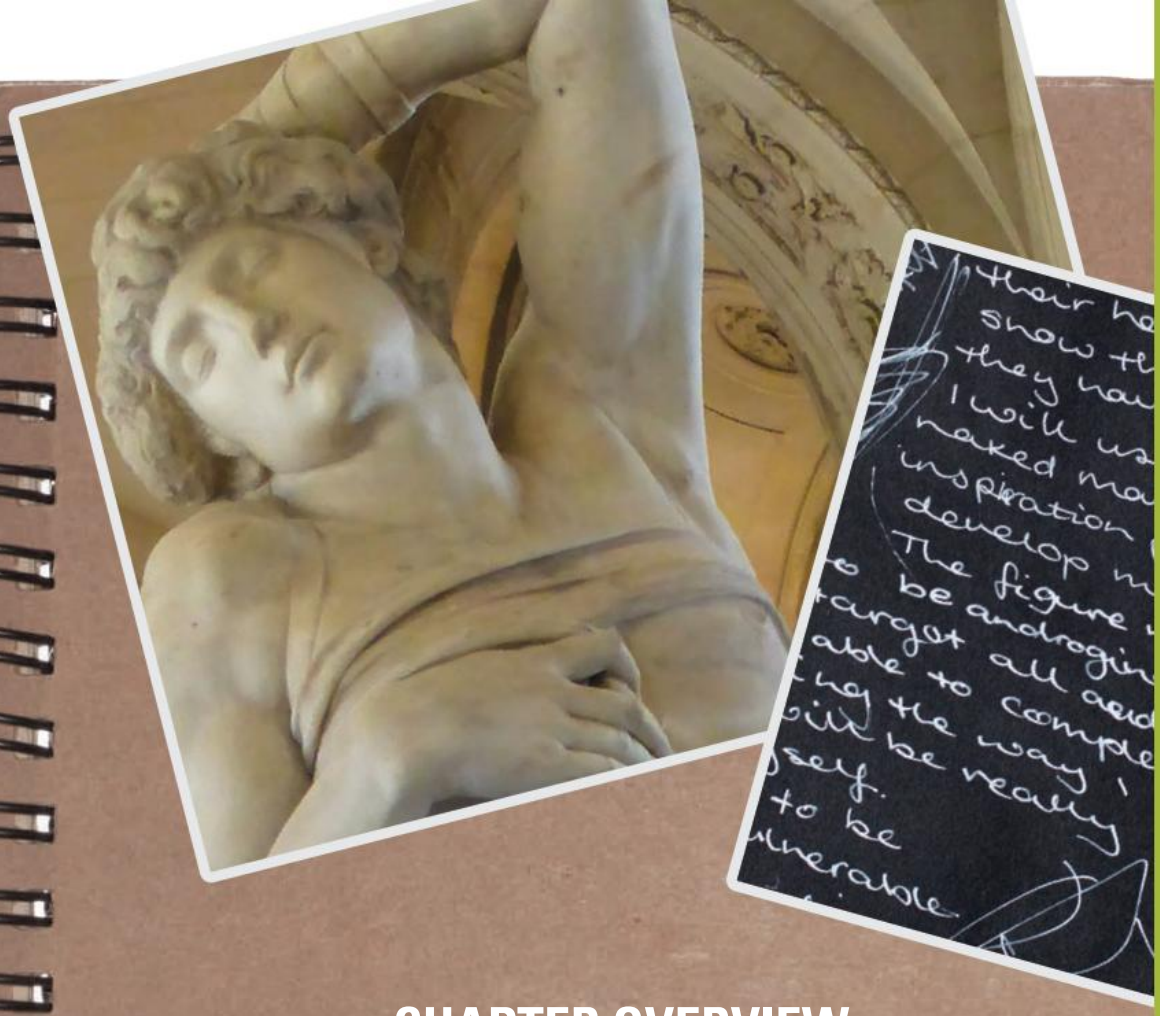
Chapter 4

Assessment for Unit 1 Outcome 1, Outcome 2 and Outcome 3



CHAPTER OVERVIEW

In this chapter, you will read about how assessment will reflect your understanding of:

- materials and techniques appropriate to particular artwork/s
- potential directions to support the production of artworks
- the resolution of aesthetic qualities in artworks
- the communication of ideas in artworks
- how to reference and gather resources.

You will find:

- sample assessment tasks with responses by students
- annotated assessment criteria.

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Introduction

In Studio Arts, regular assessment is necessary to provide feedback about your progress and learning. Assessment enables teachers to monitor your understanding of theory, and check for appropriate use of vocabulary specific to a media and the art-making processes for that media. Visual diaries are also assessed regularly to monitor the refinement of ideas, to ensure that reflection on ideas is annotated appropriately and to observe the refinement of technical skills.

In Studio Arts, assessment is designed to provide feedback for students. This feedback may be carried out as an informal student–teacher meeting, student–peer discussions or formal testing and interviews. The intent of regular assessment is to give constructive feedback that enables you to be aware of your progress and what you need to do in order to improve your knowledge and art-making skills.

4.1 What is being assessed?

Art-making is a uniquely creative process that results from your personal interpretation of your experience of the world around you. The Study Design for Unit 1 focuses on you and your experiences. This aspect of the Study Design acknowledges that, historically, artists have worked with a range of media, choosing those that best suited their purpose and intent when creating their finished artworks. The emphasis is on you developing a repertoire of media that will assist you to realise a number of successful artworks. Exposure to a range of media enables you to explore these media and decide on the media that best suit your goals.

Set exercises within your Unit 1 classroom introduce many media – from pencil to Photoshop – and encourage you to try each of the media and learn appropriate application techniques for each medium. You are advised to think about a topic or idea that you wish to explore prior to commencing these technical experiments. Having chosen an idea, you can then explore the potential of a range of media and how they may be used to realise your idea. It is very important to keep visual diary notes of the techniques you used and what your experience of the media was. Listing those things that look pleasing to you and how you made that visual effect is excellent practice for later studies in Studio Arts. Equally important is identifying what has not worked and making a statement about why the technique failed.

Good artworks show a depth of meaning and understanding of the ideas being expressed. This can only occur when you have thought about the ideas you are trying to communicate and the best way to communicate these ideas. Artists use a visual diary to record and develop their ideas in the form of sketches and notes. Your visual diary is your best friend. In it, you must explore your ideas and a number of different

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ways of showing the same idea. You must try the different media application techniques that you are learning and refine your initial ideas in preparation for making your artwork. Through this process, you will be able to express your ideas in a thoughtful and considered way. You will have resolved issues of composition, colour and texture, and been able to show controlled use of media and application skills in your folio piece.

Art is about communicating experiences and feelings in a way that no other form of communication is capable of imparting. British artist Damien Hirst (1965–) commented that the power of art is what happens 'inside the mind of the viewer'. The viewer engages with your artwork and creates individual meaning from the artwork.

Finished artworks are assessed within the context of the visual diary. The exploration proposal, the sketched images and ideas, reflections, evaluations and experimentation contained within your visual diary will be assessed and will contribute to your final score.

The areas that are assessed in Studio Arts Unit 1 and Unit 2 include sources of inspiration, ideas and concepts that may lead to the creation of artworks, including research and investigation, experimentation with media and art-making processes.

All work that is submitted for assessment is subject to authentication. Your teachers must be able to confidently state that they have seen you working, developing the ideas and engaging in art-making, and that all work submitted for assessment was produced by you. They must also see that you have correctly referenced and cited the work of other artists and referenced where imagery has come from.

4.2 Area of Study 1: Researching and Recording Ideas – Outcome 1

On completion of this unit, you should be able to identify a variety of sources of inspiration and artistic influences, and outline individual ideas, artforms and aesthetics, and translate these into visual language.

Though there are many approaches to the assessment of Outcome 1, your visual diary is the most effective assessment tool. Visual diary developments, accompanied by journal entries that reflect and evaluate ideas developed within them, are assessed. This assessment may take the form of a visual diary submitted to the teacher, student presentations of visual diaries to a group of peers or to the class, or to the teacher at an assessment interview (teacher and student conferencing).

The layout of your visual diary is important if it is to be used as an effective assessment tool for outcomes within Unit 1. You may use a series of small visual diaries or divide a 30 to 60-page visual diary into a number of sections. Each section should, by design, document a range of evidence for the achievement of study outcomes. Some suggested section headings for Unit 1 include:

- inspiration
- idea development
- materials and techniques.

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Visual diary section 1: Inspiration

The aim of this section is to document a range of sources of inspiration. This section enables you to cut and paste a wide range of images and ideas that you find inspiring. From these, a future direction for art-making may be identified clearly.

The structure of this section of the visual diary should be prescriptive in order to document achievement of Outcome 1. Two or more pages may be assigned for a selection of categories from the list below:

- inspirational artists and artworks – including sculpture and street art
- inspirational exhibitions
- inspirational print-making – including photography and digitally manipulated images
- inspirational literature or current events
- inspirational film and television
- inspirational downloads and music
- inspirational people and historic figures
- inspiration from print media – including commercial photography and advertising
- inspiration from the internet.

The inspiration section is evidence that you are competent at sourcing and documenting a range of inspiring starting points for your own art-making. The exhibition of artworks is a significant part of Unit 1, and it is important that students see a range of different types of exhibitions and artworks during the semester. Exposure to different types of art spaces and environments will enable students to gain an understanding of the different ways in which artworks can be presented to an audience.

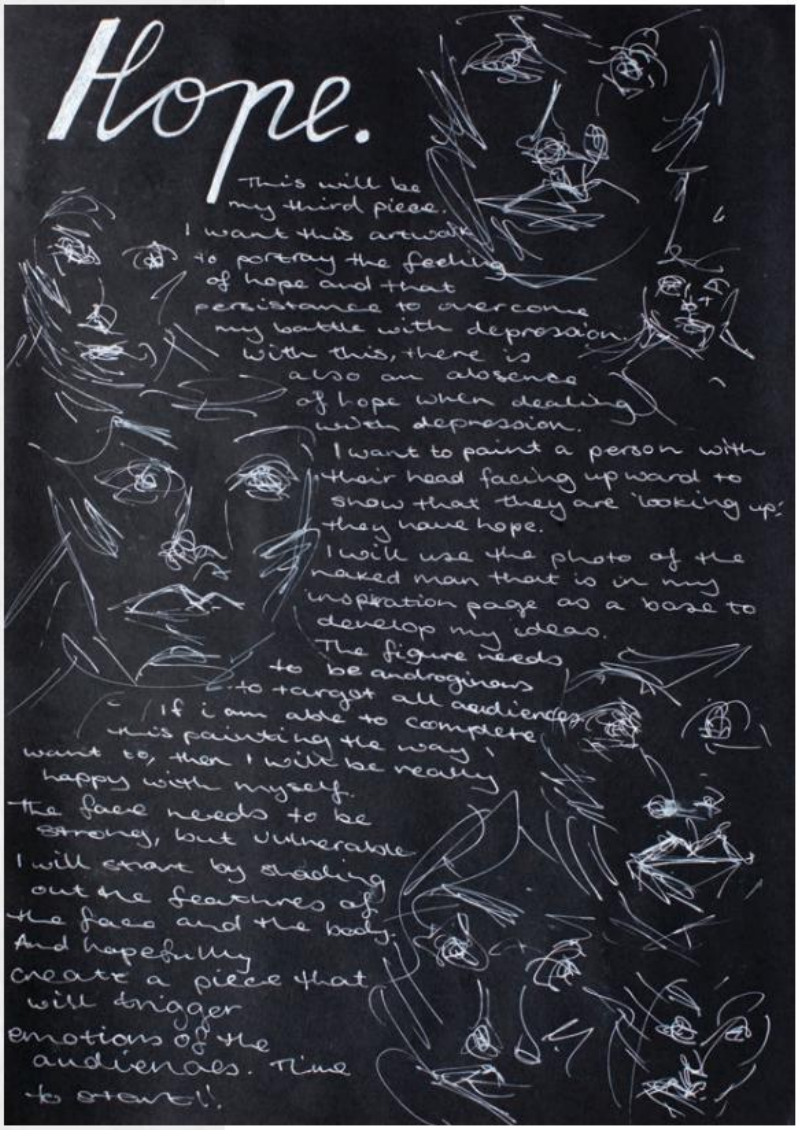

Figure 4.1 Kayla Wolf (student), who explored the theme of absence of colour as a metaphor for depression

Visual diary section 2: Idea translation

Visual language in the Study Design refers to aesthetics – being able to express thoughts and feelings through combining art elements and design principles in the process of art-making.

Documentation of the activity in the visual diary is evidence of your understanding of a range of art-making techniques and a variety of methods for translating ideas into visual language. You need to explain your thinking and design choices within the visual diary. As you review your visual diary, ask yourself, 'What was I thinking when I did this? How well has it worked?' Making your thoughts explicit will enable you to create a record of your personal design process. You can design a flowchart to show how you have considered each aspect of a project. You can then reflect on the success of your approach. Did you plan? Did you trial techniques and adequately explore your

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viewpoint and media? It is vitally important that your annotation is analytical and not just descriptive. You will need to not only explain what you have done but what you think about what you have done.

4.3 Area of Study 2: Studio Practice – Outcome 2

On completion of this unit, the student should be able to produce at least one finished artwork and record the development of their studio practice, conveying individual ideas through the exploration of materials and techniques in the selected artform/s.

The media and technique section of the visual diary will document your engagement in a wide range of art-making practices for this unit. The expertise of your teacher and the available resources within your school will determine the range of art-making experiences in which you will participate. Generally, most of you will engage in a range of activities such as the following:

- drawing using graphite, charcoal, inks, crayon, pencil, marker or computer
- painting with acrylic paint, oil paints, watercolours, tempera or gouache
- print-making using lino, perspex or zinc plates
- sculpting in ceramics, Hebel block, wood, papier mâché or fabric
- computer-generated imaging, including photographs
- 3D printing
- textiles, including garment construction
- performance art
- installation art.

This part of the Study Design is intended to give you first-hand experience and a working knowledge of art-making techniques. A 'hands-on' approach is encouraged when exploring various art-making processes. Teacher demonstrations, excursions, DVDs and invited guests focus on demonstrating and assisting you to try different media and learn about their correct uses. At the end of this process, you will be able to explain your media preferences and why they work for you.

Formal testing of vocabulary that is specific to a medium and the art-making process for that medium is an excellent way of assessing knowledge.

Figure 4.2 Kayla Wolf (student), who explored the theme of absence of colour as a metaphor for depression

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4.4 Area of Study 3: Interpreting Art Ideas and Use of Materials and Techniques – Outcome 3

On completion of this unit, you should be able to discuss how artists from different times and cultures have interpreted sources of inspiration, and used materials and techniques in the production of at least two artworks.

One approach to studying inspiration is thematic – that is, pursuit of a theme such as 'war' and an inquiry into the interpretations of the topic by a range of artists from different historic periods. For example, you could compare ideas about war portrayed in Paolo Uccello's work *The Battle of San Romano* (1438) with those in Francisco Goya's *The Third of May 1808* (1814) or Pablo Picasso's *Guernica* (1937).

Historic periods studied at your school will vary, as Units 1 and 2 are not as prescriptive as Units 3 and 4. Inspiration from various sources – including other artists – is the common theme of theory lessons for this Unit of Study.

You may find yourself investigating the way one cohort of artists, such as the Post-Impressionists, took inspiration from their manifesto and each other as they changed our understanding of what art is. In such an inquiry, you might study the influence of Paul Cézanne on Vincent van Gogh. You may find yourself studying the Surrealists and the inspirational artistry of René Magritte, and how it influenced Salvador Dalí. You may also explore how the discoveries of Pompeii, the artistry of Egyptian tombs, Japanese woodblocks or Hellenistic art created trends that resulted in artistic movements such as Art Nouveau, Neo-Classicism, Impressionism and Renaissance art. A thematic approach

Figure 4.3 Michelangelo, *The Dying Slave*, 1513–16, marble

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usually gives you an idea of the evolution of ideas through an exploration of consecutive art movements.

In this approach, a formal assessment may examine your knowledge of the influence of one historic art style on another. A sample assessment task with suggested responses is provided below.

Sample short-answer examination responses

QUESTION

Donatello and Michelangelo were inspired by Greco-Roman sculpture. Michelangelo was interested in the ancient Greek belief of 'Naturalism'. Name and describe the Greco-Roman posture (pose) that inspired Michelangelo.

(1 + 4 = 5 marks)

Name of posture: Contrapposto
Describe the posture: Contrapposto is when the body is in an S shape. The hips and shoulders tilt in opposite directions, the torso faces forward, usually the head looks down and one leg is always bent. The pose makes the sculpture look real and at rest.

QUESTION

Identify Egyptian sculptural features that can be seen in this ancient Greek statue. Can you name a feature that is not typical of Egyptian sculpture?

(1 + 1 + 1 + 1 + 1 = 5 marks)

1 Exaggerated almond eyes
2 Left leg forward to stabilise statue
3 Closed hands or fingers together
4 Shape of head elongated

The figure is nude. Egyptian sculptures of Pharaohs were dressed.

Typical student responses from an examination paper are outlined below.

Figure 4.4 Kroisos Kouros, 530 BCE

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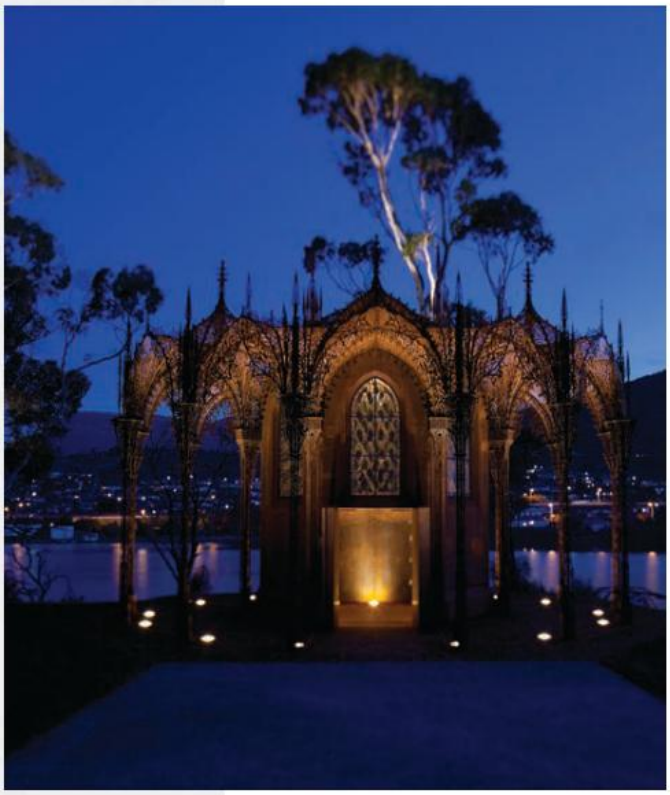
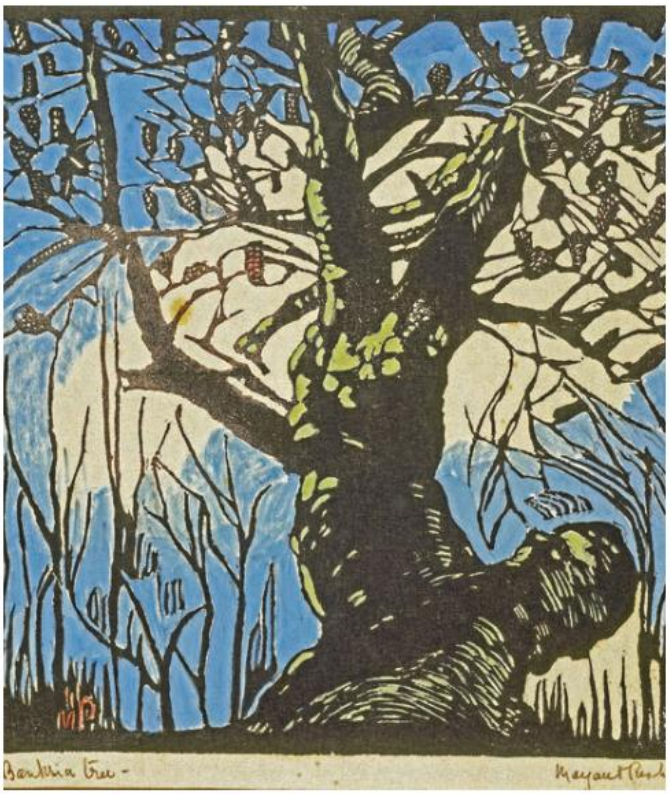
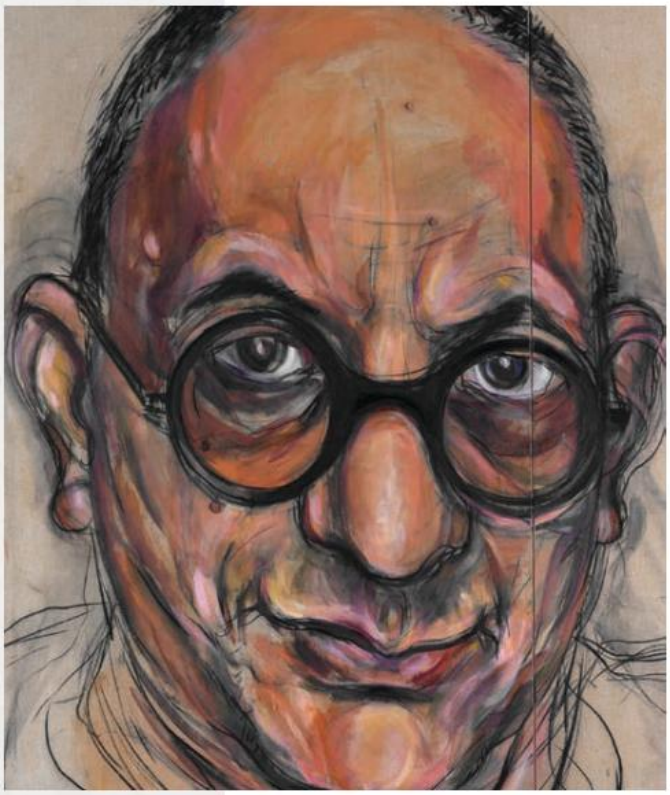


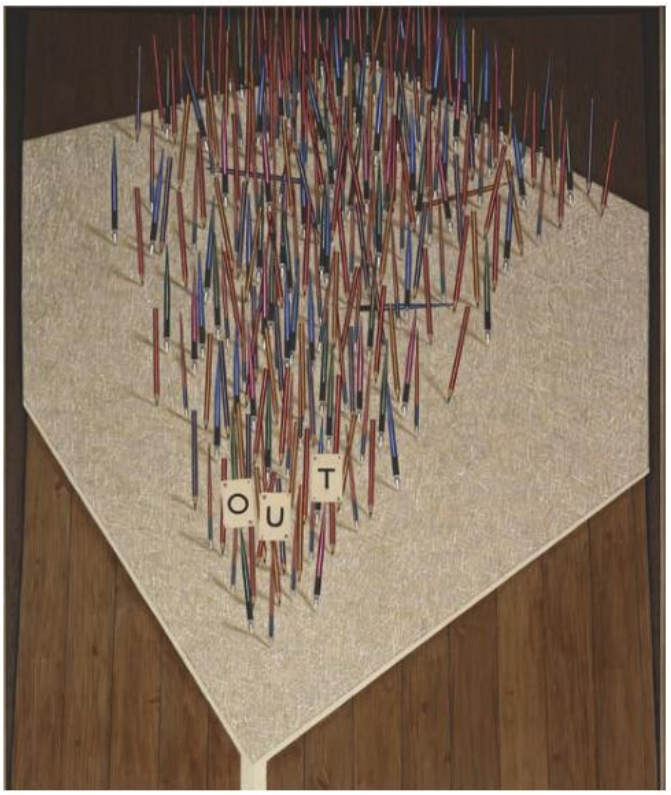
1 Wim Delvoye, *Chapel*, 2012. Image courtesy of MONA © Wim Delvoye/SABAM. Licensed by Viscopy, 2016.



2 Margaret Preston, *Old Banksia*, 1939, woodblock print



3 Lewis Miller, *Portrait of Allan Mitelman*, 1998, oil and charcoal on canvas



4 John Brack, *Out*, 1979, oil on canvas

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QUESTION

Choose one of the images above. Describe the materials and construction techniques used to make the artwork.

(1 + 1 + 1 + 2 = 5 marks)

Image number 3

This artwork appears to be on two canvasses that have been joined together. The canvasses have been stretched over wooden frames called stretchers. A layer of undercoat called gesso has been used to prime or size the canvas and prepare the canvas surface for painting. As canvas is an organic material, sizing the canvas will cause it to shrink and create a taut surface. The artist may have painted the canvases in a soft grey-beige colour. The subject (a portrait of a man) has been drawn onto the canvases in grey lead or charcoal. The artist has then painted in large areas of the face, building up layers of colour and detail. As it is a large artwork, he most probably used large brushes with bold sweeping strokes. Miller has left areas of the original drawing visible to give the work a less structured look. Then he has drawn over the painting with charcoal to add detail and texture. It appears that Miller may then have painted more detail and added highlights to add form and character to the portrait. He would then have needed to seal the painting when it was dry with some form of fixative to ensure that the charcoal didn't rub off when the artwork was being handled.

QUESTION

Explain how the artist has used two art elements within the work.

(1 + 2 + 1 + 2 = 6 marks)

Image number 1

As this artwork is a sculptural form, the art elements that are most obvious in this artwork are those of form and shape. The chapel is constructed from cut Corten steel and stained glass. The Corten steel looks to have been laser cut to create all the intricate shapes, giving it the appearance of delicate lace iron. The shapes that Delvoye has created are all very airy and light, and he has similarly used that same light touch with the positive and negative space of the structure, creating a structure that appears light and airy. The shapes that he has used in the chapel echo those of an Indian palace or temple. The steel columns that are the outer supports of the structure have that barely-there look, which is the aesthetic of the entire structure. These supports are to take on a spear-like appearance as they rise up past the roof of the structure. The shape of the roof that wraps around the central structure consists of half-rounds that rise up to a peak, with each of the peaks having a piece of decoration as an added focal point. The core of the structure looks far more solid; however, it is lightened up with the use of the stained glass and from the inside the viewer might see a lighter look as the sun streams through the stained glass. The fact that the steel is rusting adds to the overall aesthetic of the structure, and has a unifying characteristic as it brings in the element of colour. As the building is situated outside and is exposed to the elements, the rust will continue to change over time and eventually darken.

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QUESTION

How successful is the artwork? Justify your response.

(1 + 4 = 5 marks)

Image number 2

Margaret Preston has created a highly successful artwork, as she has cleverly used a number of art elements and art principles. She has been very disciplined in her use of colour and has allowed the brilliant sky blue to dominate the artwork. The use of a very subtle green and a few very small areas of red means that these colours do not battle with the blue of the sky. Preston's use of line and shape also enhances this work, as the shape of the clouds is echoed in the gnarled, misshapen trunk of the tree. The strong vertical lines from the suckers shooting skywards create a vertical tension in the bottom half of the work while echoing the vertical of the tree trunk, while in the upper part of the work there is the jumble of horizontal lines of the tree branches that take our eye across the page. The composition that Preston has chosen, placing the tree in the centre and making it the focal point, works in her favour in this piece. The tree cuts right through the negative space of the white clouds. As the artwork is a woodblock print, the black border also helps to reinforce and contain the aesthetic that Preston is trying to achieve. The overriding feeling of this piece is of a calm sunny day somewhere in Australia. Preston has taken a very simple subject and made it the start of this artwork. Her skill as a woodblock artist is very evident in this artwork. I very much like this artwork and think that not only is it skilfully executed but it has a universal appeal.

Assessment

Your capacity to interpret artworks and art movements is assessed through a range of activities, including essays, oral presentations, PowerPoint presentations, research assignments, posters, practical tests, informal quizzes and formal testing.

When being tested for your understanding of the art-making process, you may be given a number of artworks and asked specific questions to do with the way the artworks were made. In these tests, information about materials is deliberately omitted from the caption.

The images chosen may have been studied by students, but the use of images with which you are unfamiliar is the best way to assess your knowledge of art-making.

You will be instructed to choose one image and answer a series of questions. The lines provided suggest the word limit for each question and the breakdown of marks suggests how many things to say and explain. For example, when the marks for a question are shown as (1 + 2 = 3 marks), this indicates that the assessor is awarding one mark for correctly identifying the answer and two marks for explaining the response using appropriate terminology. In a question where the marks are shown as (1 + 2 + 1 + 2 = 6 marks), you must identify and explain two things to be awarded the marks.

ASSESSMENT CRITERIA

Table 4.1 lists the suggested assessment criteria towards which you are working in this unit. It includes some suggestions that will guide you towards achieving an H (high) in each of the criteria.

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TABLE 4.1 ASSESSMENT CRITERIA

ASSESSMENT CRITERIA	L	M	H	COMMENTS	DATE
Use a range of resources to research how artists interpret ideas and sources of inspiration and use materials and techniques.				The inspiration pages set out under sub-headings in your visual diary will provide this evidence. Make detailed written comments on art element use and construction techniques for a select number (two to three).	
Identify and describe sources of inspiration for artists' ideas and production.				Teacher-led theory, essays, test and exams. Summarise and revise your class notes.	
Compare and contrast the ways in which artists from different times and cultures have interpreted ideas and sources of inspiration.				Teacher-led theory, essays, tests and exams. Take time to make a concept map as a summary of the topics covered in your theory class. Learn vocabulary – make a list in your visual diary to which you can keep adding.	
Identify and discuss the ways in which artists have used various materials and techniques in making artworks in particular artforms.				Record your own art-making process using accurate vocabulary, listing in construction order all materials and techniques. Use this to describe the work of others using the same media. Randomly open an art book and describe the construction method of any image you see.	
Compare and contrast the ways in which artists from different times and cultures have used materials and techniques.				Use a Venn diagram to summarise ideas Compare = similarities Contrast = differences	
Develop and present a discussion that uses appropriate art language and references visual material (often in essay form).				Present your folio to friends and family or the class, and give a detailed account of what inspired you; how you developed the idea; how you intend to make the artwork; what worked and what didn't work; how you could improve on the piece; and what you have learnt from this one that you can use in the future.	

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QUESTION

Discuss how Edward Hopper and Jeff Koons have used artistic influences, communication of ideas and meaning, and used materials and techniques in the production of at least two artworks, in their own work.

Edward Hopper (22 July 1882 to 15 May 1967) and Jeff Koons (born 21 January 1955) may have lived and worked in different historical periods but they are both chroniclers of life in America. Hopper showed the world of intense strain and isolation that was said to have fuelled his own private life, Hopper's America was coloured by the Great Depression and the World War II, so it is a world of stress and heightened fear, a country in fight-or-flight mode. Koons shows us an America that is driven by an unrelenting desire for stardom and, to quote Andy Warhol, 'fifteen minutes of fame'.

Hopper was an artist who didn't achieve commercial success until he was in his forties. He was an accomplished print-maker and water colourist, but it is his works on canvas with which we best associate him. His style of painting has been called Precisionism, a movement that showed real people in real situations, with real objects and architecture. He was a master of the use of light and shade to evoke a mood and feeling in his paintings. He used a quite painterly style of brushwork in his work on canvas. Hopper somehow manages to emphasise the geometry of each setting in his paintings; all of the planes and angles and intersecting forms seem heightened.

Automat (1927) shows a young woman staring into a coffee cup late at night in an automat. She is completely alone and the sole occupant of her corner of America. It has been said that this painting is a prime example of urban alienation. The chair opposite her is drawn in close to the table, indicating that no one has been sitting with her. Her hat is pulled down, covering much of her face, and her winter coat has a fur collar that further obscures her face. Her clothing is like armour – good-quality armour but a little tired and out of date. The blackened expanse of window behind the woman reflects nothing in the restaurant except the round ceiling lights

Figure 4.5 Edward Hopper, *Automat*, 1927, oil on canvas

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repeatedly receding into the empty distance, emphasising the woman's isolation. Hopper has set this painting in a corner a compositional device that he often repeats as it helps create that dynamic tension. By trapping the subject, this device, combined with his use of exaggerated light and shadow, draw us to the subject as the focal point.

In the first decade of the twentieth century, Hopper had made trips to France and Spain where the Fauves and Abstract Expressionists were starting to emerge but he was more taken with the work of nineteenth-century Realist artists such as Courbet, Monet and Manet, particularly their use of light; this is evident in much of his work. The influence of Manet is particularly clear in *Automat*, where there is the same style of obvious brushwork and a similar use of the limited colour palette. There is also the same sense of the subject lost in their thoughts that Manet so often captured in his artworks.

An automat is a restaurant whose mechanical delivery of food and drinks requires little human intervention; it was a symbol of the streamlined American Jazz Age. Automats, roadside diners

Figure 4.6 Edward Hopper, *Nighthawks*, 1942, oil on canvas

Figure 4.7 Salvador Dali, *Lobster Telephone*, 1936, mixed media and painted plaster

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and late-night cafeterias, hotel lobbies and station cafés were the backdrops to Hopper's paintings – modern America at its loneliest.

The Nighthawks (1942) is set in an all-night diner, and it is one of the most iconic American paintings from the twentieth century. It has been appropriated many times and is recognisable as distinctly American. It shows three diners at a corner all-night diner, all alone in their own thoughts. There is also a waiter behind the counter, but he too does not interact with his customers. It is as though the four inhabitants of this painting are trapped within the glass walls of the diner. As with *Automat*, Hopper has used the corner of the diner as his setting. Fluorescent lighting had recently become available at the time this work was painted so the diner is flooded with the strange cold blue light that spills out into the street outside. It has been suggested that he may have been influenced by the Hemingway story 'The Killers' as a back-story for *The Nighthawks*. There is certainly a film noir quality to this painting.

As with *Automat*, Hopper has used a limited colour palette in *The Nighthawks.* The bulk of the painting is a fluorescent blue-green with contrast coming from the red of the woman's dress, and the red-brown of the bricks of the building in the background and the wooden counter of the diner. There is a splash of acid green-yellow on the ceiling of the diner, which is bleached by the intense artificial fluorescent lighting and a small accent of a yellow door in the back wall of the diner. Hopper has kept everything pared down in this work, so there is no extraneous detail to distract our eye.

Jeff Koons works in a very different way to Edward Hopper. His working methods have more in common with the style of Andy Warhol's The Factory than the individual craftsmanship of Hopper. Koons is more a designer of artworks than a maker. In his workshop, he has dozens of

Figure 4.8 Jeff Koons, *New Hoover Convertible*, 1984, Vacuum cleaner, fluorescent light, perspex

Figure 4.9 Jeff Koons, *Michael Jackson and Bubbles*, 1988

Figure 4.10 Jeff Koons, *Triple Elvis*, 2009, oil on canvas

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people working for him making his art. Koons is known for his neo-pop kitsch style of avant-garde art, and his work tends to polarise people, who either love it or hate it.

Koons was very much influenced by pop artists like Andy Warhol and Roy Lichtenstein, as well as Dada and Surrealist artists Salvador Dali and Marcel Duchamp.

His work covers a lot of different mixed media, and ranges from painting to sculpture made from different media, including ceramics, moulded plastic and plants in stainless steel and wooden frameworks, as we see in *Puppy* (1992).

His early work, such as *Pre-New*, *The New* and the Equilibrium series, was in the form of conceptual sculpture looking at consumerism and products. He took ordinary household objects that would be common, familiar items in most American homes and suspended them in perspex boxes lit with fluorescent lights or floated objects like basketballs in distilled water. Works like *New Hoover Convertible* (1980), a vacuum cleaner set in perspex, had critics asking whether it was art or just an object in an acrylic box – just as they had done with Marcel Duchamp's work *Fountain*.

In his Banality series, Koons worked in porcelain to create *Michael Jackson and Bubbles* (1988). At the time of the making of this artwork, Michael Jackson was considered the King of Pop. Koons has created a work that examines the way that fame in American culture can elevate an individual to the level of a god. Michael Jackson was fairly eccentric, and Koons has captured all that eccentricity and emphasised it. He has compared the triangular composition to that of Michelangelo's *Pieta*, which continues the link between pop culture and religion. There are common elements with Duchamp's *Fountain* in that they are both made out of porcelain and have a stark, clean whiteness about them. Koons has contrasted the whiteness with metallic gold, which continues the glorification of the pop idol.

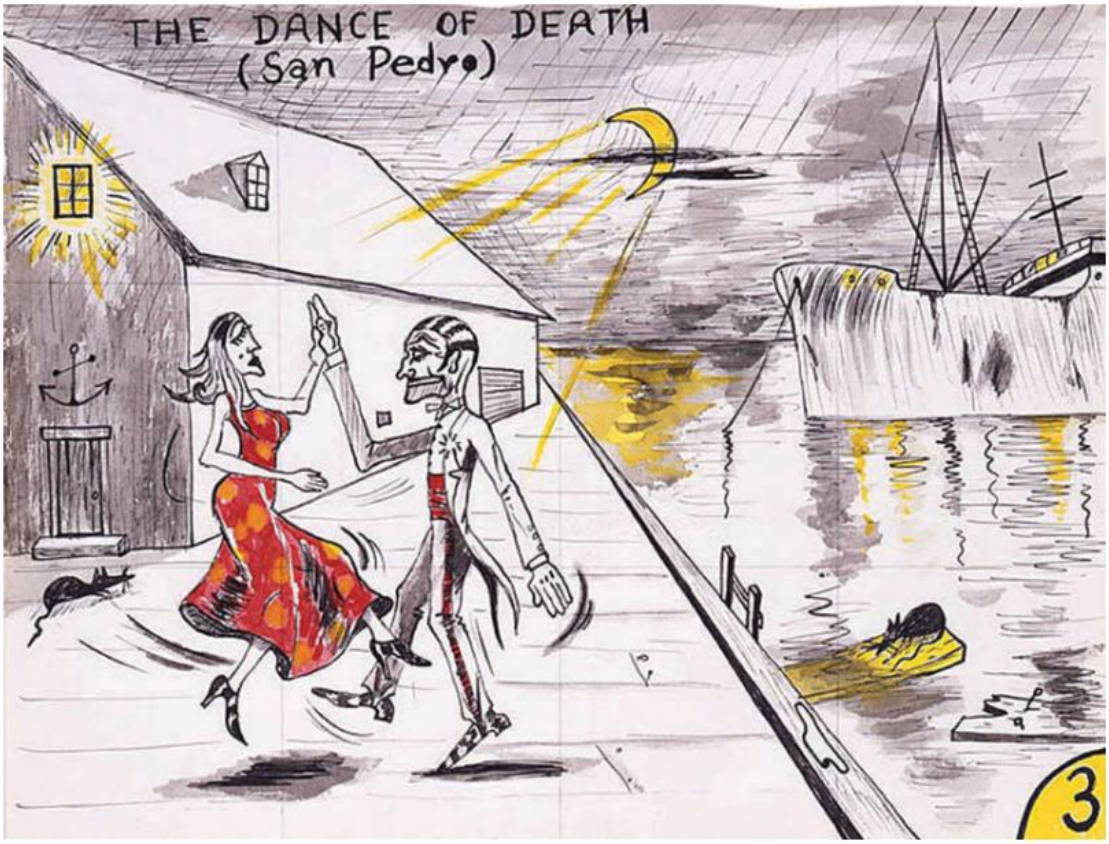

Figure 4.11 H. C. (Horace Clifford) Westermann American, 1922–1981.Pen and ink and watercolour on wove paper, gridded in pencil for transfer. Study for *The Connecticut Ballroom: Dance of Death*. The David and Alfred Smart Museum of Art, The University of Chicago; The H.C. Westermann Study Collection, Gift of the Estate of Joanna Beall Westermann 2002.182 Photograph © 2016 courtesy of The David and Alfred Smart Museum of Art, The University of Chicago.

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Triple Elvis (2009) is another comment juxtaposing American values and art. Koons has taken images out of *Playboy* and used them in a similar fashion to the way Warhol used his multiple Elvis images. The background is spliced-up images of HC Westermann's (1922–81) *Dance of Death* (1976) and the lobster is, of course, a reference to Dali and Duchamp. This work is a collage of cultural influences appropriated and repurposed; Koons plays with ideas of taste, pleasure, celebrity and commerce.

In all of Koons' work, he intensifies the colours, whitens the whites, brightens the brights and sanitises the images so that there is a hyper-realness that makes the artworks seem as unreal as the American Dream. It is a disposable Kardashian society where everything has a use-by date. This is a society in decline.

Hopper took the loneliness and isolation of urban American life and scrutinised it under harsh light. His deep, vibrant colours give his paintings of simple subject-matter a remarkable strength. He worked through some of the most difficult and volatile times in twentieth-century America, yet his artworks maintain a quiet calm and longing.

Teacher comments

This student scored well because their response to the question is confident and they have demonstrated an excellent knowledge of each of the artists. The student has a very good understanding of the historical and cultural context in which the two artists worked. A range of different artworks from each artist is discussed in the essay, and these examples are well chosen as they explore the common themes. The sources of inspiration and artistic influences have been identified and discussed. It is quite difficult task for students at this level to use two examples for each artist in an essay or extended response, and still maintain a flowing cohesive piece of writing. This student has managed to achieve this in their response. The student has used correct art terminology and has correctly identified the art periods and styles of each artist. There is a clear understanding of the paintings, and the styles and techniques, of both artists.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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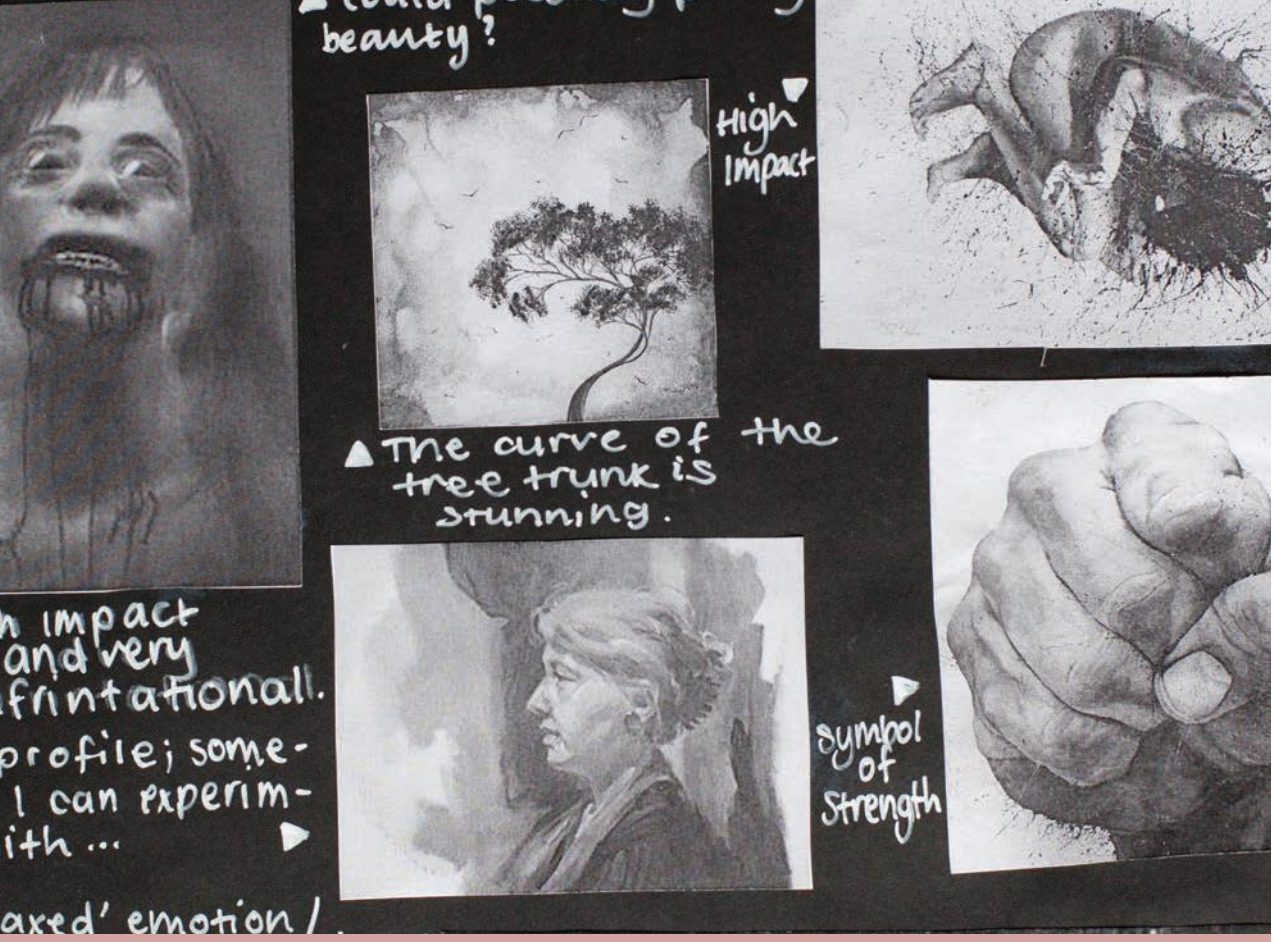

Chapter 5

Exploration of studio practices and development of artworks

UNIT 2
AREA OF STUDY 1

CHAPTER OVERVIEW

This chapter focuses on ways in which to develop ideas and methods of inquiry, including:

- formulating an individual studio process and choosing a theme
- identifying ideas and different sources of inspiration
- identifying a range of directions, potential problems and solutions
- exploring research, analysis and evaluation of different directions
- documentation of research and annotations
- the application of a range of different materials and techniques in producing artworks.

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Introduction

brainstorming a technique used to generate and develop ideas on a topic or theme

mind map a visual organiser (diagrams or sketches) in which ideas are developed from one central theme

Art is the only way to run away without leaving home.

– TWYLA THARP

In Unit 2 of the Studio Arts course, you will be required to develop a series of ideas around a common theme that evolve into finished artworks. This design exploration will be contained in a visual diary or grouped together in a display book or folio.

Your design exploration should be organised and presented in such a way that your teacher and other people can clearly see how your ideas and processes have resulted in your finished artworks. All your research should also be included, as this will help to clearly demonstrate where your starting point was and how some of your ideas developed over the unit. You will also need to annotate all your development work and evaluate all the work you have done throughout the semester.

Figure 5.1 Planning can help you order your thoughts.

5.1 Choosing a theme

Perfection in art, as often in life, is better captured by eraser than pencil.

– ROBERT BRAULT

The choice of a theme is an important decision, but not one in which to get bogged down. It does not matter if you choose a simple theme, such as 'sea shells' or 'the sky', as long as you develop your ideas thoroughly. Although some students have managed to work through grief or other personal issues by pouring their emotions into their work, teenage angst is not a prerequisite of this VCE course! While it is recommended that you do make a choice that is personal and appropriate to you, the theme you choose does not have to be weighed down with emotion. A simple idea is as appropriate as a complex one – it is how you develop that idea that really matters. When deciding on a theme, it is important to remember that your choice of media is not a theme in itself. For example, you may decide that you would like to use stencilling as your main focus; but remember that stencilling is a technique, not a theme.

If you are having trouble settling on a theme, one way of ordering your thoughts is to use **brainstorming** techniques and **mind maps**. Write a list of all the possible themes you can think of in a brainstorming session.

Afterwards, narrow down your possible topics to a few of the more likely ones and then create a mind map for each of those choices and all the possibilities that they present. You will then be able to get a clear idea of any possible themes with which you may be able to work.

Remember that you may be working with your chosen theme for an entire semester, so it needs to be something that you can relate to and spend time exploring in detail.

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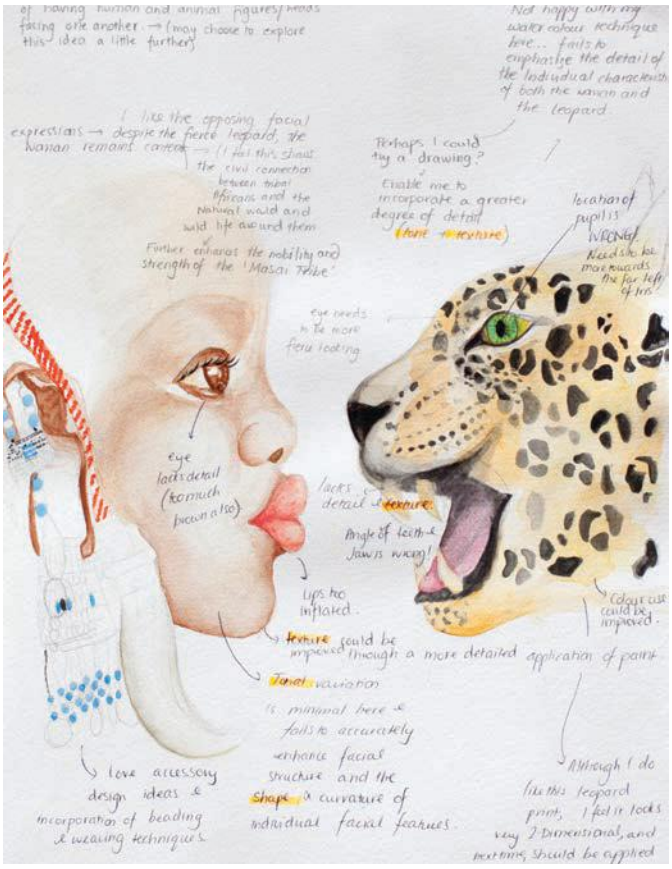

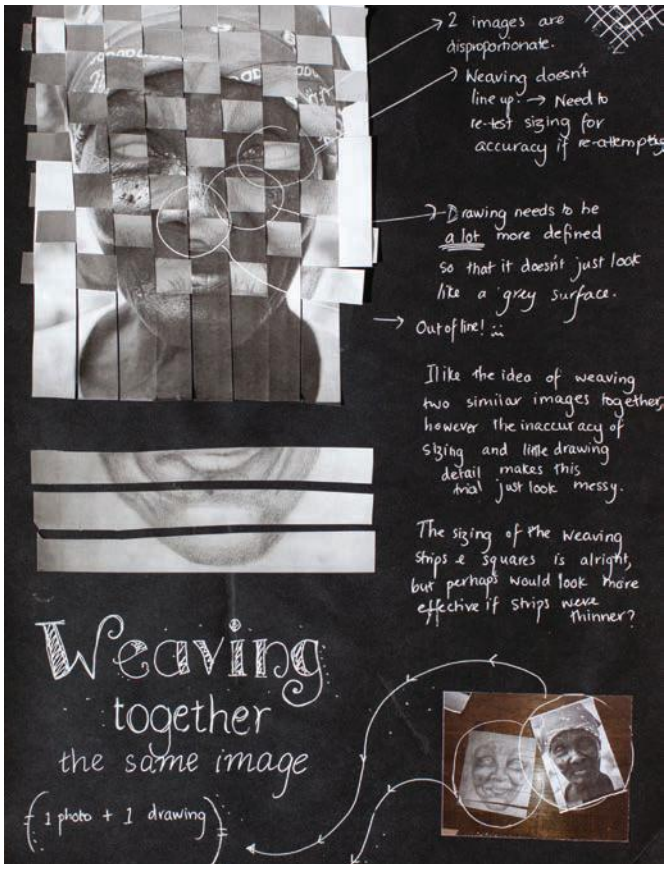

Having said that, it is not something that you will be stuck with for the rest of your life, so don't spend too much time agonising over the choice!

If, after all this, you still can't decide on a theme, pick three possible themes and create some initial artworks on all three. By the time you have completed a couple of weeks' work, it should be clear which theme is going to be most suitable. Don't be too worried about the ideas that you have not chosen, as some aspects of the work that you have already completed will probably be transferable to the theme you finally choose.

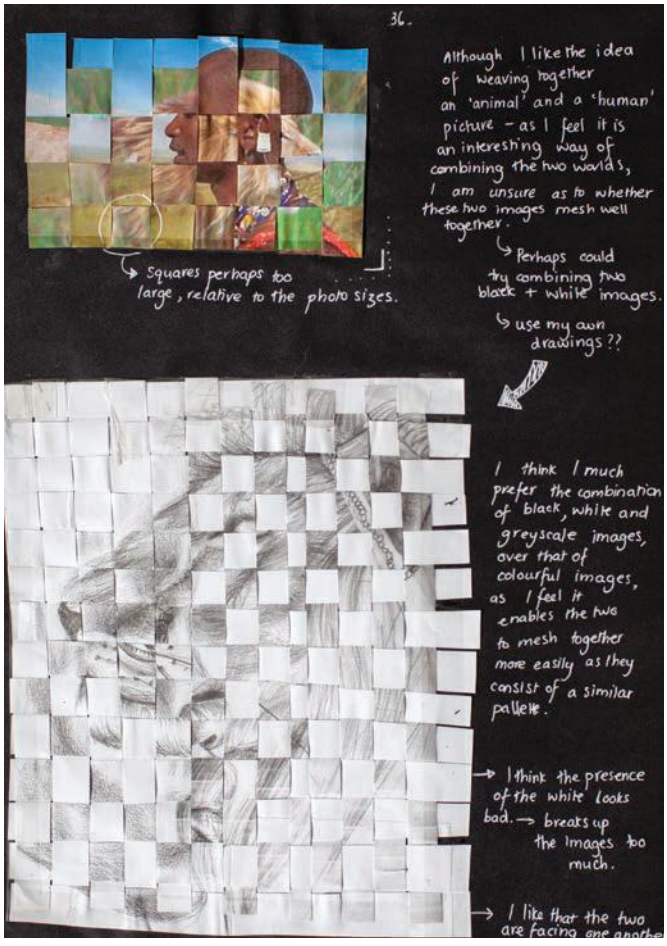

Figure 5.2 Examples from a well-constructed visual diary

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5.2 Research

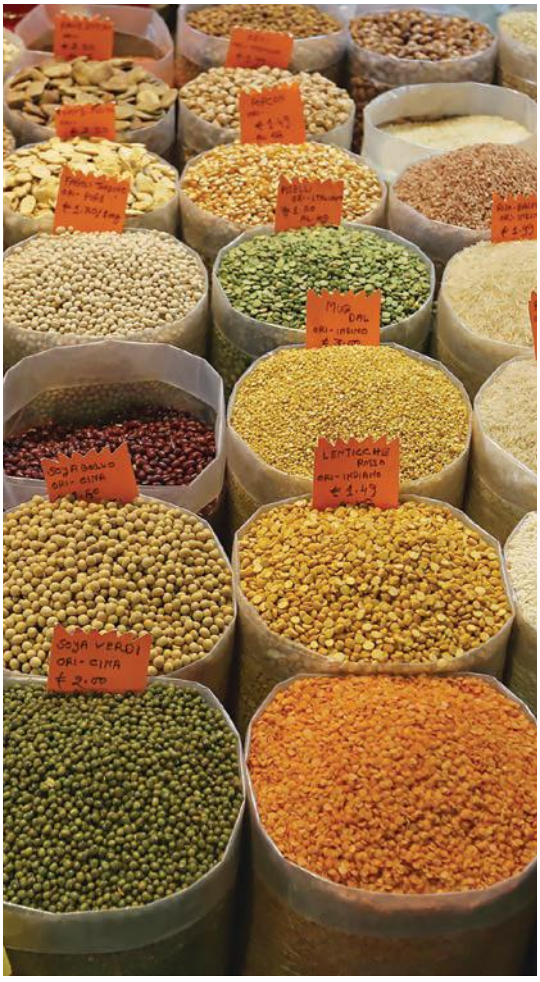
When first beginning your research, there are a number of ways to access information. The quickest and easiest ways to begin your research are by using the internet, reading in the library or browsing through magazines. It may be appropriate to include some of this information in your visual diary, so be sure to print out images of information from the internet, cut out any ideas you see in magazines or photocopy relevant sections of any books from the library to include in your developmental work.

It is likely that you will be looking at the work of other artists and how they have dealt with similar themes in their work when you are compiling your research. When you do this, it is vital to acknowledge the artist's work. It is accepted practice to borrow ideas and show the influences of others in your own work, but their work must also be acknowledged. It is also very important that their influence on your work doesn't take over to the point where you are copying. This is known as plagiarism. Plagiarism is a breach of copyright, and is also morally wrong. Your teacher will be able to guide you in this area. Alternatively, the Studio Arts Study Design details issues relating to plagiarism. It is a good idea to familiarise yourself with this.

Figure 5.3 Cakes in the window of a Parisian patisserie. Inspiring in colour and form, they could be the inspiration for artworks.

Figure 5.4 Once you have narrowed down your ideas, create a mind map for each idea, showing all the possibilities.

Figure 5.5 Bags of grains and nuts in a market reveal different textures and forms, but the repetition of the bags ties the image together.



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5.3 Getting organised

Life beats down and crushes the soul and art reminds you that you have one.

– STELLA ADLER

This Area of Study aims to help you improve your skills in developing and managing design explorations. The key to any successful design exploration is good organisation. Most students will use a visual diary to hold all their development work. A visual diary is probably the most convenient way to collate and develop your ideas, but it is certainly not the only way.

Some students use ring-binder folders, while others keep their work loose in a folio bag. Regardless of whether you choose to use a visual diary, display folder or ring-binder, it is important to make sure it is big enough to hold all of your work. In terms of size, it should be at least A3 – the most commonly used size. Anything smaller is not appropriate for the work you will be doing. Some students prefer to use A2 size books, and some even use A1, but these students often have storage issues and find their visual diaries difficult to transport. If you plan to use a very large visual diary, give some thought to how you will cope with it on the bus or train if you have to catch public transport.

Not only size needs to be considered; a full A1 visual diary can weigh up to 10 kg. Some display books only have 20 pockets in them, so it is necessary to have two or more to house the quantity of work a student will produce over a semester. Such folders are also very expensive, so their use is not encouraged.

A properly organised visual diary will help you to organise your ideas in a logical and orderly fashion. You will no doubt have more than one idea that you want to explore, so it makes sense to organise your visual diary into separate sections, with one section for each idea. This should help you to develop each idea to a point where a possible finished artwork will become an obvious conclusion.

Some students divide their visual diary into sections, with each section being between five and 10 pages, and then place labelling tabs on the first page of each section. It is then easy to go from section

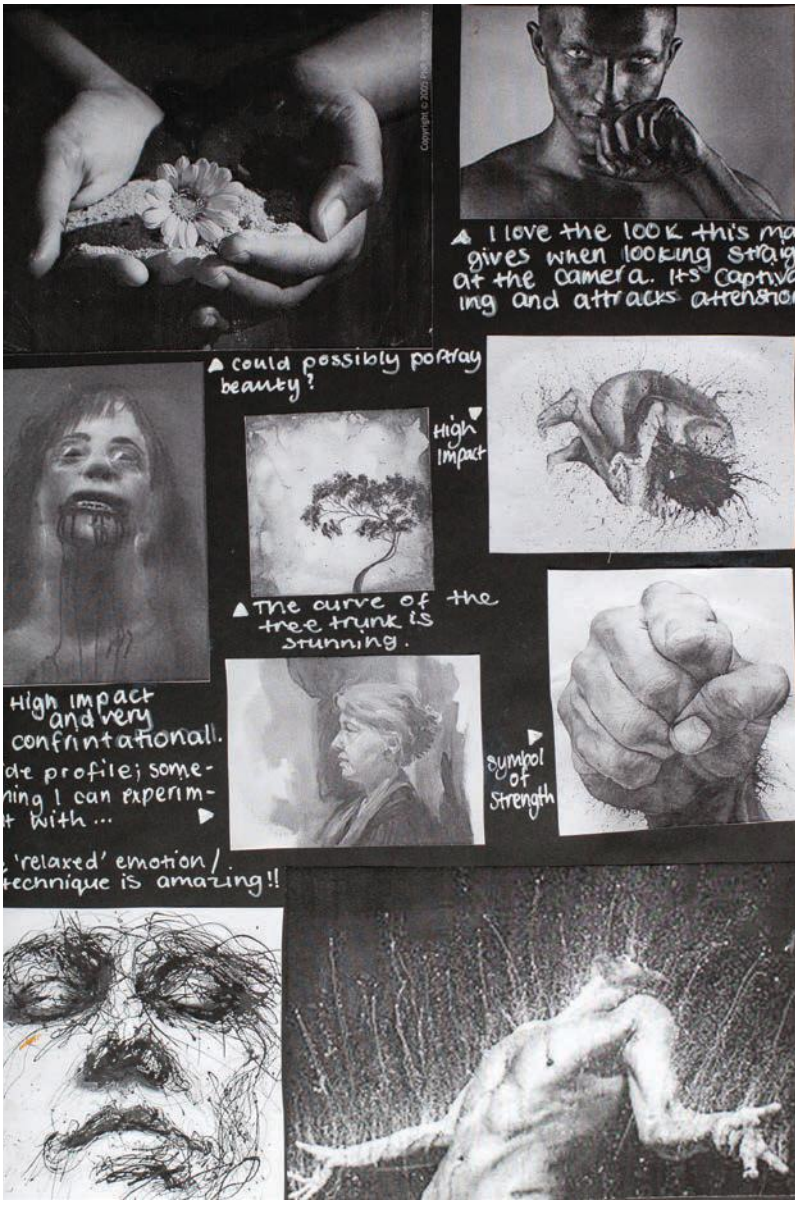

Figure 5.6 Kayla Wolf (student) A properly organised visual diary will convey your intention to the viewer.

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Figure 5.7 Visual diaries smaller than A3 are not appropriate for the work you will be doing.

to section working on your different ideas. Your first drawings for each idea will not necessarily look like the finished artwork. There is no idea that cannot be improved upon. So start each section with your initial sketches and some notes, with details that you have thought of so far. Then you may possibly leave your first idea and work on developing another idea.

Later, after you have had some time to think about your idea and how you can make it better, you can go back and work on the first idea. It is also useful to have a section at the front of your visual diary to explain your theme and develop a group of initial ideas. This section can also include all the research that you have done on the internet and printed out, and all the photocopies and clippings from magazines that you will have collected as part of your research.

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5.4 Documentation and annotation

Painting is silent poetry.

– PLUTARCH

Whenever a new idea comes to you, it is important that you document all your thoughts immediately, rather than leaving it until later. Ideas and potential solutions to problems can easily be forgotten.

You also need to bear in mind that someone else will be assessing your work, and they will need to know exactly how much thought has gone into the studio process. It is essential that you record all your thoughts on the whole studio process. You should be able to look at your own work with an analytical eye and make carefully considered judgements about it.

Annotation that is left until after the studio process is completed is always obvious to people evaluating the design exploration. Be careful to make sure that your annotation is real **analysis** of your work, and not just a description of what you have done. You may write about the process, but you also have to analyse how successful that process has been and how it could have been improved.

annotation a written or visual addition made to information in a book (for example, a visual diary) used to demonstrate the thought processes that were involved in developing an idea

analysis looking closely at an artwork in order to better understand how it was created and the messages/meanings it is trying to convey

Figure 5.8 An example of annotations in a visual diary, Trang Pham (student), 2015

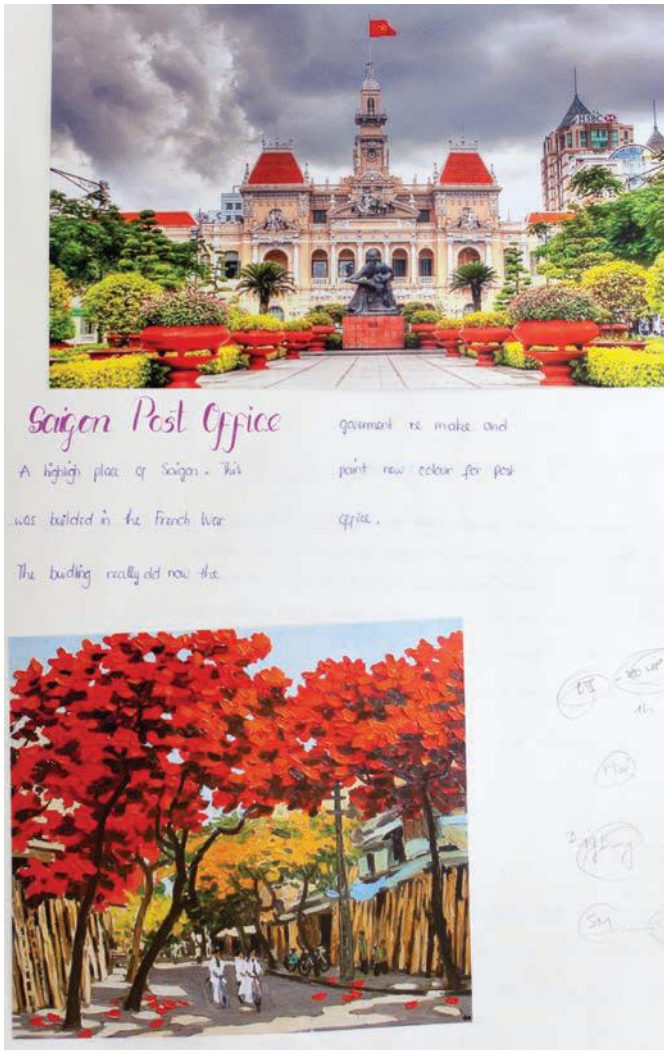

Figure 5.9 An example of annotations in a visual diary, Trang Pham (student), 2015

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At this point, you may be asking yourself, 'What should be included in my design exploration?' The simple answer to that question is 'everything'. If you are considering pursuing an idea, include it in your visual diary. A student researching trains could include all their train tickets – in fact, if they have enough tickets, these could end up being part of the artwork.

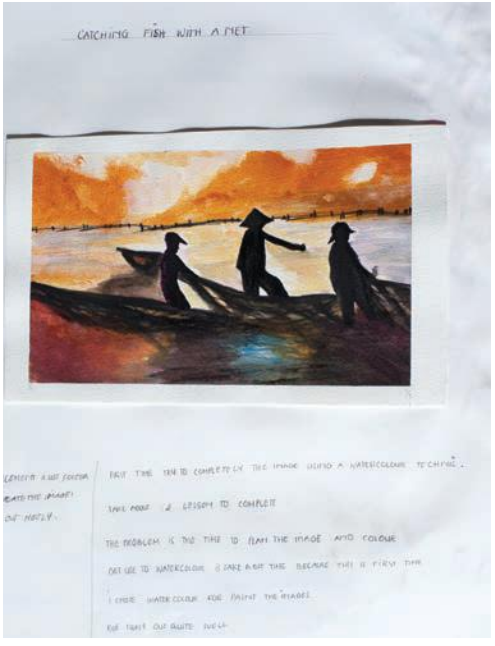
If you are working with traditional photography, all your negatives, proof sheets and strips should be included in your visual diary as part of the documentation of the processes you have used. With digital photography and computer-generated images, you should print off your **screen dumps** and include them in your visual diary. Make sure you annotate each printout, as it is easy to forget all the details of how you produced an image.

screen dumps images taken by a computer to record items displayed on the monitor or another visual-output device such as a digital camera; used to demonstrate a program or how an artwork has developed over a period of time

Figure 5.10 An example of digital photography and screen dumps in visual diary, Casey Quach (student), 2015

Figure 5.11 An example of annotations in a visual diary, Trang Pham (student), 2015

Figure 5.12 An example of different ideas in a visual diary, Binh Lam (student), 2015



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5.5 Mistakes

It has been said that art is a tryst, for in the joy of it maker and beholder meet.

– KOJIRO TOMITA

It is possible that, after completing a certain amount of developmental work, you may decide that your idea is ultimately unworkable – or you may end up not liking the idea. This is a normal occurrence in the working process of an artist. It is not the end of the world, and it is certainly not cause for you to rip the pages out of your visual diary. Just because the design exploration work you have done has not reached the conclusion that you hoped for does not make it any less valid. Then there is the question of where to stop. Some students become so involved in the research and development process that they do not leave themselves adequate time to complete their finished artworks.

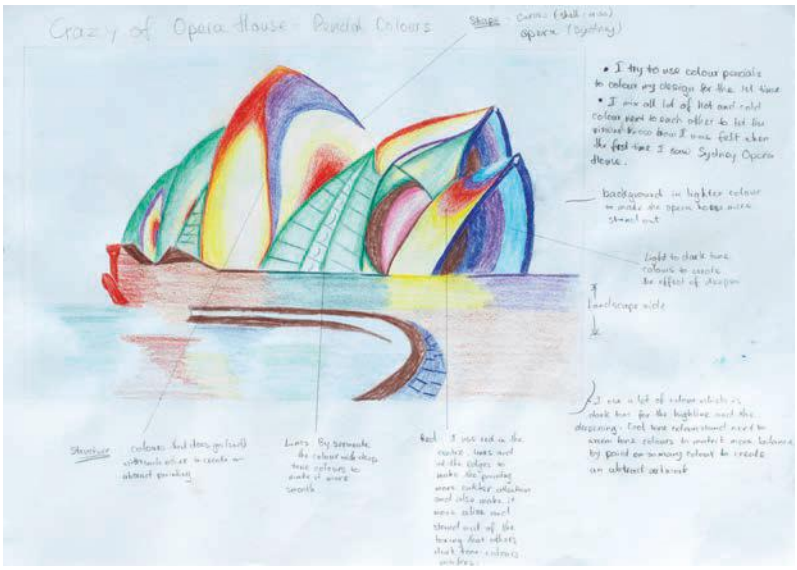

Figure 5.13 Examples of materials and techniques from a visual diary, Binh Lam (student), 2015

Figure 5.14 An example of materials and techniques from a visual diary, Binh Lam (student), 2015

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5.6 Materials and techniques

Art is the desire of a man to express himself, to record the reactions of his personality to the world he lives in.

– AMY LOWELL

In Unit 1, the focus was on experimenting with different media and techniques. As a result, you should have a fair idea of how to use a range of different materials and how they could possibly fit with the ideas you have for your theme.

When developing an idea, be open-minded about what materials you plan to use in the finished artwork. The reality is that a range of different materials may all work equally well in a final piece.

TIPS FOR TEACHERS

It is important that students use a variety of different media. New materials are always coming onto the market. Try to meet with your art rep at least once a term so that they can keep you up to date with the latest materials that are available.

Alternatively, there may be one material that stands out as the best choice for the idea, but you may not have considered it. By using a range of different materials and techniques in the first stages of the design process, you will be able to see what works well and what is not so appropriate. If you have divided your visual diary into sections, it will be easy to experiment with one medium and use it on a number of different ideas rather than setting up from scratch each time.

The trialling of media and techniques is a very important part of the design process. You will need to know how different media work in different situations and on different surfaces. Sometimes things don't work out as we expect them to, but it is important to test them anyway – and it is just as important for you to retain that trial as part of the design process. If you have completed the work, keep it in your visual diary. It is vital that you keep this unsuccessful work, as you may find that a large percentage of your work is not successful. Despite this, it is still part of the process.

If you are using a sewing machine, it would be expected that you would trial all the different stitches that could be used and all the different functions of the sewing machine. You may also need to trial different types of seams. All these need to be recorded in your visual diary, as they are all part of the process.

If you are learning a new technique for the first time, you may be wise to photograph the process that you have to go through in order to use the particular technique. For example, if you are casting resin for the first time, you really should have someone photograph you completing each step. Documenting processes like this not only makes it clear to others what you have learnt, but also helps you remember what you have done and the order in which you did it. This type of visual documentation will also remind you of the safety procedures that you need to have in place. With highly toxic materials like resin, you should have Material Data Safety Sheets (MSDS) that come with the product, are displayed in your classroom or can be downloaded from the internet. It is a good idea to include them in your visual diary as part of your research, as evidence of you using the material safely.

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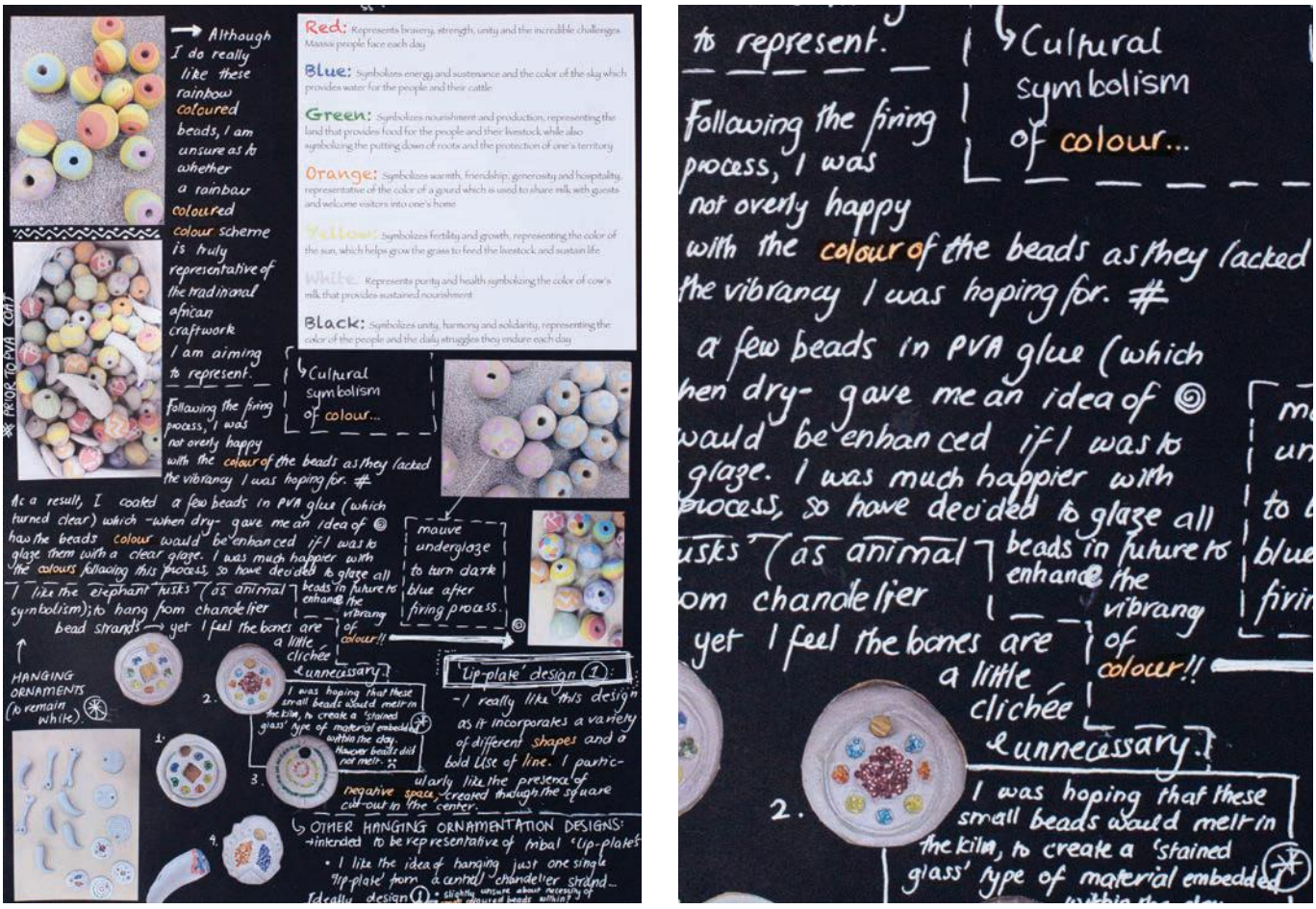

Figure 5.15 An example of materials and techniques from a visual diary, Amelia O'Neil (student), 2015

Do not throw out any work. Annotate everything, even if you do not think you need to do it. Try to be as organised as possible.

From the very start of the design process, you will be faced with an almost unlimited number of decisions. You make a decision when you pick up a pencil or a marker pen. Before you even start your first drawing, you will have to think about art elements such as line, tone, form and shape.

You will most likely have a picture in your mind of how your artwork might end up looking. The reality of the situation is that the final artwork will never look exactly as you imagine at the start of the process. The limitations of the materials that you use and your own technical skill will influence how the final product will look. The idea in your head may be a bit vague, and this is where you start the decision-making process: choosing what types of line and what colours to use, and where the positive and negative space will be, not to mention what sort of scale you will be using. All these decisions will present themselves again and again. You will also need to consider balance in the composition – whether or not to use pattern and repetition, and all the other art elements and design principles.

If you are working two-dimensionally, you may trial the same image using a variety of different media. Your first drawing may be in grey lead. Then you may draw the image again, but in fineliner, and then again in coloured pencil. You may decide to see how it looks as a painting and try watercolour or acrylic. Then you may try using different types of paper or even use a piece of primed canvas.

The image may end up being a lino print, an etching, a collage or a computer-generated image. The only way of ultimately finding the best solution is by trialling as many different media as possible.

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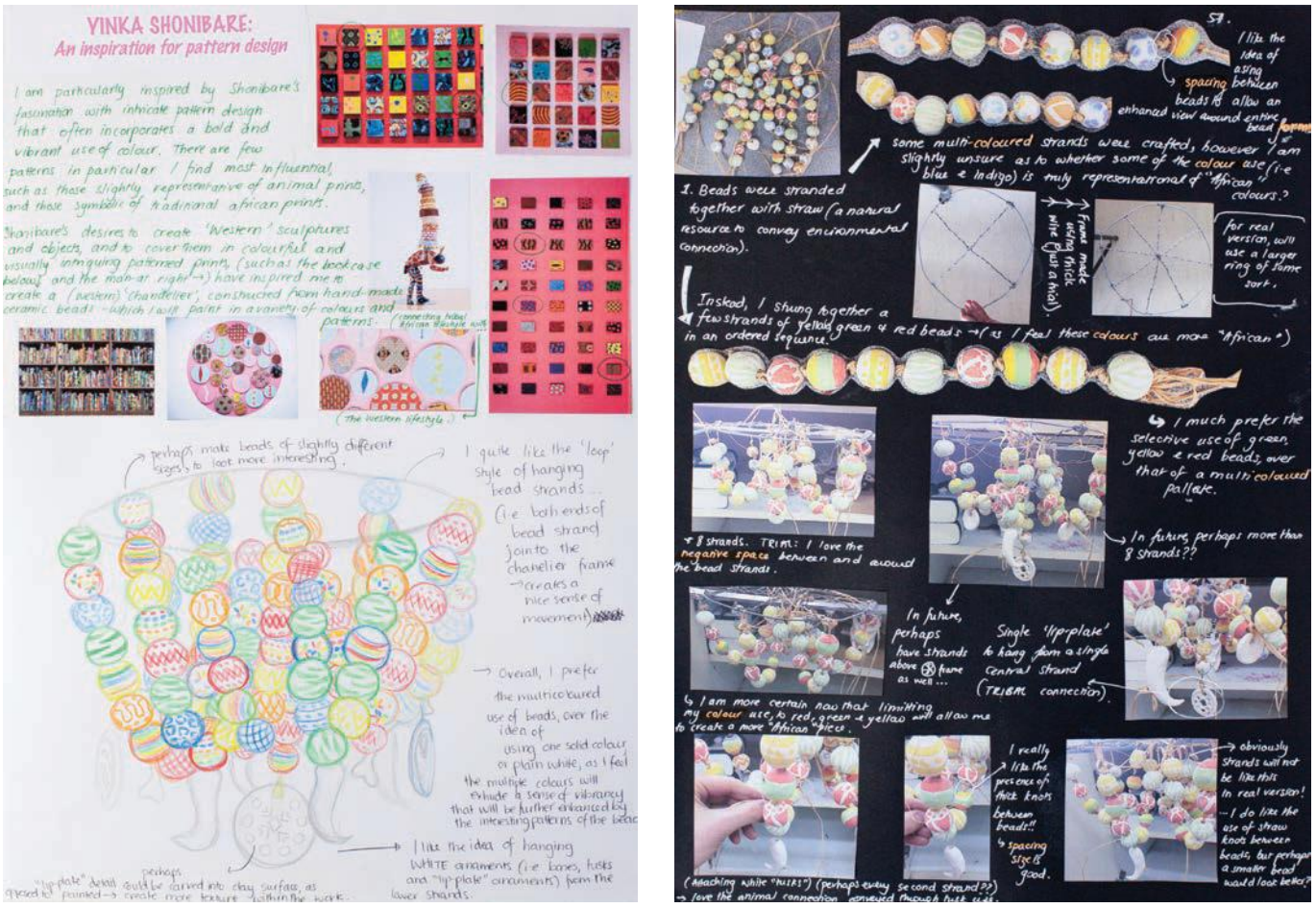

Figure 5.16 An example of materials and techniques from a visual diary, Amelia O'Neil (student), 2015

Along the way, other art elements come into play. Once you start using colour, it becomes a huge consideration. You will need to ask yourself many questions about colour considerations and what sort of colour scheme is the most appropriate. Ask yourself, 'Is it better to stick to a monochromatic colour scheme, or might a complementary or harmonious colour scheme be a better choice?'

You may also have to consider things like the surface of the piece and whether texture should be a design consideration. Texture is often neglected as a consideration when students are creating an artwork; however, it is an important factor. You may find yourself standing back and looking at a completed artwork, and wondering what is missing. It could be texture. Even though painting and drawing fall into the realm of two-dimensional artworks, they do have texture, and sometimes certain subject-matters need some texture in their representation.

By now you should have developed enough analytical skill to able to stand back and look at an artwork or a design and ask the right questions. If you find that you are stuck getting an answer, it is time to ask someone else to have a look. You should not be so precious about your work that you cannot listen to the advice and opinions of others around you – either your peers or your teachers. Of course, just because they have an opinion does not mean you have to take their advice; however, you should listen with an open mind and at least think about any advice that is offered. People all see things in different ways, and perhaps what you need is a different set of eyes to look at your work.

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5.7 Aesthetic qualities are influenced and created through the use of art elements and principles

ELEMENTS

Line
Tone
Colour
Texture
Form
Shape
Sound
Time
Light

PRINCIPLES

Repetition (pattern)
Movement
Rhythm
Variety
Contrast
Scale
Balance
Proportion
Unity
Emphasis (focal point)
Space

TABLE 5.1 ART ELEMENTS

ART ELEMENT DESCRIPTION	ANALYSIS QUESTION
Line. The path left by a moving point. Lines can be represented physically in an artwork or can be visual references to space.	• Describe the types of line used in the work. • What mood does the line create? • How does line assist in forming composition of the work?
Tone (or value). The degree of lightness or darkness of aspects of an artwork, such as colour or light.	• How has tone been used? Is it highly contrasted? Are a variety of tones used? Is limited tone used? Is high key tone used? • How does the use of tone contribute to the mood of the image?
Colour. The colour wheel consists of primary, secondary and tertiary colours. Secondary colours are achieved by mixing the three primary colours and tertiary colours are achieved by mixing the secondary and primary colours together. The colours of the colour wheel are called hues.	• Are the colours bright, warm, dull, cool, contrasting, dramatic, natural, harmonious or complementary? • What effect does the use of colour have on the mood of the image? • Does the colour have any effect on the composition of the image?
Texture. The surface quality of an artwork – how things feel, or look as if they may feel, when touched. In an artwork, texture can be 'real', created by brushstrokes or the surface quality of materials, or 'implied', meaning simulated.	• Can I identify the different surface qualities of the shapes in the image? • How has the artist created texture in the work? • Does the texture contribute to the composition of the image?
Form. An element of art that is three-dimensional. It has height, width and depth, and encloses space or volume.	• How has the artist created the appearance of form in the work? Is it by using particular brushstrokes? • Have they used light and surface qualities to suggest form? • Has the artist used particular materials to create form?

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repetition where elements of an artwork occur more than once, often to create unity in a work; can be repeated shapes, colours, arrangements or even sounds in multimedia works

variety created by using a different element in a repetitive pattern (e.g. a square in a pattern of circles)

ART ELEMENT DESCRIPTION	ANALYSIS QUESTION
Shape. A two-dimensional area that can be drawn or cut. Shapes can be organic or geometric.	• Are the shapes in the image geometric, flat, 3D or natural? • How are the shapes formed? • What techniques has the artist used to create the shapes? For example, are they painted? How does the sculptor create the shapes in the work? How are the shapes formed in a photograph? • Do the shapes contribute to the composition of the work?
Sound. A particular auditory impression or tone. It is the sensation perceived by the sense of hearing.	• What sort of sound is it? Is it human, animal, natural, machine-made or musical? • What mood does the sound create? • What are the aesthetic qualities of the sound: sharp, soft, flowing, deep, short or long?
Time. The measured or measurable period during which an action, process or condition exists or continues.	• Does the artwork exist in a particular timeframe as an installation piece or digital image? • How long does the artwork hold the viewer's attention? • Is there a timed movement or action occurring in the art piece?
Light. The form of energy that makes it possible to see things: the brightness produced by the sun, by fire, by a lamp.	• Describe the source and types of light used in the artwork. • What mood does the light create? • Is light used to create shadows as part of the artwork?

TABLE 5.2 ART PRINCIPLES

ART PRINCIPLE DESCRIPTION	ANALYSIS QUESTIONS
Repetition (pattern). Refers to one object or shape repeated; pattern is a combination of elements or shapes repeated in a recurring and regular arrangement; rhythm is a combination of elements repeated, but with variations.	• Describe how patterns have been created by shape, space or colour.
Movement. May be real or visual, depending on the artform. It can be created visually by gestural line, use of colour, brush strokes or pattern. An artwork may have moving parts or be part of an installation that is impacted by the movement of water or air.	• What visual movement do you see in the artwork? • How has the artist used actual physical movement in the artwork?
Rhythm. May be created through patterns (achieved by repeating shapes or images). The repetition of shapes, images or forms creates predictable patterns and establishes a rhythm within an artwork, which in turn creates a sense of movement.	• Which elements have been repeated to create this visual movement? Describe how patterns have been created by shape, space or colour.
Variety. Refers to a way of combining visual elements to achieve intricate and complex relationships. It is a technique used by artists who wish to increase the visual interest of their work.	• Has the artist used contrast with the elements to create variety in the artwork? • Does the artist create a focal point with the use of contrast?

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ART PRINCIPLE DESCRIPTION	ANALYSIS QUESTIONS
Contrast. In an artwork, contrast refers to the use of opposing elements to create interest. This can be in colour, tone, line or any other element. Contrast is used often in conjunction with other design principles. Contrast helps create a focal point and can also create variety in an artwork.	• Which elements have been contrasted in the artwork? • Why has the artist used these elements to contrast? • How has the artist used contrast with the elements? Is it size, shape or colour?
Scale. Scale and proportion in art are both concerned with size. Scale refers to the size of an object in relationship to another object. In art, the size relationship between an object and the human body is significant.	• Is the composition large or small in scale? • Are any figures in the artwork dominating the composition?
Balance. Affects the composition of an artwork and the combinations of the different elements in the work. Balance can be termed **symmetrical** or **asymmetrical**.	• How does the contrast of elements in the work create balance – for example, are some shapes larger than others, appearing heavier?
Proportion. Refers to the relative size of parts of a whole (elements within an object). We often think of proportions in terms of size relationships within the human body. It has an impact on the overall **harmony** of an individual piece.	• Do things appear to be the right size? • Has the artist chosen to play around with and distort proportion?
Unity. Achieved in an artwork when all the elements work together to create a strong sense of connection in the artwork. The elements may all be used in a similar way, thus creating unity. An example of this is repetition. When elements are the same size and type and placed in a particular pattern they are said to be unified through repetition.	• Which elements have been repeated to create unity in the artwork? How have the elements been repeated? • Are the shapes the same size and placed in a pattern to create unity? Or are they different sizes, thus creating variety?
Emphasis (focal point). The main area of interest in an artwork. The artist will arrange or use certain elements to draw the attention of the viewer to an area of the artwork. Artists can create focal points with certain techniques, including the contrast within a particular element, the size and placement of certain elements and the use of lines and rhythm to draw our attention.	• What does the artist emphasise visually? What first attracts the viewer's attention? • How does the artist emphasise this/these features visually? • Is there an underlying rhythm, pattern or geometric structure to the composition? • Does the composition seem unified? Do the elements appear integrated or separate and distinct from each other? How does the artist achieve this unity? • Is it horizontal or vertical in orientation? • How do these characteristics affect the viewer's perception of this work? • Is the composition figurative, abstract or realistic?
Space. When an artist arranges the art elements in an artwork, they create the artwork in a space. In two-dimensional artworks, three-dimensional space is an illusion, or is created. In three-dimensional artworks, the artist is working within the three-dimensional space. Not all two-dimensional artworks have the illusion of space; often abstract works and works involving patterning use the space on the picture plane. Often artists creating installation works are creating the artwork in a pre-existing space.	• How has the artist created depth or space in the composition? Have they used lines, the placing of objects, perspective or any other element to create space?

contrast when two different forms of the elements are used in the same work specifically to emphasise the difference between them – for example, use of light and shade or use of contrasting colours like blue and yellow

symmetrical one side of an image mirrors the other; a work can have symmetry in the way it is arranged without the items in each half of the image being identical – rather, it is their size and position that create the symmetry, establishing what is known as 'formal balance'

asymmetrical the opposite of symmetrical: the objects in an image are not balanced and each half of the image does not resemble the other

harmony elements such as colours are harmonious if they are similar – for example, warm colours

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5.8 Visual diary checklist

The following checklist will be of use to you over the course of this unit. Refer back to it often. You may find that the answers to these questions will change over time. Questioning and re-examining your processes and ideas is a way of ensuring that you have developed your theme as richly as you can.

- Have you decided on one clear theme?
- Have you developed a number of different ideas that can be explored?
- Are your ideas presented in a logical order?
- Have you researched how other artists have dealt with the same theme?
- Have you used a variety of different media?
- Have you used a variety of different techniques?
- Have you used a range of different art elements?
- Have you annotated your thoughts and ideas?
- Have you analysed and evaluated your explorations?
- Have you documented your processes?
- Have you used correct art terminology?

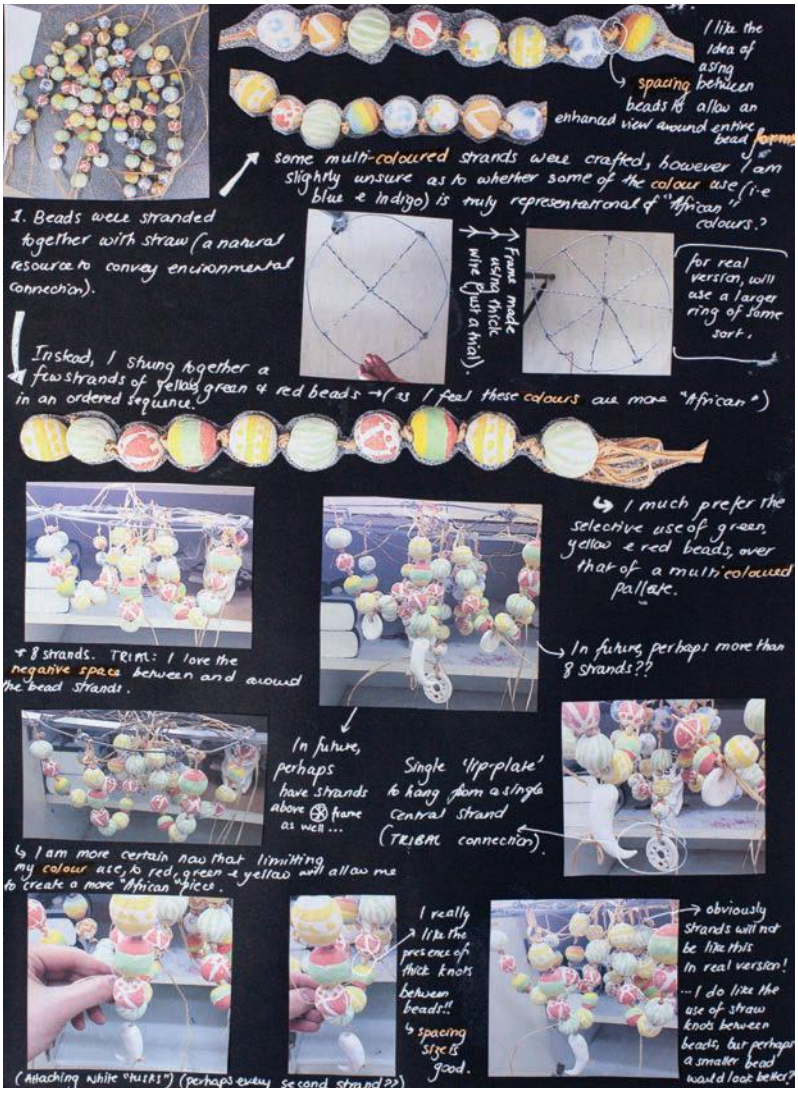

Figure 5.17 An example of materials and techniques from a visual diary, Amelia O'Neil (student), 2015

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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CHAPTER OVERVIEW

This chapter discusses:

- art elements and principles used in artworks to create asesthetic principles
- the ways in which artists from contemporary and historical times convey meanings and messages
- ways in which art communicates ideas
- how styles develop in artworks, with reference to artists from different times and cultures
- the use of other artists' work in the making of new works
- the legal obligations and ethical considerations involved in the use of the work of other artists
- appropriate use of research and terminology.

To send light into the darkness of men's hearts – such is the duty of the artist.

– ROBERT SCHUMANN

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Introduction

Renaissance a period of cultural and artistic reform from the fourteenth to the seventeenth centuries, beginning in Italy in the late Middle Ages and later spreading to the rest of Europe

Part of developing your own work is looking at the work of other artists and understanding how they see the world. The function of art has changed over the course of history, and continues to evolve today. Art has been made for many different reasons. In the very earliest periods of civilisation, art was used in the simplest way to tell stories and communicate basic ideas. Early cave paintings were focused on hunting and meeting the most basic of human needs – the need to feed ourselves. Move forward a few thousand years to explore the art of the ancient Egyptians, Romans and Greeks, and we see the storytelling function of art becoming more sophisticated, with artists trying to explain how the universe came into existence and why different natural events occurred.

By this time, formalised religion had become central to the lives of many civilisations and, in turn, art developed a significant purpose in communicating religious ideas. Art was also used to glorify humankind – especially rulers – and record the achievements of each different civilisation. Until the time of the **Renaissance**, the main function of art was to tell religious stories and glorify God and the church; remember, newspapers hadn't come into being and few people could read. Even after the invention of the printing press, the camera still had not been invented, so significant events were painted or sculpted, and art was still a tool of communication. It was only after the invention of the camera that the main function of art – mass communication – ceased, and art began to focus more on individual expression.

This chapter explores the symbolic and narrative side of art, and explains why some paintings require more thought than other decorative pieces of art. *Secret Lives of Great Artists,* by Elizabeth Lunday, is a great book that explores some of the mysteries about artists and the art they produced. Once you gain some understanding of how to look more deeply at artworks, you will be able to unlock much of their hidden meaning.

Figure 6.1 Lascaux Cave painting, c. 14 000–13 500 BCE

Figure 6.2. Assyrian relief sculpture panel of Ashurnasirpal on his chariot aiming an arrow during a lion hunt. From Nineveh North Palace, Iraq, 668–627 BCE, British Museum

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6.1 Meanings and messages

Artists throughout history have conveyed many meanings and messages in their artwork – not only about their subjects, but also about the times and cultures in which they have lived and worked. We will explore some of these meanings and messages in a work produced in 1434 by Flemish painter Jan van Eyck (1385–1440), *The Arnolfini Portrait* (Figure 6.3).

The Arnolfini Portrait was commissioned to record an important event in the lives of its two subjects. The painting shows a couple – Italian merchant Giovanni Arnolfini and his wife, Jeanne de Chenany – on their wedding day.

As well as recording the events of their wedding, the painting is full of hidden symbolism and meaning. If we think about artworks as a way of telling stories and communicating ideas, *The Arnolfini Portrait* can be considered an entire book. Every aspect of the painting is loaded with meaning.

To begin an analysis, we will first look at the two main figures that dominate the

Figure 6.3 Jan van Eyck, *The Arnolfini Portrait*, 1434, oil on oak panel (82.2 (panel 84.5) cm × 60 (panel 62.5) cm), National Gallery, London

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Figure 6.4 Jan van Eyck, *The Arnolfini Portrait* (fur robes detail), 1434

Figure 6.5 Jan van Eyck, *The Arnolfini Portrait* (fruit detail), 1434

twelve stations of the cross images representing the final hours of Jesus Christ

Figure 6.6 Jan van Eyck, *The Arnolfini Portrait* (chandelier detail), 1434

Figure 6.7 Jan van Eyck, *The Arnolfini Portrait* (mirror detail), 1434

painting – Giovanni Arnolfini and his bride, Jeanne de Chenany. Looking at the painting today, many would describe the couple as pale but interesting looking; however, to an audience from the time, the painting carried a wealth of additional information and meaning – conveyed through the use of symbolism. For example, the magnificent fur-trimmed robes (Figure 6.4) and lavish furnishings would have conveyed that the couple was extremely wealthy. The oranges that sit on the windowsill (Figure 6.5) also symbolise the wealth and social standing of the couple. At the time this work was painted, oranges were imported from distant lands and were so expensive that only the privileged classes could afford them.

The single candle burning brightly in the ornate chandelier (Figure 6.6) is a symbol that good spirits accompany the couple as they enter into the holy union of marriage. We also know that the couple is Catholic, as there are rosary beads hanging on the wall next to a mirror (Figure 6.7), which is also carved with scenes from the **twelve stations of the cross**. The mirror frame may have been carved by the same craftsman who carved the bed – with its image of

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St Margaret, the patron saint of childbirth. The bed itself is covered in brilliant ruby red bedding – a colour that symbolises fertility. Jeanne de Chenany's blue garment (Figure 6.8) tells the viewer that she was a virgin bride. Jeanne's high forehead would also have been seen as a sign that she was well bred, intelligent and fashionable. Looking at the small terrier dog at the couple's feet, the viewer would have seen a symbol of loyalty, while the pair of wooden clogs (Figure 6.9) symbolises **fidelity**.

On the wall above the mirror, Van Eyck has signed the painting 'Van Eyck was here' – in the same way that a guest would sign a wedding register today (Figure 6.10). He has also, rather cleverly, included himself in the painting, reflected in the mirror on the back wall.

The Arnolfini Portrait is loaded with imagery that conveys levels of meaning about the couple, their social standing, their religious beliefs and the time in which they lived. Without an understanding of this iconography, much of the meaning the artist is trying to convey is lost – reducing the work to a mere example of **decorative art** rather than a means of communicating ideas.

ACTIVITY 6.1

Select an artwork from the same era as *The Arnolfini Portrait* and try to identify all the methods the artist uses to convey meaning. Isolate sections of the artwork and list each message and the meaning it is trying to convey. You may like to use the internet to help you with your research.

Figure 6.8 Jan van Eyck, *The Arnolfini Portrait* (blue garment detail), 1434

Figure 6.9 Jan van Eyck, *The Arnolfini Portrait* (clogs detail), 1434

fidelity faithfulness

decorative art traditionally defined as ornamental and functional works in ceramic, wood, glass, metal or textile

Figure 6.10 Jan van Eyck, *The Arnolfini Portrait* (signature detail), 1434

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Figure 6.11 Stewart MacFarlane, *The 7th Floor*, 1987, oil on canvas (180 x 120 cm)

Many artists use symbolism along with art elements and principles to convey their ideas. Australian artist Stewart MacFarlane (1953–) and American artist Edward Hopper (1882–1967), have created works that are full of symbolism – which may, in some cases, only be completely evident to the artist. MacFarlane's works have been described as cinematic stills from films yet to be made. The same comparison has been drawn with works by Edward Hopper, who guards the true meaning of his paintings, instead encouraging the viewer to interpret the meaning in his work and reach their own conclusions about the messages being conveyed.

In MacFarlane's painting *The 7th Floor* (Figure 6.11), we see a scene that is rather like a film still. In the foreground, we see a man dressed only in a shirt and underwear, staring out of the window of a city apartment. His arms hang by his side and his facial expression is one of contemplation and introspection. In one hand is a telephone receiver. In the background is a young girl dressed in a light summer dress with her back to the viewer.

MacFarlane's use of tone and colour creates a contrast between the light of the outside world and the dim interior of the apartment. The window is a central symbol used to explore this gap between the isolated and claustrophobic environment of the apartment and the activity of the city. The telephone receiver in the hand of the male figure is also symbolic of this isolation, and makes a comment about the lack of real human interaction in modern-day cities. Ultimately, the viewer is left wondering about the broader context surrounding the image.

MacFarlane is well known for depicting situations in which there is more meaning than is initially evident. He achieves this through the use of key elements and symbols. Things are not always as they seem in his paintings, but there is a series of clues to lead us in a particular direction.

Edward Hopper's work *Morning Sun* (Figure 6.12) also uses the window to draw a strong division between the separation and isolation of the interior and the outside world.

Morning Sun depicts a lone woman sitting quietly on a bed gazing out onto the city. A shaft of light illuminates the room, allowing the viewer to observe the character on the surface of contemporary life. The window provides a limited view of the exterior world, but also confines the character. Contrast and shadow tones are used effectively in this work to accentuate

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Figure 6.12 Edward Hopper, *Morning Sun*, Columbus Museum of Modern Art, Ohio: Museum Purchase, Howald Fund 1954.031

the divide between these environments. Many of Hopper's figure paintings focus on the subtle interaction of human beings with their environment. His primary emotional themes are solitude, loneliness, regret, boredom and resignation, and he demonstrates these emotions in various environments, including the office, public places, apartments, on the road or on holiday. Hopper's use of light and shadow effects has also been compared with the cinematography of film noir. Like stills for a movie, Hopper positions his characters as if they have been captured just before or just after the climax of a scene.

ACTIVITY 6.2

1 Consider Stewart MacFarlane's *The 7th Floor* and Edward Hopper's *Morning Sun*. Compare and contrast the meanings and messages in these two paintings.
2 Create two different stories for each painting to help you analyse them. You may like to refer to Hopper's most famous painting, *The Nighthawks* (see Chapter 4).

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6.2 Art elements, principles and style

studio process the process taken by artists or designers to create any artwork or design work

art elements the elements that play an important role in the success of an artwork (for example, line, colour, shape, texture, form)

positive space the space used, or taken up, by the subjects of an image/artwork

negative space the space around and between the subject/s of an image/artwork

organic natural; relating to or derived from the nature of organisms

As you have been working through your **studio process**, you no doubt have been aware of the ways in which you have been using the different **art elements** and principles in your work. Sometimes it just happens in the natural course of things and at other times it will be a conscious decision that you make to include one or more elements or techniques that you favour; these are the aesthetic qualities that form your individual style. Some will rely on one particular element more heavily than others and some of the elements may be ignored.

Australian artist Margaret Preston (1875–1963) – one of our greatest print-makers – uses a range of art elements principles and techniques, which define her style. Her woodcut *West Australian Banksia* (Figure 6.13) clearly shows the use of repetition and pattern. The scaly petals of the flowers and the serrated shape of the leaves are repeated again and again, forming a pattern that covers two-thirds of the plate. The very nature of the woodblock sets up a clear separation of the **positive space** and **negative space**. The composition is highly balanced, with the vase and flowers set firmly in the middle. Preston's use of a simple colour scheme of yellow and green contrasts with the neutral tones of the off-white background and the black of the block ink.

We can contrast Preston's use of pattern and repetition with that of Fred Williams (1927–82). In his painting *Strath Creek Falls VII* (Figure 6.14), these elements are present but in a looser, less formal way. Motifs are repeated, but they vary in size and their shapes are more fluid and **organic**, scattering across the canvas like the seeds that they represent. Yet there is still a defined flow and rhythm that pulsates across the horizon of the painting like a heartbeat. Williams' colours are earthy and sombre,

Figure 6.13 Margaret Preston, *West Australian Banksia*, c. 1929, woodblock print, National Gallery of Australia, © Margaret Preston, licensed by VISCOPY, Australia

Figure 6.14 Fred Williams, *Strath Creek Falls VII*, 1979, oil on canvas (152.8 x 182.6 cm), private collection, © Estate of Fred Williams

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yet there is a lot of tonal variation and a surprising amount of colour. In this painting, the composition is balanced but unusual, in that there is a very high horizon line. This leaves the viewer with a pale, narrow ribbon of sky that contrasts starkly with the dark earth tones that dominate the painting.

Now let's move from the organic shapes of Williams to the crisp, sharp lines of *Bus Terminus* (Figure 6.15) by Jeffrey Smart (1921–2013). Here, Smart has used line, form and shape in a perfectly balanced composition that is mathematical in its precision. Every one of Smart's paintings reflects his unwavering commitment to maintaining the strict rules that dictate the perfect structure for a painting. Smart is a master of composition and the techniques associated with painting. His use of sweeping curved lines gives this painting a dynamic flow. The viewer's eye follows the road as it sweeps from the top right-hand corner of the painting down to the centre of the foreground. These curved lines are repeated again and again, and create a stark contrast to the strong vertical lines of the sign post. Another key element in this work

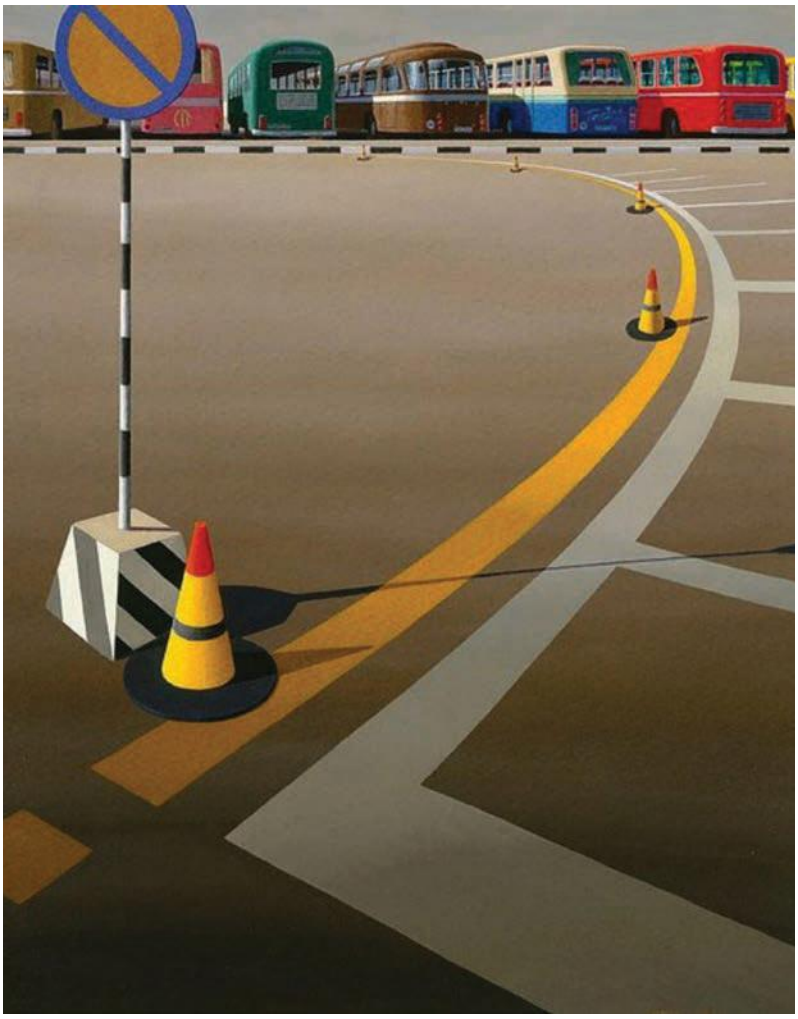

Figure 6.15 Jeffrey Smart, *Bus Terminus*, 1973 Acrylic and oil on canvas, Art Gallery NSW

Figure 6.16 John Brack, *Collins St, 5p.m.*, 1955, oil on canvas (114.6 × 162.9 cm), National Gallery of Victoria, Melbourne, purchased 1956, © National Gallery of Victoria, Melbourne

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is the use of shape and form, which we see so clearly in the traffic cones and the solid curved shapes of the parked buses. We are struck by the dramatic use of light and shade, created by the harsh sunlight as it casts long shadows across the bitumen.

plein air a French expression that means to paint outdoors with the subject in full view

Colour as an element is one of the most obvious and important considerations that an artist has. In *Collins Street, 5p.m.* (Figure 6.16), John Brack (1920–99) has made the decision to stick to a very limited monochromatic colour scheme in order to demonstrate the idea that the people in the painting are regimented and devoid of individualism. He has presented us with a grim scene – an army of workers on their way home. Dull and lifeless with not much to set them apart from anyone else in the painting, they are the foot-soldiers of commerce, faceless cogs in a huge machine that is the city of Melbourne. Brack has been able to achieve this by creating a colour scheme of black, brown, ochre and greys – the colours that would be associated with a dull city. By choosing these colours, he is making a comment on how he sees working life in the city of Melbourne during the mid-1950s.

The methods of paint application, and choice of colours and hard edge line technique are typical of Brack's painting. These aspects cause his work to be identified easily. This is known as the artist's style.

ACTIVITY 6.3

The use of tone and colour is an intrinsic part of conveying a specific type of emotion through art.

1 Why do you think this design aspect has a huge impact on the way a piece of art is conceived?
2 Choose two artworks that explore the same theme. Compare how they convey different messages due to different styles.

6.3 Style

Style is what defines an artist as part of a group or a movement – for example, Impressionism or Cubism. Contemporary artists have their own personal styles, which may be particular to them. Their style is what makes their work different from that of someone else. Like the rest of us, all artists are influenced by the time in which they live. This could be to do with the materials or technology available at that time, their artist contemporaries, the people they admire who influence their practice, or what is in vogue at the time when they are making art. Style is also defined by the way an artist uses aesthetic qualities to express individual ideas.

The Post-Impressionist, Dutch artist Vincent Van Gogh (1853–90) was influenced by the French Impressionists, such as Camille Pissarro (1830–1903) and Claude Monet (1840–1926), as he spent a large part of his life living in the south of France. Their **plein air** techniques and obsession with light, and their use of a divided colour system, had an enormous impact on the development of what we now identify as the style of Vincent Van Gogh.

Like many artists at this time, Van Gogh was a collector of Japanese woodcuts, which had become an accessible commodity in France since Japan's opening up of its doors to the West in the 1850s. This French fascination with everything Japanese was known as 'Japonisme'. The iconic painting *Starry Night* shows the influence of both Japanese art and Impressionism.

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ACTIVITY 6.4

Starry Night is one of Van Gogh's most loved works. It is highly emotive due to its use of colour and sense of movement. Using oil pastels and complementary colours, create a drawing of the night sky. Try to recreate Van Gogh's technique through the use of short pastel strokes to create a sense of movement.

In *Starry Night*, Van Gogh paints his view from the St Remy psychiatric hospital, where he had admitted himself during a period of poor mental health. Thanks to the invention of the paint tube, used by the Impressionists, Van Gogh was able to continue painting while he was an in-patient. The night sky is painted as though he is cutting the paint with a woodcut tool. Its wild textural surface emulates the famous *Great Wave of Kanagawa* by the famous Japanese *ukiyo-e* artist Hokusai, while at the same time being symbolic of the turbulent state of the artist's troubled mind. Like the Impressionists, Van Gogh places his colours next to each other rather than blending them. His use of a complementary palette and his loose gestural brushstrokes further enhance the emotive impact of this masterpiece, causing his style to be readily identifiable.

With practice and exposure to his work, we can easily recognise the individual stylistic qualities of a Van Gogh artwork as well as being able to recognise his style as typical of the Post-Impressionist period. Like looking at all artists through history and

Figure 6.17 Vincent Van Gogh, *Starry Night*, 1889

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into contemporary times, it is about being familiar with the artist's work and how the characteristics of their work are typical of other artists' works within that time period, or typical of that particular artist.

Often there are common themes in artworks that are used as subject-matter, but depicted in very different ways due to the time when they were created or the stylistic characteristics of the artist. Sometimes the connection between two artists' works can be more subtle, as it relates to conceptual themes or aesthetic qualities. *The Lamentation* (1612) by Peter Paul Rubens (Figure 6.18) depicts the moment when Jesus is being prepared for his tomb by his mother and his disciples. The subject-matter is typical of a religious work in the Christian tradition from the Baroque period.

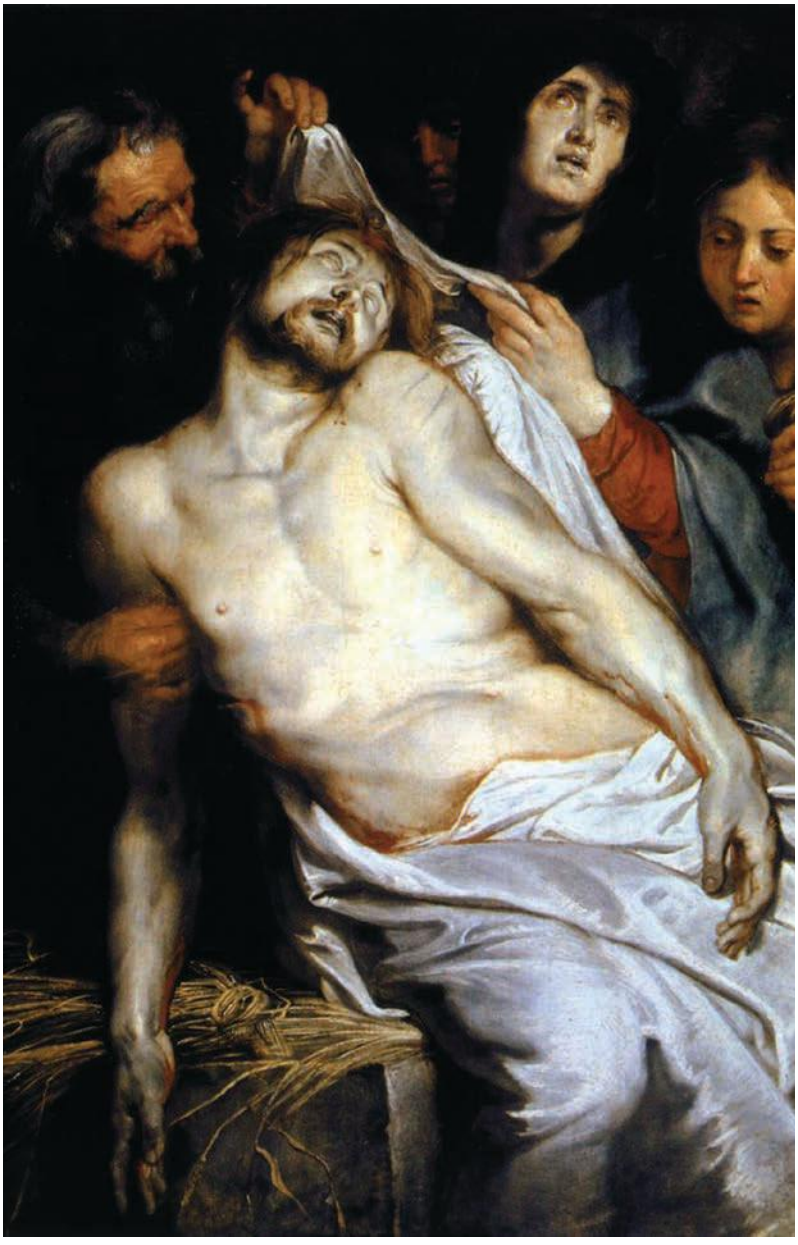

Figure 6.18 Peter Paul Rubens, *The Lamentation, c.*1612

As a Baroque artist, Rubens captures the moment of action in this scene, in which the mourners are facing the reality of the death of Jesus. This is a didactic work, created to produce an emotive response in those who are viewing this masterpiece. It is a response that highlights the sacrifice of the death of Jesus, commissioned by the Catholic Church with the intention of inspiring those who may have strayed, back to Catholicism during the Counter-Reformation in Europe in the seventeenth century. The Baroque technique of chiaroscuro is used to heighten the drama. It is as though a flashlight has been turned on in a darkened room to highlight the individual faces of the mourners and to flood the body of the dead Jesus, as the focal point, with light.

Typical of the Baroque period, the composition is open and cropped, and highly theatrical. Within this painting, Rubens' unmistakable style is clearly evident. His masterful painting technique transforms oil paint to flesh before our eyes and the foreshortening of the dead body of Christ is handled with the confidence of this Baroque genius. Unlike the stylistic qualities of other Baroque painters, such as Caravaggio (1592–1610), Rubens brings a reverent quietness to this scene that shows the influence of the calm of Renaissance art.

The contemporary hyperrealist sculptor Ron Mueck (1958–) brings the same sense of grief and calm to his sculpture *Dead Dad* (1996–97) (Figure 6.19). There are, of course, obvious differences between these works – one is an oil painting of a religious scene and the other a silicone and mixed-media depiction of the artist's dead father. However, both artists use the technology of their time to depict the reality of grief. Just as the popularity of the medium of oil paint from the fifteenth century enabled Rubens to produce *The Lamentation*, Mueck uses

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Figure 6.19 Ron Mueck, *Dead Dad*, 1996–97

contemporary materials such as silicone, resin and latex to bring an unnerving hyper-reality to his sculptures.

Mueck started his career as a model maker and a puppeteer for children's television shows such as *Shirl's Neighbourhood* in the 1980s and films such as *The Labyrinth*, starring David Bowie as the goblin king. He has been working solely as a sculptor since 1996. In contrast to Rubens' dead Christ, who is surrounded by grieving mourners lovingly preparing his body, Mueck's *Dead Dad* is completely alone on the white plinth that both supports and engulfs him. The nakedness of Mueck's sculpture shows a vulnerability that is missing from Rubens' Christ, which is emphasised further by the minute scale of *Dead Dad*, which is only 90 centimetres long. Scale is a stylistic device that is synonymous with the sculptures of Ron Mueck.

The use of scale in Mueck's work highlights the mood of his sculptures and the message the artist wishes to convey. Some of his works, such as *A Girl* (2006), at 5 metres long, and *Wild Man* (2005) at 2.85 metres, overwhelm and dwarf us with their magnitude. But works such as *Dead Dad* evoke a sense of loss and grief through their minute scale. Mueck created this sculpture as a response to his own grief over his father's death while Mueck was overseas. The subject of the sculpture looks discarded and isolated as he lies in the middle of the plinth as though on a morgue slab, close to the ground. As in Rubens' *The Lamentation*, there is a sombre quietness in Mueck's *Dead Dad*. When this sculpture was displayed in the National Gallery of Victoria, it was in a darkened room on its own, highlighted by a spotlight, creating the same sense of loss and drama through the use of chiaroscuro as Rubens' *The Lamentation* so many centuries earlier.

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6.4 Analysing artworks

When we look at an artwork and try to analyse it or gain an understanding of what it means and what the artist's intention was, we need to look at a number of different things. As an example, take Picasso's *Guernica*, 1937, which you can view online.

Title

The first thing we might look at is the title of the artwork. An excellent example of this is the title of Vicki Varvaressos's painting '*Why Dr Paget, What are You Doing Here?' Said Rose*. It seems a long and rather strange title for an artwork – more like a line from a soap opera or an old black and white movie from the golden age of Hollywood. The names in the title indicate the characters: Rose suggests good breeding and femininity, and is quite old-fashioned, while Dr Paget tells us about the man's profession, education and social standing. The artist is making a commentary on gender stereotyping and the manipulation of social situations.

Subject-matter

Subject-matter is the next and most obvious thing to look at. What is the artwork about? Is it a sculpture of a ballet dancer? Perhaps it is a painting of workers hurrying home or a photo of a crime scene. This is what we call the subject-matter, and sometimes we know immediately what it is – but not always. Sometimes an artist may disguise the subject-matter, or sometimes the work may be so abstract that the subject-matter is not evident at first and we are forced to look deeper into the work to search for clues.

Time and meaning

When the subject-matter of an artwork is not clear, some knowledge of the time and environment in which it was produced can help us to understand the work better. Knowledge of the place where the artwork is set may also give us clues to the work's meaning. An artwork from fourteenth-century China will certainly look different from a work created in Russia in the nineteenth century. We may not know that Guernica was a town or that it was bombed during the Spanish Civil War. We may have to do some research to find out more about the artwork.

Compare and contrast

Sometimes you will need to consider the connections between more than one work. They may be connected by the same theme or through the use of the same media or technique. Artists will communicate a common theme differently according to their own style, cultural or historical environment. Different media or technique used will impact on the meaning and messages conveyed by each artist.

Meanings and messages

There are times when we need to decipher a code in the artwork at which we are looking. It may be that we have a set of clues that the artist has devised for us, or there may be some symbols that provide us with an insight into the meaning of the artwork. Maybe there is a crucifix in the painting to show that there is a Christian element to the work. Perhaps the colours are a sign. Red is often used to show blood, passion or fire. A child could represent innocence, or a small dog loyalty.

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Materials and techniques

This is rather more straightforward, as it is usually fairly clear for the viewer to see what the artwork is made from and how it has been made – but not always. When you look at the work of Ricky Swallow (see Figure 3.9 in Chapter 3), it is hard to believe that he can carve so much out of a single piece of wood. However, with something like a painting you can usually tell what sort of paint has been used and how it has been applied. With digital art, you may not know the exact program that has been used to manipulate the artwork, but you will probably be able to guess that some sort of program has been used.

Art elements and principles

At this stage, you should be able to look at an artwork and tell whether or not it has a balanced composition, comment on the types of lines that have been used, and be able to make some comments about the colour scheme. You should also be able to comment on things like use of tones, shapes, repetition and pattern. By analysing the art elements and design principles that an artist has used to tie their artwork together, we can assess the aesthetic considerations that make an artwork beautiful or, at the very least, interesting to look at.

ACTIVITY 6.5

Choose one of the paintings mentioned in this chapter and analyse its meaning and messages using key elements such as title, historical context, cultural context, materials, techniques and design principles.

Figure 6.20 American artist John Pugh painting a mural on the wall of a building, Ecatepec, Mexico, 2016. The purpose of the project is to help rejuvenate a poor neighbourhood.

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6.5 Legal obligations and ethical considerations

It is a common artistic practice for artists to use other artists' works to make new works. This is referred to as appropriation. There are many legal obligations and ethical considerations involved in the use made of other artists' work to create a new work. This includes appropriation (and originality), copyright law and licensing agreements, and the moral rights of artists.

Appropriation: Copying or stealing?

Artists such as Paula Rego are inspired by popular culture and film. In *Swallows the Poisoned Apple* (Figure 6.20), Rego creates a work based on the image of Snow White. While Rego's depiction of a middle-aged Snow White wearing the famous 'princess dress' is clearly different from that of the Disney character from the original film, at the same time it relies on the viewer's knowledge of the Disney animation. Her drawing directly references the movie that she saw as a child in Portugal. Rego's use of this imagery raises interesting questions in relation to appropriation and copyright.

In the past, one way for artists to learn their skill or craft was to investigate the use of materials and techniques of other artists and to copy their work. Artists often collected the drawings of other artists for this very purpose. In the sixteenth century, after the printing press had been invented, drawings were intentionally copied, printed and widely distributed for personal study. Editions of prints and the availability of drawings encouraged the private collection, sale and marketing of such artworks, and arguably also in some cases contributed to the preservation of these items.

In the nineteenth century, students at the newly established National Gallery of Art School in Melbourne would frequently draw from existing plaster casts and models. How often today do we see artists in a gallery drawing, duplicating and photographing other artists' work?

Perhaps the most famous example of appropriation is the artist Marcel Duchamp's postcard-size reproduction of an image of Leonardo da Vinci's (1452–1519) painting *Mona Lisa* (Figure 6.21). Duchamp (1887–1968) drew a moustache and goatee on this reproduction and added the letters L.H.O.O.Q. The name of this readymade, *L.H.O.O.Q.* (Figure 6.22), is a pun – when pronounced in French, the letters form the sentence *Elle a chaud au cul*, which, when translated into English, means 'She has a hot arse'.

> ***In the visual arts, the term appropriation is often used in a general way to refer to the use of borrowed elements in the creation of a new work. These borrowed elements might include images, forms or styles from art history, or popular culture, or materials and techniques from non-art contexts. Since the 1980s the term has also been used more specifically to describe the process of quoting another artist to create a new work. The term appropriation art has been used to describe artworks that involve this form of quotation.***
>
> *– MICHELE STOCKLEY*

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Figure 6.21 Leonardo da Vinci, *Mona Lisa*, *c.* 1503–06, oil on poplar (77 × 53 cm), Musée du Louvre, Paris

Figure 6.22 Marcel Duchamp, *L.H.O.O.Q.*, 1919, colour lithograph, private collection © DACS/The Bridgeman Art Library © Succession Marcel Duchamp/ADAGP. Licensed by Viscopy, 2016.

Appropriation or inspiration?

There are a number of reasons why an artist may appropriate the artwork of another artist. We have already seen how an image by another artist in another medium can be a source of inspiration in the work of Ricky Swallow.

In the case of *L.H.O.O.Q.*, Duchamp's artwork has become almost as famous as the original. We might perceive Duchamp's use of the moustache and text as degrading, defacing or an act of graffiti. We may identify with his mockery of gender – something we may have also done ourselves in a spontaneous gesture of defiance. Or we may perceive that Duchamp is questioning the value of an artwork, in terms of both its cost and its importance. He is commenting on art as a precious object, and also on how we value art as a commodity.

He is also interested in the definition of an artwork. He is questioning the authenticity of an artwork, the need for an artwork to demonstrate the hand of the artist in the skilful use of technique. By using a well-known and existing image, Duchamp is also challenging his own artwork and its acceptability and his role as an artist. He is raising issues about the artist as genius, and in fact suggesting that art can also be about ideas. By breaking the boundaries of acceptability and definition of what an artwork is, Duchamp challenges the purpose and function of art.

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When the Australian artist John Brack (1920–99) appropriated a well-known image by the French nineteenth-century artist Edouard Manet (1832–83) (Figure 6.23), it was an acknowledgement of his own knowledge of art history, but his painting also pays tribute or homage to the artist. John Brack recreated the image of Manet's *A Bar at the Folies-Bergère* and recontextualised the subject-matter and composition for a Melbourne context in his work *The Bar* (Figure 6.24). He has included a portrait of himself in the reflection of the mirror. It is a personalised comment on his own experience as he frequented a Melbourne bar on his way home from work in the 1950s.

Figure 6.23 Edouard Manet, *A Bar at the Folies-Bergère*, 1882, oil on canvas (95.89 × 130.18 cm), Courtauld Institute Galleries, London

Figure 6.24 John Brack, *The Bar*, 1954, oil on canvas (96.4 × 140.0 cm), National Gallery of Victoria, Melbourne, purchased NGV Foundation with the assistance of donors to the John Brack Appeal, 2009 © Helen Brack

ACTIVITY 6.6

1 Do you think it is acceptable to appropriate other artists' ideas? There are many examples of quotes from distinguished artists, authors and critics regarding the issue of appropriation. Consider the following quotes:

> ***Originality is nothing but judicious imitation. The most original writers borrowed from one another.***
>
> *– VOLTAIRE*

> ***Originality is the art of concealing your sources.***
>
> *– BENJAMIN FRANKLIN*

2 Look at the list of artists suggested earlier in this chapter. Explore the work of Gordon Bennett, who has often borrowed existing images to contextualise ideas and challenge meaning.

Copyright

The following information should assist you in discussing and analysing legal obligations and considerations regarding the use of other artists' artwork in the making of a new artwork. Copyright is a type of legal protection for people who express ideas and information in certain forms. The most common forms are writing, visual images, music and moving images.

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COPYRIGHT: THE FACTS

- Copyright in a work of art is automatic and exists from the moment the work is begun by its creator.
- Copyright always belongs to the creator of a work unless they assign copyright to another party.
- Copyright does not protect names, titles or slogans.
- Owning a work of art does not mean owning the copyright in that work and having the right to reproduce it without the copyright owner's permission.
- There are no exemptions from copyright for any non-profit organisations unless the use falls under one of the **fair dealing** exceptions.
- Copyright law applies to actions that take place in Australia, even if the work being reproduced was created overseas.
- Australian copyright law is contained in the *Copyright Act 1968*, which has been amended several times to bring it in line with evolving technologies.
- The Act deals not only with copyright rights but also with 'moral rights'.

DURATION OF COPYRIGHT

As of January 2005, copyright lasts for the life of the creator plus 70 years after the death of the creator. However, there are exceptions – in particular, for photographs created prior to January 1955.

LICENSING AGREEMENTS

Except in circumstances listed under 'fair dealing', copyright permission must be obtained by whoever is reproducing the work of art. Copyright owners can assign or license their rights. Copyright can either be assigned to another party permanently or, if for a particular purpose, for a temporary period of time. Licensing copyright means that another party is entitled to reproduce copyright material, with the copyright owner's permission, for a specific purpose. All agreements relating to the assigning or licensing of copyright should be in writing.

It is usually customary to also seek permission of the owner of the work of art you would like to reproduce. Recent changes to the *Copyright Act* have granted moral rights to creators. These rights impose certain obligations on parties reproducing copyrighted material.

fair dealing
circumstances where a work may be reproduced without copyright clearance having to be obtained

Figure 6.25 When an artwork is purchased, the copyright remains with the artist.

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Figure 6.26 Gordon Bennett, *Home Décor (Algebra) Ocean*, 1998, synthetic polymer paint on canvas (182.5 x 365.0 cm), private collection, Melbourne © Courtesy of the artist, photography: Kenneth Pleban

MORAL RIGHTS

A creator's moral rights include:

- *Right of attribution*. This is the right to be attributed as the creator of one's own works (meaning that, at the least, any reproduction of the creator's work must be accompanied by their name and the title of the work). It includes the right to take action if the work is falsely attributed to someone else.
- *Right of integrity*. This is the right to take action if the work is (in reproduction) distorted in any way or treated in a way that is prejudicial to the creator's reputation – for example, cropped or reproduced as a detail, without acknowledgement as such.

ADDITIONAL INFORMATION

Additional information and advice on copyright matters may be obtained from the website of the Australian Copyright Council, which includes a series of useful information sheets covering a vast array of issues.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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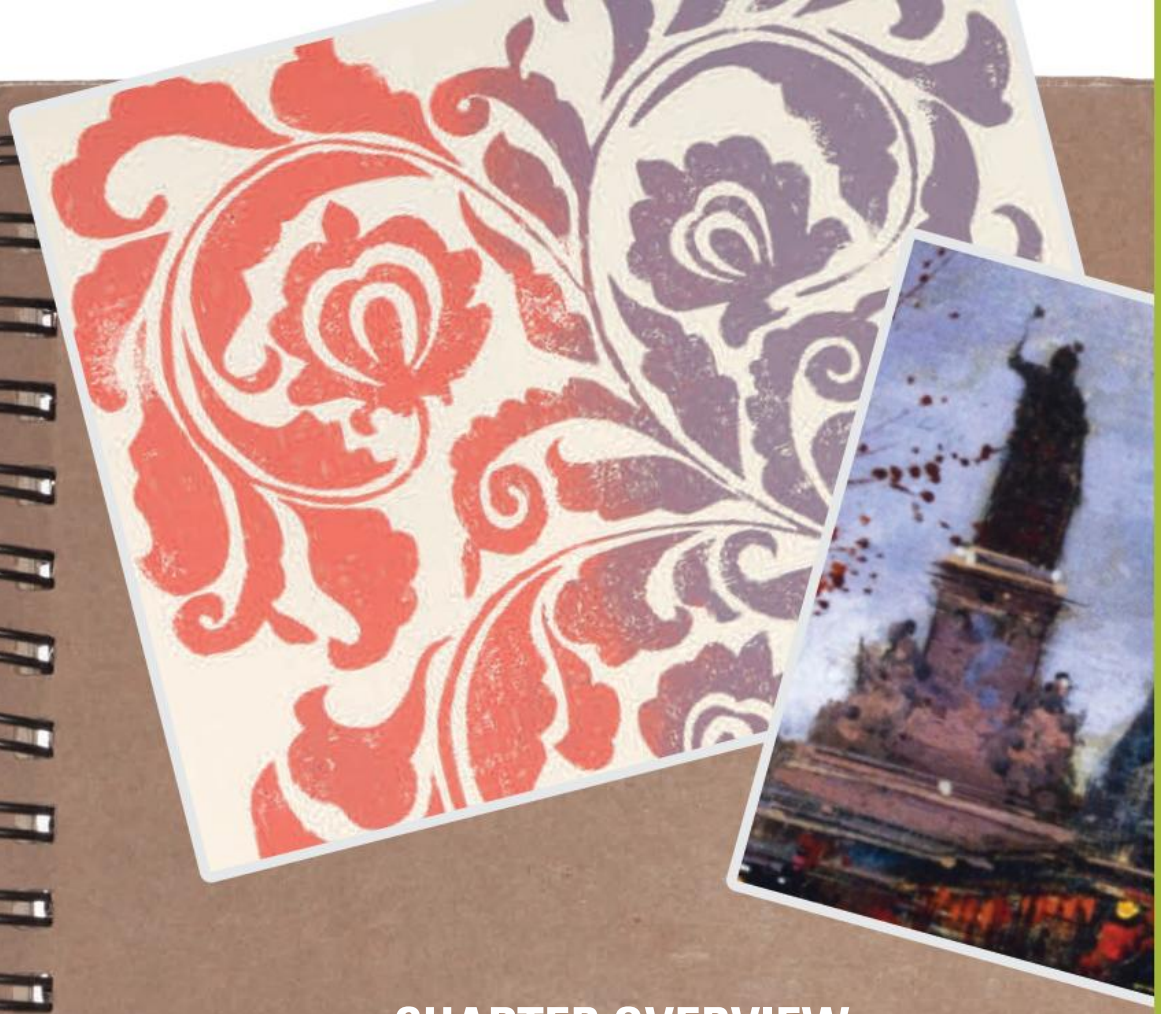
Chapter 7

Assessment for Unit 2 Outcome 1 and Outcome 2



CHAPTER OVERVIEW

In this chapter, you will read how assessment will reflect your understanding of:

- materials and techniques appropriate to particular artwork/s
- art elements and design principles
- the resolution of aesthetic qualities in artworks
- appropriate art terminology and research skills.

You will find:

- sample assessment tasks with responses by students
- annotated assessment criteria sheets
- an art elements and design principles template.

On completion of this unit, you should be able to compare a range of historical and contemporary art periods, styles and movements, and analyse the ways in which artists communicate ideas, develop styles and demonstrate aesthetic qualities in artworks.

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7.1 Area of Study 1: Exploration of Studio Practice and Development of Works – Outcome 1

Even though there are many approaches to the assessment of Outcome 1, the visual diary remains the most effective assessment tool. Visual diary developments, accompanied by reflections, give your teacher the best opportunity to evaluate and assess your approach to art-making.

In assessing your visual diary, your teacher is looking for the identification of artworks or other media that inspired you to develop ideas for art-making. These may include collages of information, clippings or sketched copies that form the starting point for further inquiry. The annotations that accompany sketches and clippings within the visual diary give your teacher an understanding of what you are exploring and how you developed your inquiry from inspiration through to finished artwork.

Exploration proposal

Artworks that you make are derived from explorations and inquiries recorded in your visual diary. The exploration proposal is a statement of your intent – that is, what you intend to do and why. Exploration proposals are generally two to three pages in length, and are set out in paragraphs. The following can be used as a writing guide:

- an explanation of focus and subject matter to be developed
- a discussion of conceptual possibilities and an explanation of ideas that are to be explored
- a description of artforms to be explored
- a discussion of sources of inspiration to be investigated
- an explanation of aesthetic qualities to be explored
- a guide to what materials, media and techniques are to be explored
- a plan for how the investigation will take place
- a timeline.

Your visual diary should include many sketched or computer-generated images that explore the ideas explained in your exploration proposal. The visual diary entries should show refinement of each idea, expressed through a series of drawings, photographs or other appropriate media. In your visual diary entries, you should reflect on your sketches and preparatory work as potential solutions.

Each part of the creative process must be documented within the visual diary. Maquettes (trial sculptures or models), prints, garments or paintings must be submitted for assessment as part of the visual diary. Notes made about media application techniques and reflections or evaluations on the effects of media experiments all contribute to assessment.

The volume and nature of the information provided will enable your inquiry skills and approach to art-making to be assessed. What is being assessed is the way in which you develop ideas, learn technical skills and develop knowledge about your chosen medium.

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7.2 Assessment

Assessment criteria

Table 7.1 has been developed by a teacher for student self-assessment of Outcome 1. It offers some suggestions that will guide you towards meeting the H (high) criteria.

TABLE 7.1 ASSESSMENT CRITERIA

ASSESSMENT CRITERIA	VH	H	M	L	VL	NS	COMMENTS	DATE
Use ideas and sources of inspiration – documented stimulus for generating art-making ideas.							Include clippings with several pages of sketches that show an examination of the original idea and the development of the idea into a potential new artwork.	
Explore and develop a range of directions and solutions – a range of sources of information to support ideas for art-making, such as evidence of other artists' work that explores a similar theme/ topic.							Accompany your clippings with written statements explaining what aspects of the artists' work have inspired you and how you are exploring these aspects through sketches and so on, and what the outcome of the exploration may be.	
Use materials and apply techniques – a range of techniques for generating a range of directions and solutions is evident.							For each idea, include at least four different compositions and media experiments. Try watercolour, various computer techniques, dry brush, scrumble and so on.	
Use materials and apply techniques – experimentation with characteristics, properties and nature of materials and application techniques.							Explore the potential of the media. Include clippings of any visual techniques you think can enhance your own art. Include these with your trials of the techniques.	

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ASSESSMENT CRITERIA	VH	H	M	L	VL	NS	COMMENTS	DATE
Use art elements to create aesthetic qualities – through refinement of use of a range of art elements such as line, colour, texture, tone, form, shape, sound and light.							Select a number of key elements that you wish to use and conduct experiments, such as coloured thumbnails to help you decide on the colours you will use.	
Analyse and evaluate directions explored – reflect on developments in visual diary.							Annotation is the key to a successful visual diary. Reflect and evaluate: What did you do? How did you do it? What was successful and why? What failed? How can you refine it? How can you use it in the final artwork?	
Produce artworks – maquettes and finished artwork.							Include works on canvas or board, or scale models that show you are trialling techniques. Include a written explanation of what you learnt from each one (for example, 'I made the maquettes to explore composition').	

In Figure 7.2, the student has explored organic lines and the principle of rhythm within an artwork intended for translation into a lino print. Originally inspired by both a Maori fern-leaf motif and computer-generated Chaos patterns, this student inquiry evolved into a unique exploration for the development of a personal motif based on organic patterns.

Each motif within the visual diary was drafted and redrafted in order to refine and simplify patterns and rhythms within the original idea sketches. The patterns were translated into a range of media from markers and pencils to acrylic and gouache. Hand-drawn images were created and translated into carefully carved intricate lino plates.

Folio of finished artworks

The ultimate goal of your exploration is the creation of finished artworks. You are expected to create a number of artworks. You may develop works that explore the same theme using a range of media. This decision will need to be made by you and your teacher.

Your teacher will set the number of artworks that you must complete for assessment. Students are required to produce at least one artwork, potential directions and an exploration proposal.

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Figure 7.1 Jay Nguyen (student), registered lino prints onto cotton to create wearable pieces of art

Figure 7.2 Jay Nguyen (student), visual diary showing lino print development sketches and experimentation

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7.3 Area of Study 2: Ideas and Styles in Artworks – Outcome 2

A range of assessment strategies exist for this outcome. Selection of assessment tools, such as audio-visual presentations, research assignments or testing, is constrained by the time requirements of practical classes and interruption to classes resulting from excursions, assemblies and other school-sanctioned activities. Your teacher will have taken interruptions to the course into account as they planned the course you are studying.

Outcome 2 is about comparing different art styles and their aesthetic qualities. The art styles you will learn about are school-based decisions, but the aesthetic qualities are the same for all students. Aesthetic quality may be interpreted simply as which art elements and design principles an artist has used when making an artwork, and how well the artist has used them.

The ability to recall art elements and design principles when looking at an artwork is enhanced through practising seeing the elements and principles. You can test yourself each week by setting yourself a simple task. Look inside your textbook and open it to any image of an artwork. List the art elements used, where they are and how you think they are used. Try this for the design principles as well, and ask your teacher to check your responses.

Figure 7.3 Théodore Géricault, *The Raft of Medusa*, 1818–19, oil on canvas (491 x 716 cm), Musée du Louvre, Paris

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Elements and principles of design

ACTIVITY 7.1

Indicate the art elements and design principles you can see in Figure 7.3.

ELEMENTS

LINE: *Line is used*

EMPHASIS (or focal point): *Eye of the viewer drawn to*

CONTRAST: *Strong contrast between dark skin of the central figure waving the flag and the lightness of the sky to the horizon*

TONE: *Tonal graduation creates definition on figures*

SPACE: *Overlapping of figures creates a sense of depth and space*

TEXTURE: *Texture of the foaming waves contrasts with the texture of the waterlogged wood and smooth pale textured skin of the figures*

COMPOSITION: *Triangular composition creates symmetry and balance in the work effectively to reinforce the strength of the work's composition and emphasise the main point of interest by using contrast and colour*

PRINCIPLES

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7.4 Assessment

Assessment criteria

Table 7.2 lists the assessment criteria towards which you are working in this unit. It provides some suggestions that will guide you towards achieving an H (high) in each of the criteria.

TABLE 7.2 ASSESSMENT CRITERIA

ASSESSMENT CRITERIA	VH	H	M	L	VL	NS	COMMENTS	DATE
Identify and discuss art elements and, where appropriate, other principles in artworks and their contribution to aesthetic qualities.							Identify the elements and principles and examine how they are used in an artwork.	
Identify and discuss signs, symbols and/or images used in artworks and how they contribute to meaning. The signs and symbols should be relevant to particular movements or styles.							Is there any symbolism? If so, what is it? What does it mean? Does it have the same meaning in other eras?	
Compare and contrast ways in which art elements and, where appropriate, other principles have been used to produce aesthetic qualities, communicate ideas and develop skills in artworks by artists from different times and cultures.							Unit 1 skills: Compare – find similarities in ideas, appearance, technique and use of elements and principles. Contrast – find differences in ideas, appearance, technique and use of elements and principles.	
Evaluate the use of art elements and signs, symbols and/or images to create aesthetic qualities, communicate ideas and develop styles.							Include a statement about the effective use of the elements and principles in the artwork. This must be justified with reference to research.	
Develop and present a discussion that uses appropriate art terminology.							Marks will be awarded for vocabulary and correct use of art-specific terms.	
Research a range of references.							Include a bibliography with the names of books, periodicals, magazines and URLs to which you have referred.	

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Figure 7.4 Edouard Cortes, *Paris, la Place de la Republique*

Continuous application of the elements and principles is the best way to remember and reinforce your knowledge of how these have been used. The following worked example should help you.

Sample extended response 1

Explain how Edouard Cortes used art elements and principles in his painting *Paris, la Place de la Republique* (Figure 7.4).

Cortes's painting *Paris, La Place de Republique* demonstrates excellent use of several art elements and principles. The most obvious art element that the artist has used is colour. He has utilised both strong, bright oranges and yellows and soft, muted greys, beige and greens. The painting is set in early evening in fading light so a good quarter of the painting is the pale grey of the sky and almost the entire foreground is a murky beige of the street; however, the most dominant feature of the painting is the bright warm lights coming from the buildings, street lamps and tram.

The next most important element that the artist has used is line. There are the strong verticals of the trees, buildings and statue; then there are the lines created by the tram tracks and tire marks on the wet road that lead up to a single vanishing point, giving this painting a strong sense of linear perspective. The way the line has been used in this painting is very clever because the canvas is an unusual format, being quite wide and narrow, yet the use of line forces the eye to travel from the bottom of the painting to the top rather than across the painting.

The other element that the artist has used is texture. As this is a Post-Impressionist painting, we can still see the influence of Impressionism in the short gestural brushstrokes that contribute so much to the feeling of this painting. The people have been painted as suggestions with very little detail, and appear to be painted quickly with a few brushstrokes and quite an impasto feel to them while the buildings in the background have been painted with more detail with a smoother finish.

The most striking art principle that has been used is contrast. The very strong contrast in the colours that the artist has used is the warm yellows and oranges that contrast strongly with the cold, muted greys and beiges. The background is dominated by the strong contrast between the dark grey of the statue of Marianne and roofs of the buildings with the pale blue/grey

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of the sky. By using contrast, the artist has been able to create two focal points in this painting: the statue silhouetted against the sky and the bright inviting lights of the cafe against the bleak grey of the street.

Space and scale are principles that have also been used in a purposeful way. The woman pushing the fruit cart in the foreground is actually the same size as the statue in the background, so we get a real sense of how big the statue of Marianne must really be. The artist has left the entire width of the foreground right to the edge of the canvas empty, which creates another contrast with the crowds of people milling around the café, further enhancing the sense of depth in the painting.

Edouard Cortes has created an artwork that is an iconic image of Paris and, by using a variety of different art elements and principles, he is able to draw the viewer into this famous Paris landmark and give them a real sense of time and place.

Teacher comments

This student scored well because they were able to respond to the question and show an understanding of art elements and principles used to create and maintain interest in the subject. The art elements were clearly identified and their use or intent was clearly explained. Art principles were also identified and explained. The response showed an understanding of subject-specific vocabulary, and this was used appropriately. On occasions, art terminology was defined. The response clearly went beyond the limits of the question to make relevant connections that showed the student had an awareness of the importance of the image as inspiration for other artists, thus demonstrating knowledge of Outcome 2 – 'Artists of different times and cultures have created aesthetic qualities in artworks'.

Sample extended response 2

When asked to analyse an artwork or draw comparisons between artworks, the Feldman Model (Table 7.3) is a good tool. The approach asks you to consider four questions when looking at an artwork. The following is a modified version of the model. The model is modified to make it easier to follow and give you a number of guiding questions for your written responses.

TABLE 7.3 THE FELDMAN MODEL

DESCRIPTION	ANALYSIS
• What is the subject? • What artform is it (e.g. sculpture, printing, painting, photography, textiles)? • What art style is it (e.g. Renaissance, Mannerism, Baroque, Neoclassicism, Romanticism, Realism, Impressionism, Dadaism, Surrealism, Expressionism, Pop Art)? • How was it made?	• Which art elements can you see? • How are they used? • Which art principles can you see? • How are they used?
INTERPRETATION	**EVALUATION**
• What symbols are used? • What do the symbols mean or represent? • What feelings does the work evoke? • How does it achieve this effect? • What influenced the making of the work?	• Is the artwork successful? • What evidence can you offer to support your view? • Which parts of the artwork are most successful and why?

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Figure 7.5 John Singer Sargent, *The Daughters of Edward Darley Boit*, 1882, oil on canvas

A sample analysis task will enable you to gain a better understanding of how this approach works. Below is an excerpt from a three-page response to an analysis task relating to John Singer Sargent's painting *The Daughters of Edward Darley Boit* (Figure 7.5).

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QUESTION

Analyse how John Singer Sargent has used art elements and principles, artistic influences and communication of ideas and meaning in his work *The Daughters of Edward Darley Boit*.

Description of the artform

The Daughters of Edward Darley Boit ***is one of John Singer Sargent's greatest masterpieces. It is recognised as a showcase of the artist's talent, technical ability and understanding of human psychology. The artwork is an oil painting on canvas. It has been painted using traditional painting techniques but the composition was ground-breaking when it was first painted.***

Identification of style.
Describes the artform and how it was made.
Subject and setting.

Most likely Sargent would have had the children pose for him over a number of sittings, and he would have done quite a few preparatory drawings and quick watercolour sketches. He may have dealt with each child individually as it would have been quite difficult to have all four girls posing in the same positions, as children – especially young children – have a short attention span. He has used a large canvas that is an almost square format. After deciding on the setting for the painting, he would have posed each of the children in a very deliberate way. As it is such a large canvas, I assume he would have completed the bulk of the painting in his studio.

He would have drawn the images on the canvas first and then built up layers of colour as he was painting. Sargent's painting style is influenced by the Spanish Baroque as we know he made copies of Velazquez's work when he was studying painting. The composition of the painting has similarities to **Las Meninas** ***and it has the same sense of deep spaciousness that Velasquez has in his work. His technique is quite painterly, with areas that have loose brushwork that is similar in style to that of the Dutch painter Frans Hals.***

Personal response to the artwork.

The subjects have been placed in a most unusual way in that they are spread out. At the time it was painted, art critics described the painting as still life with children. When I first saw this painting, I thought it was a beautiful painting of children from another era but after looking at it over a period of time, I found the composition rather unsettling. Sargent's composition has been influenced by the Velazquez painting of the Infanta Margarita Las Meninas, which has a similar unsettling feeling to it.

Influences of other artists.
Analysis of composition.

The painting is set in the foyer of Boit's Paris apartment, and the girls are spread out, occupying their own spaces; they seem to be arranged in chronological order from youngest to oldest. The youngest girl appears to be the main focal point as she is sitting on a Persian rug in the foreground and has been painted in the most detail. She looks directly at the viewer and is the most engaged of the four girls; she also has a toy that creates another focus and helps to draw more attention to her. The next oldest is standing to the left of the painting with her arms behind her back. She looks as if she is the

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most isolated of the sisters. The other two girls are in the background and are in the shadows. The oldest one is almost completely in the dark; she is the least engaged with the viewer as she is looking away. She is also the one painted in the least detail. The second eldest is standing next to her but is not in as much darkness as the eldest.

Interpretation: Discusses the signs and symbols used and their representations.

One of the most striking things about the painting is that two large Japanese vases that are taller than the children feature as competing subject-matter in the work. The eldest daughter is posed leaning against one of these vases and, even though she is a teenager, she is still dwarfed by the scale of the vase. Sargent has used the vases as a compositional device to help create unity. All of the girls are dressed in white pinafores and the vases have large areas of white; the blue in the vases is echoing the blue in the Persian rug.

There is so much tonal contrast in this painting, from the white of the girls' pinafores and the white in the vases to the dark velvety tones of the girls' stockings, the sleeves on the two older girls' dresses and the shadows in the background. The artist has skilfully painted a variety of different textures and made them believable without having painted them in an ultra-realistic way. The vases are sleek and smooth, and have a hard, shiny feel. The girls' clothing contrasts between the sharp crispness of their pinafores and the softer texture of their tight under-dresses. The parquetry floor has a different texture to the hard plaster walls and the softness of the Persian rug.

Sargent has also used a mainly complementary colour scheme as the two main colours are the burnt orange on the walls and the blue in the vases and rug. As this is such a dark painting, the pale flesh tones of the girls appears luminous and fresh as the complexions of most young children are.

Analysis of art elements and principles.

***The first time I saw this painting, I thought it was a moment frozen in time of four sisters at play, almost like a photo that might be taken on your phone capturing that split-second in time. After researching this artwork and continually looking at it, I have come to realise that it has far more symbolic meaning than just a moment of interrupted play. I feel that the sisters all appear to have a sense of autonomy and isolation from one another even for their age and the time in which the painting is set. We now know that none of the sisters ever married and that to a certain extent they led rather isolated lives. I find it fascinating that Sargent almost predicted this in a painting of such young girls. It has been suggested that this painting is symbolic of the different periods of childhood and how children grow into adolescence and face the daunting prospect of entering adulthood, the loss of innocence and an uncertain future. Another link to the Velazquez painting is that the English translation of Las Meninas is 'Maids-in Waiting', which could be another description of* The Daughters of Edward Darley Boit.**

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Evaluates how successful the artwork is in conveying meaning and supports claims with evidence.

> **The Daughters of Edward Darley Boit** ***is a masterpiece, not only as a group portrait of four young girls but also as an observation of the process of growing up and facing adulthood. It is both beautiful and compelling as an artwork, and is a triumph of symbolism and mystery. On so many levels, this is a very successful painting.***

Teacher comments

The student has completed a comprehensive analysis of the artwork. The essay is well researched but also offers the student's personal response to the artwork. They have been able to clearly identify artistic influences and have named two artists as examples of influence on Sargent. There are several art elements and principles that have been identified, such as colour, tone, contrast, texture, scale proportion, emphasis and space. The student has written fluently about meaning and symbolism.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 8

Exploration proposal

UNIT 3
AREA OF STUDY 1

CHAPTER OVERVIEW

This chapter discusses:

- the characteristics of an exploration proposal
- the development and use of an exploration proposal
- the key knowledge and key skills to be included in the exploration proposal
- how to write an individual exploration proposal
- the use of a work plan
- appropriate art language and terminologies.

I don't paint things. I only paint the difference between things.

– HENRI MATISSE

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Introduction

exploration proposal an essential written task that must include the key knowledge and key skills, as stated in the Study Design

The **exploration proposal** is a written task. The purpose of an individual exploration proposal is to enable you to identify and communicate a direction for your design process. The exploration proposal is an essential written task that is prepared *prior to* the design process. It is important that the exploration proposal is developed on an individual basis, and that it sets out your own creative responses to formulating the content and parameters of the design process. It is a detailed written document that clearly details your individual and creative directions for your design process.

The exploration proposal is designed to help you to organise your ideas in a formal manner. It offers you a reference point throughout the design process and it also helps to keep you on track. It clarifies your direction for the design process and it supports the development of future artworks.

Your individual exploration proposal is a detailed written document that will be assessed. The exploration proposal should be approximately 750 to 1000 words in length. It should be word-processed and attached to the front of your visual diary. It is usually completed in the first four weeks of Semester 1. It is a formal written document that is written in future tense, not in past tense. The exploration proposal should engage the viewer and it should reflect your individuality. Teachers and students are discouraged from using a pro-forma document, as this does not support the focus for an individual and creative response for a student's design process. You must include a work plan that documents how the exploration proposal will be undertaken.

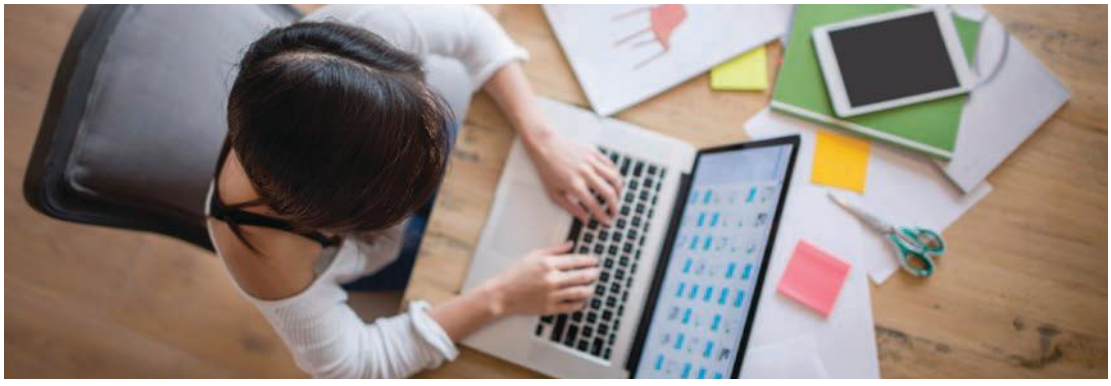

Figure 8.1 The exploration proposal is a written task that enables students to identify and communicate a direction for their design process.

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8.1 What to include in the exploration proposal

The VCE Studio Arts Study Design clearly defines the **key knowledge and key skills** for the individual exploration proposal. You must include all the key knowledge and skills when developing your individual exploration proposal. These include:

- conceptual possibilities (including an explanation of the ideas to be explored)
- an explanation of the focus and subject matter to be explored
- the artform/s to be explored
- the sources of inspiration to be investigated, analysed and interpreted in relation to your individual ideas
- the aesthetic qualities to be explored in relation to your own ideas
- the materials and techniques to be explored and how these support the communication of ideas
- an explanation of specific materials and techniques that have been used (including any specific constraints)
- a plan
- use of appropriate art language and terminology.

8.2 Writing an exploration proposal

Before you begin to write an exploration proposal, it is strongly recommended that you research other student proposals in order to gain an understanding of the general approach they have taken. Students are encouraged to identify and annotate each criterion when reading various exploration proposals. Exploration proposals should be engaging, personal and creative. Writing an individual and interesting introduction is one way to engage the viewer.

This section provides examples by former Studio Arts students showing an explanation of each criterion and how you may respond to each one.

key knowledge and key skills a list of criteria set out in the VCE Studio Arts Study Design that students must include to achieve an outcome

Conceptual possibilities and ideas to be explored

Conceptually there are many different paths that I would like to explore in relation to insects, as they relate to us in so many ways. When I encounter an insect, I see them as a complete set of moving layers, interconnecting and moving over each other. I hope to explore the psychological and physiological responses that humans encounter when they are faced with an insect such as Dynastes Hercules. It would be fascinating to explore the way that insects have influenced our day-to-day life. I am also interested in exploring the many patterns and layers of shell on an insect's exoskeleton. I would also like to explore the concept of rebirth that comes with adaptation and exposure to harsh habitats and experiences.

– MIREILLE STAHLE

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Explain the focus and subject-matter to be explored

Subject-matter is defined as the subject of an artwork and the objects contained within the work. The choice of subject-matter can be a theme, a topic or a concept. Subject-matter can cover a vast range of ideas. Some examples include still-life, portraiture, landscape and the human figure. There are many possibilities for you to consider when deciding on the subject-matter for your design process. You are encouraged to research artists by visiting as many galleries and exhibitions as you can, reading art journals and magazines, and viewing various art programs to help you engage with contemporary thinking and practice.

My focus and subject-matter throughout the design process will be based on the old newspapers, magazines and antique books and the mix of text, different fonts and illustrations. I love the look of vintage printed matter as it has such a different feel to digital print media. There is a real artisan quality to it that has a slightly less than perfect look and aesthetic. I especially love the old etched illustrations that are found in some of the really old publications – they somehow seem to merge with the type in a perfect way.

– CASEY SALIBA

Figure 8.2 Dynastes Hercules (beetle)

The artform/s to be explored

The choice of artform/s needs to be defined clearly in this criterion. Artforms include painting, printmaking, sculpture, drawing, photography, multimedia, textiles and ceramics.

The choice to work in film and photography was obvious to me. After studying Media as a Unit 3/4 subject last year, I was inspired to continue with this artform in Studio Arts. I feel that I have the resounding knowledge and filmmaking skills required to explore my ideas fully. The decision to explore my theme through photography stems from my love of the frozen image. I adore the intimacy of black-and-white photography, the ability to capture and preserve a single moment in time. I feel passionate and comfortable working with both artforms.

– MORGAN KOEGEL

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Sources of inspiration and how this relates to the student's own ideas

Sources of inspiration include artists, exhibitions, galleries, novels, films, personal experiences, newspapers, articles and journals. You are advised to include at least two artists as sources of inspiration in your exploration proposal. It is important that you discuss how these sources of inspiration relate to your own ideas.

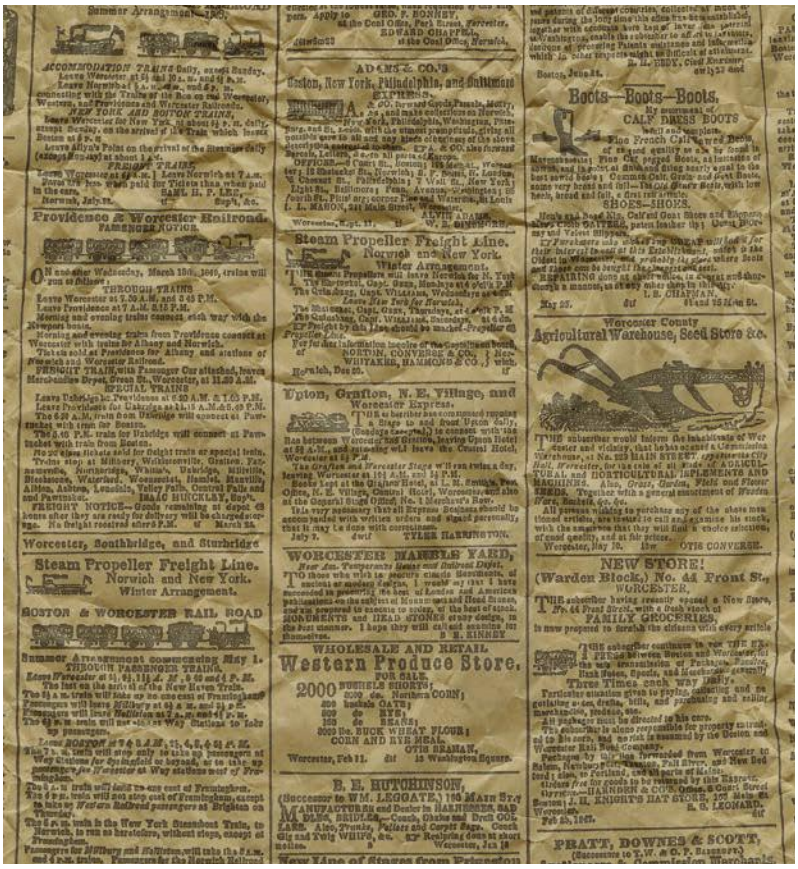
EXAMPLE 1

My artistic influence is derived from many different artists such as Daniel Zeller. Zeller's intricate and finely detailed work represents an aspect of illusion in the space around us. This will be a strong factor in my exploration of the topic. Zeller's work evokes a sense of mystery and confusion through the use of detail. It represents an area of space that, from a distance, may appear quite empty; however, upon closer inspection it is finely detailed. This is a technique and an aesthetic quality that I would like to explore throughout the design process.

– CAMILLA COUNSEL

Aesthetic qualities to be explored in relation to the student's own ideas

In this criterion, you are required to discuss how various art elements and design principles will be employed to create an aesthetic quality. It is important to consider what you want the viewer to feel when looking at your work. Is the work intended to be pleasing to the eye, confrontational, thought-provoking, ambiguous or challenging? Once you have decided on the aesthetic qualities, you will need to consider which art elements and design principles will enhance this.


Providence & Worcester Railroad.
Steam Propeller Freight Line.
Norwich and New York.
Winter Arrangement.
BOSTON & WORCESTER RAIL ROAD
Western Produce Store.
Boots—Boots—Boots.
Worcester County Agricultural Warehouse, Seed Store &c.
NEW STORE!
FAMILY GROCERIES.
PRATT, DOWNES & SCOTT,

EXAMPLE 1

Aesthetically, I am aiming for my work to exude a sense of menace and ambiguity. I want my work to be visually challenging as well as unsettling for the viewer, opening up the possibility of multiple meanings. To achieve this, I will explore various art elements and design principles such as tone, colour, shape, balance and space. Colour will be restricted to a monochromatic palette of dark shadows and light. This will hopefully capture a sense of ambiguity and uncertainty. Shapes will be undefined and fairly organic in nature and placed in asymmetrical compositions to create an unsettling atmosphere. Both negative and positive space as well as enclosed and empty spaces will be employed to heighten the mood of the work.

– CAMILLA COUNSEL

Figure 8.3 Image of old newspaper

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Materials and techniques to be explored and developed and how this supports the communication of ideas

You are required to discuss the materials and techniques you plan to explore. Examples of techniques include carving, modelling, casting, photomontage, intaglio and relief printing. Examples of materials include paper, clay, fibres, glass, plastics, oil sketch paper, linen, resin, photographic paper, brushes, copper plates, palette knives, oil paints, gouache, charcoal and watercolour.

EXAMPLE 1

I aim to experiment with a range of materials and techniques throughout the design process. Film requires a range of materials from the equipment needed during the filming process to the intricate programming of the editing process. During the production period, I will need a tripod, extra batteries and tapes. To edit my film, I will use Premiere Pro. Premiere Pro will allow me to manipulate time and image to any desired effect and will be effective when using a large number of sounds and images simultaneously. I would like to focus largely on time manipulation, angles and shot sizes during both the production and post-production periods. Equally important are the props and models. I intend to work with interesting actors who can bring their own experience to my exploration of adolescence. Subtle prop placement, costume and set decisions will all be factors that I will need to consider.

– MORGAN KOEGEL

Figure 8.4 Casey Saliba (student), 2015

Figure 8.5 Casey Saliba (student), 2015

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EXAMPLE 2

I will explore a range of materials and techniques throughout the design process. I plan on exploring various drawing techniques – in particular, cross-hatching, tonal rendering and contour line drawings. I will need to experiment with a range of media, such as charcoal, ink, pastel, coloured pencil and fineliner. I will work on a variety of surfaces – for example, paper, wood and canvas, and possibly introduce found objects to create a textural effect that may make my work more interesting.

Explain whether specific materials and techniques have been used due to specific constraints

This encourages you to explain why you have chosen various materials and techniques, and to discuss various restrictions and limitations. Reasons will vary greatly; however, this process enables you to explain to the assessor why you have chosen certain materials and/or techniques, and provide reasons for your decisions. This criterion may not be applicable to every student.

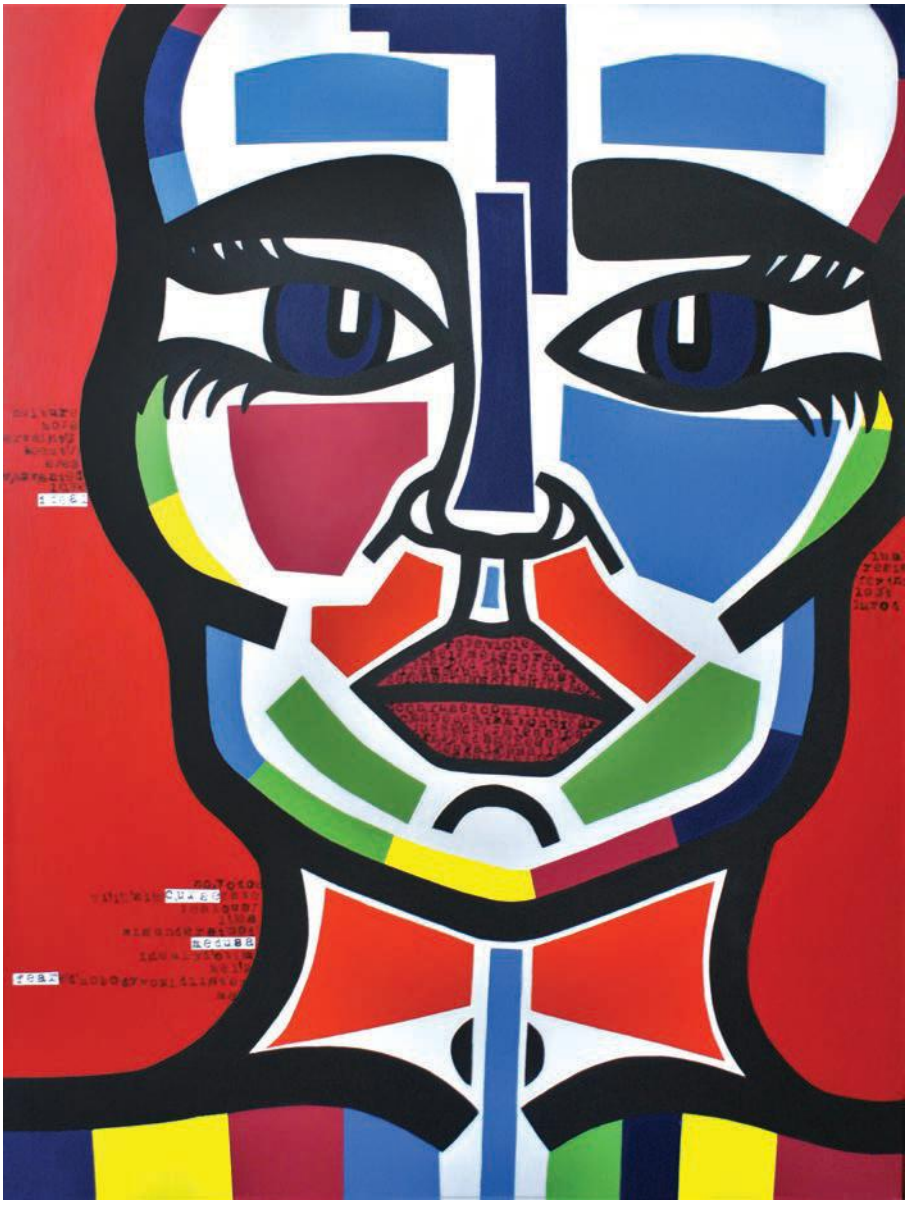

Figure 8.6 Paris Triantis, *Menace*, 2015

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Figure 8.7 Carravagio, *Medusa*, 1595

The inclusion of a work plan

You are required to include a plan that clearly sets out how you will undertake the proposal. An example has been included as a guide (see Table 8.2 later in the chapter). There are many ways in which you may present your plan. You are encouraged to look at other students' examples to gain a better understanding of the purpose and usefulness of a work plan. Your work plan should be word-processed, and should clearly outline your own individual design process.

Use of appropriate art language and terminology

It is important that you use appropriate art language and terminology when writing your exploration proposal. Reading other students' proposals (such as the one presented below) will enable you to gain a better understanding of the language required.

EXAMPLE OF AN EXPLORATION PROPOSAL

In my mind there are some characters in Greek mythology who stand out the most, such as Medusa. Medusa was a Gorgon; half snake, half human. She would turn men into stone if they gazed into her eyes, due to a curse put on her by Athena. Medusa was punished by Athena for being raped by Poseidon in her temple. Poseidon was the one who raped Medusa and so played a large role in her character development. The focus on these certain characters clearly points to a certain direction: Greek mythology. This will be my subject-matter for Studio Arts Units 3 and 4. My inspiration to choose Greek mythology has befallen me due to my Greek background and passion for Ancient Greece. It is this passion that

EXAMPLE 1

I plan to use silicone instead of latex to create my moulds as I believe I will be able to mass-produce a greater number of seed pods with the silicone mould. The silicone moulds last much longer than the latex and the detail that can be achieved with a silicone mould is far greater. Ideally, I would love to set these seed pods in bronze; however, due to financial constraints, this will not be possible. I then started to think about creating transparent seed pods instead. The concept of clear seed pods started to sound fairly appealing. From this constraint I have been able to come up with a better idea. I now plan to place some found objects into the silicone moulds and set them in using transparent resin.

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drove me to consider choosing Greek mythology as my subject-matter and it is this passion that will keep me inspired.

My aim is to explore a modern interpretation of the messages and meanings of key characters such as Medusa in Ancient Greek mythology, both in realistic and abstract styles. Some psychologically inspired ideas state that Medusa is the personification of fear and feminine rage. This personification is an area which I would like to somehow show through my artworks. A concept I will focus mostly on is Medusa's transition from woman to Gorgon, the lack of control she had over her own fate and the fluctuations in her emotions and identity as she transitioned.

Another interpretation found on http://rg.ancients.info/medusa/article.html, titled 'Deeper Meanings Medusa', states that she is: 'The personification of the fear of sea waves, thunder and lightning, volcanic eruptions, darkness, animals, nightmares, the unknown, or fear in general.'

It is this modern awareness of Medusa that creates a sense of sympathy towards her feminine rage, which is an expression of her powerlessness; her rage being anathema to men. These interpretations highlight her frustrated fury and pain. It is also this modern awareness that has given rise to my other concept: mythology in the modern world.

In terms of this new concept, I am looking towards artists such as Lichtenstein and Andy Warhol to inspire me. To try out Warhol's style, I did some experiments with my own face. I used mainly permanent markers and pencils to construct these experiments. I want to attempt to depict Medusa in a pop art way too, to simplify her features and express her for all she is, which is a Gorgon. It is the simplicity of pop art that allows for emotions and Medusa. In an article from examiner.com, entitled 'Medusa: The misunderstood woman', the force of her fury is outlined: 'The Amazon Gorgon face is female fury personified. The Gorgon/Medusa image has been rapidly adopted by large numbers of feminists who recognize her as one face of our own rage.' This interpretation relates to Medusa's personification of feminine rage.

As well as Warhol, there is Roy Lichtenstein. Roy Lichtenstein focused on comic style art both through his own works and in appropriations of others. The thing about comic art that fascinates me is its ambiguity. When confronted with an image done by Lichtenstein, such as 'Drowning Girl', there is a lot of room for interpretation. This image and how it is interpreted can be closely linked with my idea

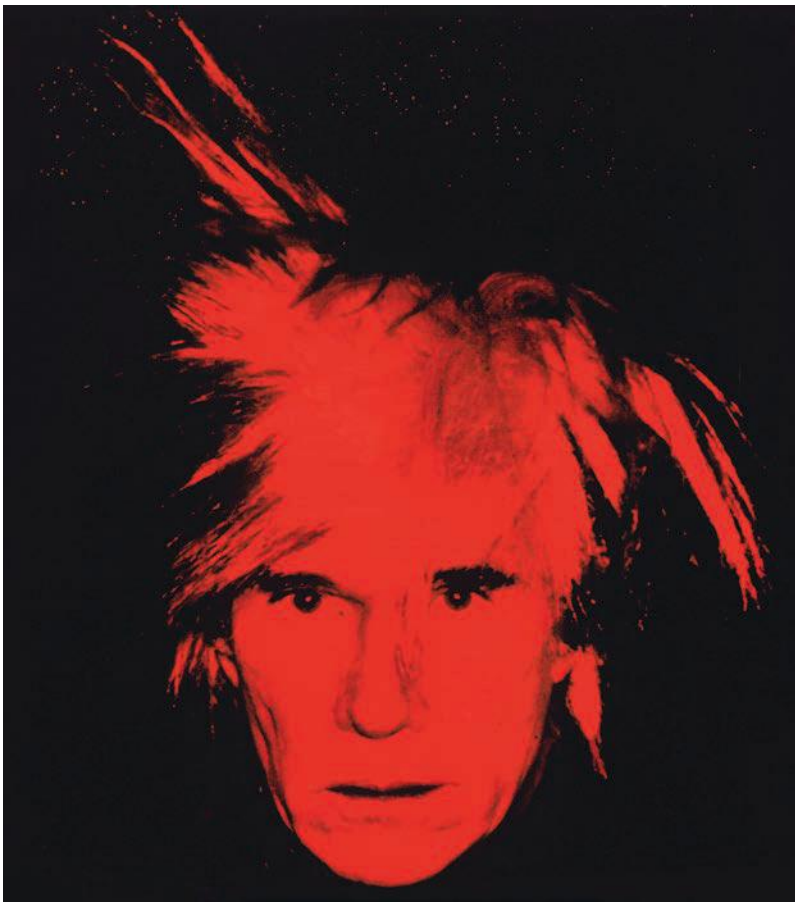

Figure 8.8 Andy Warhol, *Self-Portrait*, 1986

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Figure 8.9 Roy Lichtenstein, *Drowning Girl*, 1963

of Medusa being unable to call for help or control her fate. There are, of course, many other ways this artwork could be interpreted, which is what makes Lichtenstein's style so lovely: its ambiguity. It is this ambiguity that I want to try to achieve in my artworks.

The materials I intend to focus on using in my attempts to construct works of both Lichtenstein and Warhol are permanents markers, pencils, fineliners and gouache. All of these materials, except for pencils, have a lovely boldness to them and are very bright and full in their nature. The pencils will allow for a soft, subtle tone to be achieved, which would most likely be used for skin tones.

Medusa, in her transition from woman to Gorgon, would have logically experienced some extreme changes and clashes in emotion. This idea would be best referred to as Medusa's certainty and uncertainty of her identity throughout her transition. Half of her, the still-woman part, would still be thinking human thoughts of sadness, disappointment (in Poseidon and Athena), betrayal (from Athena) and self-pity (at her unfair punishment). However, her new Gorgon side would be thinking thoughts of hate (at Athena and Poseidon), revenge and merciless murder (turning men into stone). To capture each stage in its emotional context, the first and last stages of her transition could be shown through linear and balanced compositions to represent a balance in emotions. The uncertain parts of her transition, however, would best be represented through asymmetry. Asymmetry can be best shown through non-linear placements of items in a composition as well as imbalance in an artwork.

Collage has the ability to emphasise these ideas of certainty and uncertainty by placing images over the top of others to show their complexity. This way of providing the viewer with more complex ideas would be a useful way to show the different emotional stages of Medusa's transition. I have not really delved into areas concerning collage before, so as a result I will try to create collage by simply trying to draw it instead of pasting things over the top of each other. My style of collage would perhaps verge more so on the style of mixed media art.

The collages which inspired me to consider doing collage were a collage/ mixed media artwork found in the AMoVA gallery in Prague (artist unknown) and a collage done by Christian Ernest Marclay. The artwork found in the AMoVA gallery is more like what I plan to do in terms of collage. It is based more on mixed media and the artist has created his own collage instead of sticking fragments of other findings together to create it. More traditional college is seen in the collage by Marclay.

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Marclay uses cut outs of images (commonly vinyl album covers) to create something new and sticks to the very traditional elements of collage. Although this is effective, it is not a style I am most drawn to. I will continue to explore collage through mixed media such as the artwork found in the AMoYA gallery.

Much of what has been discussed in terms of artform and style revolves around an abstract, 2D and somewhat cartoon-like interpretation of Medusa. Although this could prove to be effective, I would like to achieve a sense of realism in my artworks too. I wish to try out sculpture as a form of realism. For this aspect of art I will look towards Ah Xian. With sculpture I can attempt to show Medusa in more realistic and less ambiguous ways.

Ah Xian mostly constructs busts. These busts are generally bald, with the hair replaced by engraved and/or

Figure 8.10 Collage can emphasise complex ideas by layering images over the top of each other.

Figure 8.11 Sculpture can be used to give a sense of realism to a subject.

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moulded designs. He usually sculpts busts from the shoulders up. Xian works mainly with porcelain; however, he also works with other materials such as bronze. He looks towards Chinese culture to decorate most of his sculptures. It is this cultural influence that has given rise to the idea that I could decorate the sculptures of Medusa with designs depicting Ancient Greece such as grapevines. This would be relevant due to the idea that, before her transition, Medusa was certain of her identity. This representation of her culture would adhere to Xian's ways of being influenced by personal culture. To construct my sculptures, I would most likely use air-drying clay or oven-drying clay. These materials are easy to mould and I have worked with them many times before.

This idea of taking a more realistic approach to my theme leads towards photography, more so photographing art I have made. An idea which is evident in Medusa's transition is her inability to control her fate. One way of showing this lack of control is if I placed certain aspects of Medusa's fate upon the face of a model to represent her having no control over what fate has thrust upon her. I could have certain elements of her curse, such as her deathly eyes, fanged teeth and snake-hair, being placed upon her at the hands of others. Capturing this in one or more photographic images could prove to be a very effective. The figures affecting her fate would be Poseidon, Athena and the Fates, who in Greek mythology decided your fate, as their name implies. I would like to somehow depict these three driving forces in Medusa's fate through this idea.

David Larwill has a rather primitive and fearsome style in his artworks. Due to these characteristics of his style, I will explore ways in which I can use these small sketches in my artworks to show Medusa's fearsome side. Due

Figure 8.12 A series of photographs using a model can be an effective way of telling a story.

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to the smaller size of Larwill's figures, I could construct small figures of my own and use them for background purposes. The abstract nature of Larwill leads me back to the cartoon comic style art which I explored earlier. This abstract style, to vary from the 3D nature of the sculptures, would be developed onto a flat surface such as canvas. If I were to add the Larwill-style sketches to the background of these more abstract-inspired artworks, an interesting composition could be formed.

To represent Medusa in all of her forms, interpretations and ideas is what I would ideally like to achieve in most of my future artworks. Through styles such as those of Andy Warhol and Roy Lichtenstein, I can depict Medusa's emotions and feelings throughout her transition and the influence external figures such as Athena, Poseidon and the Fates had upon her inevitable fate. To encapsulate each stage of Medusa's transition, both emotionally and aesthetically, is what I intend to do and through looking at the aforementioned artists, my endeavour to capture these elements will be made easier and more effective.

– PARIS TRIANTIS

ACTIVITY 8.1

Complete the following checklist and attach it to the draft of your exploration proposal.

TABLE 8.1 EXPLORATION PROPOSAL CHECKLIST

KEY KNOWLEDGE/SKILLS	COMPLETED (TICK BOX)	TEACHER COMMENTS
Discussion of focus and subject to be explored (topic, theme, concept, content)		
Discussion of conceptual possibilities and ideas		
Description of the artform/s to be explored (for example, painting, drawing, ceramics, textiles, photography, multimedia, sculpture, film)		
Discussion of the sources of inspiration and how these relate to the student's individual ideas		
A discussion of aesthetic qualities (art elements and principles, signs and symbols)		
Materials and techniques to be explored		
Use of appropriate art language and terminology		

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TABLE 8.2 EXAMPLE OF AN EXPLORATION PROPOSAL WORK PLAN

EXPLORATION PROPOSAL WORK PLAN		
WEEK BY WEEK	EXPLORATION PROPOSAL	INDIVIDUAL DESIGN PROCESS
Week 1	Read through VCE Study Design booklet. Familiarise myself with the criteria and nature of the exploration proposal. Ask teacher for clarification regarding some of the criteria.	Read criteria assessment sheet. Go through it with teacher. Brainstorm my theme/topic. Start researching artists as sources of inspiration. Buy *Art Almanac* and select exhibitions of interest. Collect images and objects that relate to my theme. Paste examples in my visual diary and annotate.
Week 2	Read other student examples of exploration proposals before I begin. Start draft of the exploration proposal. Try to find at least two artists who I can include in the exploration proposal. Seek help from teacher regarding exploration proposal. Make a list of questions about which I am unsure. Get some feedback and advice from teacher before submitting first draft.	Refine my brainstorming sheet. Visit more exhibitions if time permits. Start taking photographs with a digital camera as a starting point for my ideas. Keep researching artists, images and sources of inspiration. Look through journals and art publications for more ideas. Annotate images and thoughts in my visual diary.
Week 3	Submit first draft of exploration proposal (word-processed) to teacher for correction. Attach checklist sheet to the front of the exploration proposal.	Paste photos in my visual diary and annotate. Select preferred photos as a starting point for trials using paint. Try manipulating the photos in Photoshop and annotate.
Week 4	Make changes to the corrected version of the first draft and submit to teacher by the end of the week.	Commence small trials on various painting surfaces, such as paper, oil sketch paper, MDF, perspex, and canvas and canvas boards. Try acrylic painting this week, focusing on tonal washes and underpainting techniques. Annotate all trials in visual diary.
Week 5	Paste the final copy of the exploration proposal at the front of my visual diary.	Continue working with acrylic this week. Introduce impasto mediums and various painting equipment like palette knives. Take more photos, this time using an analogue camera, mobile phone camera and a Diana+ camera. Focus on cropping and light. Annotate all work done this week in visual diary.
Week 6	Refer to exploration proposal at the beginning of each week as a reference point. Check that I am covering what is in my exploration proposal. Check that I am covering the concepts and ideas enough.	Experiment with oils. Research oil painting. Learn how to mix my own mediums as well as using prepared mediums. Prepare my own canvas and start by creating a tonal wash of my subject-matter. Use photos from last week as a source of inspiration. Focus on the 'fat over lean' theory when applying the oil paint. Annotate in visual diary.

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Week 7	Read my exploration proposal and check that I am on track.	Continue experimenting with oils. I plan to experiment with oils until the end of first term. Continue exploring with oil painting and colour mixing. Annotate in visual diary. Refer back to artists for techniques and styles.
Week 8		Introduce collage into my work. Collect various fabrics, images and personal imagery and explore combining them using oil paint. Annotate results in visual diary.
Week 9	Plan ahead for the first term break. See teacher regarding exploration proposal. Highlight what has yet to be covered and make a 'things to do list' to complete in the break.	Submit visual diary to teacher for checking. Following teacher advice, make the necessary improvements. Draw up a 'things to do' list to complete during the first term break. Check that all annotation is up to date. Explore glazes using various painting and finishing mediums. Annotate the results in visual diary.
Week 10		Work on a slightly larger scale using either MDF or canvas. Select a preferred image and make various mock-ups of the image using various colour palettes (warm, cool, monochromatic, naturalistic, polychromatic, analogous colours). Focus on various art elements and design principles, such as colour, tone, cropping and scale. Identify any creative **potential directions** in visual diary.
FIRST-TERM BREAK		
Week 11		Show teacher work that was completed over the holidays. Trial various stencilling techniques directly onto the canvas using my own photographs as the subject-matter. Experiment with layering and transparent washes using various glazes. Annotate all trials in visual diary. Identify, document and evaluate any creative potential directions in visual diary.
Week 12	Am I following my exploration proposal? Are there areas that I have yet to cover? If so, do them this week.	Submit visual diary to teacher for checking. Follow teacher advice and make necessary changes/improvements to my work. Continue exploring with oil paints and collage. Try stitching fabric and photographs onto the painted surfaces. Experiment with various compositional layouts. Do a series of abstract studies using acrylic and oil paint. Experiment with resin on top of the paintings. Incorporate original photos into work. Annotate all work in visual diary. Identify, document and evaluate any creative potential directions in visual diary.

potential directions
ideas that form the basis for future artworks to be completed in Unit 4

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Week 13	Check that my exploration proposal is clearly reflected in my visual diary.	Start refining techniques and ideas as documented in my exploration proposal. Document reflections and clarify my ideas and preferred working processes. Clearly identify, document and evaluate creative potential directions throughout the design process. Talk to teacher about possible potential directions.
Week 14		Concentrate on developing a range of creative potential directions. Identify, document and evaluate the explorations that clearly reflect my exploration proposal. Talk to teacher about the potential directions.
Week 15	Make sure exploration proposal is firmly attached to the front of the visual diary. Check that my student number is correct and that it is clearly printed at the top of every page in my exploration proposal. Ensure that visual diary is well presented and annotated.	Ensure that creative potential directions are clearly identified, documented and evaluated. Check that all work is pasted securely in visual diary. Check that all loose work is clearly labelled with my student number. Check that my visual diary has my student number at the front.
Week by week	Exploration proposal Individual design process	

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 9

Studio process

CHAPTER OVERVIEW

This chapter discusses:

- sources of inspiration for generating artworks
- the development of a personal studio process
- techniques for generating a range of ideas, directions and potential solutions
- refinement of aesthetic qualities.

UNIT 3
AREA OF STUDY 2

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Introduction

refinement the process of reviewing and polishing an idea, technique or artwork in order to improve it

This chapter is designed to enhance your knowledge of the way artists explore ideas when creating artworks. The chapter explores a range of starting points for generating, developing and refining ideas in order to commence art-making activities. It includes a range of approaches to finding direction, recording ideas, refining ideas and evaluating the potential of ideas to be translated into artworks.

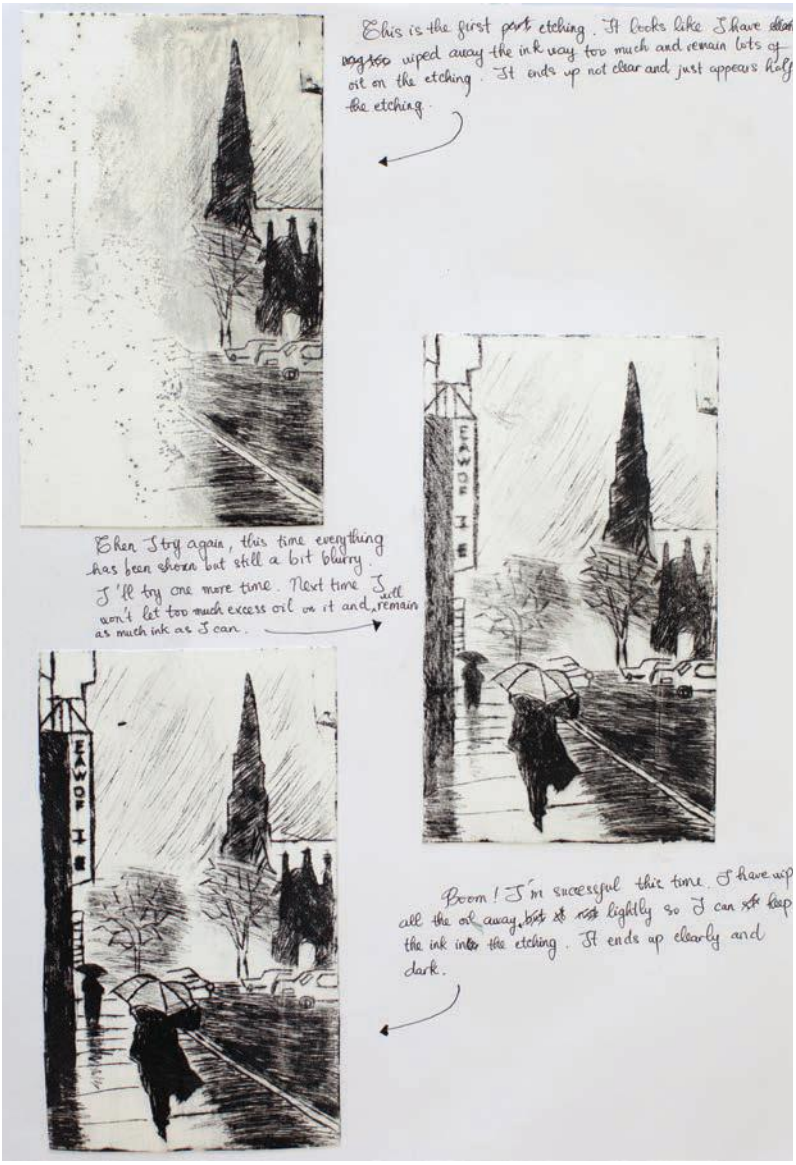

Figure 9.1 Nhi Pham (student), 2015

The artist uses the talent he has, wishing he had more talent. The talent uses the artist it has, wishing it had more artist.

– ROBERT BRAULT

This chapter considers great themes in art as sources of inspiration for art-making. The great themes are those that have been explored by successive generations of artists throughout history. Also considered is the question of artistic inspiration within a cultural context, with reference to a wide array of 'influences' that impact artists. These influences are examined later in this chapter, and are explained using specific historical references.

This chapter also looks at the ways in which potential solutions are identified and developed. Approaches to future directions for the **refinement** of potential directions, evaluation of potential directions, media inquiries and exploration of aesthetic qualities are explored using examples that include student work.

Art is a powerful non-verbal mode of communication that engages our mind and senses. Take the time to consider what you are going to communicate, and what the best medium for that communication might be.

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9.1 Sources of inspiration for generating artworks

The great themes

If you were to cut out all the images in this textbook and group them together, you would soon realise that all the disparate, random and unrelated images could be classified. Despite apparent differences in style, date, materials or media, the images in this textbook could be arranged into categories.

When we explore the historical development of art, we become aware that there are connections between artworks that transcend media and time. Genres in art are ideas, themes and topics explored by successive generations of artists. Genres are often called 'great themes', and are a source of inspiration for many artists. The great themes include:

- nature – including landscapes, fauna and flora, human interaction with nature and phenomena such as light and weather
- portraiture – historically, portraits were commissioned by patrons
- the nude – changing views of the human form
- the human condition – including works that explore emotion, personal interpretation of political and current events and interaction between races and sexes
- war – changing attitudes to war
- still life – including flora, décor and interiors.

ACTIVITY 9.1

An exploration of the great themes is a good starting point for the generation of your own ideas. Look at interpretations of a theme across art styles. What common elements are included in the artworks? For example, portraits of the High Renaissance and Mannerist periods contained clues about the achievements or social status of the sitter. Many entries in the Archibald Prize, Australia's premier portrait competition, continue this tradition and provide clues about their sitter's celebrity or social status.

In the mid- to late 1600s, Dutch Baroque artist Rembrandt left a legacy of self-portraits. Melbourne-based artist Edward Mclean only paints self-portraits. He does not sign them as Rembrandt did; he simply numbers his paintings.

Figure 9.2 Banksy, Calais 2015. Banksy's graffiti at the refugee camp in Calais is a reimaging of Géricault's *Raft of the Medusa*.

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9.2 Artistic inspiration

trompe-l'oeil an art technique that uses realistic imagery in order to create an optical illusion that makes objects appear in three dimensions

Starting points

> ***Art is the stored honey of the human soul, gathered on wings of misery and travail.***
>
> *– THEODORE DREISER*

Brainstorming and concept mapping are useful starting points when thinking about a direction for art-making. A concept map is a great way to clarify your thinking on topics for art-making. The concept map below was developed from a brainstorm of the topic 'Artistic Inspiration'.

The mind map in Figure 9.3 illustrates the range of influences that may inspire artists. The items identified on each spoke of the concept map may consciously or unconsciously influence artists. Specific artists and historical periods have been included where appropriate.

Artistic inspiration

Do not commit to one style when generating ideas. Stay open to using many varied styles. Your annotation may explain that you are exploring a range of art styles to identify that which best communicates your intent. We can often get attached to our ideas – but remember that the first idea is not always the best. You need to develop ideas by changing perspective, interpretation, art elements and design principles, and sometimes the medium.

Take a closer look at each spoke of Figure 9.3. Mind maps like this one can be used as stimuli for the generation of art-making ideas. Information, artworks and explanations of the concepts explored in this mind map are discussed below.

Patronage

Patrons are wealthy persons or institutions who commission artworks. Patronage is an important historical influence on artists. Great themes like 'Portraiture' exist largely due to patrons. Historically, a patron provided food, shelter, materials, assistants and financial support to an artist in exchange for artworks. Italian painter Sandro Botticelli (1445–1510) had wealthy patrons and Spanish painter Francisco Goya (1746–1828) enjoyed the patronage of crowned kings. During the Byzantine and Renaissance periods, the Roman Catholic Church was the patron of artists who created religious art including papal portraits. The system of patronage has transmuted into today's system of 'stables' – that is, individuals or groups of artists exclusively attached or contracted to one gallery.

Nature

The earliest recordings of nature date back to about 35 000–30 000 BCE. These comprise images of animals in caves at Chauvet Pont d'Arc in France. Some Australian rock paintings have also been dated to around this time.

The earliest examples of images we can call landscapes were discovered within the tombs of the Egyptian pharaohs. Stylised images of animals and fields adorned the burial chambers of pharaohs. The discovery of Pompeii revealed that realistic images of animals decorated mosaic floors in the villas of the Roman Empire. Frescoes of landscapes were used as **trompe-l'oeil** within Roman houses. The Italian artist Giotto (*c.* 1267–1337) introduced landscapes into Byzantine paintings. Landscapes finally became a genre through the work of English painter John Constable (1776–1837) and the French Barbizon School.

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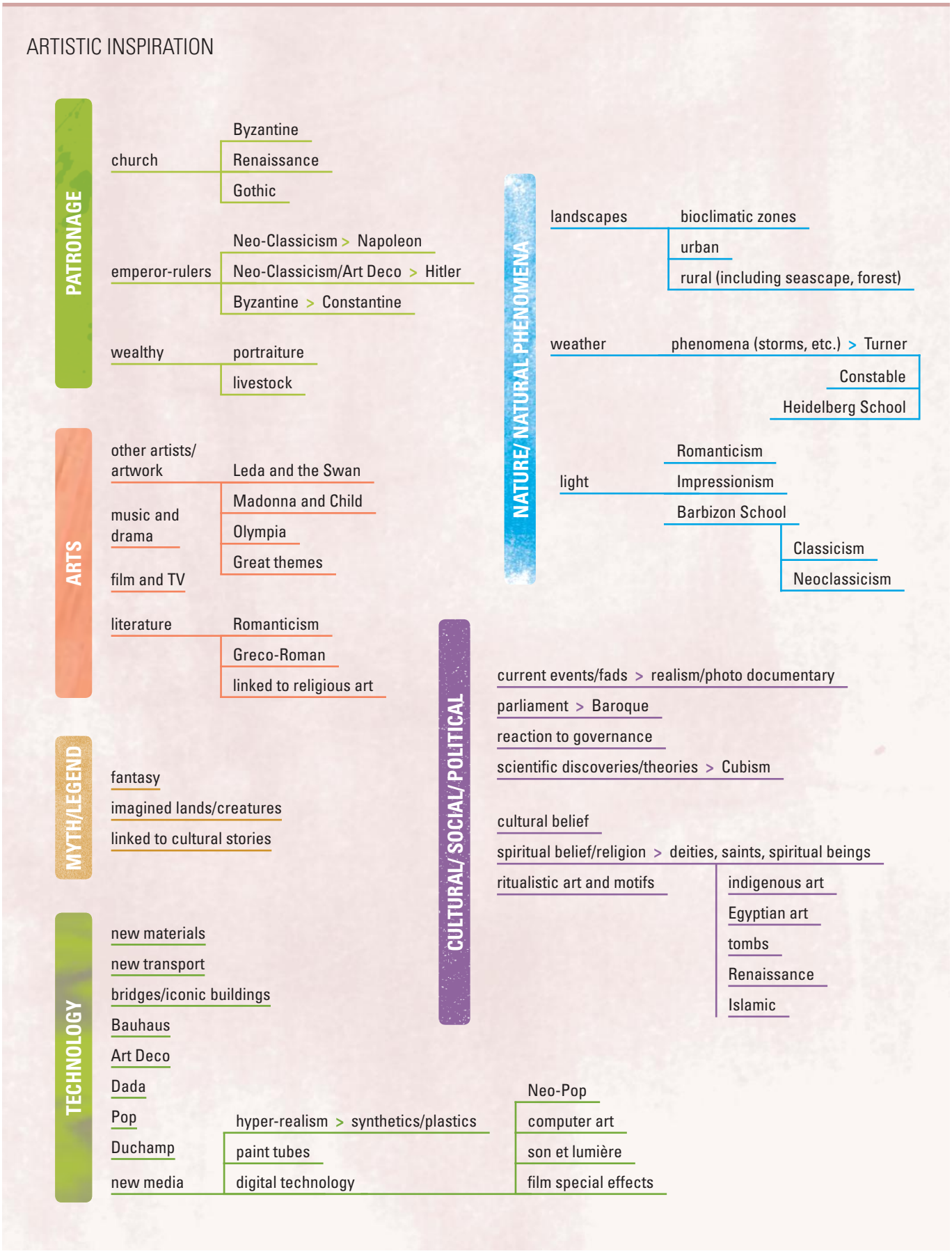

Figure 9.3 Mind map: Inspiration can be found everywhere.

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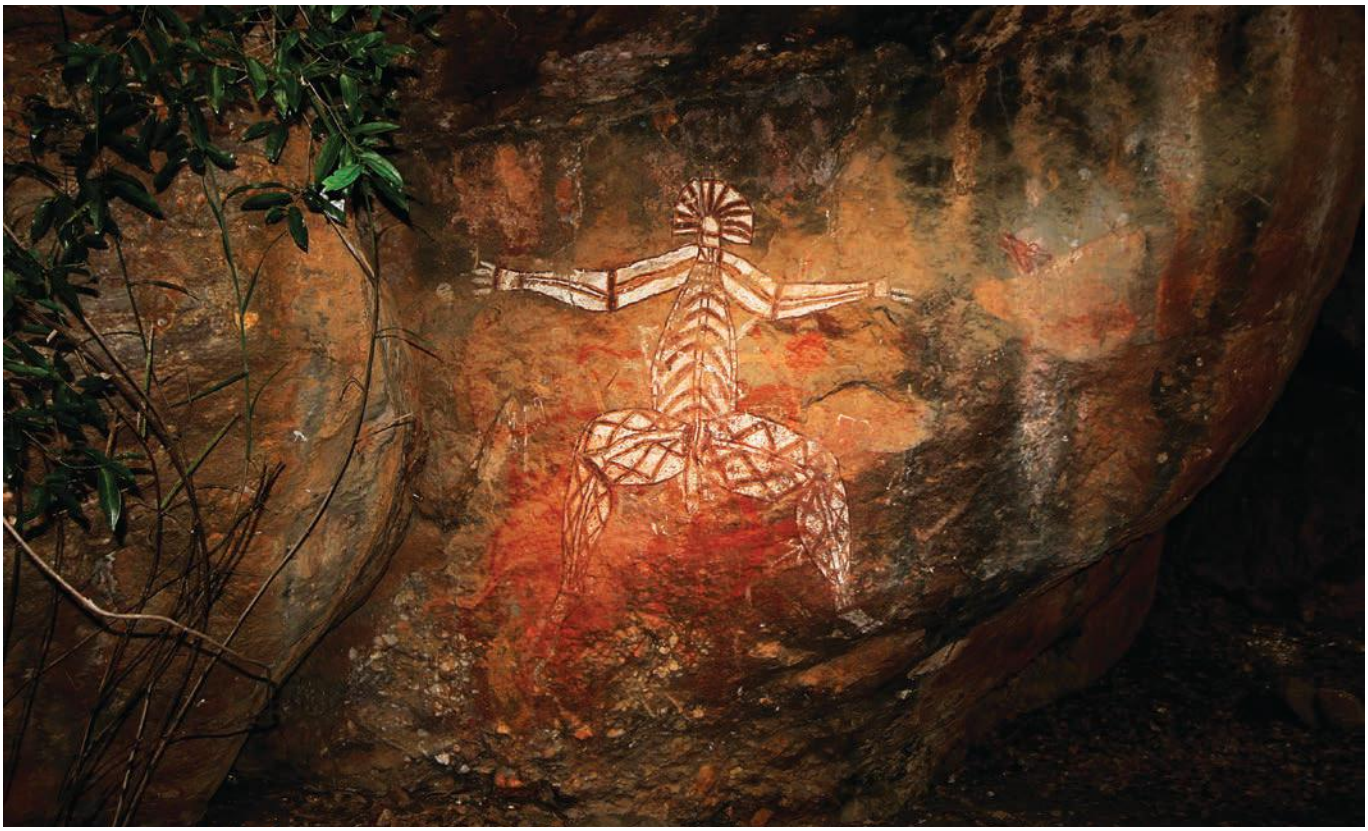

Figure 9.4 Ancient Aboriginal art depicting the spirit Nabulwinjbulwinj. At Anbangbang Rock in the Northern Territory.

Figure 9.5 Satyr and Nymph, mosaic floor, Pompeii

Myths and legends

Most cultures have myths and legends, which are usually moral tales that explain behaviour and consequences. Some myths and legends attempt to give meaning to historic events or natural phenomena, while others address questions of origin. Creation myths, including modern religion, fall into this category.

Indigenous, Western and Eastern art includes depictions of myths and legends. Contemporary arts, including hyper-realist sculpture, fantasy art and digitally manipulated images and film, present us with realistic images of creatures, people and places drawn from tribal, classical and contemporary myths.

Technology

Artists have either adapted to new technology and used it to improve their communication or celebrated new technology by incorporating it into their artworks.

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Celebrating new technologies

When Cyril Power (1872–1951) created *The Tube Staircase* (Figure 9.6) in 1929, it was described as having an uncompromising modernity that recalled the industrial subject's charming delicacy of colour. He has created an extremely decorative piece that is strong yet delicate, which would seem to be quite different from the reality of an underground railway station staircase.

French painter Claude Monet (1840–1926) has been inspired by technology in *Gare Saint Lazare, Paris* (Figure 9.7). Though not his prime focus, the technical achievement depicted in his painting cannot be ignored. Monet's painting captures the excitement of two technologies. The first is construction in new materials that enabled engineers to cover the span of the entire railway station and suspend a glass ceiling; the other is the expansion of rail. The new technology, whether a conscious or an unconscious stimulus, is celebrated within this artwork.

Figure 9.6 Cyril Power, *The Tube Staircase*, 1929, colour linocut, ed. 34/50, on thin paper

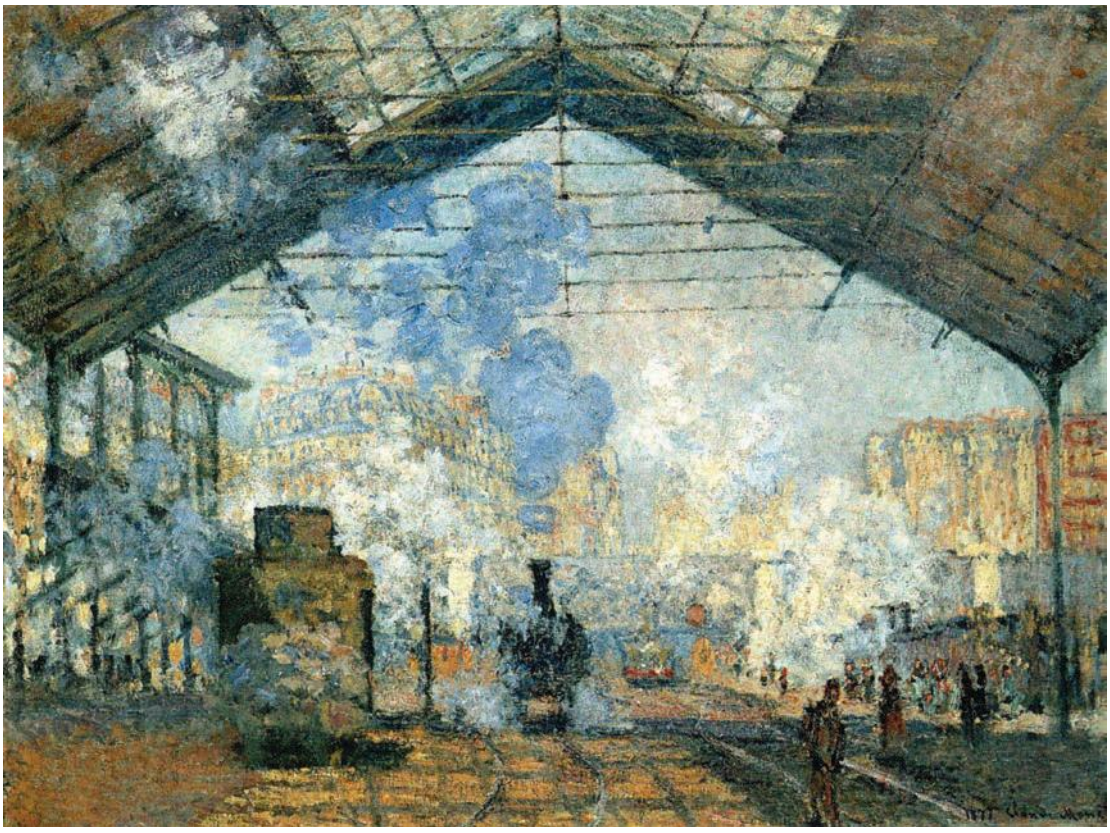

Figure 9.7 Claude Monet, *Gare Saint Lazare*, Paris, 1877, oil on canvas, Musée d'Orsay, Paris

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Creating and exploring new technologies

Leonardo da Vinci (1452–1519) pioneered the technology of oil painting and experimented with a range of techniques for improving fresco painting and the casting of sculptures. Like Leonardo, contemporary artist Stelarc (1946–) pushes the boundaries of technology in his work on the human–machine interface. Stelarc collaborates with scientists, computer technicians and engineers to question evolution and the limits of human form. He once grew a third ear on his forearm and designed a robotic third hand that mimicked his own hand. In 2006, he exhibited a robotic arthropod. The robot scans a gallery with an ultrasound sensor. When a human comes into the gallery space, it rears up on its pincer legs, showing all of the alarm signs of a murderous robot spider. An image of this work is available in Chapter 10, Figure 10.11.

Hyper-realist sculptor Patricia Piccinini (1965–) also collaborates with fabricators to use new silicone sculpting in her artworks. Piccinini creates sculptures that explore the theme of evolution and genetic manipulation (Figure 9.8).

ACTIVITY 9.2

1 Find out more about Patricia Piccinini's work by visiting her website.
2 Find out more about Stelarc by visiting his website.

Figure 9.8 Patricia Piccinini, *Still Life With Stem Cells*, 2002. Silicone, polyurethane, human hair, clothing, carpet. Life-size, dimensions variable. Courtesy of the artist, Tolarno Galleries and Roslyn Oxley9 Gallery.

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Figure 9.9 Michelangelo, *The Pietà*, 1498–1499, St Peter's Basilica, Vatican City

Arts

Art styles and the works of individual artists often inspire others. Historically, formal training within the apprentice systems of the centuries from the 1200s to the 1700s included replication of the artworks of the masters. At the age of 13, Michelangelo (1475–1564) was apprenticed to the painter Domenico Ghirlandaio (1449–94), from whom he learnt to draw and paint. At 14 he studied sculpture under Bertoldo di Giovanni (1420–91). Michelangelo's art was influenced by prominent philosophers and writers who visited the studio of his master. Michelangelo's *The Pietà* is considered one of the great art masterpieces of the Renaissance. When he was alive, Michelangelo was hailed as the best sculptor of his generation; now we would probably consider him the greatest sculptor of all time.

During the eighteenth century, the training of exemplary apprentices was undertaken by newly formed academies, which trained pupils through the practice of copying the works of masters. The academies also dictated taste through their selection of works for public exhibition. Students of these academies were part of a select group who had access to galleries and historically significant artworks. Today, we have more opportunity to be inspired by art than previous generations. We can freely access exhibitions at state and regional centres. We are exposed to art through the medium of television and our computers. Our current digital technologies enable us to access artworks easily, wherever they are in the world. This same technology has enabled artists to borrow imagery from other artists, a practice that has become known as appropriation. Consent is required when appropriating all or part of an artwork, as most artworks are protected under copyright laws and may not be reproduced without permission.

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Not all artists appropriate images; some borrow composition or reinterpret themes. Look at the three images on the following page. Inspired by classical literature, Michelangelo painted a depiction of Leda and the Swan. Unfortunately, the original was lost; however, the copy shown in Figure 9.10 is believed to be an exact replica of the original. Notice the similarities between the compositions of Paul Cézanne (1839–1906) (Figure 9.11) and Sidney Nolan (1917–92) (Figure 9.12) and the work of Michelangelo.

Figure 9.10 After Michelangelo, *Leda and the Swan*, after 1530, oil on canvas (105.4 x 141 cm), presented by the Duke of Northumberland, 1838 © The National Gallery, London

Figure 9.11 Paul Cézanne, *Leda with Swan*, c. 1880–82, oil on canvas, Barnes Foundation, Lincoln University, Philadelphia, PA, USA

Figure 9.12 Sidney Nolan, *Leda and the Swan*, 1958, polyvinyl acetate on hardboard (122 x 152.5 cm), purchased 1960, collection Art Gallery of New South Wales © AGNSW, photograph: Brenton McGeachie, artist © Sidney Nolan Estate

Culture, social, political

Throughout history, artists have been inspired by current events and social change. The Impressionists were inspired by the first World's Fair and Japanese art, while Dadaists and Surrealists were believed to be motivated by social change, including Einstein's theory of relativity.

A brief history of religion in Europe

The fall of the Western Roman Empire around 600 CE marked the beginning of the period known as the Dark Ages. For approximately 400 years, Germanic barbarians and other warlike tribes created chaos in Europe. Wars, revolts, famine, violence and poverty replaced Roman rule. Art existed in the remaining empire, but was constrained in style and expression by the dictates of the Roman Catholic Church. During the eleventh and twelfth centuries, the holy crusades brought Catholicism and order to much of Europe. The Middle Ages saw the establishment of Christian churches and monasteries throughout Europe, and the church suppressed the scientific, artistic and social knowledge of the Egyptian and Greco-Roman empires.

Art became decorative and formulaic, following the strict dictates of the church. The church's dominance lasted until the mid-fifteenth century. The Renaissance marked a movement away from the Byzantine art and architecture of the early church. Within affluent, politically stable provinces and kingdoms, artists and academics rediscovered ancient knowledge. Artists once again began to explore the philosophy of naturalism as pursued by ancient Greco-Roman artisans.

By the eighteenth century, some philosophers and men of science began to question social belief and convention. They questioned the church's divine order, creation and oppression of historical information and knowledge. Eventually, these ideas

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gave rise to an era known as the Age of Enlightenment.

The foundations of modern science and democracy arose from this period in history. Goya and French artist Jacques-Louis David (1748–1825) were painting at this time, and were strongly influenced by the philosophy of the Enlightenment. The idea of countries adopting the Classical Greek example of democracy was popularised, and the ideals of freedom and egalitarianism swept through Europe. In France, this resulted in the French Revolution. David became the revolution's artist, and he was invited to record the building of the new French democracy. The beheading of reigning monarchs Louis XVI and Marie Antoinette heralded the new age. The revolution ended when Napoleon elected himself the new Emperor of France and chose David as his court painter. David's painting *The Oath of the Horatii* (Figure 9.15) reflects the oath of allegiance that Napoleon demanded of David and all French citizens.

In Spain, the monarchy became increasingly dictatorial in an attempt to suppress the kind of rebellion experienced in France. Despite this, Goya held to the Enlightenment belief of freedom and egalitarianism. As he witnessed the barbarity of the Peninsular War, he questioned his faith in human nature. His darker paintings of rituals and nightmare figures questioned the side of the human psyche that enables us to demonise others and express hatred as acts of terror and war.

The anonymous English graffiti and stencil artist Banksy continually returns to Goya's themes in his street art. Though exploring many similar themes to Goya, Banksy's sense of irony and keen wit make the issues and the artwork accessible to a contemporary audience.

Figure 9.13 Leonardo da Vinci, *The Virgin and Child with Saint Anne and the Infant Saint John the Baptist*, 1499–1500, charcoal heightened with white chalk on paper, mounted on canvas

Figure 9.14 Eugène Delacroix, *Liberty Leading the People*, 1830, oil on canvas (260 × 325 cm), Musée du Louvre, Paris

Figure 9.15 Jacques-Louis David, *The Oath of the Horatii*, 1784, oil on canvas (329.8 × 424.8 cm), Musée du Louvre, Paris

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War

Throughout history, victors have celebrated their achievements. Images of victorious leaders in battles appeared as early as 662 BCE. Their message is unmistakable: 'Here is the victor, our sovereign. See what he has done. See his might.' This is certainly true of David's *Napoleon Crossing the Alps* (Figure 9.16). The painting is an entirely idealised view of a true event created to be a piece of propaganda. Throughout his career, David would specialise in these sort of works, promoting the idea that individuals should sacrifice themselves for the good of the state.

Goya challenged the way in which war was depicted in art. His revolutionary and graphic depiction of political martyrdom, commissioned to celebrate Spanish resistance to Napoleon's army, shows the true horror of war. His Disasters of War series (Figure 9.17) marks a change from the celebratory, heroic military painting to the stark, confronting horror that continues to dominate our vision of war.

War is not just about the battlefield; it also brutalises those left behind. Käthe Kollwitz was a committed pacifist, which would have been very uncommon at the time when she was producing artworks. Her *War Series* (Figure 9.18) shows the emotional toll on a pregnant war widow who is mourning the loss of her husband. She is posed in a way that shows her trying to protect her unborn child against attack. The stark contrast of black and white in this woodblock print emphasises the solitude of the people who are left behind.

In October 2011, Ben Quilty toured with Australian troops as the official Australian

Figure 9.16 Jacques-Louis David, *Napoleon Crossing the Alps*, 1801, oil on canvas

Figure 9.17 Francisco Goya, *Third of May, 1808*, 1814, oil on canvas

Figure 9.18 Käthe Kollwitz, *War Series*, 1923, woodcut print on paper

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war artist for the Australian War Memorial as part of its Official War Art Scheme (Figure 9.19). Official war artists have long been employed by the Australian War Memorial to produce specific artworks that document Australian military involvement in war.

War paintings could be considered propaganda images that foster the idea that war is noble. This vision of war is in stark contrast to the horrific and terrifying imagery of Pablo Picasso's *Guernica*. Picasso (1881–1973) leaves no doubt that devastation, confusion, fear and destruction are the true nature of war.

Phuong Phi Tran used her own family's experience during the Vietnam War as the catalyst for her studio work (Figure 9.19). She focused on the impact of war on children – a topic that is always relevant and is currently being highlighted with the issue of children in detention centres. When a theme is intensely personal, it is easier to immerse yourself in it. For many students studying VCE at the moment, war will be a highly relevant topic

ACTIVITY 9.3

Use the pro formas provided in the *Art-isan Second Edition Interactive Textbook* titled 'About me' and 'Clarifying my thoughts' to help you generate and develop some ideas for art-making.

ACTIVITY 9.4

Table 9.1 provides an example you can follow to assist you in identifying your personal style and potential directions. Four periods appear on the table, as most teachers conduct a weekly theory lesson.

In this chapter, 'genre' is used to describe various historic and contemporary artworks that explore the same subject or theme – such as still-life or nature.

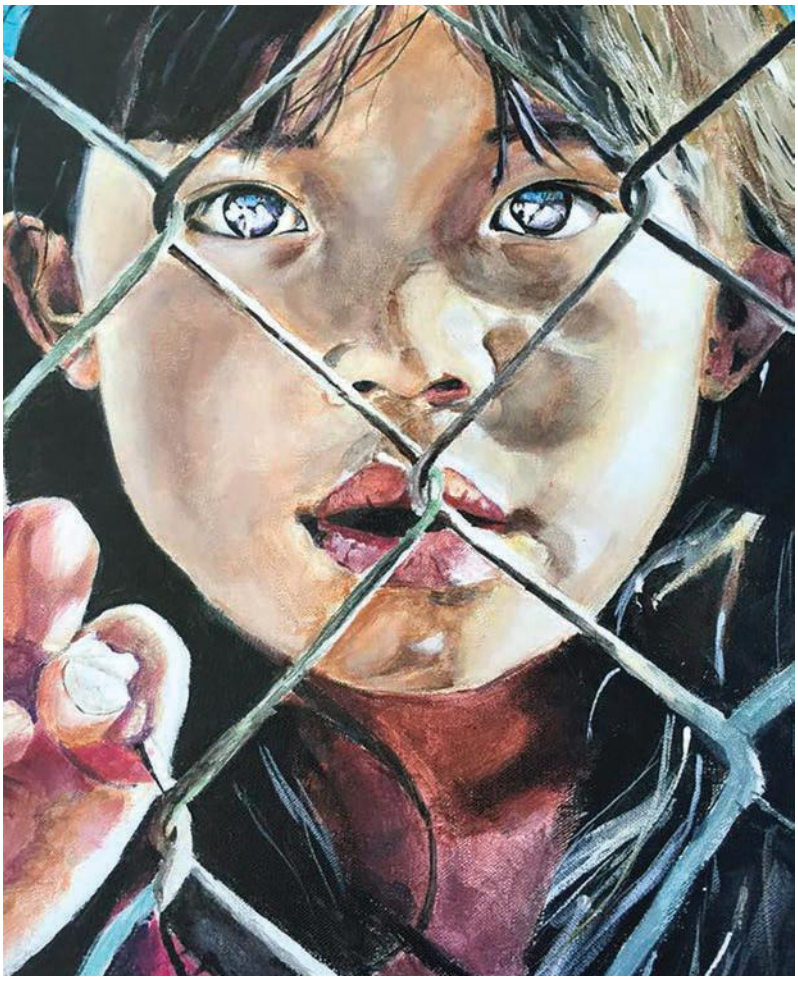

Figure 9.19 Phuong Phi Tran (student), *War Child*, 2015, acrylic on canvas

Figure 9.20 Ben Quilty, *Captain S After Afghanistan*, 2011, oil on canvas

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TABLE 9.1 MY STYLE

	1 × PERIOD	2 × PERIODS AND HOME	1 × PERIOD AND HOME
Week 1	• List media with which you are familiar and that you enjoy using.	• Collect images of artworks, magazine and newspaper articles and images on current events that interest you.	• Take time to sort through the collection and identify the issues or genres that make you feel strongly about the topic, theme or artwork. Set these aside for further analysis.
Week 2	• Review the items set aside. • Re-examine them, looking for links in topic, art style, genre, technique or artist. • Identify the specific details to which you respond and list them.	• Using the list you have created, identify three works for analysis. • Begin by deconstructing composition: – What form of balance is common to all images? – What visual pathways are common to the images? – How is the balance created – is it through contrasts of size, texture or colour?	• Deconstruct use of elements: – How is line used? – What shapes and forms are common to the artworks? – How are tone and texture used? – How is the illusion of space created? – What colours are common to the works?
Week 3	• Examine principles. • Deconstruct movement: – What patterns do you see? – How do the patterns create rhythm and movement? – Where is the rhythm and movement? – How do they create a visual pathway through the artwork?	• Examine emphasis. • Deconstruct the emphasis: – What combinations of elements bring emphasis to areas within the images? – How do contrasts in tone, texture, colour or shape create balance in the works?	• Examine principle of unity: • How has unity been achieved? • Is it through consistent media application techniques? Through the finish? • Is unity achieved through the colour scheme?
Week 4	• Thinking and planning time. Set this entire week aside for reflecting on your inquiry and creating a final checklist of topics, styles, colours and compositions you like. Include space and visual pathways that work for you.	• Sketch an idea in your visual diary and alter it to emphasise the preferences on your list.	• Continue this exercise to develop some initial ideas that may be translated into finished artworks.

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Towards a personal style: Deciding on a direction

All art requires courage.

– ANNE TUCKER

Pop artist Andy Warhol (1928–87) received some sound advice when he was a young artist. On the subject of finding artistic direction, he said, 'A lady friend of mine asked me, "Well, what do you love most?" That's how I started painting money.'

Warhol was also inspired by popular and current events, often replicating images from newspapers and responding to commercial and social fads, including the cult of celebrity. In the early 1960s, he presented the public with celebrities in his *Icon* series. The series featured photographic silkscreens of Elvis Presley and Marilyn Monroe.

In order to develop an understanding of and sensitivity to your medium, it is important to visit as many galleries as you can. For those students who live in remote areas, this may mean travelling to the nearest regional centre or visiting online galleries. The more art you see, the better your understanding of visual effects and media application techniques will become. The more you try to recreate the techniques you have seen, the more sensitive you will become to your medium.

Margaret Preston (1875–1963) was determined to be a modernist artist. At a time when female artists were seen as hobbyists, she forged a career that won her the acclaim of artists and the general public. In 1893 she studied at the National Gallery of Victoria School of Art. In 1904 she toured Europe, seeking out modern art. By 1927 she came to the realisation that 'Art is the tangible symbol of the spirit of a country'. This understanding guided her direction as she developed art that had a sense of Australianness. She found inspiration in the motifs of Indigenous cultures and from the 1920s to her death in 1963 she remained a strong advocate of Aboriginal art, which had in her lifetime received little public attention. During the time that Preston was creating artworks, it was viewed as perfectly acceptable to appropriate from other cultures; however, this is viewed differently today and can be considered cultural misappropriation and as unacceptable.

Figure 9.21 Andy Warhol, *Liz*, 1965, silkscreen on paper, Tate Glasgow

Figure 9.22 Margaret Preston, *Aboriginal Design, with Sturt's Pea*, 1943, colour masonite cut, hand-coloured in gouache on buff wove paper

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ACTIVITY 9.5

Now that you have identified some of your preferences, including art elements and design principles, it is time to reflect and consider possible directions.

1 Using conferencing, have a classmate, friend or parent interview you and ask you the following questions. The interviewer should record all your responses.

ART STYLE QUESTIONS

- Which artists, artworks, clippings or issues did you finally select for analysis?
- What was it about these that interested you?
- Which artists explore this subject?
- What were the artists who you researched expressing through their works?
- How did the information you obtained about other artists exploring a similar interest influence you?

ART-MAKING QUESTIONS

- What do you want to express through the artwork?
- Which medium will best enable you to communicate your feelings, thoughts or intentions?
- Which style will best enable you to communicate your feelings, thoughts or intentions?
- Which compositions will best enable you to communicate your feelings, thoughts or intentions?
- Which colour palette will best communicate your feelings, thoughts or intentions?

2 Ask the interviewer for warm and cold feedback on the recorded responses. Critical questions for feedback are:
- Did my responses make sense?
- Have I thought through my intention thoroughly?
- Is there something obvious that I have not seen or considered?

3 Is there a theme, topic or idea related to my intention that I have not seen? The feedback may enable you to critically appraise your intent and direction. Once you have decided on a direction, the next step is to plan for success.

9.3 Planning for success

Every portrait that is painted with feeling is a portrait of the artist, not of the sitter.

– OSCAR WILDE

Now that you have explored various starting points and directions for art-making, what do you do with this knowledge and how do you utilise it?

The exploration proposal is designed to let you articulate your art-making ideas. The clearer you are about your medium, motivation and what you intend to make, the easier it will be for you to plan for success.

Planning is an essential art-making skill. Forget what you have heard or seen in documentary snippets; artists plan their art-making activities. The painter Jeffrey Smart (1921–) and the sculptor Henry Moore (1898–1986) are excellent examples of artists who have planned. Both artists explore potential solutions within their visual diaries, creating numerous drawings and carefully considering the use and placement of elements such as colour, texture and form. Both artists have engaged in the creation of maquettes. These miniature

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versions, called 'studies', enabled the artists to carefully consider composition, use of art elements and use of design principles prior to commencing the artwork.

Student Rachel Vongkham deconstructed commercial photographs within her visual diary as shown in Figure 9.23. She drew on the magazine clippings and made notes about their composition. The understanding she developed improved her own photographs, especially when posing, lighting and framing her subjects.

Goal-setting

Weekly goals for your art-making are a great motivator. The SMART Goals approach is a good method to guide the development of your plan. Smart goals are:

- Strategic
- Measurable
- Achievable
- Realistic
- Timely.

Contemplate the various stages of your inquiry and chart these using tables like Tables 9.2, 9.3 and 9.4. This will help you to plan and monitor your progress, and can be of assistance in proving **authenticity**. Planners like these will also enable your teacher to order resources that you may require. You will need to work with your teacher to plan approximately 14 weeks of practical classes per semester. Some sample categories for you to consider including in your planners are provided.

authenticity confirmation that something (for example, an artwork or an essay) is authentic (that is, has been completed by the person who claims to have produced it)

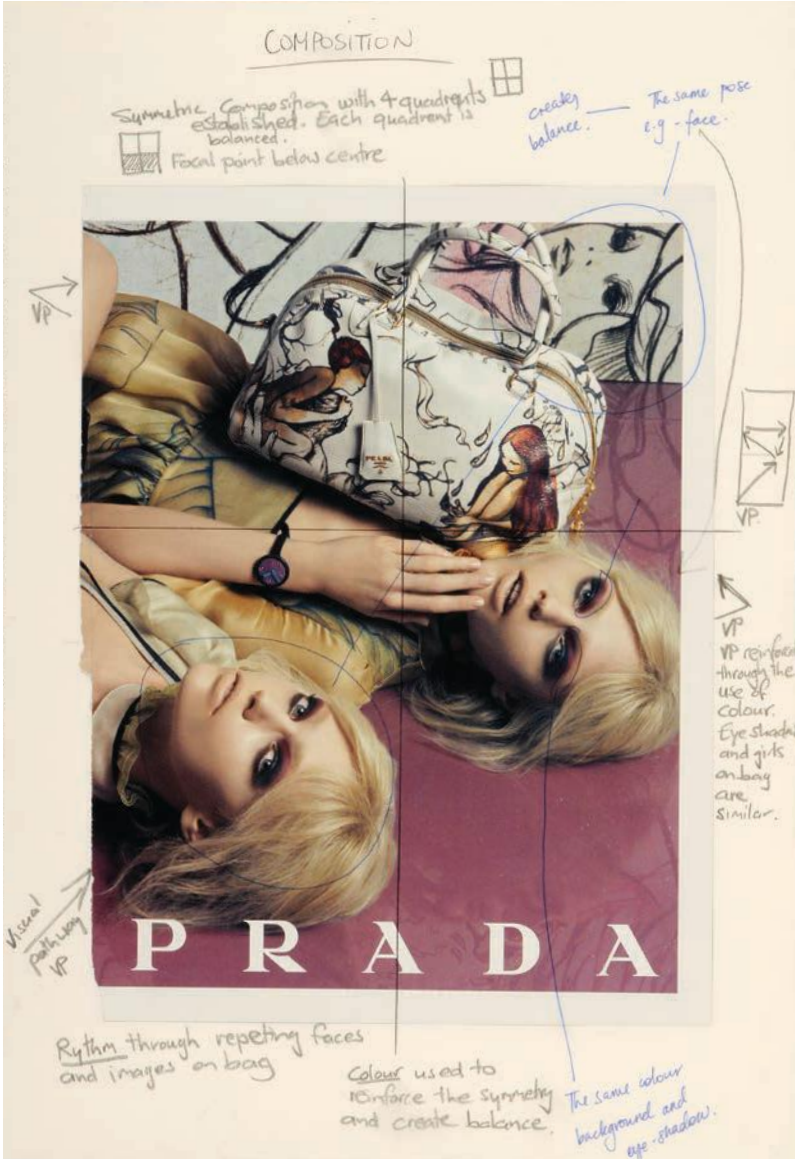

Figure 9.23 Rachel Vongkham (student), visual diary showing an examination of composition in commercial photographs

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TABLE 9.2 PERIOD PLANNER

ART-MAKING	1 × PERIOD	1 × PERIOD	1 × PERIOD	1 × PERIOD
Week 1 goal: Decide direction	Explore art books and images.	Lay out clippings and photocopies.	List things I like.	Select three for analysis.
Week 2 goal: Prepare five sketches	Explore principles of balance and emphasis.	Look at elements of colour, line and shape.	Apply explorations to sketch an image.	Change the perspective on the sketch, change the viewpoint, change the line work, change the tone.

TABLE 9.3 WEEKLY PLANNER 1

EXAMPLE ART-MAKING IDEA: PRINTED AND WOVEN HANGINGS, OCEAN THEME, TRIBAL MOTIF			
	RESEARCH: DESIGN PROCESS	VISUAL DIARY TASK	PRESENTATION INQUIRY
Week 1 goal: Research and investigate motifs	Research Oceania myths and legends about sea gods.	• Assemble sketches of images or clippings into visual diary. • Make technical notes on materials and construction techniques for each clipping.	Explore a range of presentation styles for framing and hanging woven artworks.
Week 2 goal: Select motifs with which to work	Select tribal motifs of different islands in Oceania.	• Isolate and sketch motifs (patterns) found in the clippings.	Explore conservation issues associated with woven artworks, especially handling and hanging.

TABLE 9.4 WEEKLY PLANNER 2

EXAMPLE ART-MAKING IDEA: PAINTING FANTASY THEMES				
	RESEARCH: DESIGN PROCESS	VISUAL DIARY TASK	PRESENTATION INQUIRY	SAFETY
Week 1 goal: Explore media	Research materials needed to complete proposed artwork. Research fantasy images.	• Complete initial sketches of ideas. • Experiment with materials.	What finishing techniques are used with this medium?	What safety issues are associated with the medium?
Week 2 goal: Learn three basic application techniques	Research ways in which artists use this medium and apply them.	• Change elements – colour and line. • Experiment with materials.	Continue finishing techniques.	How is this medium best stored?

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ACTIVITY 9.6

1 Share your style table clippings and insights with a group, and also your preferences for the various media, elements and principles. Allow the group to brainstorm and suggest ideas and starting points for you.
2 Write to your teacher. Outline your identified style table interests, past experiences and challenges for the semester. This may assist you with your statement of intention and planning.

ACTIVITY 9.7

The information documented in your 'Statement of Intent' should identify your focus and guide your artistic exploration. Select a weekly table from the models suggested and construct the table with 14 rows. Consider what you need to learn, know and do, and fill in the table with this information.

GENERATING AND REFINING AESTHETIC QUALITIES

> ***Painting is easy when you don't know how, but very difficult when you do.***
>
> *– EDGAR DEGAS*

Once you have an idea and several images that you are considering, stop and take some time to think before you proceed. Remember that the first idea is not always the best. Critically evaluate the idea and record your observations within your visual diary. Critical questions at this stage are: Does the idea meet my intent? Is it the best format, presentation and style to communicate my intent?

Enhance, clarify and define the visual expression of your idea by redrafting the sketched idea. Manipulate the elements and then the principles on the copy and evaluate the resulting drafts. Through this process, you can create highly original and innovative works like those of Fiona Hall (1953–).

Fiona Hall contemplated how history is stored in museum collections and the way objects of nature are rolled out of their flat drawers for periodic exhibition. She made an association between collections in museum mat press drawers and tinned sardines, then she synthesised these ideas into a concept for art-making. She then had to learn to construct the works.

Artists have often changed or adapted their ideas, sketches, compositions or use of elements at any stage of the art-making process. When something is not working effectively during the art-making process, changes are made. After several attempts at painting Gertrude Stein's portrait (Figure 9.25), Picasso painted out the entire face of his subject and sent the sitter, who was his patron, away. He completed the painting almost a year later. When comments were made that the sitter did not look like the portrait, he replied, 'She will.' Many years later, Gertrude Stein agreed with Picasso.

Figure 9.24 Ensuring that you record all your observations and ideas in your visual diary allows you to clearly envision your ideas during the planning stage.

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Figure 9.25 Pablo Picasso, *Portrait of Gertrude Stein*, 1906, oil on canvas (100 × 81.3 cm), © 1999 Estate of Pablo Picasso/Artists Rights Society (ARS), New York, licensed by VISCOPY 2009

Figure 9.26 Pablo Picasso, *The Blue Room*, 1901, oil on canvas

Technical examinations of paintings with non-invasive techniques, such as infrared reflectograms, x-radiographs and photomicroscopy, make it possible to see how they were constructed. The new technologies have revealed that artists often rearranged their compositions and changed elements to improve communication, or they may have painted an entirely new painting. This is not an uncommon occurrence, but it is only since the development of new technologies that curators and conservators have been able to find out whether there is another image on the canvas.

Picasso was known to change his mind, and early in his career in 1901, when he would have had to be careful with his money, he painted *The Blue Room* (Figure 9.26) on top of a canvas on which he had already painted. *The Blue Room* is a very well-known painting from Picasso's blue period, but it was not the painting that he first set out to do, as underneath the top layer of paint is another painting of an unknown man in a bow-tie.

> ***Art is a collaboration between God and the artist, and the less the artist does the better.***
>
> *– ANDRÉ GIDE*

Refinement of **aesthetic qualities** can only be achieved through careful planning and time spent exploring and experimenting with media and the placement of elements. Each element and principle should be considered when generating potential solutions.

> ***Anyone who says you can't see a thought simply doesn't know art.***
>
> *– WYNETKA ANN REYNOLDS*

Neo-Pop artist Jeff Koons (1955–) uses a computer to refine the aesthetic qualities of his ideas. He drafts by creating montages from scans of appropriated artworks and magazine clippings. Using photographic

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programs as drawing tools, he moves parts of the image until he achieves his desired balance. Koons then manipulates art elements or adds new textures, tones or colours to his image. He often introduces rhythm through the inclusion of principles such as pattern formed through repetition of background shapes. His *Popeye* series is an excellent example of how he constructs his images. The series is a homage to Pop artists Roy Lichtenstein (1923–97) and Andy Warhol, and to the Surrealist Salvador Dalí (1904–89).

Figure 9.29 is an exploration by student Cathy Truong in which she began to explore the visual quality of the element colour. Cathy reproduced her initial concept sketch 18 times and applied various washes of watercolour. From these experiments, she made decisions about the best colour palette for her to use when developing potential folio pieces.

ACTIVITY 9.8

The following activities may be completed manually or with computer aid using scans of your sketched ideas. Remember, you will need to record or print each version of the image.

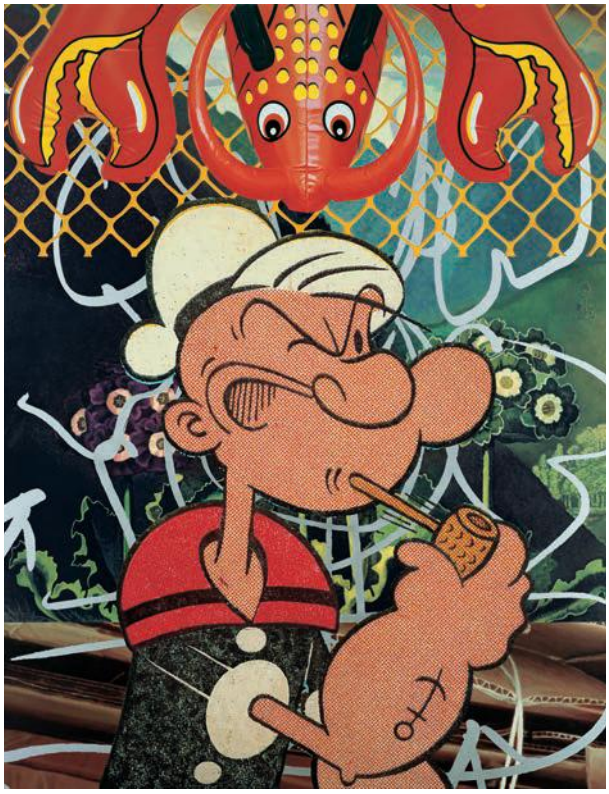
1. Sketch, photocopy or scan one of your ideas several times. Cut out the subjects, shapes or forms and physically overlay them on top of the original sketch. Move the cut-outs around to improve the original image.
2. Consider elements such as tone, texture and colour that can reinforce the emphasis created. List and explain how these elements may enhance your work.
3. Photo-document or print out each variation of the sketch as you go. Paste these in your visual diary along with responses to the questions.

aesthetic qualities application and manipulation of art elements and design principles to create a particular mood or to communicate ideas

Figure 9.27 Using photographic programs as drawing tools is a useful way of manipulating art elements such as tones, textures and colours.

Figure 9.28 Jeff Koons' *Popeye Series*, on display at the Serpentine Gallery in London

Figure 9.29 Cathy Truong (student), potential folio piece reflecting her interest in the studio practices of Neo-Pop artist Jeff Koons



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ACTIVITY 9.9

1. Creatively play with the principle of balance. Change the elements of shape and form within the sketch. Enlarge some areas or objects in the image and decrease others.
2. What effect does this have on the composition? Does it enhance emphasis and create better visual pathways through the image?
3. Photo-document or print out the changes to the image and annotate your experiments and conclusions within your visual diary.

ACTIVITY 9.10

Enhance the dramatic impact of the sketched idea by exploring changes to the viewpoint or perspective.

1. Try replicating the sketch so that you are looking up into the subject or form, then looking down and finally imagine seeing the image from behind.
2. Record what you imagine you would see. Colour in the resulting sketches in a palette that enhances the mood suggested by each sketch.
3. Working on the sketches, vary the widths and tones of any lines. Using black pencil, shade in some areas.
4. Photo-document your sketches and explain in your visual diary the impact of the changes on the images.

ACTIVITY 9.11

Complete the following set of questions using information from this chapter.

LOW-ORDER THINKING SKILLS

1. What elements are visible in Picasso's *Portrait of Gertrude Stein* (Figure 9.27)?
2. How has Picasso applied the principle of balance within the composition?
3. How has he achieved emphasis on the face of the sitter?
4. What movement or visual pathway has he established through the image?

MID-ORDER THINKING SKILLS

1. What have you discovered about your personal taste in art?
2. Which spoke on the artistic inspiration mind map (Figure 9.3) did you choose? Which artists did you explore and how did they influence your art-making ideas?
3. What aspects of the conferencing feedback did you reject and why?
4. How did feedback from others influence your art-making decisions?

HIGHER-ORDER THINKING SKILLS

1. Using appropriate art vocabulary, explain how you refined your initial sketched ideas and the resulting improvements.
2. What do you think Koons might do to improve Picasso's *Portrait of Gertrude Stein*? Justify your response.
3. With reference to artworks and processes outlined in this chapter, explain Damien Hirst's statement, 'In an artwork you're always looking for artistic decisions.'
4. With reference to the following quote and your visual diary, describe your progress towards developing a personal style

Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation.

– OSCAR WILDE (1854–1900), IRISH POET, PLAYWRIGHT AND AUTHOR

USEFUL WEBSITES
For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 10

Artists and studio practices

UNIT 3
AREA OF STUDY 3

CHAPTER OVERVIEW

This chapter discusses a range of strategies and tools for:

- exploring ways in which artworks reflect artists' interpretation of subject-matter, influences and cultural contexts
- analysing the ways in which aesthetic qualities and styles are developed
- identifying artistic practices and ways in which artists develop aesthetic qualities and styles in their artwork with reference to art elements
- researching art practices in relation to particular artworks and the ways in which artists develop styles in their artwork
- analysing and discussing the legal obligations and ethical considerations involved in the use of the work of other artists.

Great art picks up where nature ends.

– MARC CHAGALL

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Introduction

This chapter is designed to provide you with all the relevant information you will need to successfully complete Area of Study 3 in Unit 3. However, it would be helpful to also make time to read the relevant section of the Study Design.

As you can see from the concept maps in Figures 10.3 and 10.6, Area of Study 3 in Unit 3 focuses on professional art practices in relation to particular **artforms**. These concept maps have been included to help you visualise the outcomes in this Unit and gain a better understanding of how to meet the requirements of the Study Design.

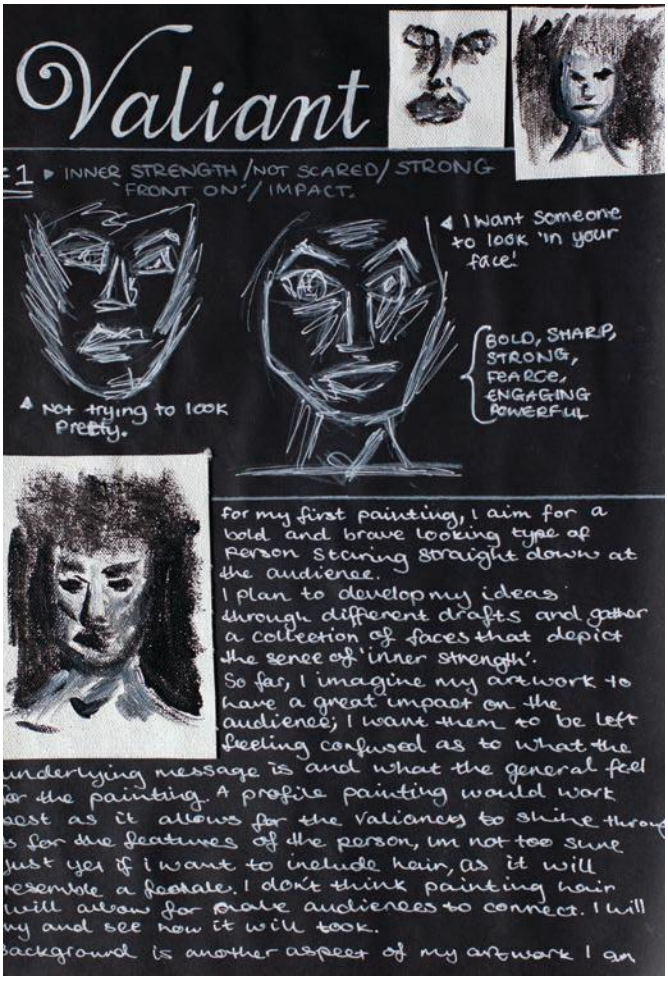
artforms two-dimensional and three-dimensional works, including paintings, drawings, sculptures, ceramics, textiles, photography, multimedia, animation, filmmaking, conceptual art and installation art

didactic information information provided for cataloguing or copyright purposes

10.1 Artforms and visual analysis

Many students are able to describe a work of art but have difficulty applying their knowledge of aesthetic qualities, often referred to as 'formal elements'. These include the use of art elements and principles of design. These are listed in Figure 10.7 and are explained in more detail in Chapter 12.

In your visual analysis of an artist's artwork, begin with a description of the work with a focus on any facts, clues or evidence that accompany the work. This may include **didactic information** found on a label or caption accompanying the work. Didactic information frequently includes the title of the artwork, the media or artform,



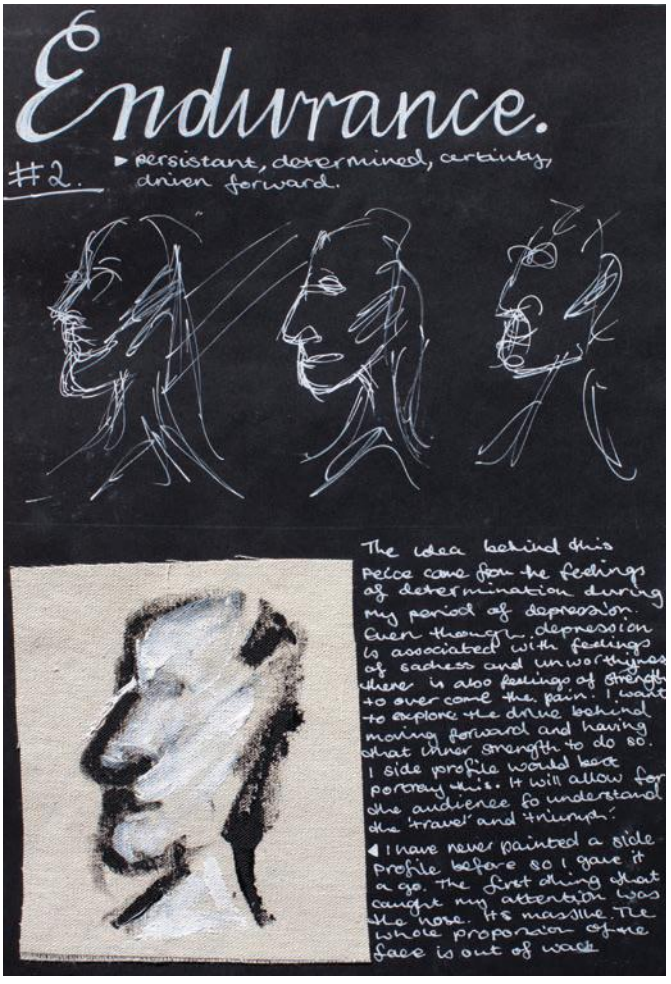


Figure 10.1 Kayla Wolf (student)

Figure 10.2 Kayla Wolf (student)

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the name of the artist, and the birth and death dates of the artist. It also may include the country of origin of the artist, where the artwork was made and the current location of the work. List this information – look for the date, title, place made or location found. Does this evidence help you to understand the work further?

Describing an artwork often leads to useful insights and further interpretation. It is important to show evidence that you have applied your knowledge of aesthetic qualities. What elements and principles of design are most important in the work? How have these elements and principles been applied?

This Area of Study indicates that you need to study at least two artists with reference to two artworks by each artist and their historical and cultural context. You may like to choose artists who are working

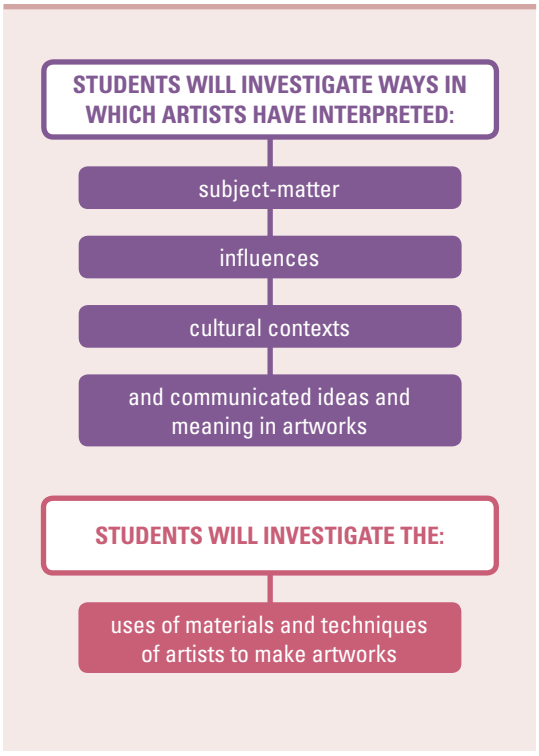
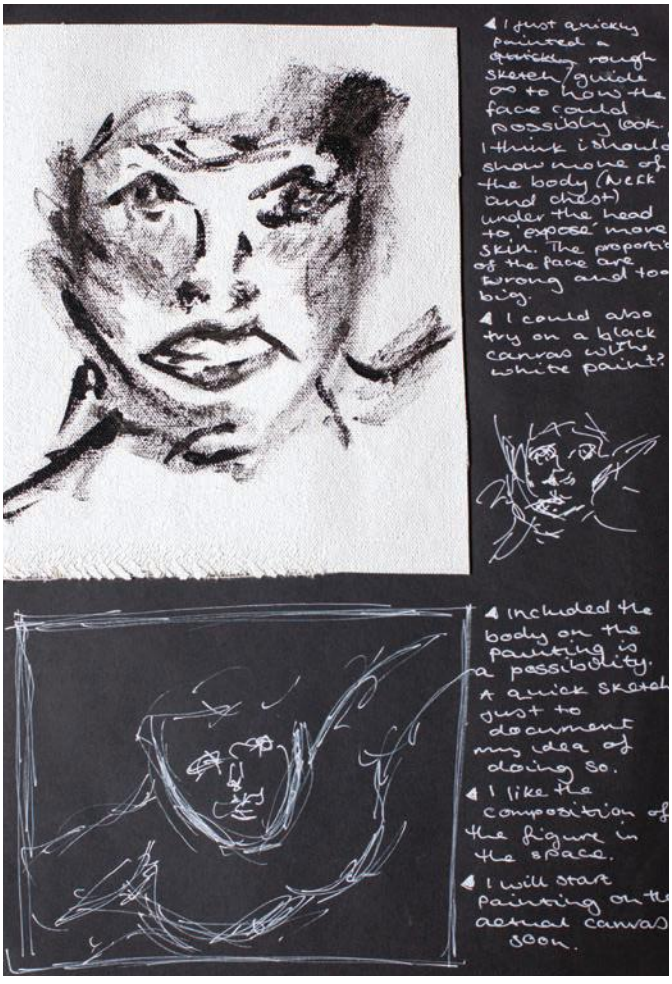
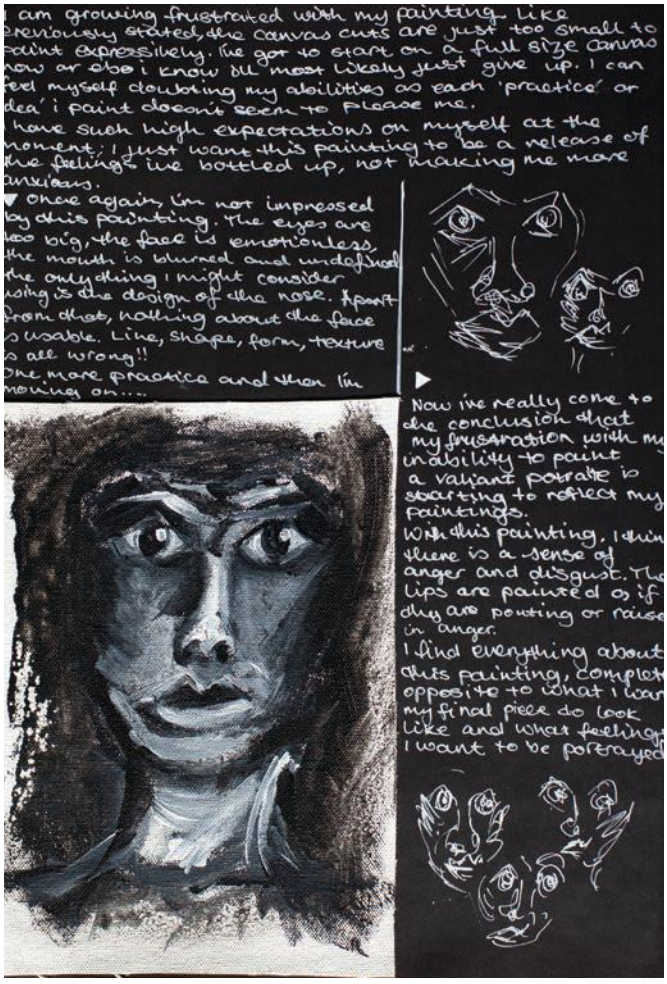


Figure 10.3 Concept map

Figure 10.4 Kayla Wolf (student)

Figure 10.5 Kayla Wolf (student)





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in the same artform that you have already identified and selected in your exploration proposal. For example, if you are intending to explore photographic practices, it would be wise to study artists who have also used this artform to make their artworks. You will need to study at least two artists and **analyse** ways in which these artists develop styles in their artworks.

analyse the purpose of analysing artworks is to understand the messages and meanings being conveyed

ACTIVITY 10.1

Developing your terminology of useful adjectives will assist you in your written work. Develop a vocabulary page and write the meaning of each word. Begin with this list and add your own examples:

- evocative
- banal
- contemporary.

Build up your art terminology and make sure you understand the key terms. Know your aesthetic qualities. Use the following visual analysis concept map as a guide.

Student example of analysis

The following is an example of an analysis of some of the art elements and principles in David Moore's well-known photograph *Migrants Arriving in Sydney* (Figure 10.8). Notice how the student has identified the importance of tone and line in the artwork's composition. They have also described techniques of cropping and the low camera angle.

David Moore's iconic photograph* Migrants Arriving in Sydney *(1966) depicts the anticipation and apprehension of immigrants arriving in Australia. This photograph has become a symbol of the part immigration has played in the Australian national identity.

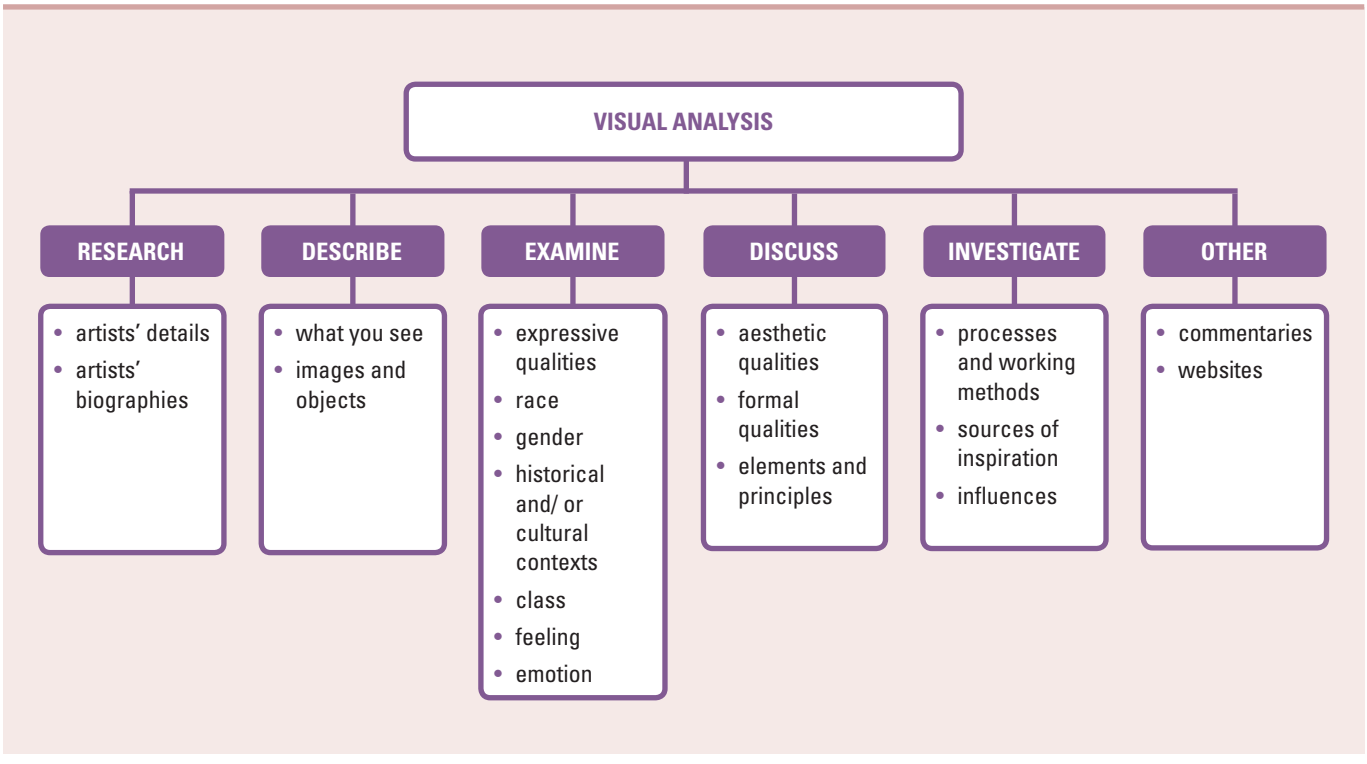

Figure 10.6 Visual analysis concept map

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Moore has captured this moment spontaneously, with a low camera angle and tightly cropped shot. The horizontal composition is anchored by the strong horizontal line of the ship's railing and there is the added drama of the central figure's raised arm, which is the focal point of the photograph. There is lots of tonal contrast between the darkness of the background, the black clothing of the migrants and the light tones of the faces and the clothing of the small boy.

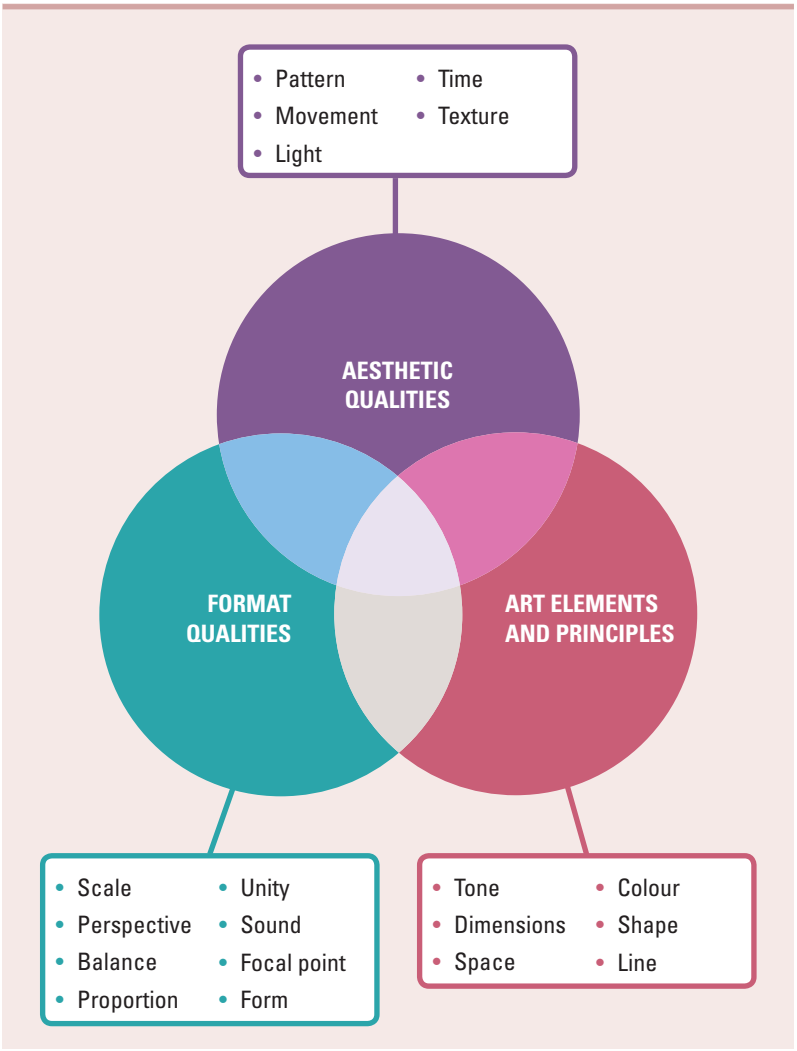

Figure 10.7 Aesthetic qualities

Figure 10.8 David Moore, *Migrants Arriving in Sydney*, 1966, printed later, gelatin silver photograph (38.6 x 43.4 cm), National Gallery of Australia, Canberra

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10.2 Selecting your artists and their artworks

You will need to select two artists. Here are some suggestions, including contemporary Australian artists, arranged according to themes and/or artforms. The selection of the artist is sometimes undertaken by your teacher; however, you may be working with an identifiable theme and find the information in Table 10.1 useful.

TABLE 10.1 ARTISTS

LANDSCAPE PAINTING	PEOPLE, PORTRAITURE, THE FIGURE	GRAFFITI, DRAWING, INSTALLATION
Dale Cox Eugène von Guérard Philip Hunter Frederick McCubbin	Del Kathryn Barton Max Dupain Cherry Hood Euan McCleod Ron Mueck Jenny Watson	Banksy Blu Ghostpatrol and Miso
PHOTOGRAPHY	**ENVIRONMENTAL ISSUES**	**MIXED MEDIA**
Narelle Autio Petrina Hicks Rosemary Laing Tracey Moffatt Selina Ou Darren Sylvester	Harry Nankin John Wolseley	Kate Rohde Sarah Sze
SCULPTURE	**PERFORMANCE, THE BODY**	**INDIGENOUS, IDENTITY, CULTURE**
Antony Gormley Julie Gough Linda Ivimey Lisa Roet Annie Ross	Jill Orr Mike Parr Stelarc	Vernon Ah Kee Brook Andrew Lorraine Connelly-Northey Julie Dowling Emily Kame Kngwarreye Gloria Petyarre Pedro Wonaemirri
CROSS-ARTS PRACTICE	**URBAN/OBJECTS/STILL-LIFE**	**DRAWING**
Tracey Emin Fiona Hall Rosslynd Piggott	John Brack John Cattapan Shane Jones Ben Quilty	Katherine Hattam Anna Hoyle eX de Medici Jan Senbergs
SURREALIST INFLUENCES	**TEXTILES/FIBRE**	**GENDER, WOMEN**
Rick Amor Salvador Dalí Louise Hearman	Mikala Dwyer Akira Isogawa Louise Weaver	Jazmini Ciminas Deborah Klein Sally Smart

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FORMAL ELEMENTS	DIGITAL	CONCEPTUAL, INSTALLATION
Angela Brennan Kerrie Poliness	Shaun Gladwell Daniel von Sturmer	Domenico de Clario Yayoi Kusama Bill Viola
CROSS-CULTURAL ISSUES	**APPROPRIATION**	**COLLABORATIVE PARTNER-SHIPS**
Guo Juan Guan Wei Savanhdary Vongpoothorn	Gordon Bennett John Brack Juan Davila Leah King-Smith Jeff Koons Maria Kozic Barbara Kruger Jean-Michel Basquiat Trevor Nickolls Cindy Sherman Imants Tillers Jeff Wall Andy Warhol Ah Xian Anne Zahalka	Charles Green and Lyndell Brown Rose Farrell and George Parkin The Starns

Exploring the theme of the body through sculpture

The traditional materials we associate with sculpture – bronze and marble – have given way to modern and contemporary media and approaches in the work of Cherry Hood (1958–), Ron Mueck (1958–), Akira Isogawa (1964–) and Stelarc (1946–).

We can explore the theme of the body and investigate how each artist has interpreted their ideas through the application of materials, as well as gain an insight into the changing nature and relationship of the viewer with the object.

For example, Cherry Hood's *Peer Group 2000* is most closely aligned with traditional representations of the body from a historical sculptural practice, as it is a bust. In classical antiquity, we are familiar with seeing the head or shoulders of mostly famous and usually dead people commemoratively placed on pedestals.

However, Hood has made use of a mixed-media technique and then applied subtle washes in her signature painterly style we know better from her canvases and as a former winner of the Archibald Portrait Prize. We can't help noticing that the use of this technique makes the boy's lips appear smudged or bleeding. If it weren't for the intensity of the boy's gaze and the implied emotional vulnerability, it could almost be an apparition. There is a sense of loss of innocence in the teetering balance of the boy's head and his gaze that holds us deeply transfixed in concern. And then a transfer of emotion occurs. His concern becomes our concern.

Emotional impact is everything in the work of Ron Mueck. Trained initially as a puppet-maker, Mueck has since developed his skills and adapted them in the production of large-scale forms of the human figure in coloured silicone or fibreglass. Formerly moulded in clay, *Mask II* (Figure 10.10) is monumental at over 1 metre in height and length. As with Hood's work, *Mask II* also belies its title; seemingly at any moment there is the strong possibility we will see the eyes open or the mouth move, it is so lifelike in

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the detail and execution of its appearance. Of course, no pedestal is necessary here as we are overwhelmed now by the sheer scale of the object itself.

Akira Isogawa's exploration of Japanese paper-folding techniques and origami, and their subsequent application into fabric, stretches the concept of fashion and textiles into the sculptural realm. In particular, the use of an installation format can be explored. The design and presentation of the individual works on mannequins surrounded by large paper cut-out dolls mirrors contemporary notions of multiple works placed in a designated and preconceived space to create dialogues between them. This installation format relies on the physicality and experience of the viewer within an exhibition space. Often the lighting, graphics and audio are important additional elements which contribute to our sensations. In a sense, the object disappears, and the experience itself takes over.

Figure 10.9 Many art installations utilise external factors such as lighting and space. These elements can contribute to the experience of the viewer.

Figure 10.10 Ron Mueck, *Mask II*, 2001–02, mixed media (77.2 × 118.1 × 85.1 cm), collection of Anthony d'Offay, London

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In a way, the artist and object become one in the work of the performance-based artist Stelarc. Stelarc has consistently worked with the human body – most commonly his own body – to challenge and test the limitations of the physical potential of the body and its possibilities.

The *Walking Head* (Figure 10.11) is a pneumatically actuated autonomous and interactive robot. It has a chimeric architecture with a humanoid head and a 6-legged, insect-like machine structure. When its ultra-sound sensor detects someone is in the gallery, it stands up, selects from its library of possible movements and performs the choreography. It then sits down, goes to sleep and waits for the next person to come along.

Stelarc is interested in alternate anatomical architectures, of hybrid human-machine systems and what vocabulary of behavior generates a sense of aliveness. The aim of the project was to engineer an actual-virtual system where the mechanical movements of the legs modulate the facial behavior of the head.

ACTIVITY 10.2

Research the Tate Collection website, which provides the facility to explore by subject. Select a search item to investigate a subject further and identify key artists and their work. Some of these search items include the following subjects:

- group movement
- abstraction
- architecture
- history
- emotions, concepts and ideas – emotions and human qualities – formal qualities – universal concepts
- leisure and pastimes
- literature and fiction
- nature
- objects
- people
- places
- religion and belief
- society
- symbols and personifications
- work and occupations.

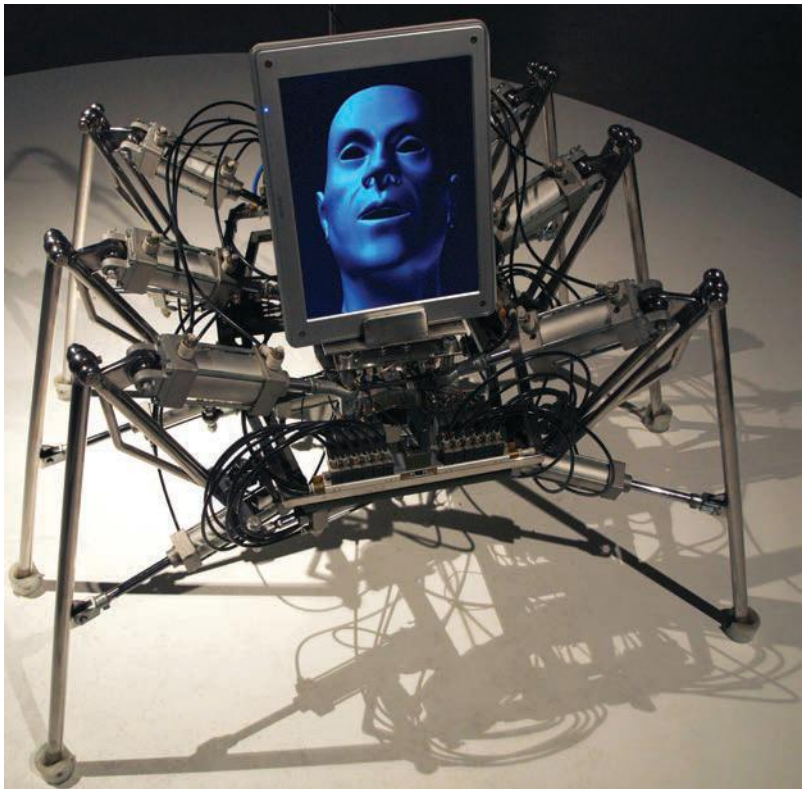

Figure 10.11 Stelarc, *Walking Head Robot,* 2003, aluminium, stainless steel, acrylic, pneumatic actuators, electronics, LCD screen (2 m diameter), Heide Museum of Modern Art, Melbourne 2006, photographer Stelarc

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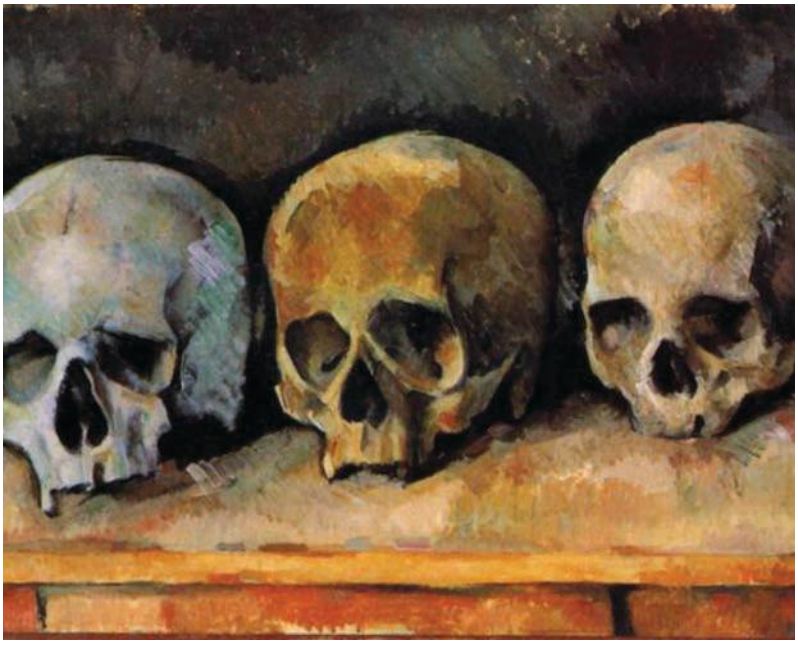
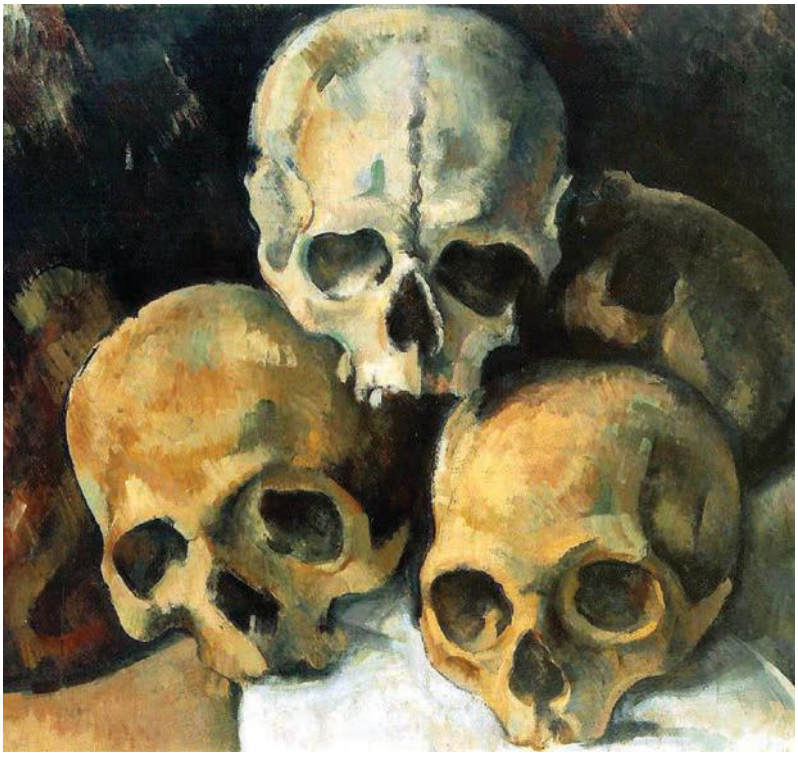
10.3 Materials and techniques

After you have selected your two artists, you need to research and select at least two artworks by each artist. You should consider the artists' practice.

Consider choosing artists who are working in the media you have outlined in your exploration proposal or choose a subject or theme similar to your interest. It is also easier if the artists have a common link.





ACTIVITY 10.3

This activity investigates materials and techniques and may assist you with your visual analysis:

INVESTIGATE

- What is it made of?
- How was it made?
- Who was it made for?
- Why was it made?

RESEARCH

- Look at the definitions of artforms.
- Which one or more best describes the artwork?
- What techniques have been used?
- What are the processes involved in making the artwork?

EXPLORE

- If the artwork is a photograph, what processes have been used – digital, cyanotype, type C, silver gelatin?
- Would the work have been successful in another medium?
- Is there something unique about the material used?
- Make a comparison between two artworks.

Figure 10.12 Paul Cezanne, *Still Life, Three Skulls*, 1900, oil on canvas

Figure 10.13 Paul Cezanne, *Pyramid of Skulls*, 1901, oil on canvas

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A starting point for investigation: Skulls

The following artists have incorporated the human skull into their artworks. Notice the similarities and differences in their techniques.

Paul Cezanne had a fascination with skulls, and they appear as a recurring theme in many of his paintings. There are various paintings and drawings of skulls, quite often grouped in three or four. He would also have a skull randomly placed within a still life of fruit and household objects as if it were a normal everyday object that anyone may have sitting on their dining room table next to their fruit bowl. We ask ourselves why Cezanne had such a fascination with skulls – why he would put them on a dining table. We can only assume that it is a comment on the fleeting nature of life: just as fruit in a bowl has a brief span of existence, so do we as humans. Cezanne was a great innovator, and would paint the same subject over and over again, trying to refine and perfect the image. When you consider that the artworks in Figures 10.12 and 10.13 were completed over a hundred years ago, it lessens the shock value of modern artworks using skulls as subject-matter.

Other artists who have used skulls in their artwork are Terry Taylor (Figure 10.14), Adam Pyett (Figure 10.15) and Patricia Piccinini (Figure 10.16).

Figure 10.14 Terry Taylor, *Ecstasy*, oil on linen (43.5 x 28 cm

Figure 10.15 Adam Pyett, *Narcissus Skull*, 2008, oil on board (72.5 × 59 cm), courtesy of the artist

Figure 10.16 Patricia Piccinini, *Not Quite Animal (Transgenic Skull for the Young Family)*, 2008, Bronze 28 x 14.5 x 19.5cm. Courtesy of the artist, Tolarno Galleries and Roslyn Oxley9 Gallery

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Focus artist: Ricky Swallow

Ricky Swallow was born in San Remo, Victoria, in 1974. He studied drawing at the Victorian College of the Arts in 1994–97. In 1999 he was one of the youngest recipients of the Contempora 5 Award held at the National Gallery of Victoria. In 2005 Ricky Swallow represented Australia at the prestigious Venice Biennale and has since established an international reputation.

The following is an extract from an interview with Ricky Swallow held at Gertrude Contemporary Art Spaces in 2000, in which he discusses materials, techniques and production in his work *Evolution in Order of Appearance* (Figure 10.17).

Ricky describes the material he has used and also explains the progression of the skulls in the piece, which start with a primate and end with a robot:

> ***This piece is called Evolution in Order of Appearance – it is basically small cast-resin skulls that plot the history of evolution of man. Starting with the first one, which is a gorilla skull, we move onto a skull from the Zing period; the third one is referred to as Peking Man and you can see a vaguely more human resemblance coming into the skull. The fourth one along is a human skull, which is obviously recognisable and the last one is a robotic skull based on Terminator 2.***

Ricky explains that he has made more than one of these sculptures as the mould casting technique he has used can lend itself creating multiple version of the same work, and he outlines the materials and techniques he has utilised in more detail:

> ***The process I went through to model these is basically using an existing model skull and quite traditionally moulding them and then casting them, so I have actually editioned this piece.***
>
> ***Basically how I've made them was originally moulding them in plastic and putty and then making rubber moulds of them. This is a mould, it's just a two-piece mould; you can see the two sides and the jaw bone were cast separately***

Figure 10.17 Ricky Swallow, *Evolution in Order of Appearance*, 1999) cast resin, five units (each approximately 5 × 2.5 × 5 cm), private collection, Sydney, courtesy of the artist and Darren Knight Gallery, Sydney

Figure 10.18 Ricky Swallow, *iMan Prototypes*, 2001, injection-moulded resin with colour tint, 4 units (16 x 11.5 x 18.5 cm each), private collection, Sydney, courtesy the artist and Darren Knight Gallery, Sydney

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from another smaller mould. The mould is made from very flexible rubber so you just pour the resin in, it cures in about half an hour and then you pop them out like that and clean them up.

Also pictured is Ricky Swallow's *iMan Prototypes* from 2001. This work continues the themes started in *Evolution in Order of Appearance* as both works mix dark humor with an awareness of mortality and the idea of humans as transformative creatures.

Excerpts from Ricky Swallow interview in *Art Right Now*, © Discovery Media 2000, 3 July 2005.

Focus artist: Damien Hirst

In August 2007, an artwork by the British artist Damien Hirst (1965–), his diamond-encrusted platinum skull entitled *For the Love of God* (Figure 10.19), sold for $122 million to an investment group. The skull, cast from a 35-year-old eighteenth-century European man, was coated with 8601 diamonds, including a large pink diamond worth more than $9.87 million in the centre of its forehead. When it was first displayed, *For the Love of God* caused a sensation. Some critics dismissed it as tasteless, while others saw it as a reflection of our celebrity-obsessed culture. Art critic Robert Hughes commented that *For the Love of God* was an artwork stripped to its monetary value.

Art consists of limitation. The most beautiful part of every picture is the frame.

~G.K. CHESTERTON

Both Ricky Swallow and Damien Hirst have incorporated human skulls into their artwork, using different materials and techniques to reflect their different concerns. They have developed different styles and concepts, using a diversity of materials and techniques to communicate their ideas and meaning.

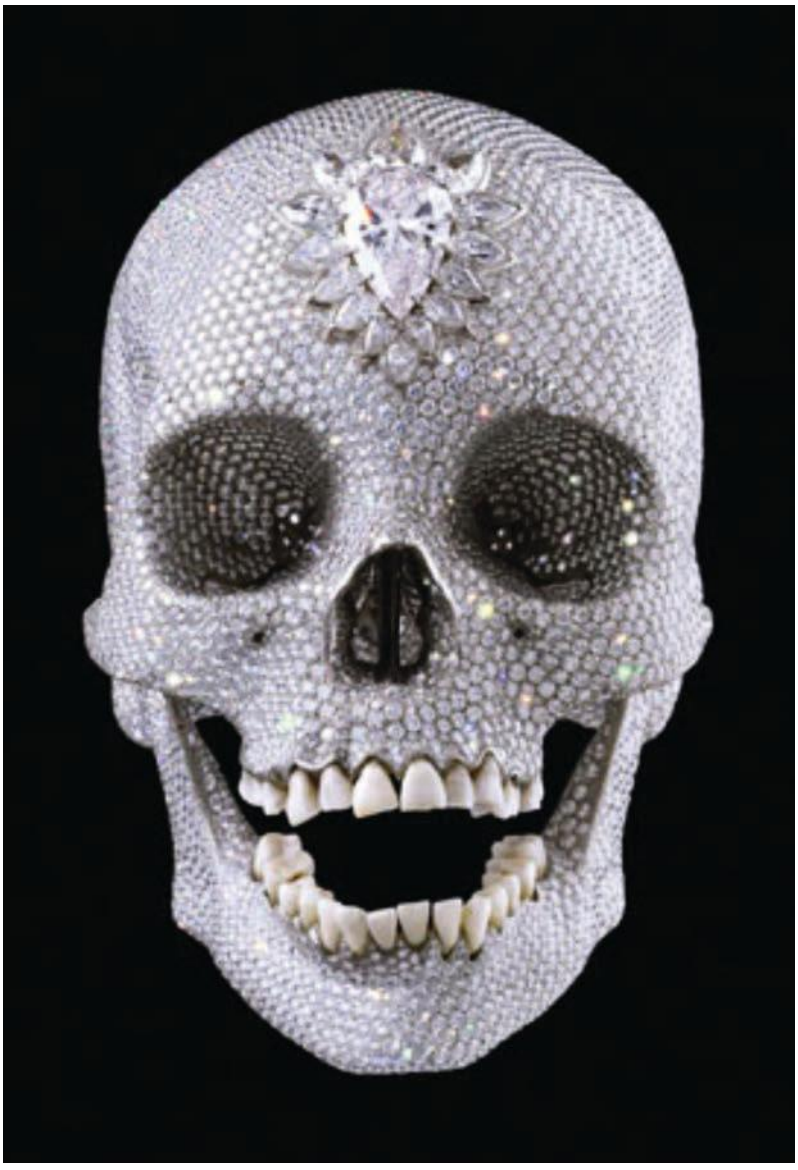

Figure 10.19 Damien Hirst, *For the Love of God*, 2007, platinum, diamonds, human teeth (17.1 × 12.7 × 19.1 cm), White Cube Gallery, London, licensed by VISCOPY 2016
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ACTIVITY 10.4

Symbolism is embedded in many visual images. Investigate the symbolism associated with the skull and its use in artworks of the past. For example, in religious images of the fourteenth and fifteenth centuries, the skull at the foot of the cross was a reference to Golgotha (that is, the biblical name for the place where Jesus was crucified).

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ACTIVITY 10.5

1 In the sixteenth and seventeenth centuries in Northern Europe, painters commonly created symbolic still-life paintings known as *Vanitas*, which would often feature a depiction of the human skull. Find out more about this type of painting and the symbolism associated with this tradition.
2 *Vanitas* is related to the word 'vanity', and refers to transience. The term comes from the opening verse of Ecclesiastes in the Latin Bible (Vulgate): *'Vanitas vanitatum, omnia vanitas'* ('Vanity of vanities, all is vanity'). What do you think this means?
3 Discuss the ways in which historical and cultural context has influenced two different artists in the way they communicate ideas and meaning in their artworks.

The skull is this tactile full stop.

– RICKY SWALLOW

Ricky Swallow explains his subject matter in terms of early influences from childhood:

The skull is a familiar thing from my early teens onwards. My brothers always had heavy metal posters in their rooms featuring skeletons raising hell among the living. I have mentioned too many times that the skull and skeleton graphics on Powell-Peralta skateboards market immortality, literally taking the activity beyond the grave.

ACTIVITY 10.6

Go online and access the Guggenheim Education Resource website, then search for the Visual Analysis Worksheet. It is a useful resource for visual analysis. Download the form and apply the questions to your selected artists and their artworks.

GIAN LORENZO BERNINI (1598–1680) Italy

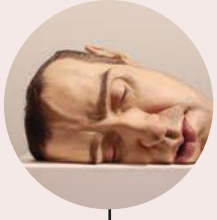
MICHELANGELO BUONARROTI (1475–1564) Italy

AUGUSTE RODIN (1840–1917) France

HENRY MOORE (1898–1986) Britain

LOUISE BOURGEOIS (born 1911) France, lives in the United States

INGE KING (born 1918) Germany, lives in Australia



YAYOI KUSAMA (born 1929) Japan, lives in the United States

RICKY SWALLOW (born 1974) Australia, lives in the United States

PATRICIA PICCININI (born 1965) Sierra Leone, lives in Australia

LEE BUL (born 1964) Korea

YINKA SHONIBARE (born 1962) Nigeria, lives in Britain

RON MUECK (born 1958) Australia, lives in Britain

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Historical and/or cultural context

You will need to develop an understanding of a selected artform in more than one historical and/or cultural context. For example, if the artform you have chosen is sculpture, you may choose to study Classical Greek sculpture and compare this with the work of Michelangelo – an artist working during the Italian Renaissance in the fifteenth century. See page 172 for a list of artists who reference and explore the human body in their work.

Understanding and interpreting art

To meet the requirements of the course and develop your ability to understand and interpret various artforms, you will need to investigate the ways in which various artists have interpreted **subject-matter**, influences and cultural context, and how they have communicated ideas and meaning in making artworks.

ACTIVITY 10.7

Use the following questions to explore subject-matter, influences and cultural contexts, ideas and meaning in the artworks you have selected.

1 Subject-matter:
- What are the ideas or themes portrayed in the artwork?
- List what you can see in the artwork. Are there people, buildings, animals, shapes?
- Can you identify the genre of the artwork? Is it portraiture, still-life, landscape?
- Does the artwork have a particular theme, such as death, beauty or nature? Is it about religion, technology, cultural diversity, the environment? Is it based on issues, sustainability, politics, war or body image?

2 Influences:
- Is the artwork influenced by movies, magazines, books, poetry, television, history, other artists, writers, musicians, memories, literature or childhood?
- Are there social, political, religious or cultural influences?

3 Cultural contexts:
- Is there a reference to a particular gender, culture, language or period of time? Is it hippie, Gothic, punk, pop, Indigenous, African or Chinese?
- Is it about a particular social class, such as the middle class or the homeless?
- Is it about a particular place, country, town, space, environment or location? Is it urban, rural, desert or ecological?
- Are there social, emotional, spiritual, religious, cultural or family contexts?

4 Ideas and meaning:
- Is it a way of thinking, a belief, philosophy, perception, behaviour or attitude?
- Is it based on values, emotion, imagination, stereotypes, body image, identity or other issues?
- What is the meaning behind the artwork?

5 How are all of the above communicated?

subject-matter ideas or themes portrayed in the creation of an artwork

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Aesthetic qualities and styles

You will need to analyse aesthetic qualities and styles.

ACTIVITY 10.8

Using the list of elements and principles earlier in the chapter, consider the following questions in an analysis of two artworks:

- What impact does scale have?
- What impact does the surface quality have, if any?
- Does the presentation of the artwork have an impact?
- What is your emotional response to the artwork?
- Is this response important?
- What is the mood of the artwork?
- How does it make you feel?

Make sure you understand and use the correct terminology. Sometimes the term 'aesthetic qualities' is used interchangeably with 'formal qualities' – which refers to elements and principles of design.

ACTIVITY 10.9

COMPARISON OF ARTWORKS TABLE

Use Table 10.2 as a guide to help you make comparisons between artworks.

TABLE 10.2 COMPARING ARTWORKS

	ARTWORK 1	ARTWORK 2
Name of artist		
Title of artwork		
Date of artwork		
Subject-matter		
Materials		
Processes		
Ideas		
Influences		
Aesthetic qualities		
Historical/cultural context		
Personal response		

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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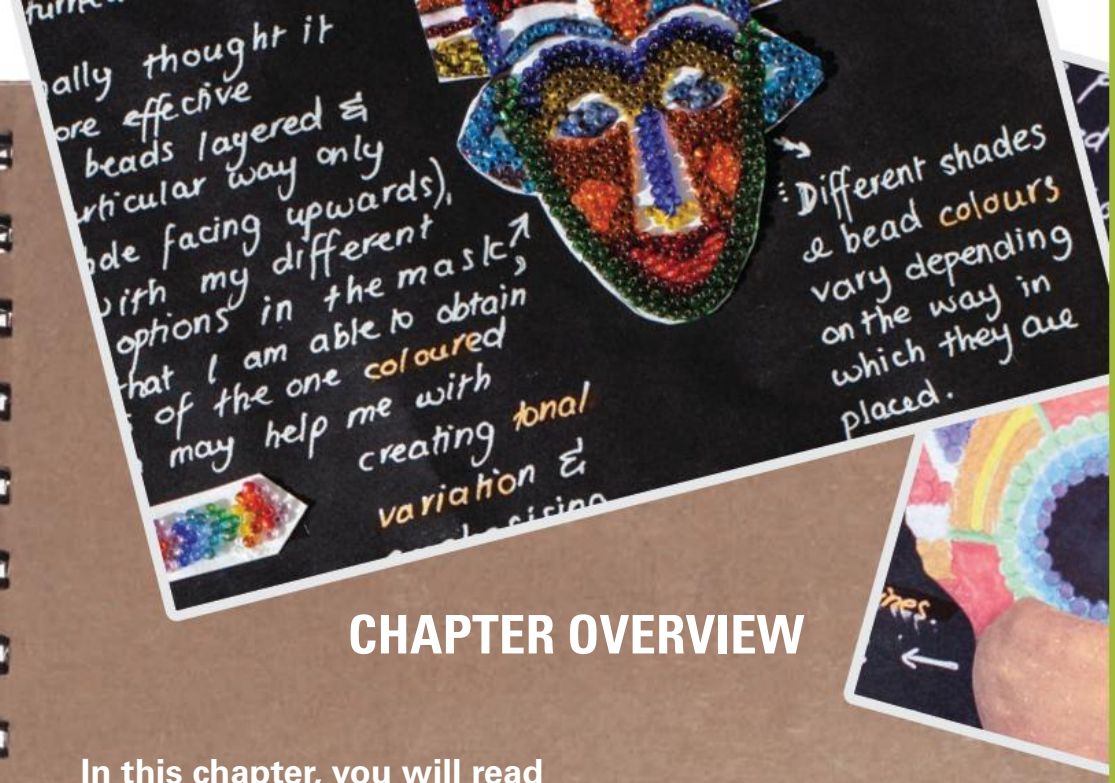
Chapter 11

Assessment for Unit 3 Outcome 1, Outcome 2 and Outcome 3



CHAPTER OVERVIEW

In this chapter, you will read how assessment will reflect your understanding of:

- the characteristics and requirements of an exploration proposal
- the processes of reflection, analysis and evaluation
- methods for recording and documenting working processes
- the structure (including a plan) of a studio process
- the subject-matter and focus to be explored in the studio process
- artforms to be investigated in the design process
- sources of inspiration to be investigated, analysed and interpreted in the design process
- materials and techniques used to communicate ideas in the design process
- appropriate art language and terminology.

You will find:

- sample responses by students with margin notes that highlight assessment
- preparation for SAC 1
- sample SAC essay responses from students
- highlighted teacher comments.

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11.1 Area of Study 1: Exploration Proposal – Outcome 1

Unit 3 Outcome 1 – The Exploration Proposal discusses your design process, including how this will be undertaken. Unit 3 Outcome 2 – The Design Process looks at a variety of potential directions for the exploration of your theme. All these components are school-assessed tasks (SATs), which form your final grade for Studio Arts.

Unit 3 Outcome 3 – School Assessed Coursework: A comparison of two artists' works from different historical or cultural contexts

Your grade is broken up over Unit 3 and 4 in the following way:

- Units 3 and 4 School-Assessed Task: 60 per cent
- End-of-year examination: 30 per cent
- Unit 3 SAC: 5 per cent
- Unit 4 SAC: 5 per cent

11.2 The exploration proposal

The following is a very high-level response to the exploration proposal.

In the first paragraph, the student clearly defines the topic of the proposal and provides insight into the background and rationale behind her exploration.

> ***Although venturing throughout the picturesque landscapes and native villages that occupy the sun-kissed country of Africa is, at most, a dream to me, I hold a great fascination with and interest in the lifestyles of the African people and the traditional and cultural aspects of art and living that occupy their lives.***
>
> ***From the African people to the amazing wildlife and animals that occupy the lands, Africa possesses an endless beauty that is unique in every aspect. Aside from the beauties of the traditional African crafting techniques – including beading, weaving, carving and sculpting to name a few – the noble proud appearances of the people who occupy Africa – particularly the people of the Maasai tribe – is something I would like to further research and incorporate into my work. From the villages to the free and open landscapes that are inhabited by African animals, the country of Africa sees endless beauty and uniqueness that is remarkably interesting to me.***

The student goes on to discuss artists who inspire her practice. These artists inspire her conceptually, giving her exploration potential direction.

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The artists you choose don't have to work in your chosen media or subject-matter; they may work in a manner, material or with a concept that inspires your own practice. These artists don't necessarily have to be visual artists; they may be musicians, writers or poets. Inspiration can come from a variety of sources that relate to your own areas of interest. A high-level answer clearly finds links between inspiration and the student's personal exploration:

One artist of inspiration to me is Melbourne-based Anthony Breslin. Anthony's abstract style paintings are constructed using a variety of different materials such as beads, scissors and woollen strings, and are composed of a vibrant and interesting sense of line, pattern and shape that is appealing to the eye. I also admire the way Anthony Breslin uses such an adventurous and vibrant colour palette to construct his works, but ensures that each of the contrasting colours and shades succeed in complementing one another to create a sense of boldness and a mood of excitement within the work. Overall, Breslin's use of a polychromatic palette, and incorporation of interesting materials such as large wooden beads and string, is something that I feel relates directly to a few of the elements I want to convey in my work, such as colour and craft elements and materials such as African beading and weaving techniques. I feel this is of significant importance and reference to my personal theme, as the incorporation of multiple techniques such as beading and pattern work (which are common among traditional and cultural African art) will further communicate the wide range of African tribal craftwork influences that inspire me.

The work of Robin Atkins is particularly inspiring to me, as she explores the art of beading to create both two- and three-dimensional forms, which is something that I feel would relate well to my theme of Africa – as one element of the African culture that I am so inspired by is their beading and craftwork methods. Throughout the course of her career, Atkins has created a variety of 2D images and 3D sculptures, primarily using colourful beads to create an impressive and unique style of artistic creation. Aside from creating two-dimensional artworks of landscapes and people, Atkins has also produced a variety of works with animals as her subject-matter – which is relevant to my exploration of ideas as I feel that it could be an effective way of uniting the idea of African cultural methods within their villages, and that of the animals and the world around them.

Throughout her work, Atkins uses a variety of coloured beads to create tonal variation within forms, and also an element of pattern, which is also something I feel is relevant to my theme, as I am particularly fascinated with the bright colours and pattern work techniques adopted by a variety of African tribes.

Mario Gerth is a photographer who has dedicated much of his career to photographing African villagers and the people living in rural and remote regions of Africa. I admire the detail of his photographs, and the emphasis placed on the presence of light and dark – especially within his black-and-white photographs – as I feel it places a great emphasis on form. Within a large portion of Gerth's photographs, he has incorporated elements of their cultural and tribal customs and beliefs by including things such as traditional jewellery and beading, and body ornamentation. This incorporation of a variety of African elements, such as beading and body ornamentation, within his portraiture-like images

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is something that I too would love to be able to convey within my work. Although I will not be using photography as a medium, I admire the extent of Gerth's detail within his portraiture images, and am inspired by his attention to detail within each individual feature of the people's faces and figures.

The African body ornamentation, including mouth plates, ear stretching and skin engraving in traditional patterns and symbols, that is revealed in Gerth's photographs is also very interesting to me, and something that I would potentially like to incorporate into my own works to reflect the cultural influences on appearance among some of the traditional tribes living in rural and remote regions of Africa. Gerth's use of a black and white colour scheme creates a bold sense of dominance and nobility within the forms, and greatly enhances the presence of light used to enhance tonal variation among the people captured within the photographs. The use of a limited palette consisting of black, white and shades of grey also places a greater emphasis on the body ornamentation and materialistic decorative pieces that are draped around the heads and necks of the African tribal people, and greatly enhances the tonal variation and shape of their individual facial features, such as their lips, when in the presence of light, giving the people a luminescent glow and appearance of power.

Throughout your discussion, there should be a genuine consideration of the aesthetic qualities in relation to your subject-matter and conceptual explorations. These should not be just a list of the elements and principles of art, but a sincere and intelligent consideration that relates to what you wish to communicate and achieve through your explorations.

Aesthetically, I am aiming for my work to exude a sense of power and nobility within its viewers. I would like my work to be visually pleasing as well as informative and thought-provoking about the beauties and unique tribal customs and qualities of rural and remote regions of Africa. To achieve this, I aim to use a delicate and detailed sense of tonal variation to create a sense of delicacy and beauty within the forms – whether they are to be human portraits or images of African animals – as well as the intended sense of power and status that I will aim to convey, particularly within Maasai warriors and tribe members if they are to be included. My use of line will also be of particular significance and importance in creating and further enhancing the presence of pattern within my work, if that is to play a part.

Colour will certainly be an important element within my work, particularly the use of bold oranges, yellows, reds and greens, as I feel these are commonly depicted among African images, and identifiable within the African culture and tribal art. I hope through the use of beading and weaving techniques to create a sense of texture within my work, as I feel this is significant in relation to the textural qualities of African beading, weaving and carving techniques, which enhance the appeal of African craftwork. Through the use of beading and repetition of simple shapes and forms, I hope to create a sense of movement and pattern within my work. If I do decide to experiment with the construction of ceramic forms, I will ensure that they are great in either length or, ideally, height in order to further represent the incredible height and stature of power

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and nobility possessed by the people of the Maasai tribe.

As I have not had the opportunity to venture to Africa thus far in my life, I will be solely relying on photographs from books, magazines, newspapers and the internet in order to enhance my understanding of the visual appearances of the people, places and animals that cannot be seen at the Melbourne Zoo, and inspire the imagery and subject-matter that will be reflected in my work.

A clear discussion of materials and techniques is vital to giving the student's exploration focus and direction. A wide range of materials should be considered for exploration, as this shows that the student is thoroughly engaged in the topic of their proposal. Your discussion of materials and techniques can also be linked to further consideration of aesthetic qualities underpinning your exploration.

Throughout my exploration of my theme 'AFRICA', there are a variety of materials and techniques that I will endeavour to experiment with and hopefully incorporate into my final work.

I aim to experiment with a range of materials and techniques throughout the design process. These will include the techniques of carving, weaving, beading, painting, sculpting and drawing. When looking and working with the people of the Maasai tribe, I wish to not only capture their nobleness and stature of power through the use of drawing (portraiture) techniques, but through my experimentation with traditional African methods such as carving, beading and weaving, I hope to gain a greater understanding of their native methods of artistic creation. I am hoping to experiment with the use of colourful beads, not only for their cultural significance in relation to the Maasai tribe, but because I feel they will be an effective way of incorporating a textural quality within my work.

The cultural element of craftwork and use of vibrantly coloured materials, such as beads and cloth, radiate a sense of joy and excitement, which creates a bold sense of design and inspires me to explore the elements of pattern and colour.

I will endeavour to experiment with pattern work through the trialling of weaving techniques, and perhaps through the experimentation with lino prints. I aim to create an African-inspired pattern design by using repetition of specific figures and shapes that are representative of African animals, people and their environments. I will also aim to place emphasis on the bold use of line and colour to further enhance the element of shape and strength of distinct forms within the two-dimensional surface. Through my incorporation of colour within my pattern work designs, I will aim to primarily use traditional African colours such as orange, yellow, red and green. I may also decide to experiment with the use of animal prints as another means of pattern work and repetition of form.

Through my experimentation with beading techniques, I feel that I may be able to incorporate the elements of strong and bold lines, traditional African patterns, and bumpy and ridged textures, which I feel are all relevant to my interest in the Maasai tribe and their craftwork. As the Maasai tribe are primarily recognised for their incredible height, I feel that the creation of tall forms and artworks could enhance a sense of representation of these African people, and relates well to my desire to incorporate part of what makes these

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people appear so strong and noble. In my creation of artworks to represent the characteristic of height, I may choose to experiment with the use of ceramics – that is, sculpting people or other tall and relevant objects such as pots – or creating other forms that are noticeably great in length. Through my experimentation with sculpting techniques, I aim to incorporate an element of detail and apparent textural quality, not only through the use of painting techniques, but also through carving and etching away at the clay surfaces when in the initial phase of the ceramic pot construction. For example, if constructing a pot with a patterned design, I may experiment with the effectiveness of carving away the outlines of the distinct pattern, to create differences in shape and appearances of the pot's external surface, as a way of creating a textural quality within my work and enhancing the presence of the strong use of line.

I would like to explore portraiture – most likely an African female (potentially from the Maasai tribe) – as I feel their cultural and tribal use of brightly coloured beading accessories as unique representations of their tribal connections and identity are particularly effective in enhancing the importance of colour and pattern work. I would ideally like to do this with a range of 2B, 4B and 6B graphite pencils, as I feel they will enable me to construct delicate forms with a gentle and detailed sense of tonal variation. However, as I am also aiming to incorporate the use of colour within my work – and the exclusive use of graphite pencils forbids this – I may choose to attempt drawing techniques with a variety of watercolour pencils, or even use watercolour paint as a way of bringing my images to life and incorporating an element of colour within forms. The presence of body ornamentation that varies from tribe to tribe is also something that I will look into.

I would also potentially like to incorporate some form of connection to African animals, whether it is entire forms, cropped heads and faces, or even just their coat patterns such as those of the zebra, leopard and giraffe. Following on from the incorporation of animal prints, I would also like to include an element of traditional African pattern and line work – whether that be within the human or animal forms themselves, or part of the background and used to fill the negative space that surrounds the main form/s of the work. This is an ideal incorporation, as it will greatly reflect the influences of traditional African art work on my exploration of ideas, and the importance of African tribal influences and their cultural craft-based forms and ideas. These areas of pattern will ideally be boldly coloured, with the colours that are most common among traditional African craftwork, as previously mentioned. Through the trialling of watercolour painting, drawing and perhaps even beading techniques, I will attempt to experiment with the appearance of different animal prints in creating an element of pattern within my work.

An effective exploration proposal should always conclude with a summary that clearly states what the student wishes to communicate throughout the design process and in the final works.

Ultimately, I hope that I am able to produce works that reflect the elements of Africa I view as the most vibrant and strong – being the people (particularly the strong, tall and noble Maasai tribe), the

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patterned animals and their desert environments, and the cultural aspects of native and traditional craftwork such as beading, weaving and pottery techniques. Through the use of and experimentation with a variety of craftwork techniques that are commonly seen in African culture, I hope to gain a greater understanding of and appreciation for the attention to detail and uniqueness of individual African pattern work and design, while embracing their vibrant use of colour and a brave sense of line and repetition of forms within their creations. My admiration for the incredible height and appearances of nobility and strength of the Maasai people, often viewed as warriors possessing incredible power, is also something I would like to embrace and incorporate into my final works.

The exploration proposal should show evidence of planning out the development process. This gives the folio structure and further direction for the student's exploration. This should be quite general, to allow for the folio to go down a variety of exploratory paths. A proposal that is specifically planned doesn't allow for this, and causes the explorations to be limited.

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TABLE 11.1 WORK PLAN

WEEK BY WEEK	EXPLORATION PROPOSAL	INDIVIDUAL DESIGN PROCESS
Week 1 Continue, throughout the first semester and the coming year, to number all folio pages in case some are stolen or misplaced.	Read through VCE study design booklet. Familiarise myself with the criteria and nature of the exploration proposal. Ask teacher for clarification regarding some of the criteria.	Read criteria assessment sheet. Go through it with teacher. Brainstorm my theme/topic. Start researching artists as sources of inspiration. Collect images and objects that relate to my theme. Paste examples in my visual diary and annotate.
Week 2	Read other examples of exploration proposals before I commence. Begin draft of the exploration proposal. Try to find at least two artists that I can include in the exploration proposal. Seek help from teacher regarding exploration proposal. Make a list of questions that I am unsure about. Get some feedback and advice from teacher before submitting first draft.	Refine my brainstorming sheet. Visit more exhibitions if time permits. Start taking photographs with a digital camera as a starting point for my ideas. Keep researching artists, images and sources of inspiration. Look through journals and art publication for more ideas. Annotate images and thoughts in my visual diary.
Week 3	Submit first draft of exploration proposal to teacher for correction. Attach checklist to front of exploration proposal.	Experiment with the use of watercolour in creating forms. Start simple – maybe try painting African animals (zebra, giraffe, lion, flamingo, etc.).
Week 4	Make changes to the corrected version of my exploration proposal and submit to teacher by the end of the week.	Begin trialling beading techniques. Perhaps look at animals, masks, patterns and shapes, and how different-coloured beads can be used to create tonal variation within forms – look at watercolour images for inspiration.
Week 5	Paste the final copy of the exploration proposal into the front of my visual diary.	Ensure beading attempts are finalised. Trial weaving techniques and begin looking into the element of pattern and how repetition of particular shapes can be used to create interesting and relatable patterns (look at basic animal shapes, trees, huts, masks, etc.).
Week 6	Refer to exploration proposal at the beginning of each week as a reference point. Check that I am covering what is in my exploration proposal. Check that I am covering the concepts and ideas enough.	Have at least one finalised pattern created, and transfer it to a lino-print. Attempt lino-print techniques.
Week 7	Read my exploration proposal and check that I am on track.	Finish lino prints of pattern design and begin looking into the use of patterns to create detail within the surfaces of sculptures. Begin designing sculptures, remembering to keep in mind the main ideas to convey (e.g. height of the Maasai tribal people).

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Week 8	Make sure all pages of my folio are NUMBERED!!	Review and continue to work on pot designs, experimenting with a range of representational ideas, such as pots to represent Maasai warriors (talk and thin), animals (shape should resemble general body/face shape of that particular animal), masks, etc.
Week 9	Plan ahead for the first term break. See teacher regarding exploration proposal. Highlight what has yet to be covered and make a 'things to do' list to complete during the break.	Ask my teacher for advice in relation to beginning my trial sculptures (small size relative to plans) – should I begin before the holidays?
Week 10		If teacher does not advise that I should begin sculpting before the holidays, begin trialling some sketching techniques – portraiture based at this stage – using a variety of graphite pencils of different shades (2B, 4B, 6B, 8B) and a tortillion to incorporate a more gentle gradation of tone within forms.
FIRST-TERM BREAK	Explore unexplored ideas and techniques! MAKE SURE ALL FOLIO PAGES ARE NUMBERED!!!	
Week 11		
Week 12	Am I following my exploration proposal? Are there areas that I have yet to cover? If so, DO THEM THIS WEEK!!!	
Week 13	Check that my exploration proposal is CLEARLY REFLECTED in my visual diary.	
Week 14		
Week 15	Make sure exploration proposal is firmly attached to the front of the visual diary. Check that my student number is CORRECT and that it is CLEARLY printed at the front of my folio.	
Week 16		
Week 17		
Week 18		

– AMELIA O'NEILL, 2014

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11.3 Area of Study 2: Studio Process – Outcome 2

The studio process

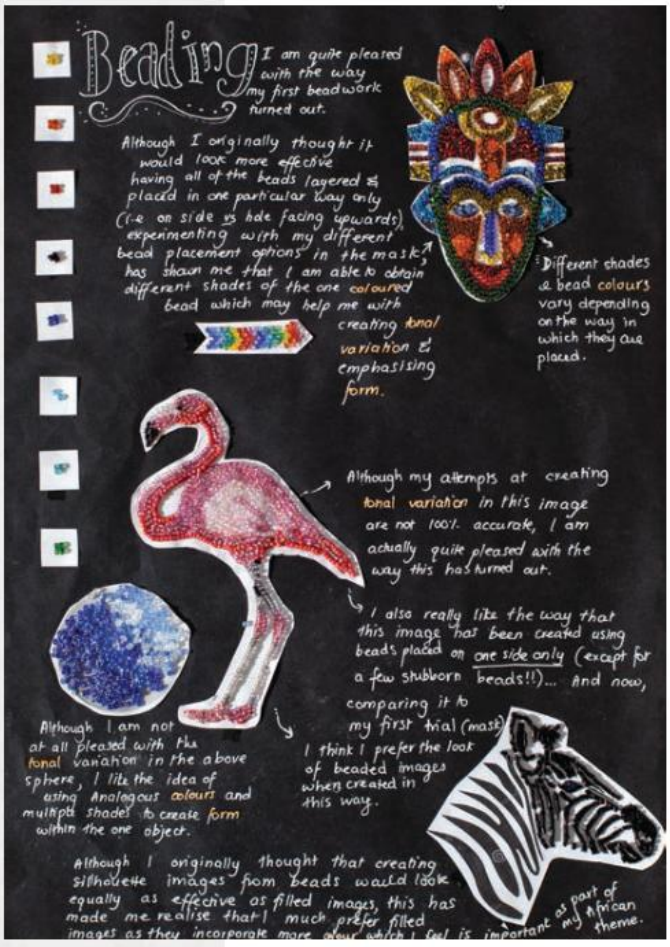
A high-level response to this outcome is a broad exploration of your theme. A sincere engagement in the design process should be clearly evident throughout your folio in both the depth of your investigation into materials and techniques, and conceptual possibilities explored within your theme.

You should trial a broad range of materials and techniques in the initial stages of the design process. You should then further develop a selection of these to become potential directions for refinement in Unit 4.

You may decide to focus on the exploration of one artform, such as photography, sculpture or painting. Alternatively, you may choose to explore a variety of artforms within your theme.

No matter which approach you choose, a high-level response will thoroughly explore artforms through a variety of materials and techniques. It is essential that your explorations are individual and creative. There should be an obvious development of skill in the handling of materials and techniques, along with conceptual development.

Throughout the folio, there should be evidence of artistic inspiration that was discussed in the design proposal. A high-level response should show obvious connections between this inspiration and your own work practice. This could be



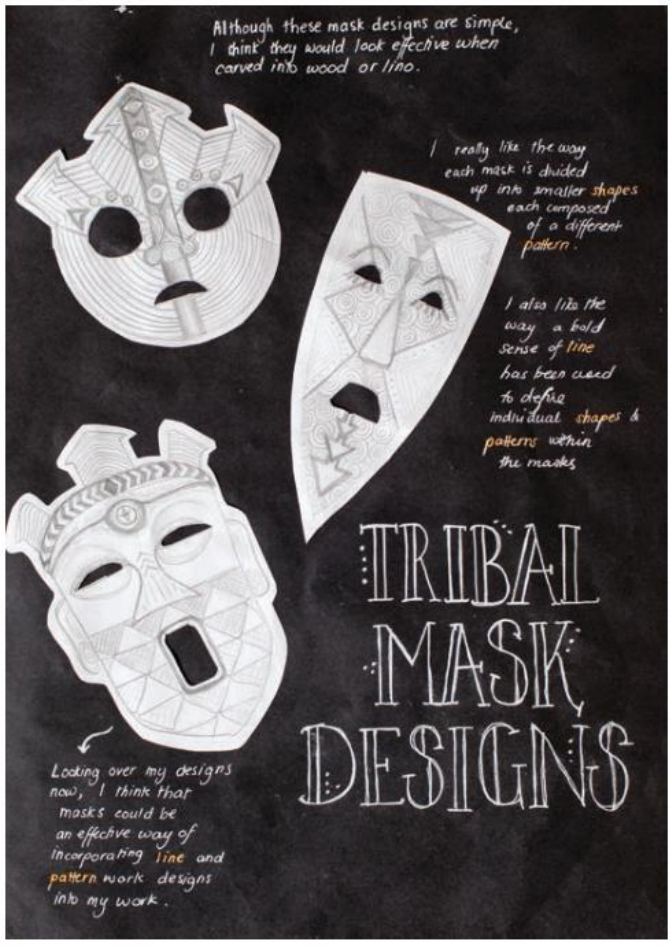


Figure 11.1 Amelia O'Neill (student), 2015

Figure 11.2 Amelia O'Neill (student), 2015

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through written or visual documentation. By referring to artists' work throughout the design process as you come across it in your research, you will show a sincere engagement with the studio process.

Annotations are an extremely important aspect of the design process. A high-level response contains annotations that show evidence of personal engagement in the studio process. These are reflective and evaluative. Unlike a weaker folio, where annotations can be formulated or merely descriptive, a strong folio shows evidence of your ability to personally reflect on the aesthetic and conceptual development of your design process.

TIPS

Make sure you annotate as you go! This will help you to reflect and evaluate your ideas, and will give focus and direction to your folio. You don't want to leave your annotations to the end, as this will become a nightmare task and be obvious to any external examiners.

Potential directions for further refinement in Unit 4 should be identified clearly in your folio. There are a number of ways in which you can do this, including:

- using a symbol that is explained in a legend at the beginning of your folio
- clearly labelling images as a 'potential direction' in annotations.

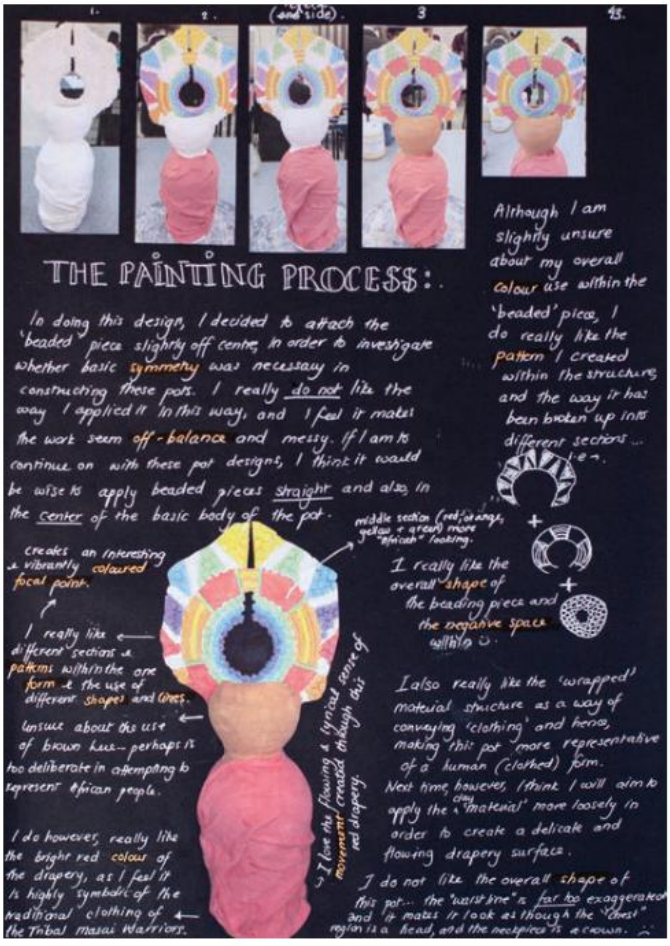

Figure 11.3 Amelia O'Neill (student), 2015

Figure 11.4 Amelia O'Neill (student), 2015

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In some weaker folios, potential directions are merely implied or remain unidentified, thus failing to address these criteria in their assessment. Other folios that receive poor marks often refer to a large number of potential directions (for example, every idea throughout the design process), sometimes breaking the folio up into a series of potential directions that may have been referred to in the exploration proposal. This should never happen, as it will limit your exploration and show a lack of true engagement.

A strong folio only identifies a 'potential direction' where a concept has been developed aesthetically and technically to the point where you feel that you may wish to refine it further as a finished work in Unit 4.

Not all potential directions end up as finished artworks. A good folio should present a broad range of potential directions, but time only allows for a selection of these to be refined into finished works. In Unit 4, you will be required to choose a minimum of three works to be developed and produced.

11.4 Area of Study 3: Artists and Studio Practices – Outcome 3

School-assessed coursework 1 (SAC 1)

Depending on what your teacher decides, this SAC can be approached in a variety of ways, such as structured questions, an annotated visual report, an essay, a presentation using visual technologies or an oral presentation.

The following essay is an example of a student's response to the following topic. This is a SAC, so it is written under examination conditions in class time. Your teacher may do this over a longer period than a normal class. Note that a SAC can be written over and up to 100 minutes as a timeframe.

Discuss how artworks from different historical and/or cultural contexts reflect the artists' interpretation of subject-matter and influences.

'I live life in the margins of society, and the rules of normal society don't apply to those who live on the fringe.' This quote from Tamara de Lempicka was used to explain her own life and work, but it could also be applied to the life and work of Andrew Salgado. Although they were born almost 100 years apart, both these artists have produced paintings that are very much a product of their own life experiences.

It could be said that de Lempicka's life was an artform in itself in that it is very much like the storyline of a movie. Throughout her life, she knew wealth, privilege and a very glamorous, glittering social life, while Salgado's life and artwork have been

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very much influenced by hate crime, when he and his partner were brutally beaten in a homophobic attack.

Lempicka was born to a prominent Polish family and although her parents divorced when she was young, she was very much indulged by her wealthy grandmother and her Aunty Sophia. She was sent to a Swiss boarding school and by 16 was married to a handsome socialite. Her second marriage was to a Baron. During her most productive working years she lived in Paris, Los Angeles and New York. Salgado was born into middle-class Canada and led quite an ordinary life until he was brutally bashed. This prompted him to leave Canada and go and live in London, where he currently works.

If we were to compare these two artists, one conclusion that we would be able to make linking them is that they are both very much of their own time. A viewer looks at Lempicka's work and automatically thinks Jazz Age. She was one of the most prolific portrait painters of her era and through her social circles was able to mix with the sort of people who would commission a portrait. She was very beautiful and mixed easily in the international cocktail set. There are many stories about her affairs with different clients. Both her husbands provided access to different sets of people that she could network with. Her work tended to be small format and her preferred medium was oil paint. She often painted on wooden boards.

Salgado is an emerging artist. The bulk of his better known work has been produced since 2008. He paints in a style that we would recognise as being typical of the twenty-first century. It is a balance between abstraction and realist representation that would fit into any contemporary art gallery. He tends to paint on large-format canvases using oil paint. He has described himself as a very physical painter. Salgado has managed to become well known in a very short period of time because he has a very good understanding of the business side of making and promoting artwork. He knows how to use social media and has huge followings on Facebook and Instagram, where he documents his works in progress and shares his studio playlists with his followers so they feel like they are part of the studio experience. He is also a filmmaker, which feeds off his painting and further promotes it at the same time.

Stylistically, Lempicka has been described as a soft Cubist and the influence of the Cubists can clearly be seen in her work. In her **The Blue Scarf** *(1930), the influence of Leger and Braque are evident in the combination of stylised curves and sharp edges fracturing objects into geometric shapes. There is a feeling of modernity in this painting that was an expression of pre-war Paris. The fluidity and smooth movement of the blue striped scarf is contrasted with a sense of the chaos of urban spaces of the swirling white background.*

Salgado has said his work is about destruction and reconstruction of identity. He has been described as 'the new Lucien Freud'. His 2012 painting **I Can't Quite Remember but I Never Forget** *is painted in a loose, painterly style that has a deconstructed way and it has a sense of motion that was pioneered by Francis Bacon. We can clearly see who his influences were. In this work, Salgado has painted the left side of the canvas in a realistic way and the right side in a very abstract way. If you were to cover either side of the painting it would be impossible to guess what was on the other side. The face on the left-hand side of the*

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canvas is dealt with in a realistic way: the skin tones are recognisable and the brush strokes seem loose yet controlled. There is some blue used to define shadow but on the whole it is a realistic representation. The mouth in particular is painted in a very sensual and more controlled manner, creating a sense of vulnerability, while the other side of the face and the shoulders dissolves into the background in angry, thick, sweeping brushstrokes of yellow and blue. The way the painting is structured gives the viewer a true sense of the subject's anguish. We know there is a story here, and feel it might not be a pretty one.

This duality in his work can be explained further in a quote from the artist. 'We have base urges that often at odds with the greater conservatism of society. I don't really think beauty and monstrosity are paradoxical. I think of the figures of Michelangelo or the decadent notion of humanity where physicality is reduced to sex and violence. These darker aspects of who we are as humans and the fine line between polarities has always been quite interesting to me.'

One of Lempicka's most recognisable works, **Self Portrait (1929)**, *also known as* **Tamara in the Green Bugatti**, *is a product of the historical and cultural time in which she lived. Personally, Lempicka had gone through a turbulent, unwanted divorce the year before, and this painting is symbolic of her as an independent woman. It is the very essence of modernity and the changing role of women in Western society. It is a strong yet desirable image. We look at the leather hat*

Figure 11.5 A photograph of Tamara de Lempicka taken in a studio in Paris in 1929.

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and driving gloves, and imagine that this woman could not only drive a car but could also fly a plane. She is a woman going places – fast. Green dominates this painting and has been used in a masterful way: we have the green of the Bugatti slashing across the canvas in a strong diagonal form, all geometric and clean, then we have the green scarf swirling and billowing while the paler green hat frames the woman's face. All that green could easily dominate the portrait, but the face still remains the focal point with those defiant pale-brown eyes and vibrant red lips that look almost luminous in this green environment. This painting is a statement about the independence and strength of the woman.

Of her painting, Lempicka said, 'I was the first woman who did clear painting and that was the success of my painting and the galleries began to put me in the best rooms, always in the centre, because my paintings attracted people. It was neat; it was finished.'

In Salgado's work **'If One Man's Joy is Another Man's Sadness'**, *we see a more unified image that is one of the defining works of Salgado's experience with violence. The painting is a portrait of a man who appears to have been beaten. One eye is distorted and bloodshot, and there appears to be blood above the lips. It is the face of a man who is sad and defeated. Although it is a fairly realistic, identifiable portrait, it has been painted in a very loose painterly style. Salgado said, 'I've heard people comment that they feel like jigsaw puzzles, but for me, it's less placing fragments together as it is a causal and organic approach where short, flat brushes create large oblong shapes and drips with paint.' This perfectly explains the technique that he has used in this work. The title alone gives us an insight into the meaning and symbolism of this artwork.*

Figure 11.6 Andrew Salgado, #studio, Facebook post 2016. Andrew Salgado connects with his audience via social media, inviting them to be part of the experience by sharing images of his workspace and process.

Tamara de Lempicka and Andrew Salgado produced artworks that were a product of their time and life experiences. However, time moves on and life changes. Lempicka was at her most popular during the Art Deco era and when that time passed, her work was seen as old-fashioned. She tried to change and developed a more abstract style, but this was not well received. Salgado has already started to move on from the act of violence that inspired his early work. He has described the incident as cathartic, but does not want to be defined by it, and his current work is influenced by other catalysts.

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Figure 11.7 Andrew Salgado, *W*, 2015, oil on canvas

TEACHER COMMENTS

This student scored well because they were able to respond to the question and have been able to demonstrate a good understanding of the historical and cultural context in which the two artists worked. There are two different artworks from each artist discussed in the essay; these examples are well chosen as they explore the common themes. It is quite a difficult task for students at this level to use two examples for each artist in an essay or extended response, and still maintain a flowing cohesive piece of writing. This student has managed to achieve this in their response. There is a clear understanding of the painting, styles and techniques of both artists. The student has used correct art terminology. Carefully selected quotes from both artists further demonstrate a depth of understanding of the significant cultural importance of each of the artists.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 12

Production and presentation

UNIT 4
AREA OF STUDY 1

CHAPTER OVERVIEW

This chapter discusses:

- the production and presentation of artworks and potential directions
- selecting potential artworks for development and display
- aesthetic considerations and resolution
- communication of ideas and concepts in artworks
- relationships between artworks that create cohesion
- techniques for presentation of artworks.

Let me ask you something, what is not art?

– AUTHOR UNKNOWN

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Introduction

resolve the moment when all elements and principles come together, signifying that an artwork is complete. Artistically, the realisation of an idea is one form of resolve; the other, and equally important, meaning of this term is technical resolve. Artistic resolve relates to the consistent look or texture across the surface of the artwork.

art style usually refers to historic style; often inclusive of subjects such as narrative, abstract or figurative

This chapter explores the production of artworks within the context of considerations made by professional artists when developing, making and selecting works for exhibition.

The considerations made by artists and curators are similar to those of students who are developing, selecting and presenting a folio of related artwork. In this chapter, we will consider a range of factors that create cohesion between artworks. The chapter will also provide a context within which you can evaluate potential solutions and make decisions about the effectiveness of those solutions to communicate with an intended audience.

Figure 12.1 Ingmar Apinis, 2010, collage

12.1 Studio focus

Applying past knowledge

You are required to produce a selection of finished artworks that you choose to submit for assessment. The pieces are expected to show **resolve** and clear connection in theme, aesthetic quality or ideas explored.

The premise upon which artworks are created is clearly and concisely recorded within the Unit 3 exploration proposal. This is essentially a framework that you have designed to guide the art-making process. The exploration of ideas, development of technical skills and reflections on learning are documented within your visual diary.

In Unit 3, you are learning a traditional art-making process as used by artists who work from visual diaries. Potential solutions, as identified within the Unit 3 visual diary, are evaluated, which means you must assess the ability of a solution to visually communicate your ideas, concepts or themes. Each potential solution identified should have been refined in preparation for the creation of artworks.

> ***The painter puts brush to canvas, and the poet puts pen to paper. The poet has the easier task, for his pen does not alter his rhyme.***
>
> *– ROBERT BRAULT, RBRAULT.BLOGSPOT.COM*

Artworks within your folio must show connection through chosen artform, **art style**, materials and media, finish or resolve. A consistency in texture, colour scheme or palette, theme or presentation will also create cohesion between your artworks.

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Remember: aspects of this chapter may be used in conjunction with Unit 1 Outcome 2 – Materials and Techniques – or Units 2 and 3.

Potential directions

Selection and refinement of potential solutions should occur in Unit 3. Unit 4 focuses on art-making and the creation of cohesive artworks.

In preparation for art-making, you need to explore the visual potential of your chosen medium. You must frequent galleries and see the potential range of media-application techniques available to you. Access to artwork may be a potential issue for remote dwellers, but it is important to see a range of art at first hand. Attending exhibitions broadens your understanding of what your chosen media can do – that is, the visual capacity of your chosen media. This knowledge cannot be gained through virtual experience such as posters, books and online images, as they do not enable you to see and make sense of the visual qualities inherent in your chosen medium.

In Unit 3, you spent a lot of time developing your potential solutions. In this part of the course, you will focus on developing an effective approach to making artworks. Planning what you intend to achieve by the end of each week is crucial if you are to successfully meet the goals you set yourself in your Unit 3 exploration proposal.

Artist-run spaces, local art shows and agricultural shows are good places to gain access to artworks. Exhibition spaces that are staffed by artists are great places to visit. When visiting such spaces, talk to the artists and ask specific questions about the techniques they used when making their artwork.

Figure 12.2 Kelvin Isla (student), monochromatic visual diary sketches used to plan links between the tonal quality of his folio pieces

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ACTIVITY 12.1

PREPARATION FOR ART-MAKING

Create a checklist based on your exploration proposal that will guide the development of your artworks. The checklist below enables you to consider and identify issues that may arise as you move from your visual diary to your art-making medium. A modifiable version of this checklist is available in the *Art-isan Second Edition Interactive Textbook*.

TABLE 12.1 CHECKLIST FOR ART-MAKING

INTENTIONS	TECHNICAL CONSIDERATIONS/ MY LIKES	VH	H	M	L	VL	NS
Stated medium/style	Acrylic paint on canvas. Abstract.						
Stated texture	Impasto – squeegee applicator creates the texture I like. Better than splatter and Pollock dribble.						
Palette	Limited to colours, one contrasting.						
Stated shapes/forms	Curved organic shapes, no form.						
Visual effects	Vibrant using contrasting colour and underpainting in white intensifies vibrant colours. Some texture, though smooth.						
Edges/ implied lines	Bleeding to soften edges.						
Contrasting colours	Opposite complementary colours in dark tones work best. They intensify bright colours and make them appear luminous.						
Balance/ composition	Closed composition. Balance between bright and contrasting dark areas.						
Scale	The visual diary image may be scaled up – enlarged and maintain compositional elements. I might try freehand and see if I can capture the fluidity of the visual diary image. The change of scale from the A3 visual diary may alter the final image. The energy in the image may not translate when bigger. I need to consider how to maintain the intensity and energy.						

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Communication of ideas and concepts in artworks

> *An artist is someone who produces things that people don't need to have but that he – for some reason – thinks it would be a good idea to give them.*
>
> *– ANDY WARHOL*

Artists have different starting points when making artworks. They may try to express emotion, set out to make a social comment or explore intellectual concepts. You too have a natural disposition towards a particular form of expression. You may have a vague feeling that you try to express: you may want to make something 'beautiful', realise an image you have imagined, explore a medium, or you may just want to make art that pushes aesthetic boundaries. The following frameworks may assist you to realise your final artworks.

Inventiveness and originality

Remain open to creative experimentation. As you may have realised through the development of your first idea, an initial concept is like the first draft of an essay. Treat your potential direction as a process writing exercise. As ideas move from your visual diary and maquettes into finished artworks, many variables come into play. First and foremost is scale. An idea that may have worked in your visual diary, or as a computer model, may not translate into a finished artwork without modification. Important decisions need to be made throughout the art-making process. These decisions often mean that you will need to deviate from your original goal.

The first decision you need to consider is your preferred art-making practice. The idea of the starving artist working alone has become a popular myth; however, the reality of most artists' lives is quite different from this myth.

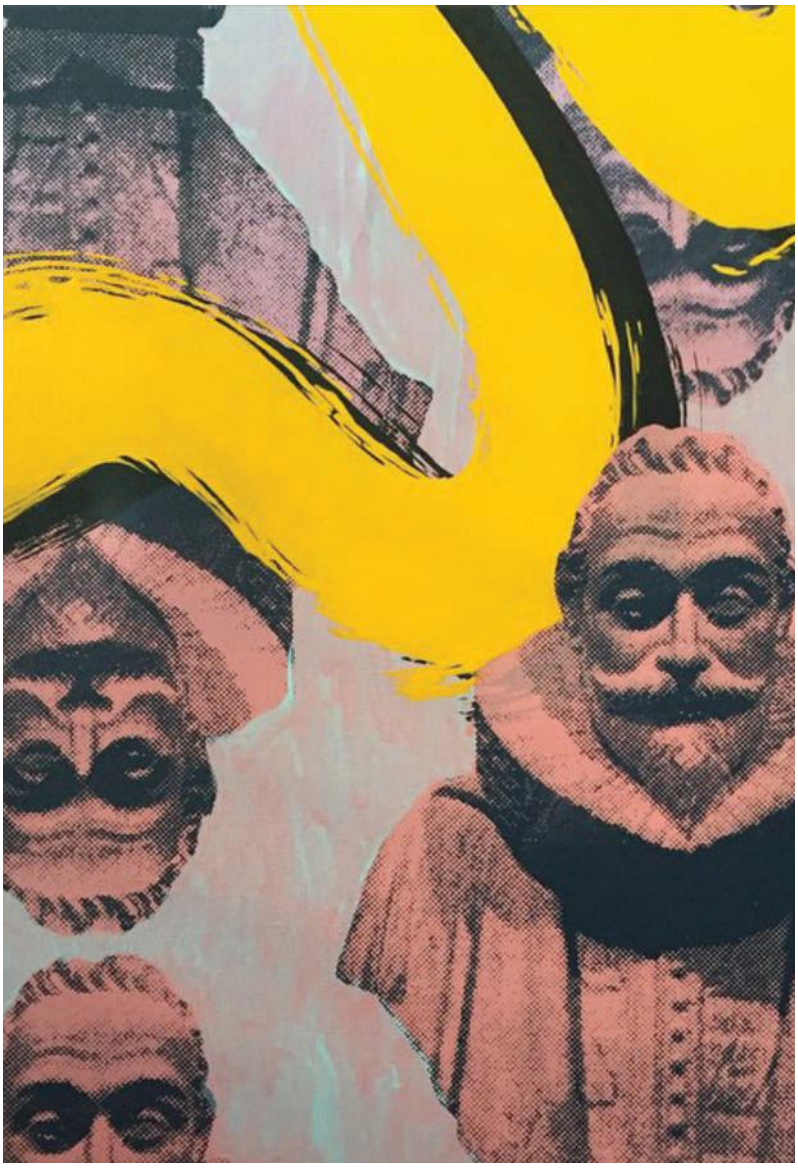

Figure 12.3 Ingmar Apinis, 2015, silkscreen on canvas

Not all artists work alone or on one artwork at a time. Artists like Patricia Piccinini (1965–) and Christo (1935–) prefer to work with others, and evolve their ideas collaboratively with them. This approach enables them to utilise the expertise of others, including other artists.

Andy Warhol (1928–87) and Jeff Koons (1955–) have worked with others on many projects at once. You too may prefer to work on several artworks at the same time. In some cases, this approach will enable you to establish a strong link between the folio pieces that you are developing.

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12.2 Relationships between artworks that create cohesion and connectedness

finish techniques, including varnishes, that assist to preserve an artwork

perspective the illusion of distance created by varying tones, decreasing/increasing size and detail

Preparation to resolve final artworks and the studio process offer your first insights into the world of professional artists. The statement of intent and subsequent inquiry are akin to preparations made by exhibiting artists. Like artworks developed and selected for show in a professional exhibition, your artworks need to show resolve and a strong connectedness.

A successful exhibition is called a 'good hang'. This means that the audience perceives a connectedness between the artworks. The critical question we must consider is 'What makes an exhibition appear cohesive and connected?'

There are many ways in which artworks may be connected. These include resolve, use of art elements and design principles, media application, **finish**, theme and presentation.

Aesthetic considerations: Art elements and principles

The art elements are the basic building blocks of art. They are line, tone, texture, shape, form, colour, light and sound. Each element is like a phoneme (that is, a unit of sound that can be combined with other sounds to make words). Just as phonemes are grouped together to form words, so too are the elements of line, tone, texture, shape, form and colour grouped together to create cohesive artworks.

LINE

Line is the most significant art element. It can help to create shape, texture, form, tone, movement and pattern through repetition, and space through **perspective**. Line may be deliberate or implied where two

Figure 12.4 Ingmar Apinis, *In the Rain*, 2013, oil on board (detail)

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edges of tone, colour or texture converge. It can be both expressive and directional. In art, we tend to classify straight and regular lines together as 'geometric line' and curvy irregular lines as 'organic line'. Consistent line use within different artworks creates the illusion that they are connected. Each work is perceived as one segment of a larger work.

TONE

Tone describes the amount of light or darkness. In two-dimensional artworks, tone is used to create space and depth. Lighter tones appear to advance, while darker tones appear to recede. Using tone, artists can create depth in the form of atmospheric perspective, or create visual pathways using a technique called chiaroscuro. Contrasting tones can bring emphasis to a subject and create a mood within an artwork. The mood may be the link between different images, regardless of a change of topic or idea.

COLOUR

Colour is a powerful element, as it affects our emotional state. We have many associations with colour. Warm days and long sunsets predispose us to romance and happiness, while grey days can depress us. The colour scheme or palette used by an artist can also affect the emotional state of the viewer. Artists can create harmonious colour balances, resulting in a peaceful or calm-looking artwork, or they may use strong contrasting colours to create drama and tension. A limited colour palette can be used effectively to tie artworks together and create unity and cohesiveness. The colour choices between artworks can connect different subjects, enabling the viewer to make a connection between several different works in an exhibition.

In Figure 12.5, John Korytsky creates depth through **juxtaposing** colour. The use of colour to create space became a link between all of his folio pieces.

Figure 12.5 John Korytsky (student), *Landscape*, 2008.

TEXTURE

Texture refers to surface. Texture creates interest within an artwork. Painters and print-makers often create the illusion that different surfaces within their images have different textures. Realist painters have a range of techniques for replicating the textures of their subjects and fooling the viewer into believing they are actually seeing buildings, grass, trees or people in paintings. Consistent **textural** surface quality within an artwork makes it appear finished or resolved. When this principle is applied across artworks, the group of works appears connected and uniform in its resolution.

Paper Dress by Tuan Pham (Figures 12.6 and 12.7) is a great example of a finished artwork that has used a variety of different art elements and principles. Obviously, shape plays a key part in the aesthetic of this work. Texture is another important element

juxtapose contrast placement of elements to create visual pathways and create emphasis

textural relating to texture or surface quality

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Figure 12.6 Tuan Pham (student), *Paper Dress*, 2013, recycled romance novels

Figure 12.7 Tuan Pham (student), *Paper Dress*, 2013, recycled romance novels (detail)

Figure 12.8 Rowena Hannan, 2014, Ceramic sculpture

created by the hundreds of paper roses packed densely together: the repetition of the rose motif creates unity in this piece.

FORM

Form is a three-dimensional geometrical figure, such as a sphere, cube, cylinder or cone, as opposed to a shape, which is two-dimensional, or flat. Form can be created by adding tone and texture to shape to show the whole of a piece's visible elements and the way those elements are united. In this context, form allows the viewers to mentally capture the work, understand it and attempt to analyse it. Sculpture is an example of a shape that has the three dimensions of height, width and depth.

SHAPE

Shape is used to refer to two-dimensional works. Lines may be used to create shapes: shape describes the area enclosed by a line. Contour lines are commonly used when producing outline drawings. Shape can be organic or geometric; it can also be created

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Figure 12.9 My Nguyen (student), 2015, silk, jersey, crystals and sequins

Figure 12.10 Néle Azevedo, *Minimum Monument*, 2005, ice

by areas of colour, tone or texture. Shape may be rendered to create depth within an artwork. Repetition of similar shapes or subjects within differing artworks creates unity within an exhibition.

In John Korytsky's work (Figure 12.5), we clearly see that shape has been created using colour and the principles of contrast. Tension is created by contrasting textures and colours of shapes defined using implied lines. The implied lines create organic landscape forms. The placement of these forms creates space or depth within the painting. Unity is achieved through consistency in paint application, with all areas of the canvas having the same opacity and brush technique.

In Figure 12.9, My Nguyen has used contrasting shapes to create interest in her garment. She has used two different fabrics: one that draped for the skirt and one with structural qualities that created volume and form.

Other elements of art can include sound, time and light.

SOUND

Sound may be used in a diverse range of art practices utilising sound and listening as subject matter and material. This can include kinetic sounding sculptures, sound installations, film and video soundtracks, and guided sound works. It can also be the by-product of movement. Sound can also be implied in some works.

TIME

Time can be implied in a static artwork in much the same way that movement can, by using symbol representation or using a sequential series of images. Film is one example of sequential imaging.

Alternatively, time can be actual. Some artworks merge performing arts with visual art, while there are installation pieces that use time in a sequenced way.

Since 2005, Néle Azevedo has been setting up her *Minimum Monument* (Figure 12.10) in various countries around the world. Although originally intended as a criticism of the role of monuments in cities,

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environmentalists around the world are adopting her work as climate-change art; she has also used it to commemorate the lives lost in World War I.

LIGHT

Light in artworks can be natural or artificial, It can be used for its own sake or it can be a tool to create shadows. Light can be direct or reflected. It is often used as sculpture – site-specific light installations as part of human-made and natural environment – and can be relief, suspended, ground-based, temporary or permanent. There are many examples of neon light installations that use light as one of their main art elements (Figure 12.11).

Art principles

The way in which we use the art elements discussed above is determined by a set of principles. Consistent application of the following design principles will produce a visual link between artworks.

REPETITION

Repeated use of a shape, colour or other art element in a work can help unify different parts into a whole. Repetition can help create unity and harmony in an artwork as humans find comfort in being able to recognise a pattern. The repetition might be limited to only an instance or two: not enough to create a pattern or rhythm, but sufficient to cause a visual echo and reinforce or accent certain aspects of the work.

Figure 12.11 Jeffrey Chiplis, *âNeon Argonâ*, 2009, salvaged old neon signs

Figure 12.12 Robert Arneson, *Head Lamp*, bronze with wood and bulb, 1992

Figure 12.13 David Moore, 1927–2003, *Sisters of Charity*, Washington DC, 1956, gelatin silver print (30.5 x 19.5 cm), Monash Gallery of Art, City of Monash Collection © courtesy of the Estate of David Moore

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MOVEMENT

Radiant composition creates the greatest sense of movement within an artwork. Movement may be created through patterns (achieved by repeating shapes or images). The repetition of shapes, images or forms creates a predictable pattern and establishes a rhythm within an artwork, which in turn creates a sense of movement. A disruption to a predictable pattern creates discord or a break in movement, resulting in tension within the artwork. Artworks may be linked through the use of this design principle. Optical artists of the 1960s and 1970s used new understandings about human vision to create artworks that fooled our sense of vision. They created large abstract forms and paintings that appeared to move. The movement was an optical illusion created as the brain tried to balance contrasting vibrancies of colours or tones juxtaposed against each other.

Marcel Duchamp's *Nude Descending a Staircase No. 2* (Figure 12.14) is a perfect example of an artwork that uses implied time and movement, rhythm and repetition. Looking at this artwork, you can feel the movement as well as its speed.

Julius Popp's installation *bit.fall* (Figure 12.15) uses a machine that displays words selected from the internet via drops of falling water in precise configuration, with each word visible only for a second as a metaphor for the incessant deluge of information with which the electronic media flood us. This artwork relies on the use of actual time and movement. Sound is another element used in this piece. To see more, you can view clips on YouTube.

Figure 12.14 Marcel Duchamp, *Nude Descending a Staircase No. 2*, 1912, oil on canvas

RHYTHM

Artists may use repetition to create a sense of order within an artwork. Repeating an image, texture or colour in a predictable pattern creates rhythm. The main components of the rhythm are established and reinforced through the predictable sequence of shape, texture or other elements. Rhythm can be harmonious or in discord. Harmonious rhythms are predictable; discord or discordant patterns suddenly break from their predictable pattern. The same rhythm across a number of artworks creates cohesion.

VARIETY

Variety adds interest by using contrasting elements within the composition. Interest can be added by varying aspects of the composition though colour, size, texture or proportion. Variety is the complement to unity, and is needed to create visual interest. Lack of unity in an image is chaotic, and without variety it lacks interest.

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CONTRAST

Contrast is the technique of juxtaposing opposing elements or imagery within an artwork. Contrast is often used to create interest in an artwork. This technique may be used to reinforce and emphasise the subject or focal point of an artwork. Contrast describes the use of tone, texture, colour, shape and other elements in opposition. Contrast enables artists to intensify vibrant colours by surrounding them with less luminous colours, such as yellow surrounded by navy blue. The contrast seemingly increases the luminosity of the yellow, as it is contrasted tonally against the harmonious blue hue. Contrast can also create emphasis by brightening the subject and toning down peripheral imagery. It may create tension by placing opposing textures, tones and colours beside one another.

SCALE

Scale refers to the size of an object (a whole) in relation to another object (another whole). In art, the size relationship between an object and the human body is significant. In experiencing the scale of an artwork, we tend to compare its size to the size of our own bodies.

Figure 12.15 Julius Popp, *bit.fall*, 2005, computer-generated fountain, MONA, Hobart, Tasmania

Figure 12.16 Cat Poljski, City impact project, etching, aquatint (triptych) (60 x 135 cm)

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Figure 12.17 Annette Thea Bezor, *Urban Turbans*, 2006, oil on canvas

Figure 12.18 Tony Tran (student), 2015, digital photograph. In this digital photograph of a Green Goddess lily, note how light and contrast creates emphasis on the subject-matter.

Proportion refers to the relative size of parts of a whole (elements within an object). We often think of proportions in terms of size relationships within the human body.

Kayla Wolf's work, *Absence of Colour* (Figure 12.19) explores the use of only two colours to create a monochromatic piece, showing a good understanding of balance and proportion through the use of positive and negative space.

BALANCE

The placement of textured or coloured shapes, or the placement of different forms upon a picture plane, is referred to as composition. Where shapes or forms are placed determines the balance within an artwork. Balance within a composition can have an impact on a viewer. A low focal point can make viewers feel reflective, while a high focal point can have the opposite effect. Eye-level focal points may be menacing. A consistent composition creates a definite link between artworks. The High Renaissance art style is easily identifiable as a result of the composition used by artists of that historic period. They used symmetry in the form of triangular composition – that is, subjects centrally placed and framed within an implied triangle.

PROPORTION

Tuan Pham's garment (Figure 12.20) demonstrates how contrasting textures may be used to create rhythm within a folio piece. She has also played with proportion in order to create a work that was appropriate for her to model.

The artwork in Figure 12.20 establishes a predictable rhythm through the repetition of a floral element, in the dress itself, and extended to the headpiece. A variance in rhythm and shape is only seen in the muted colour and shape of the dress. There are two rhythms established in the artwork. The dominant rhythm of a floral theme fosters movement around the artwork and the subdued colour and shape of the dress appears static. Movement and shape are contrasted, creating tension between competing elements within the artwork.

UNITY

When all the elements in an artwork are working together to create a strong sense of connection, unity is achieved. For example, the use of balance, repetition and/or design harmony will create a sense of unity. When elements of the same size and type are placed in a particular pattern, they are said to be unified through repetition. Harmony within elements – such as the use of harmonious colours in a work – can also create a sense of unity.

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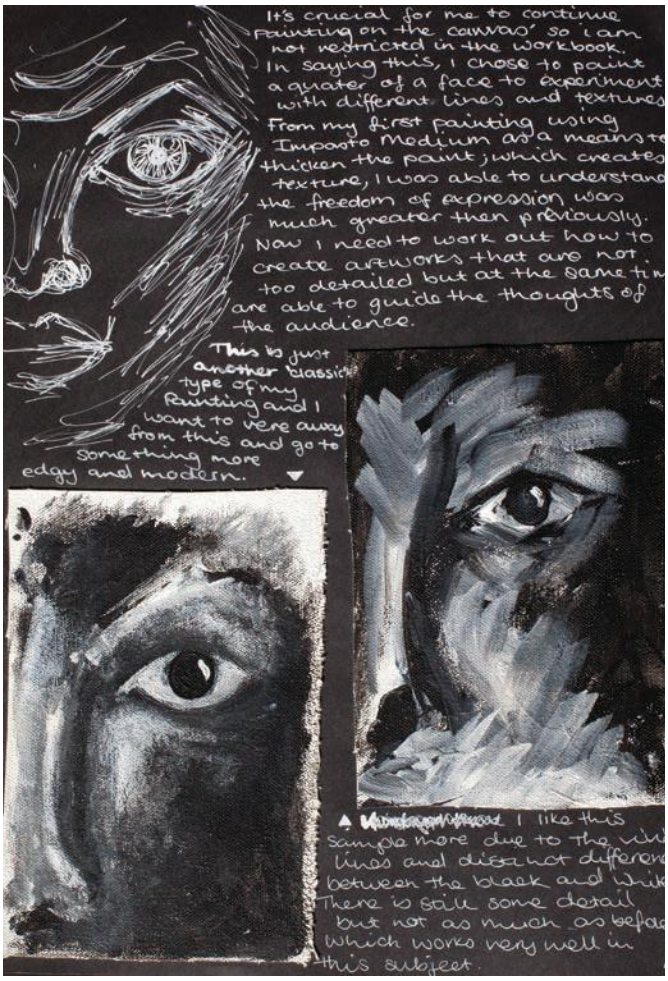

Figure 12.19 Kayla Wolf, (student), *Absence of Colour,* oil on canvas

Figure 12.20 Tuan Pham (student), 2015, velvet, lace, delustered satin.

EMPHASIS (OR FOCAL POINT)

Emphasis is a term that describes the way artists reinforce a focal point or subject of an artwork by the use of contrasting elements. Generally, artists will arrange or use certain elements to draw the viewer's attention to a specific point of the artwork. There are a number of different techniques that can be used by artists to create a focal point – these include contrast, size and placement of certain elements, and use of line and rhythm to draw the attention of the viewer. If the subject of a portrait is wearing black, we may reinforce the subject by surrounding them with white. The contrast between the stark white background and the tones and textures of the sitter focuses the attention of the viewer upon the subject.

SPACE

Space is depth and distance. Space in art often describes the illusion of depth created on flat surfaces such as paper and canvas. Space is achieved lineally when we use architectural and one- and two-point perspective. Space is also achieved when we mimic nature and employ atmospheric perspective – the lightening of colours and loss of details in distant forms, as used in landscape painting. Space can also be created through the juxtaposition of large and small shapes or forms, or through formal use of architectural perspective and perspective grids. Vibrancy of colours can create an illusion of space, with brighter colours advancing and darker colours receding.

For a summary of art elements and design principles, refer to Chapter 5.

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Tips for composition

Artists generally use three compositions:

- symmetric composition, which is balanced
- asymmetric composition, which is off-balance
- radiant composition, which swirls and expands from a specific focal point.

These forms of composition present a unique sense of balance within an artwork.

Symmetry occurs when all elements within an artwork are perfectly balanced. Balance is achieved when two areas of the same size, shape, texture and vibrancy of colour are placed equidistant and opposite each other on a picture plane. The easiest way to create symmetry is to paint something on one side of an A3 paper and fold the paper in half while the paint is wet. The resulting image appears as the mirror of the original image. Both images are at identical distances from the centre-fold and both are identical in size, shape, texture, tone and vibrancy of colour. A central subject is often used in such images. The subject is flanked by identical or similar objects that are of similar tones, colours, shapes, textures or forms.

Asymmetry, or asymmetrical balance, is the opposite of symmetry. The subject or focal point is not centrally placed, and is carefully balanced by surrounding colours, shapes or textures. In this type of balance, a peripheral area at the side, top or bottom of an artwork dominates other areas. An artist employing this form of balance places the subject off-centre – above, below or to either side of the centre line of the artwork – and uses elements to encourage viewers to observe other parts of the artwork, not just the subject (focal point).

Radiant composition creates a greater sense of movement than other forms of balance. This form of composition has a focal point, with all other information swirling from it. The visual impact is one of looking into a whirlpool of expanding colour, shape, form or texture.

Figure 12.21 Alex Binnie, *Khan*, 2009, Woodblock print

ACTIVITY 12.2

THINKING FLEXIBLY

Use the following questions as starting points for enhancing your potential solution.

1. What happens if I rearrange the shapes and forms within the composition?
2. What happens when I change the balance within the composition to open, closed, triangular, asymmetric or symmetric?
3. What happens if I change the perspective or viewpoint?
4. What if I crop or enlarge some areas?
5. What happens when I change the colour scheme to monochromatic or dichromatic, or only use tone?
6. What happens if I divide or cut the image to form a diptych or triptych?

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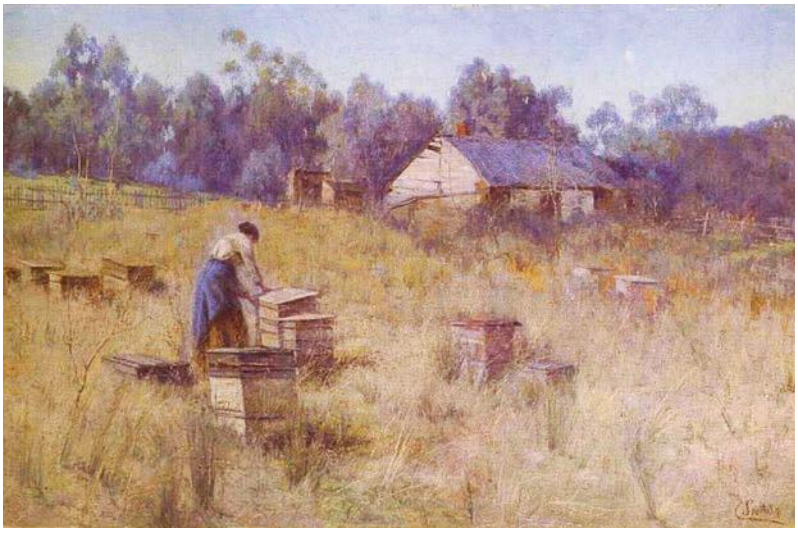

12.3 Theme

Artworks developed around a theme have an obvious connection. Despite differing application of media, palette or presentation, works created around a central theme still appear cohesive. There are many topics or themes that artists have explored throughout history. These include:

- the human condition – social commentary, lifestyle and daily activity
- nature – land and seascapes, people and animals in the environment
- still life – posed objects (for example, vases of flowers)
- the nude – changing views of the human form
- war – changing views on war
- civil advancement – new inventions, transportation, buildings and bridges
- myths and legends – including religious iconography.

ACTIVITY 12.3

Brainstorm the customs and beliefs of different ethnic cultures within your school. Identify any unique beliefs and social practices, including art and cultural celebrations and festivals. Are there specific motifs associated with the festivals? What do they look like? Can they be incorporated into your work? Are there traditional stories you could explore as potential inspiration for art-making?

Figure 12.22 Robert Dickerson, *The Tired Man*, c. 1956, enamel paint on composition board (137.6 × 152.8 cm) © National Gallery of Victoria, Melbourne, Purchased, 1957 (3748-4) © Robert Dickerson

Figure 12.23 Damien Hirst, *Death Explained*, 2007, glass, steel, shark, © Damien Hirst and Science Ltd. All rights reserved, DACS 2016, photo by Prudence Cuming Associates Ltd.

Figure 12.24 Clara Southern, *An Old Bee Farm*, c. 1900, oil on canvas (69.1 × 112.4 cm), Felton Bequest, 1942, National Gallery of Victoria

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In *The Tired Man* (Figure 12.22), Robert Dickerson (1924–) explores the theme of the human condition. His emotive depiction of a tired man is a powerful comment on the alienation and isolation experienced by the elderly.

Damien Hirst (1965–) presents a challenging view of nature as he brings us into the realm of scientific anatomical dissection (Figure 12.23). This view is in stark contrast to the work of Australian Heidelberg artist Clara Southern (1861–1940) in her image of a woman in an early twentieth-century landscape (Figure 12.24).

ACTIVITY 12.4

1. Use the internet to find out what others think of Damien Hirst.
2. In your opinion, is he a madman or a genius?
3. What do you think about the diamond-studded skull in *For the Love of God* (see Figure 10.20 in Chapter 10)?
4. Have your say on one of the listed blogs.

Although you are developing works that will be assessed for VCE Studio Arts, you are also creating a body of work that will be displayed to selection panels at prospective universities and TAFEs. Your chances of entry to arts courses are enhanced by your ability to speak about your works. Annotation within your visual diary will enable you to discuss your influences, motivations and media, and your ideas for future inquiry, with members of selection panels from various tertiary institutions.

12.4 Creating unity and cohesion

Artists decide on a style or look for an artwork. They use the best quality materials and the most appropriate art-making processes in order to achieve the look that they want. The moment when all the elements within the artwork are working together and the artist is satisfied is called the moment of resolve.

Artistically, the realisation of an idea is one form of resolve; the other – equally important – form is technical resolve. This relates to the consistent look of an artwork. This form of resolve brings the art-making process to fruition. 'Finish' is a term that encompasses a wide range of techniques used to technically resolve artworks and give them a uniform appearance. This is an outcome for the Unit 4 folio.

Table 12.2 describes a range of finishes for art-making materials. This table has been designed to help you investigate a range of finishing techniques in order to enhance resolve and connectedness within, and throughout, your folio of artworks.

Figure 12.25 Painting materials

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Jeff Koons is fastidious about the surface quality of his aluminium sculptures. He has been known to supervise casts and run his hands over every weld mark to satisfy himself that after the works are powder-coated there will be no distraction from the illusion that the sculpture is a large plastic inflatable toy (Figure 12.26).

The Long Awaited by Patricia Piccinini (Figure 12.27) is a good example of how artists are incorporating new technologies into art-making. Decisions on products and techniques are made through a process of trial and error, as well as the anecdotal experiences of other fabricators and colleagues.

Figure 12.26 Jeff Koons, *Balloon Dog (Magenta)*, 1994–2000, high chromium stainless steel with transparent colour coating (307.3 × 363.2 × 114.3 cm), The Steven and Alexandra Cohen Collection
© Jeff Koons

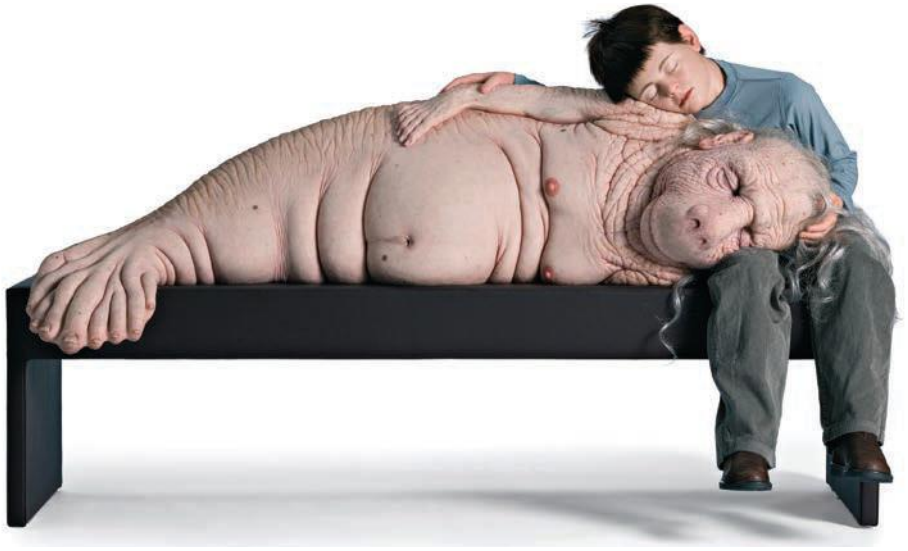

Figure 12.27 Patricia Piccinini, *The Long Awaited*, 2008. Silicone, fibreglass, human hair, plywood, leather, clothing, 152 x 80 x 92 cm high. Courtesy of the artist, Tolarno Galleries and Roslyn Oxley9 Gallery.

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TABLE 12.2 FINISHES FOR A RANGE OF ARTWORKS

MATERIAL	FINISH
Wood	When working with wood, a range of techniques may be used. The wood may be finely sanded, then smoothed using shards of glass. Commercial polymers or paint may be applied. Wax or wax on shellac (French polish) may be applied, or the wood may be scorched.
Brass	Sculptor Anton Hassel selects pieces according to **patina**. For each show, he assembles sculptures on the basis of surface colour and tonality. He chemically treats brass surfaces and fires them to achieve different patinas. These are polished to the desired surface texture. Brasses may be cleaned with brown sugar and vinegar, and waxed to prevent oxidation.
Aluminium	Jeff Koons has made many playful **Neo-Pop** sculptures. Among his collection of sculptures are a group of artworks called 'inflatables'. These are a series of enormous metal sculptures that look like plastic inflatable toys. This series includes his gigantic balloon animals, such as the one shown in Figure 12.26. The 'inflatable' sculptures are cast aluminium or steel that is angle-ground perfectly smooth before being powder-coated. The powder-coating process uses the same technologies as are used on cars, aluminium doors and windows.
Plastic polymers	Plastic polymers and urethanes are being used by hyper-realist sculptors. The polymers create realistic impressions of skin and lifelike artworks.
Ceramics	Ceramic finishes include acrylic paint on bisque-fired ceramics, oxides rubbed into bisque-fired ceramic, glazes of colour and decals. Consistency of surface texture will unite ceramic pieces.
Paint	To build cohesion between paintings, texture and opacity should appear similar across surfaces. Using the same brushes or paint application techniques within the works is important in order to establish a clear link between images. The colour palette also creates links. Picture varnishes will intensify colour and bring unity to surface textures. Varnishes are added to dry oil or acrylic paintings. In the case of wax medium or synthetic impasto medium used to create thick textural paintings (impasto technique), a spray-on varnish is more effective.
Prints – photography	Print quality, visual effects, **tonality** and surface treatments enhance the connection between photographs. Photographs are spotted to eliminate imperfections. Traditional darkroom techniques enable artists to manipulate images. The simplest technique is burning and dodging. Varying light exposure darkens or lightens areas within a print. Today, manipulation of digital images is achieved with photo-editing programs, not with enlargers and chemical treatments. Computer-generated images and images modified using photo-editing programs can be printed on high-resolution papers using inkjet and laser printers.
Prints – lino, lithographs, woodcuts, etchings, engravings	Litho paper is designed for printing. The paper has a smooth side and rough side. The smooth side is designed for registration of block printing inks that have been evenly applied to metal, lino or wooden plates. Prints are window mounted and framed.

patina a film on the surface of bronze or similar metals (produced by oxidation over a long period)

Neo-Pop a postmodern art movement of the 1980s influenced by Pop art

tonality relating to tone or mood

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12.5 Presenting artwork

Presentation techniques such as framing enhance artwork and create links between artworks. Artists often work with specialist framers, designers and curators to select the best presentation formats for exhibitions.

Framing

Presenting a range of artwork in identical frames creates connectedness between the artworks. Traditionally, stucco or carved wooden frames were used to present and conserve works on paper and canvas. Today, we have diverse choices about how we frame, including moulded plastics, cast aluminium and traditional wooden frames. Technology exists that enables us to create different-shaped frames, from cartoon characters to star-shaped frames. Glass placed in frames should be non-reflective to prevent glare from impairing the viewer's ability to see the artwork.

Not all artists choose to unify their work through the use of homogenous frames. Contemporary artist John Wolseley (1938–) pins drawings directly to gallery walls. The French Post-Impressionist artist Georges Seurat (1859–91) painted pastel borders on his artworks. When paintings are not framed, the sides of the stretchers are painted in a neutral colour. This creates a sense of finish and cohesion between the canvases.

Not all artwork lends itself to framing. Site-specific installation pieces are created for particular places and can be huge works of art. Contemporary installation artists such as Abraham Cruzvillegas created *Empty Lot* (Figure 12.28), which consists of triangular wooden planters of earth dug up from different areas of London, from Peckham Rye to Buckingham Palace to the Olympic Park in Stratford. It was installed in the Tate Modern's Turbine Hall over a five-week period and has lighting made from melted-down found objects. Over a period of time, different plants and fungi started to grow.

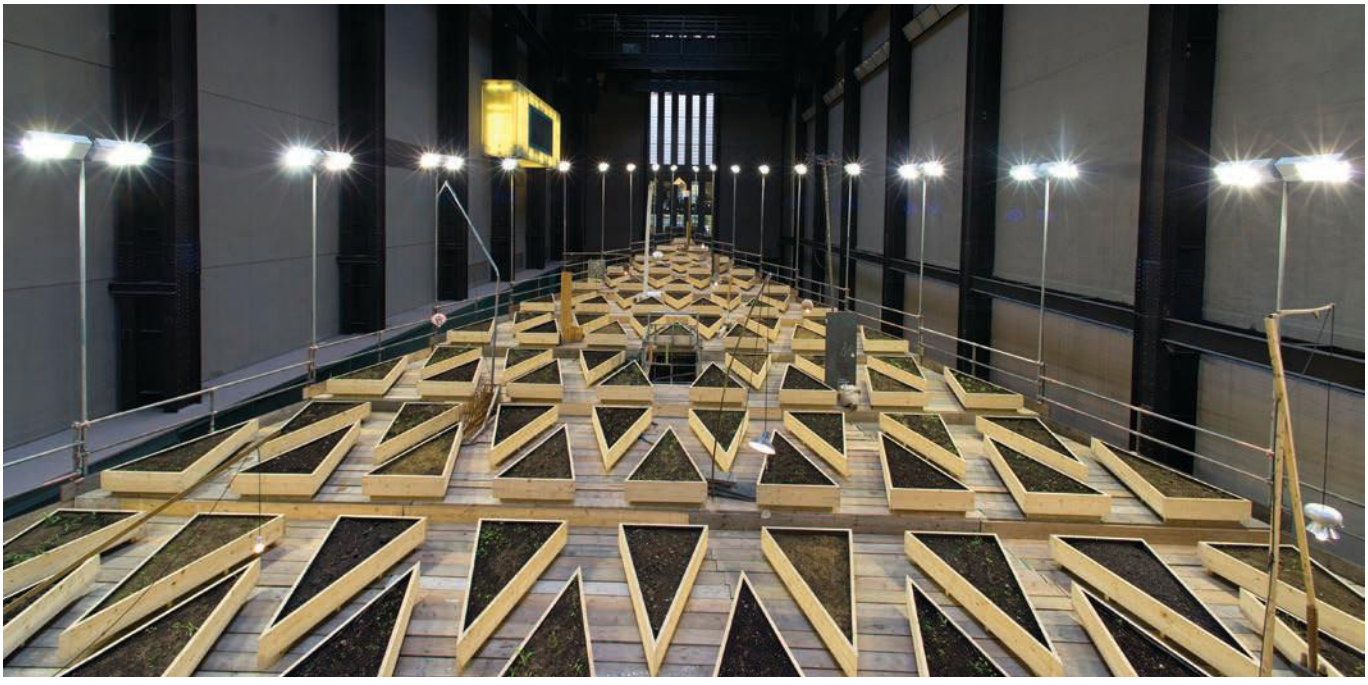

Figure 12.28 Abraham Cruzvillegas, *Empty Lot*, 2015, scaffolding, a grid of triangular wooden planters and soil collected from parks across London, Tate Modern's Turbine Hall

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As part of the exhibition *Andy Warhol/Ai Weiwei*, NGV Kids presented a number of interactive exhibition spaces. One was an enclosed area with inflated balloons, *Caonima and Bird Balloons* (Figure 12.29). Children could enter the space and bounce the balloons around. The National Gallery of Victoria has a dedicated program for children run in conjunction with major exhibitions.

ACTIVITY 12.5

ART ELEMENTS

- Recall question: What are the elements of art?
- Analysis question: Explain how Clara Southern has used two of these elements in *An Old Bee Farm* (Figure 12.24).
- Synthesis question: Explain the use of art elements and design principles in Cruzvillegas's installation *Empty Lot* (Figure 12.28).

ART PRINCIPLES

- Recall question: Which design principles combine to create rhythm and movement in artworks?
- Analysis question: Explain how Goya creates movement in his portrait of the Spanish royal family.
- Synthesis question: With reference to your own art-making experience, discuss technical and interpretive contrasts in Duchamp's *Nude Descending a Staircase No. 2* (Figure 12.14).

COHESION

- Recall question: What are the two types of resolve an artist engages?
- Analysis question: Explain how Damien Hirst has achieved technical resolve in *Death Explained* (Figure 12.23).
- Synthesis question: Discuss the possible difference in interpretation and resolve that Jeff Koons created in *Balloon Dog (Magenta)* (Figure 12.26).

ACTIVITY 12.6

GATHERING DATA

1. Create a database of media-application techniques.
2. The National Gallery of Victoria offers free entry to the permanent collections at St Kilda Road and at the Ian Potter Centre in Federation Square. Hosier Lane, Melbourne, is a contemporary street art space. The Melbourne Lights and many street art projects are coordinated through Nowhere Gallery in Hosier Lane.
3. There are many artist-run spaces and private galleries in Collingwood and Fitzroy in Melbourne, and many established private galleries are listed in *Art Almanac* and publications such as *Time Out Melbourne*, which lists both rural and urban exhibition programs. There are galleries in View Street, Bendigo, and regional galleries in most rural centres throughout Victoria. Regional galleries, such those in Ballarat, Castlemaine, Shepparton, Mildura and Swan Hill, provide floor talks, which are guided tours of exhibitions. If you can access such talks or attend commercial galleries where you can speak to exhibition curators or owners of the galleries, ask about the techniques used in particular artworks.
4. Record the responses to add to your database. Try some of the techniques in your visual diary.

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Figure 12.29 Ai Weiwei, *Caonima and Bird Balloons*, 2016 National Gallery of Victoria, St Kilda Road

ACTIVITY 12.7

1. Look carefully at your potential direction. Can you identify the colour spectrum that you have chosen? Are all the colours warm or cool? Are they vibrant and high-key? Is there any contrast in tone and colour?
2. Sketch your potential solutions, reducing detail to outline shapes. Colour these shapes. Are the colours working together? Using this technique, adjust your colour palette.

ACTIVITY 12.8

1. Using an interactive whiteboard or data projector, enlarge each of your potential solutions. Consider different palettes, tonality and textures. Print out each version for inclusion and reflection in your visual diary. The interactive whiteboard will enable you to consider composition by letting you move and manipulate areas in your potential solution.
2. Alternatively, trace the subject, coloured, toned or textured areas that are in your potential solution. Colour these and cut them out. With reference to your potential solution, lay them over the image. Move and rearrange them until you and your teacher are satisfied with their placement. Photo-document all changes and print these for addition to your visual diary. Title the work 'Compositional Considerations'.
3. Constructing your potential solution in a range of appropriately coloured fabrics and by using rubbings on paper will enable you to consider the textural effects that you may use.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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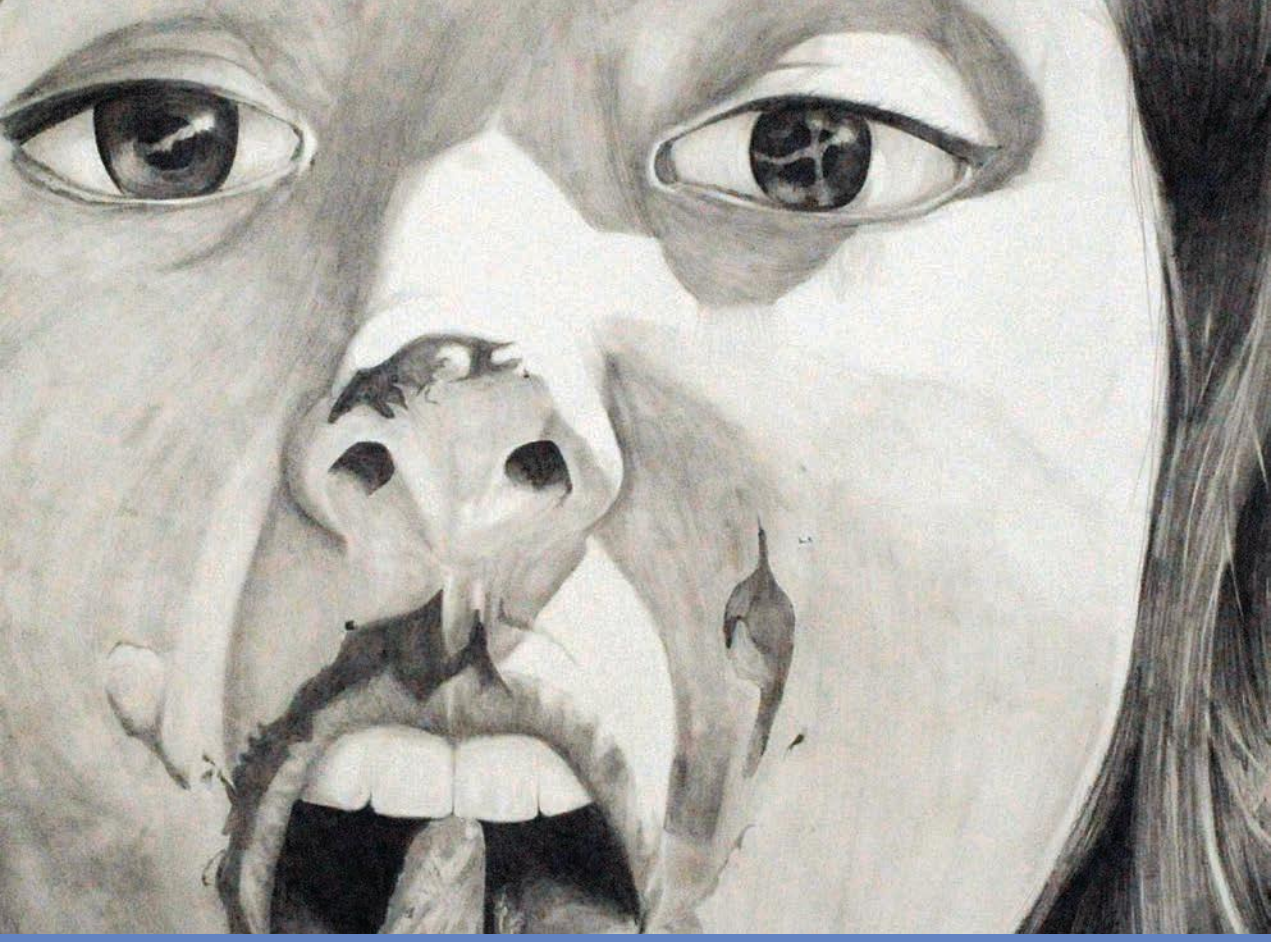

Chapter 13

Evaluation

CHAPTER OVERVIEW

This chapter discusses:

- the nature and objective of an evaluation document
- the development and use of an evaluation document
- the key knowledge and key skills to be included in an evaluation document
- how to write an evaluation statement.

You will find:

- sample responses by students with margin notes that highlight assessment
- a high-level response example of a focus, reflection and evaluation document
- a sample checklist for an evaluation document.

The progress of an artist is a continual self-sacrifice, a continual extinction of personality.

– TS ELIOT

UNIT 4
AREA OF STUDY 2

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Introduction

evaluation statement
a written and visual document that is produced upon the completion of finished artworks; the student evaluates their cohesive folio and process

The **evaluation statement** is an essential component of Unit 4 Studio Arts that requires you to reflect on your artwork and produce an evaluation of the completed artworks. It is a written and visual statement that is produced upon completion of the finished artworks. You are required to provide visual documentation of your selected potential directions, which will be the basis for the final artworks. After the final artworks have been completed, you are required to provide written documentation evaluating the extent to which the finished artworks reflect the selected potential directions. You evaluate the cohesive relationship between the works and the process.

You are to complete the written statement after you have produced your final artworks. The written and visual statement requires you to identify and explain the reasons why particular potential directions generated from Unit 3 were selected as a basis for your final artworks. You are required to examine, reflect on and evaluate your final artworks based on the communication of ideas, the use and refinement of materials and techniques, the refinement and resolution of aesthetics and the cohesive relationship evident in your final artworks. You will also need to document how you presented your artworks to support the communication of ideas and meanings. You may explain any refocusing that may have been necessary in order to produce your final artworks and provide support material that shows evidence of refinement of various techniques and skills. The purpose of the statement is to enable you to examine and reflect on your finished artworks based on the key knowledge and skills as stated in the Studio Arts Study Design.

Figure 13.1 Mireille Stahle, drypoint etching, watercolour and hand stitching on rag paper

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13.1 What to include in an evaluation statement

The Studio Arts Study Design sets out the key knowledge and key skills you must include in the focus, reflection and evaluation statement. You are to provide a written and visual document that covers all the key knowledge and key skills as stated in the Study Design:

- Discuss the subject matter and focus of the folio.
- Identify and discuss how potential directions have contributed to the final artworks.
- Provide visual evidence of selected potential directions.
- Explain any further refinements to potential directions.
- Reflect on how the final artworks effectively communicate your aims and ideas.
- Analyse how the final artworks successfully realise the communication of your ideas.
- Discuss the relationships between the final artworks.
- Discuss how materials and techniques were applied in the final artworks.
- Explain how aesthetic qualities were resolved in the final artworks.
- Provide an explanation of any refocusing used to produce the final artworks.
- Provide visual support materials that demonstrate the refinement of techniques and skills.
- Discuss the final presentation of the cohesive artworks.
- Use appropriate art terminology.

13.2 Writing an evaluation document

As previously stated, the evaluation statement is a written and visual document that is produced after the completion of the final artworks. It is strongly recommended that you research other students' statements in order to gain an understanding of the various approaches taken. This section explains the evaluation statement in more depth, and provides sample student responses.

Figure 13.2 Mireille Stahle, drypoint etching, watercolour and hand stitching on rag paper

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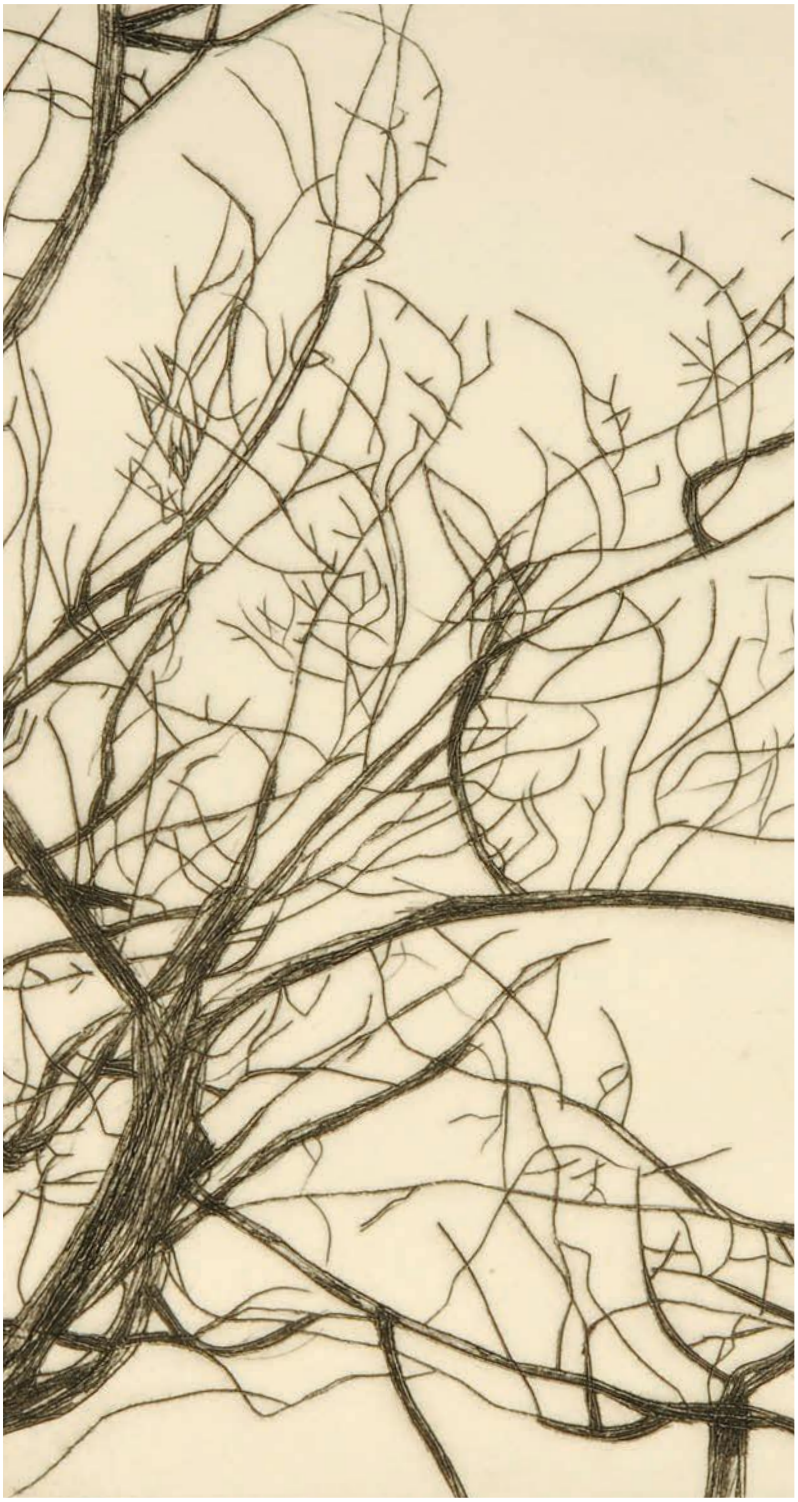
Describe the focus and subject matter of the folio

You are required to reflect on the original focus and subject matter as discussed in the exploration proposal and to clarify the direction that you took.



Throughout my design process, I explored the human form. In particular, I focused on the female form and how it has been represented throughout art history. By exploring the female form, I also examined the perceptions and roles of woman in society. For my Unit 4 folio, I refined my focus by concentrating on the various roles women have taken on, emotionally, psychologically and physically.

Identify and discuss how potential directions have contributed to the final artworks

You are required to identify the potential directions created in the Unit 3 design process, both in written and visual form. It is a good idea to identify the selected potential direction in the form of a photograph within the written statement. Once you have identified the potential direction, you must discuss how the work best reflected your ideas and focus. In consultation with your teacher, you must carefully choose the most appropriate potential directions to ensure that a cohesive folio is presented.

I selected potential direction number 6 as one of my final artworks. I chose this potential direction because it best reflected my exploration of the psychological nature of space and cities. This series of photographs represents the intangible and elusive nature of space and I believe that they effectively communicate to the viewer the confronting and foreboding elements of space.

Figure 13.3 Belle Young (student), drypoint etching

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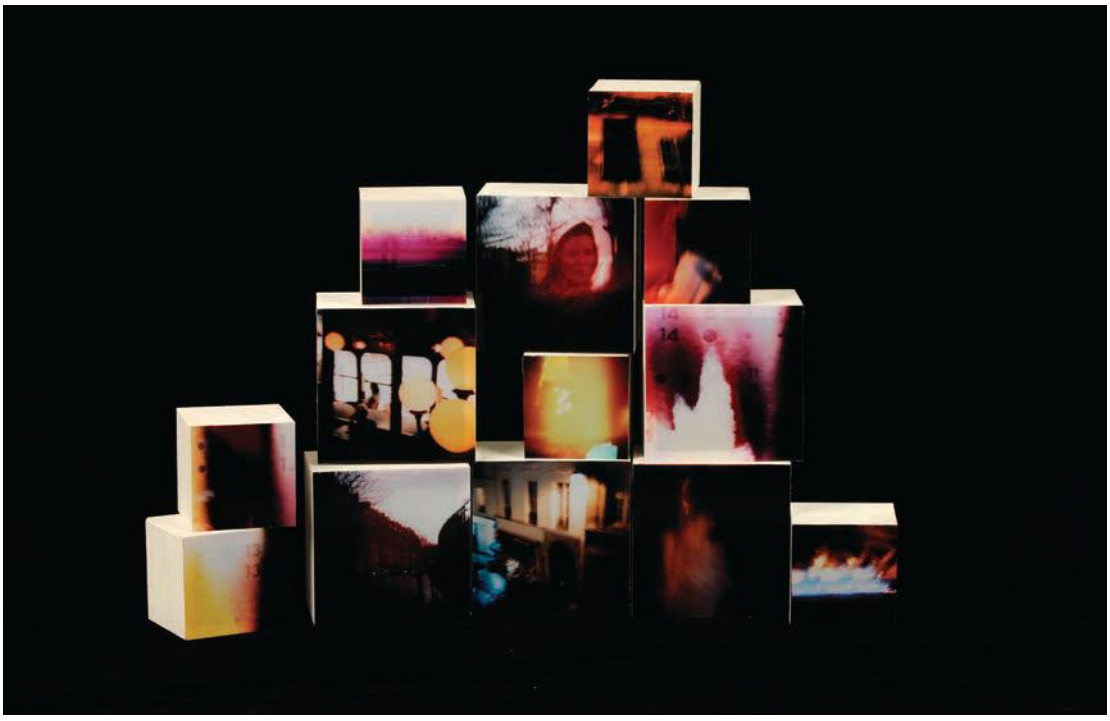

Figure 13.4 Camilla Counsel (student), Duratran and MDF

Provide visual evidence of the potential directions

You are to provide visual evidence of your potential directions in various forms. Visual material can be in the form of photographs, diagrams, drawings or sketches.

Explain any further refinements to potential directions

Once the final artworks have been completed, you are required to explain whether any further refinements were necessary in order to produce the final artworks.

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I selected potential direction number 2 to be a part of my folio because it effectively represented my idea of connection. I produced this work using charcoal and collage. Although the image is interesting, I felt that I needed to alter the composition slightly as I wanted the viewer to feel instantly connected to the work. I decided to crop the image further and reduce the scale in order to create a sense of intimacy.

Reflect on how the final artworks effectively communicate your aims and ideas

You are required to examine, reflect on and evaluate the effectiveness of your final artworks in terms of their communication of your ideas and aims.

My final artworks effectively communicate my interest in nature. The three final artworks cohesively illustrate my fascination with the patterns and textures evident within the natural world. The three folio works explore the idea of nature as being subjected to seasonal change and the weathering process. The tactile quality of the works created by the use of found objects effectively communicates the idea of the found object as a worthy subject matter in art.

Analyse how the final artworks realise the communication of your ideas

Your folio should demonstrate a realisation of your communication of ideas. You are required to reflect on your ideas and how these have been met in your final artworks. You need to clearly discuss the relationship between the final artworks.

I believe that my final artworks demonstrate a sound realisation of my ideas. My work communicates the ideas of fragmentation and decay through the use of photomontage and collage. This enabled me to juxtapose various images in a fragmented and random manner.

Discuss the relationships evident between the final artworks

You should clearly identify the relationship evident between your final artworks. The relationship can be defined as the theme, focus and subject-matter, concept, ideas, materials and techniques and/or artform/s. You should clearly establish the links and highlight the cohesive aspects of the finished artworks.

Each of my folio works is linked through subject-matter and artform. My focus and subject-matter, which is based on the idea of adolescence and mass media, is consistent in all three final works. My final folio has achieved a further sense of cohesion by using the one artform, photography. Each artwork is linked by advertising images and texts that bombard teenagers. The use of photography further reinforces the concept of mass media and its ability to engage and influence our thought processes.

Discuss how materials and techniques were applied in the final artworks

You should clearly state what materials and techniques were used in the finished artworks. You need to present a detailed description of the process and the application of various materials and techniques. You should use correct art

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terminology when discussing the process. You should also explain how you resolved technical difficulties in the final artworks.

> ***In my first finished artwork, I used black acrylic paint and gesso on canvas. I applied the acrylic paint in a random manner all over the canvas, leaving negative areas on the surface. Once the acrylic paint dried, I then applied gesso using a variety of palette knives. I used a variety of widths and sizes in order to create intricate textures with the gesso. The palette knife was my main tool in creating various textures. I found that I needed to continually step away from the canvas to evaluate my work. Because the nature of my technique required me to work close to the canvas, I needed to move back from the canvas in order to evaluate the effectiveness of my preferred technique. I applied the gesso thickly in some areas, whereas in other parts the gesso was applied in a fairly flat and even manner. I found that the thinner and more flexible palette knives enabled me to manipulate the gesso more easily. One aspect that I found very challenging was the scale of the work and the time commitment. The work was of a large scale and I didn't anticipate the amount of time it would take me to complete the work.***
>
> – *CAMILLA COUNSEL*

Explain how aesthetic qualities were resolved in the final artworks

You are required to discuss various art elements and design principles when discussing the aesthetic qualities evident in your finished artworks. You should clearly explain the aesthetic qualities that are important in your final folio. You should use the correct art terminology when discussing the art elements and design principles.

> ***Aesthetically, I want my work to convey a sense of disarray and discord for the viewer. Through the use of harsh lines and juxtaposing, garish colour, I believe that the work effectively exudes these qualities. The harsh and jarring lines were very important in my final artworks and I found that I had to refine my skill in slicing thin slits into the canvas. I found, through trial and error, that by using a professional cutting knife and by securing the flat canvas firmly onto a secure surface, I was able to resolve the technical aspect of the work well.***

Discuss the final presentation of the cohesive artworks

You are required to discuss the various ways you intend to present your finished artworks. In consultation with your teacher, you should decide on the most effective way to present your artworks. Artworks can be presented in a multitude of ways, and it is recommended that you take the time to plan this very carefully. You are encouraged to visit a range of galleries and/or search the internet to gain an understanding of how artists choose to present their work. It is important that you consult with your teachers when deciding on the presentation of your artworks. Looking through art magazines such as *Art and Australia*, exhibition catalogues and contemporary art books is a great way to learn about presentation methods.

When presenting your work, you should consider the theme and aesthetic qualities evident in the finished artworks. For example, if your work is based on the concept of fragmentation, you may choose to scatter your artworks along a blank wall to enhance the mood. Equally, you may be interested in reflections and deceptions

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and opt to present your work alongside some glasses and distorted mirrors. Using sound – for instance, conversations, traffic noise or music – is another effective tool in presenting a cohesive folio. If your folio is based on transport, you may choose to present your work attached to car doors, hub caps, or road signs against the sound of cars and trucks. Using found objects, sound, lighting and props can be effective in creating cohesion in the folio. You should consider the scale of the work, framing options (glass framing is not encouraged unless it contributes to the communication of ideas), materials and display options available to you. Presentation of artworks does not need to be expensive. Some of the most effective methods of presentation are the imaginative ones.

I decided to present my finished artworks as a series of oil paintings on canvas (a total of 15 canvases, ranging from 5 × 5 cm to 60 × 40 cm). I used a combination of square, oval and rectangular canvases, randomly placing them against a large white wall. The works are presented as a series of scattered thoughts, effectively communicating the concept of fragmentation and disconnection.

Use appropriate art terminology

You should use correct art terminology when discussing materials and techniques, the focus and subject-matter of your folio, aesthetic qualities, art elements and design principles, communication of ideas and the presentation of cohesive artworks.

Provide an explanation of any refocusing used to produce the finished artworks

You may need to refocus during the production of your final artworks for various reasons. You may need to alter the scale or the format of the work due to time constraints. You may alter the size of an image or present it differently in order to effectively communicate your ideas.

I initially planned to produce two drawings of my father as a diptych; however, I decided that there were other images of my father that I equally liked. I decided to reduce the size of my drawings and complete five smaller artworks rather than two larger ones.

Provide visual support materials that show the refinement of techniques and skills

You are to provide visual support materials in terms of photographs, photocopies, diagrams and/or sketches that demonstrate the refinement of various techniques and skills.

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13.3 Example of an evaluation document

I refined my ideas in Unit 4 by focusing largely on the visual and material interpretations of greed, expressing it through various imagery. I began exploring a visualisation of greed through body features, with the majority of the work being drawn. Alongside this, I studied the materialistic idea of greed stemming from ongoing environmental concerns such as logging, ultimately tying this back to the idea of human greed with high consumption rates of an item as general as paper. Therefore with these ideas in mind, I refined this element of my folio by linking the environment, and material happiness together. I refined this interpretation of greed on how I would create a piece linking the two. In terms of the visual greed, I refined the idea of the body features, and decided that in order to capture a more emotional aspect of greed, I broadened the visual aspect looking at facial expression rather than just sections of the body.

Throughout my studio process, I explored sections of the human form, in particular the eyes and hands of a female and how those body parts are able to portray greed so significantly in contrast to other body parts. Gradually, I began studying the detail in the human face and how emotions and facial expressions can trigger a sense of greed, simply through the way actions and expressions are perceived. The idea that greed is not only portrayed through people's craving for material goods but also through the individual helped to refine my idea down to portraiture – ultimately being able to capture the whole face including features that I had previously explored. Exploring the human figure led me to begin exploring other animals associated with greed, such as the pig. Researching into the seven deadly sins, and finding gluttony, confirmed my choice of using the pig as a symbol of greed, as pigs are stereotypically known for being lazy, fat and greedy in terms of how much they eat. When refining this idea in Unit 4, I took the common association of humans as greedy pigs, and linked the pigs with a symbol of material greed – being money.

I selected potential direction number 3 (portraits) as one of my final artworks. I chose this potential direction because it was one of my directions that best reflected the intensity and sense of greed that I intended to portray in my final work. As well as my exploration of how greed can be portrayed and perceived in various ways, the idea of having two portraits of an individual showing greed through their emotions and body language represents how big an impact greediness can make on an individual, based on what is perceived through the facial expressions. I believe that the self-portraits effectively communicate to the viewer the overwhelming sense of greed that can manifest from selfishness and taking things for granted. Also, I think it effectively communicates how greed not only has to be expressed through the action of excessive indulgence in material goods, but can also be expressed by portraying a side to people that isn't necessarily desirable and shows the negative traits in an individual.

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Together with potential direction 3, I also chose potential direction 4 (origami pigs) as one of my final artworks. The reason I chose this potential direction was because I felt that the combination of environmental links to greed and the materialistic links to greed really worked harmoniously together, generally representing on a global scale society's increasing desire for money and the temporary relief and feeling of satisfaction that comes from indulging in material goods. I feel that the army of origami pigs made from money is representative of the members of the global society, and the army creates an intensity, effectively communicating the contrast of the fragility of the earth with the harsh and strong folds in the money. It also communicates how the business traders in the world are ultimately destroying the earth by allowing themselves and other individuals access to natural resources, such as paper from trees, which ultimately makes the money they spend on goods that are potentially detrimental to the environment.

I selected potential direction 4 as I felt that it clearly represented my idea of greed. I originally decided that I was going to make a large number of pigs, but in more realistic colours such as pink and red. Red may not be realistic for a pig but I thought it would make a bold statement. In addition to this idea, I was going to make the pigs in different sizes and put them together in a collage to make the body of a large-scale, three-dimensional origami pig. However, I decided that idea was not going to portray greed sufficiently. Therefore I kept the concept of a large number of pigs in varying sizes, but altered the colours for them to become monochromatic and unified, as an army rather than one three-dimensional pig. I thought this idea was much more effective as a portrayal of greed. It also harmoniously ties in the types of material greed in regard to money and the environment.

Initially, I chose potential direction 3 as a part of my folio because it effectively represented my idea of greed. I produced the work using only a HB mechanical pencil, using photographs of myself as a reference. I also intended to draw a series of portraits and set them out in a storyboard manner; however, I decided to alter the composition for my final works as my aim was to draw the attention of the viewer to the emotion shown in the faces. Therefore, instead of making multiple smaller scale portraits that would fit into a storyboard sequence, I created two large-scale portraits depicting two human traits that link directly to greed. I also increased the scale of the paper I was drawing on and drew the chosen images of myself being largely cropped, in order to fill up the paper, leaving little negative space. The intention of this was to create a feeling of greed by having a heavily cropped portrait that felt overwhelming to view and almost gave a sense of invasion of personal space. Instead of creating these with the one mechanical pencil, I gathered a variety of graphite pencils to use – these being 2H, HB, 2B, 4B and 6B – along with other tools such as an eraser, various sizes of paper stump blenders and a kneadable eraser to create a flowing and soft tonal effect in areas.

My final artworks effectively communicate my interest in greed as an issue. The two final artworks visually don't link, but the meanings

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behind them and the type of greed that is portrayed through them link both concepts together nicely. The two works both explore the idea of greed as an issue that sits at a global scale. The portraits of myself, one depicting selfishness and the other gluttony, show how greed not only affects females but also males, as men and women both have the ability to be selfish and portray the traits of a glutton. This similarity that both portraits have in common effectively communicates my initial aim of portraying greed through human emotion and body language.

The origami pigs also help to effectively communicate my interest in the issue of greed through combining two aspects from greed in regard to the desire for material goods. My intention to portray greed through the impact that humanity's over-consumption of goods has had on the environment is expressed clearly and successfully in the form of origami pigs made from money. The close relationship between environmental concerns and humanity's desire to spend excessive amounts of money on temporary happiness I think explores a really common form of greed and can be related to various aspects of life such as political and business-related matters. The boldness given by the geometric shapes of the origami helps to emphasise the significance of money in the issue, and the largely monochromatic colour scheme helps to unify the 'pig army', bringing it all together like a global society. The coloured bills originating from various countries show how greed affects different people and isn't necessarily limited to countries that are more fortunate than others.

I believe that the artforms I selected allowed me to realise my aims and ideas effectively. By experimenting with a variety of scales of paper, I was able to transform my concept from something potentially dull and intimate to something much more intensified, personal and invasive, which shows the consequence of greed. My use of a variety of graphite pencils and tools allowed me to realise the significant difference that can be made by accentuating the specifically dark areas of the image, and using the rubber to highlight the particularly white and brighter areas of the image. Limiting myself to two portraits instead of a series including multiple portraits allowed me to recognise and focus on the certain details that I may not have picked up on when drawing multiple portraits. Drawing two portraits therefore enabled me focus on a smaller amount of work and encouraged me to see the fine details and draw attention to them in order to enhance the heavily cropped and zoomed-in image.

In terms of the origami pigs, I believe that my decision to alter the design of the paper from simple coloured paper to money, allowed me to enhance my design significantly, allowing for a more unified effect. My decisions to follow through with the varying sizes of pigs enabled me to transform my work into something that could have been quite boring and overly monochromatic, to something that has depth to it. The pigs are already quite monochromatic, so I wanted to follow through with my idea to alter the pig sizes as it adds a contrast to the piece. Creating different sized pigs also allowed me to realise that greed can come in all shapes and sizes, as well as in many different severities. The more subtle hints of greed would

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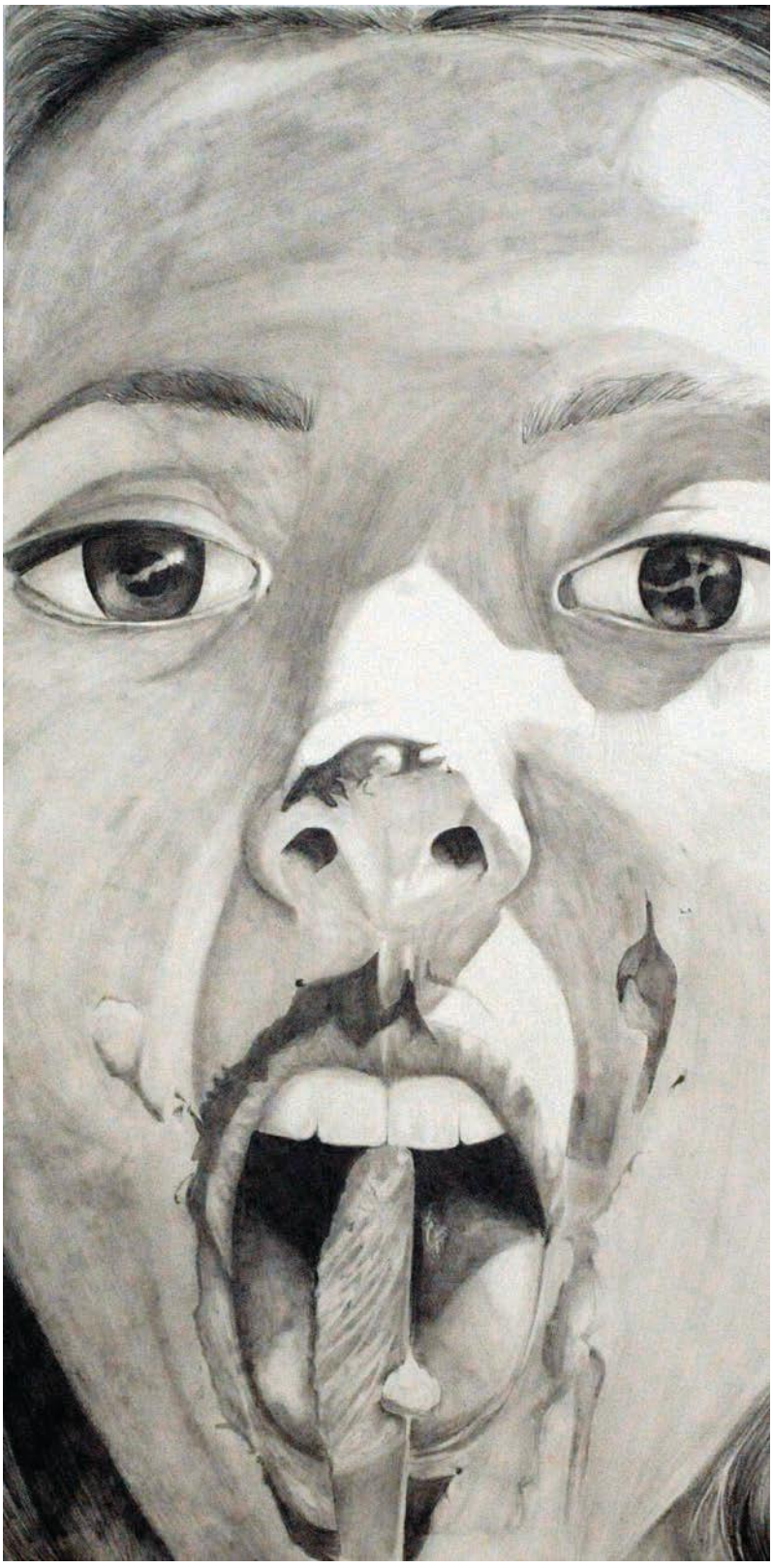

Figure 13.5 Georgia Chia (student)

be portrayed through the smaller pigs, whereas the more overwhelming sense of greed can be portrayed through the larger pigs.

In order to get a better quality result for my portraits, I used a thick and more sturdy piece of paper that also made it easy to blend the graphite out on such a large surface area. The variety of graphite pencils I used, being 2H, HB, 2B, 4B and 6B, enabled me to create a juxtaposition in the specifically darkened and lightened areas, allowing me to steer away from a potentially greyscale portrait that contains little depth. The rubber I used allowed me to pinpoint the highlights in the portrait and by using the edges and making swift movements along the paper, I was able to create a great contrast between the light and dark sections of the artwork. Along with that rubber, I also took advantage of the my kneadable eraser, which transformed my portrait, giving it form and creating a flowing and gradual tonal effect, making it easy to fix up tonal areas that were slightly blocky and separated instead of being graduated and combined.

The cartridge paper on which I photocopied and printed the dollar bills to make the pigs made folding the pigs significantly easier as it was lightweight and extremely thin, in contrast to some of the better quality paper. As I was extremely dependent on the printer, I had to make sure that the printer from which I was retrieving my printouts at school had enough ink and didn't print poor-quality images with faded colours. When cutting out and sticking the bills together to form a double-sided bill, I ensured that the scissors used to cut the paper were good quality and didn't contain any excess glue from previous use potentially harming my

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paper, and I also used a clear glue to stick the pieces of paper together, as in the past I have experienced paper turning blue from using a blue gluestick.

I wanted my artworks to convey a sense of invasion and create an overwhelming feel for the viewer while they were observing them. In the portraits, the alternating harsh lines give the work these qualities, having the specifically dark areas draw back, while the areas that are highlighted bring life to the artwork and make it eye-catching. The heavy use of cropping of the image also assists in establishing an overwhelming and intense mood for the portraits, hence satisfying my conceptual aim of the artwork. In terms of the origami pigs, the sharp folds in the paper give the pigs a geometric shape that almost comes across aggressively when contrasted with the largely monochromatic colour scheme. I had to refine my skill in folding the pigs, particularly folding them neatly so they had a crisp edge. However, with constant practice, I was able to really memorise the best methods for folding the pigs in order to achieve the sharpest lines and neatest folds. Both qualities combined help to create the invasive feeling in making the pigs come across almost militant and unified like a usual army would be. The various scale of the pigs helps to give shape to the army, as well as create a line for the eye to follow coming down in to a point at the front. This aspect of the work creates a very powerful and dominant vibe, accentuating the fact that armies are large masses of people who intend to intimidate the opponent. The scale of the pigs also helped to create a sense of depth to the work, adding to the feeling of dominance and power as the

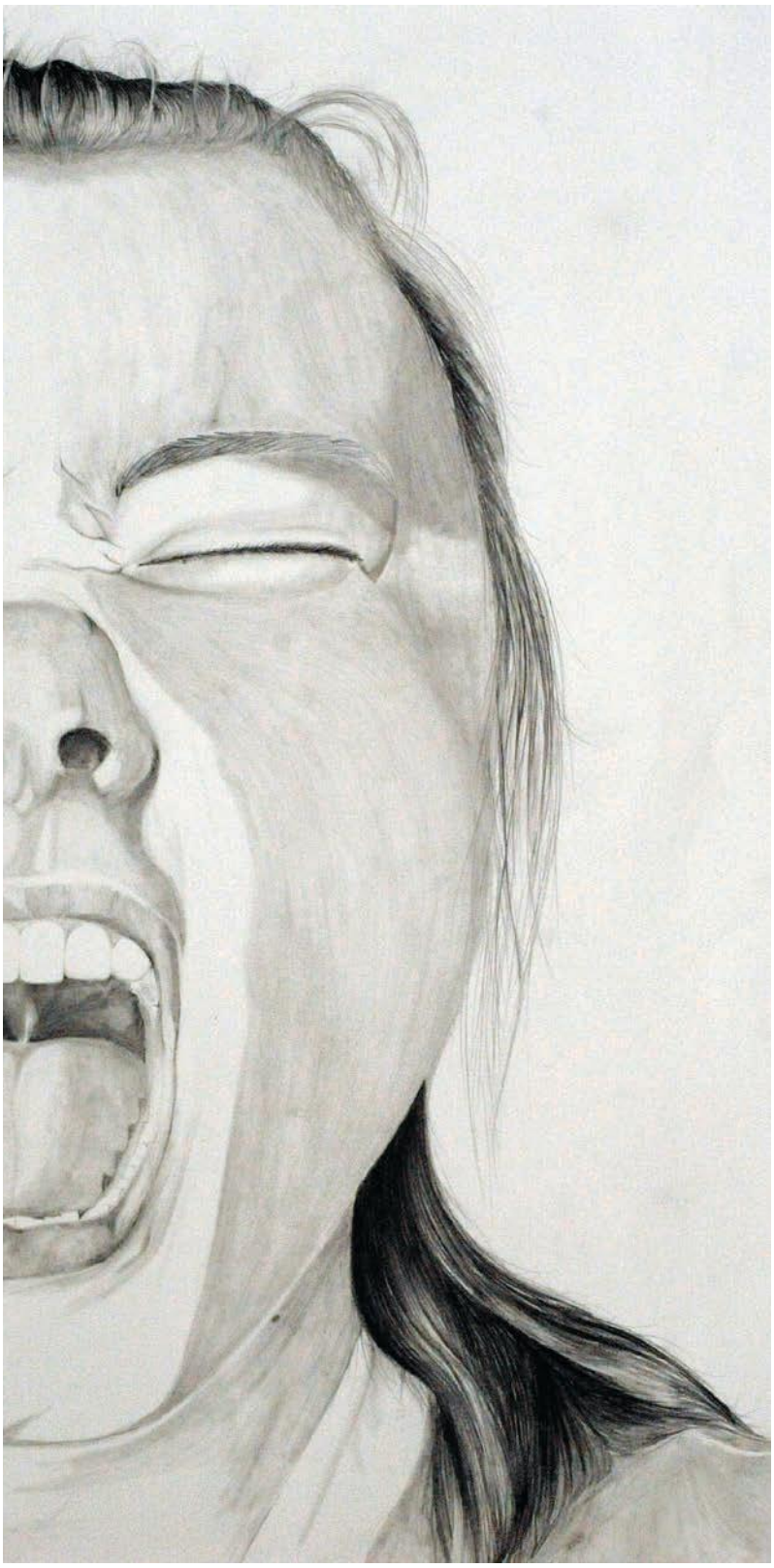

Figure 13.6 Georgia Chia (student)

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depth creates an illusion of a larger and more powerful army.

The presentation of my final artworks was something to which I gave much thought and careful consideration. After visiting numerous galleries over the year, I was able to gain an understanding of how certain works can be displayed in order to enhance their appearance and also give the viewer a better perspective. I decided that I wanted my portraits to be relatively close to one another; however, I didn't want them clashing so left enough space in between them so that they could both be viewed as one piece, but could also could be looked at individually without clashing with each other. I debated whether or not I should mount the portraits or pin them when on display, and concluded that mounting them with extremely little being taken off the edges would create the intensity of my initial aim. Wanting the portraits to be perceived as invasive, the neat framing around it makes the heavily cropped image pop out from behind the constraints of the frame, giving it the invasive and overwhelming feeling I desired.

As for the pigs, they will be presented as an installation, as I don't think they would be as effective presented any other way. After visiting Top Arts*, a particular installation that caught my eye was one that ran along the walls, and the shapes made it seem to protrude from the walls and give the illusion of there being a lot more than there was. I didn't necessarily want my pigs to look as if they were protruding from the wall; however, I debated whether or not placing the installation next to a wall and securing some of the back pigs on the wall would give the illusion of a bigger army. In the end,*

Figure 13.7 Georgia Chia (student), *Origami pig*

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Figure 13.8 A piggy bank has a symbolic representation of money, sometimes associated with greed.

my teacher and I both came to the conclusion that placing some pigs on the wall would make the work less effective and messy. The army that is supposed to be unified would most likely appear scattered with some pigs seeming isolated from the rest of the group placed on the floor. I decided that the best choice was to create a formation on the floor that gave a sense of depth, and in addition, also established an invasive and overwhelming feel to it. I tested multiple formations out and chose the formation that struck me as the most powerful – being an upside-down raindrop, having a focal point at the front, that gradually leads the eye back into the mass of other pigs behind it.

Each of my artworks is linked through subject matter and artform. My subject-matter, which is based on the idea of greed affecting individuals on a global scale, and my focus stay consistent in both of my artworks. My final artworks have achieved a further sense of cohesion by using a largely monochromatic palette. The portraits are drawn in graphite pencil in order to fully grasp the concept of greed being a global issue. If colour was added, it could easily have the potential to depict a certain race or ethnicity and stereotype that particular race or ethnicity as 'greedy'.

Both artworks share the link of human impact. The portraits act more as a psychological impact, with the emotions and facial expressions of an individual having the power to influence a person's decisions, whereas the origami pigs portray the human impact of greediness through the symbol of a pig. It is common for people to refer to each other as greedy pigs in situations regarding financial concern. Therefore the pigs represent the humans, showing the relationship between the human impact and the environment. As the pigs are made out of money, they represents how the world's natural resources are being consumed through greed.

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ACTIVITY 13.1

The following checklist may be useful in the preparation of the focus, reflection and evaluation statement. A modifiable electronic version of this checklist is available in the *Art-isan Second Edition Interactive Textbook*.

TABLE 13.1 FOCUS, REFLECTION AND EVALUATION STATEMENT CHECKLIST

KEY KNOWLEDGE AND SKILLS	COMPLETED (TICK BOX)	TEACHER COMMENTS
I have identified the focus of my folio.		
I have described the focus and subject matter of my folio.		
I have explained the ways in which potential directions will be used to produce my final artworks.		
I have provided visual evidence of the selected potential directions for my final artworks.		
I have explained any necessary refinement to my potential directions in order to produce my finished artworks.		
I have reflected on the effectiveness of my final artworks to communicate ideas.		
I have analysed how the artworks realise the communication of my ideas.		
I have discussed how the relationship between my final artworks has been established.		
I have explained how I applied the materials and techniques in my final artworks.		
I have explained how the aesthetic qualities have been resolved in my final artworks.		
I have discussed the presentation of my cohesive folio.		
I have used appropriate art language and terminology.		
I have explained any refocusing used to produce the final artworks.		
I have provided visual support materials that show the refinement of techniques and skills.		

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 14

Art industry contexts

Assessment for Unit 4 – Outcome 3

UNIT 4
AREA OF STUDY 2

CHAPTER OVERVIEW

This chapter discusses a range of strategies and tools for:

- comparing the roles of public galleries, commercial galleries and other art spaces
- examining curatorial, exhibition design and promotional methods
- analysing considerations involved in preparing and presenting an exhibition and/or displaying artworks
- analysing methods and considerations involved in the conservation of artworks
- using appropriate art language and terminology
- preparation for SAC 2.

You will find:

- sample SAC question responses by students
- highlighted teacher comments.

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Introduction

art industry contexts a variety of environments where artworks are presented

As Table 14.1 shows, Unit 4 Area of Study 3 focuses on **art industry contexts**. The table outlines the requirements for undertaking this unit and what you need to consider in examining exhibition spaces.

TABLE 14.1 ANALYSIS OF REQUIREMENTS AND CONDITIONS OF ENVIRONMENTS WHERE ARTWORKS ARE PRESENTED

TYPES OF GALLERIES AND EXHIBITION SPACES TO EXAMINE	ROLES	METHODS AND CONSIDERATIONS
Public galleries	Curator	Promotion
Commercial galleries	Designer	Marketing
Regional and local galleries	Conservator	Preparation
Museums	Artist	Presentation
Alternative spaces		Conservation
Online galleries		Storage
Virtual spaces		Temperature
Artist-run spaces		Materials
Art fairs and festivals		Lighting
Community environments		Using appropriate art terminology
Public spaces		
Corporate spaces		
Outdoor spaces		
Auction houses		

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14.1 Galleries and other public exhibition spaces

You will need to be able to describe and compare the characteristics of public and commercial galleries and other art spaces – for example, museums, community environments, public spaces, online virtual spaces and other alternative spaces. It is essential that you visit a range of exhibitions throughout the year, as you will need to be able to discuss their characteristics in your proposal in Outcome 3 and your end-of-year examination.

One of the most comprehensive guides to exhibition spaces is *Art Almanac: The Australian Gallery Guide*, which can be purchased relatively cheaply in hard copy from most regional and public galleries and large news agencies.

Each issue of *Art Almanac* lists the monthly exhibition schedules of over 500 Australian art galleries. This magazine is packaged in an easy-to-use format, supported by gallery maps, an artist's index and profiles of current art exhibitions. This guide has a category for Australian online galleries and other art services. Many of the galleries listed have their own website links, through which you can then access further information regarding the type of gallery, spaces, exhibitions, artists and images provided.

The best way to begin to understand the arts industry in relation to galleries and exhibitions is to visit a range of exhibition spaces and investigate at first hand the different roles, aims and objectives of each. A public gallery such as the National Gallery of Victoria will have different aims and objectives from a commercial gallery such as Mossgreen Gallery in Armadale.

Figure 14.1 The National Gallery of Victoria (NGV International) in Melbourne

Figure 14.2 Princess Charlene of Monaco at the opening of the Grace Kelly exhibition at Bendigo Art Gallery

Figure 14.3 Cover of *Art Almanac*, April 2016

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Figure 14.4 Examples of exhibits in the European collection, NGV

Public galleries

Public galleries can include galleries with major collections, such as the National Gallery of Victoria (NGV). The NGV was established in 1861 and is Australia's oldest public gallery. A public gallery can also be established within a major collection – for example, the State Library of Victoria and the Public Records Office have special galleries for temporary exhibitions. Public galleries can even be attached to universities – for instance, the University of Melbourne has a number of exhibition spaces across its campus. Regional galleries are also public galleries, and can be found in regional centres – for example, the Bendigo Art Gallery. Other public galleries are council supported and found locally – for example, the Frankston Arts Centre. Generally, public galleries are not-for-profit organisations, and are owned and operated on behalf of the public (by governments, universities, councils and so on).

The National Gallery of Victoria

The NGV is a large and expanding cultural organisation. The NGV now has two separate locations: the Ian Potter Centre NGV Australia, Federation Square, home of Australian art, and NGV International, St Kilda Road, which presents the international collections.

The mission of the NGV is 'to illuminate life by collecting, conserving and presenting great art', and its stated values are excellence, integrity and access. This NGV mission is reflected in the exhibition schedule, with a mix of permanent and temporary exhibitions from the NGV permanent collection and curated exhibitions from national and international external sources. The NGV is supported by the Commonwealth government, the Victorian state government, major bequests including the Felton Bequest, members and benefactors, and other donations and funds, both well-established and current campaigns. As artworks are not for sale, it

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is anticipated that the gallery will continue to expand its collections through these vital support mechanisms and operate as the caretaker of this collection for the present and future generations.

The NGV has a lively and ongoing public program of events for a diverse range of audiences to support lifelong learning, and also provides specialist staff in education programs supporting the Victorian curriculum.

Public galleries in cultural organisations and other public spaces

THE ARTS CENTRE

The Arts Centre is home to a significant collection of paintings, sculpture, works on paper, photography and textiles by many of Australia's prominent artists. The collection continues to grow through an active acquisition program of donations, purchases and commissions, acquiring works that explore the intersection between the visual and performing arts. There are two major exhibition spaces for temporary exhibitions: the George Adams Gallery and the St Kilda Road Foyer.

STATE LIBRARY OF VICTORIA

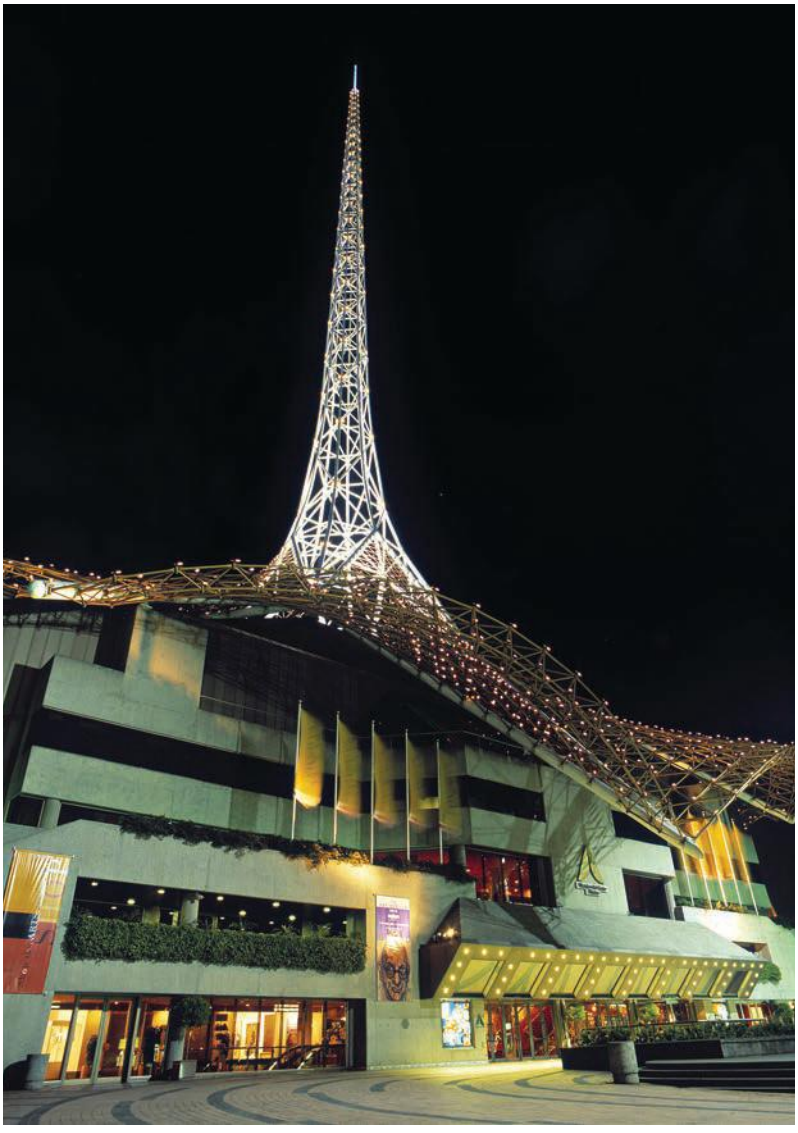
The State Library of Victoria is one of Australia's oldest cultural institutions. There are three main exhibition spaces: the Keith Murdoch Gallery, the Cowan Galleries and the Dome Galleries.

PUBLIC RECORDS OFFICE VICTORIA

The Public Records Office Victoria (PROV) contains the archives of the Victorian government – holding records from the European settlement of Port Phillip District in the mid-1830s to today. PROV manages these records for use by both the government and the people of Victoria. As the archival authority for the state of Victoria, PROV undertakes a number of interrelated activities:

- *Records*. Caring and providing access to a vast and valuable collection of Victorian government records that date back to the establishment of permanent government services. Most forms of access to the collection are free and include the reading rooms, publications and physical and online exhibitions.
- *Standards*. Helping people in the Victorian government create and maintain better records through the development of record-keeping standards.
- *Training and advice*. Promoting record-keeping standards and assisting government agencies to achieve compliance with them.

Figure 14.5 The Arts Centre spire on St Kilda Road, Melbourne



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Below are some further examples of public galleries that exhibit works that are not for sale. Exhibitions at these galleries are generally also curated by specialist staff.

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

The rust-covered building in Sturt St, South Melbourne, not far from the NGV, is the Australian Centre for Contemporary Art (ACCA). It exhibits contemporary artworks by living artists from around the world to Melbourne audiences, and commissions new artworks by local and international artists. It is the only major public art gallery that focuses on commissioning rather than collecting artworks. ACCA relies on financial support from many sources, including sponsorship, individual philanthropy and grants from trusts and foundations.

Figure 14.6 The Australian Centre for Contemporary Art

AUSTRALIAN CENTRE FOR THE MOVING IMAGE

The Australian Centre for the Moving Image (ACMI) in Federation Square, Melbourne is the place to find out about the moving image through more than a century of film, cinema, television, games, new media technologies, digital and screen-based art. ACMI celebrates the exhibition, promotion and preservation of Australian and international screen-based content.

CENTRE FOR CONTEMPORARY PHOTOGRAPHY

The Centre for Contemporary Photography is supported by donations, benefactors, fundraising, the Commonwealth government, the Victorian state government and the City of Yarra.

CITY MUSEUM AT OLD TREASURY

Restored and opened to the public as a museum in 1994, the City Museum at Old Treasury provides an ideal orientation to Melbourne for visitors wishing to understand and explore the city's history, architecture, art and contemporary life. The City Museum houses three permanent collections: *Built on Gold*, *Making Melbourne* and *Growing Up in the Old Treasury*.

KOORIE HERITAGE TRUST INC.

The Koorie Heritage Trust Inc. is a not-for-profit Aboriginal community organisation that aims to protect and promote the living culture of the Aboriginal peoples of south-eastern Australia. The Trust cares for a diverse range of artefacts, artworks, craft, oral histories, books, manuscripts, historical material and photographs. It houses four gallery spaces and a permanent interactive exhibition.

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Public galleries attached to universities

Galleries attached to universities often have acquired permanent collections on which to draw for exhibitions. They are non-commercial spaces and do not represent individual artists. These galleries offer distinct experiences that relate to the universities' commitment to research and to education and to enhancing the intellectual and cultural life of the community. Examples include the Ian Potter Museum of Art at Melbourne University and Monash University's Museum of Art (MUMA).

Public galleries that are council supported

Some exhibition spaces are supported by local government, including cultural centres and historic homesteads. They will also frequently have education programs, public events and curated exhibitions.

Council-supported galleries with works for sale

Some local galleries are supported by councils, and may also have curated exhibitions, specialist workshops, events and programs. Some works may be for sale.

Public galleries in regional locations

Many major town centres throughout regional Victoria have galleries that hold specialist collections and feature exhibitions, education and public programs and events. For example, Bendigo Art Gallery is one of the oldest and largest regional art galleries, with a collection focusing on Australian art from the 1850s to the present day.

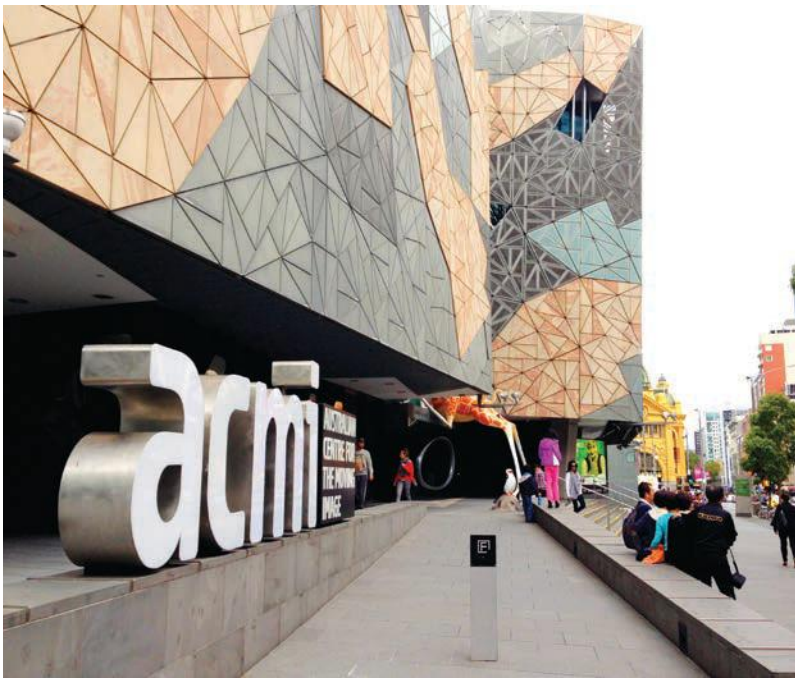

Figure 14.7 Australian Centre for the Moving Image

Commercial galleries

Commercial galleries are privately owned and rely on exhibiting artists to generate funds as, unlike public galleries, they are self-funded. They have frequent turnover of exhibitions and support particular individual artists, depending on their focus. For example, Alcaston House is a contemporary Australian art gallery dedicated to the promotion of Aboriginal artworks by living artists through an extensive exhibition program and a series of open-education forums. The major distinction between public galleries and commercial galleries is that works of art are for sale in commercial galleries.

Australian Galleries

Australian Galleries are situated in both Melbourne and Sydney. They represent established contemporary Australian artists. Like many commercial galleries, they also have an online presence that enables them to advertise and potentially sell artworks to a national and international audience.

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Figure 14.8 Australian Galleries, Collingwood

FLINDERS LANE

Flinders Lane Gallery supports emerging and mid-career artists, including Aboriginal artists. The website has a section for student inquiries that includes dot points addressing some of the issues in this unit.

GALLERY 101

Gallery 101 represents a range of contemporary artists working in a diversity of media. The gallery website is also useful, as it links to the website of artists represented.

NIAGARA GALLERY

Niagara Gallery is committed to the sale and exhibition of modern and contemporary Australian art. It has a **stable** of leading figurative and abstract painters, sculptors, photographers and ceramicists.

stable a term used for a group of artists represented by a gallery

Alternative spaces

Alternative spaces include exhibition spaces that may be public but are not commercial galleries, and are usually not-for-profit enterprises. Works of art are not for sale.

CITY LIGHTS PROJECT

This project has been going since 1996. The contemporary artwork with a street art focus is illuminated in small lightboxes in Melbourne's laneways. They originated in Centre Place and are in Melbourne's famous street art haven, Hosier Lane, right opposite Federation Square.

CITY OF MELBOURNE – PUBLIC ART PROGRAM

Melbourne is renowned for its Public Art Program, ranging from laneway commissions (creating art for unexpected corners of the CBD) to large exhibitions at established galleries or in the city's parks. The Public Art Program features both permanent works like *The Public Purse* (Figure 14.8), and temporary works in the public domain. There are also some public works of art that are temporary and installed unofficially by local and sometimes international street artists, such as the *Paste Up* work by Baby Guerilla in Mclean Alley, Melbourne (Figure 14.9).

Galleries supported by unions

These galleries were originally established through the University Union, and focus on students as artists, curators and audience.

GEORGE PATON GALLERY

The George Paton Gallery is a professionally run space dedicated to providing students and curators with a hands-on experience of exhibiting and curating in a gallery setting. The gallery exhibits artists with new ideas and those who are pushing boundaries and contexts for art.

FIRST SITE RMIT UNION GALLERY

First Site RMIT Union Gallery has established a reputation for excellence in presenting contemporary art. The gallery supports emerging artists, showcasing student work through the exhibition program.

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Artist-run spaces

These exhibition spaces have various sponsors and benefactors, and provide opportunities for emerging artists to exhibit for a far smaller commission or exhibition fee than commercial spaces. They are often in very public spaces, such as the Degraves Street Subway in Melbourne.

CRAWL

Crawl is an organisation that exists to promote the Artist-Run Initiative (ARI) community and the artists it exhibits.

BLINDSIDE ARTIST RUN SPACE

Blindside Artist Run Space is an exhibition space for established and emerging artists with a program spanning solo, group and curated shows.

69 SMITH STREET GALLERY

An artist-run initiative located in the heart of Fitzroy's arts precinct, 69 Smith Street Gallery provides opportunities for professional development of visual artists who work in a wide range of artforms. The gallery also promotes public appreciation and understanding of contemporary visual art through critical debate. Primarily a rental venue, its exhibition program includes invitational solo and thematic group exhibitions.

GERTRUDE CONTEMPORARY ART SPACES

Gertrude Contemporary Art Spaces, located at 200 Gertrude St, Fitzroy, is a not-for-profit organisation supported by the Victorian government through Arts Victoria and the Australia Council. Its mission is to professionally support contemporary artists.

PIGMENT GALLERY

Pigment Gallery provides flexible and affordable exhibition opportunities aimed at early career artists through to established artists looking for a centrally located space.

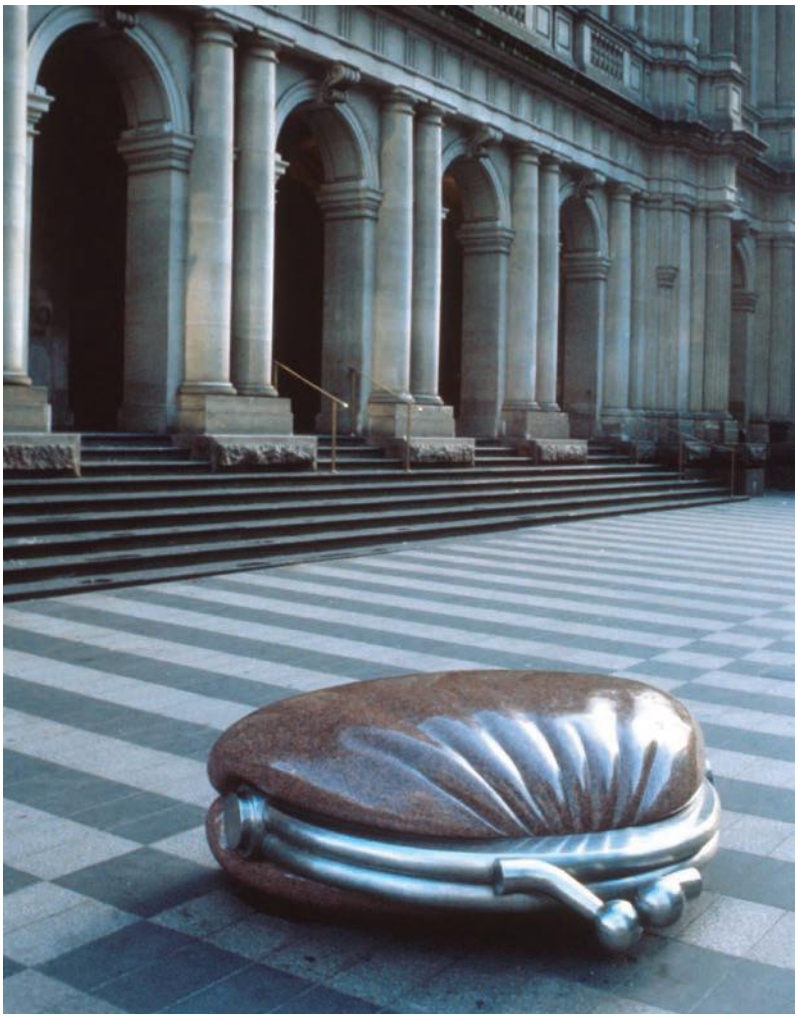

Figure 14.9 An example of public art, *The Public Purse*, Simon Perry, Bourke St Mall, Melbourne

Figure 14.10 This mega-scultpure, *Hotel* by Callum Morton, sits on the side of the EastLink freeway in Melbourne

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PLATFORM ARTISTS GROUP

Platform Artists Group is an artist-run initiative in the underground heart of Melbourne, located in Degraves Street Subway, which connects to Flinders Street Station train platforms. Four separate spaces are available: Platform, Sample, Vitrine and Majorca. This group is supported by artists, the City of Melbourne, Arts Victoria and private sponsors.

SEVENTH GALLERY

Seventh Gallery is a not-for-profit exhibition space run by Melbourne-based contemporary artists.

Auction houses

secondary art market refers to works sold through auction houses

The **secondary art market** is an important part of the arts industry. The secondary market sets the price of an artwork, and thus the desirability of an artist. Australian artists such as photographer Bill Henson and sculptor Ricky Swallow command high prices on the secondary market. They are therefore sought after.

BONHAMS AND GOODMAN

Bonhams and Goodman is the largest Australian-owned, internationally-operated general fine art auction house.

Figure 14.11 *21 : 100 : 100*, 2008, installation view, Gertrude Contemporary Art Space. Photo by Andrew Curtis.

Figure 14.12 Artist Daniel Twomey in one of the 'Matchbox Temporary Art Spaces' in the Flinders Street Station subway, 2004

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Figure 14.13 An installation at Cockatoo Island during the Sydney Biennale

LEONARD JOEL

Leonard Joel, established in 1919, is one of the largest Australian-owned and operated auction houses.

MENZIES ART BRANDS

Formerly known as Deutscher Menzies, Menzies Art Brands specialises in Australian art.

SHAPIRO

Shapiro specialises in Australian and international art, Aboriginal art, twentieth-century and twenty-first-century design, traditional furniture and decorative arts, in particular English and European silver.

ART FAIRS AND FESTIVALS

The Melbourne Art Fair Foundation (MAFF) is a not-for-profit organisation established in 1988 to promote contemporary art and the ethical representation of living artists. The principal role of MAFF is to organise and stage the Melbourne Art Fair, which is held at the historic Royal Exhibition Building in Melbourne. Over the Art Fair weekend, you can view artwork from hundreds of galleries around Australia and the Asia-Pacific region. While the organising foundation is not for profit, the galleries that participate in the art fair are mainly commercial, so the artwork on display is generally for sale.

During Biennales, which are now common art events in Australia, art is shown in places where you wouldn't necessarily expect to find it – such as at the Sydney Biennale, where art is often created specifically for the site, which can be inside the old derelict buildings on Cockatoo Island.

Arts-support programs

ARTBANK

Established in 1980 as an arts support program, Artbank is the Australian government's art-rental initiative with showrooms in Melbourne, Sydney and Perth. Purchasing works from the primary art market, Artbank offers a selection of art for rent, with over 10 000 works available. The website provides images of artists and short synopses of their work.

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CORPORATE SPACES

There are a number of corporations that acquire works of art. Corporate collections are seen as a marketing tool that helps define a corporation's brand or reputation. Collections are selected and acquired in a number of ways, depending on the company.

OUTDOOR SPACES

Outdoor art spaces allow artists to display their work and have become an integral component in the development of the community. The City of Melbourne seeks to engage a diverse audience by delivering a range of temporary and permanent artwork commissions. Outdoor spaces are the perfect venue for the exhibition of large sculptures. Throughout the year there are many sculpture exhibitions and prizes that are shown in spaces such as the grounds of the McClelland Gallery in Langwarrin, along the foreshore in Lorne and on the top of Mount Bulla in the summer.

VIRTUAL SPACES AND ONLINE GALLERIES

There is an increasing interest in online exhibition spaces. The ability to digitise images, the use of computer technology in the construction of imagery and access to digital images all lend themselves to the virtual world. Remember that virtual galleries are not the same as gallery websites. Virtual galleries such as Red Bubble and Deviant Art only exist in the virtual world. They are not a support for a gallery that you can physically go and visit.

Figure 14.14 Teisutis Zikaras, *Untitled (GPO)*, 1964, bronze, 200 x 150 x 75cm / From the McClelland Sculpture Park & Gallery, a gift of Australia Post, 1993.

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ACTIVITY 14.1

ANALYSIS OF EXHIBITION SPACES AND EXHIBITIONS

Access the *Art-isan Second Edition Interactive Textbook* and, using the list of websites, complete Table 14.2 by adding additional information on a range of galleries and exhibition spaces.

ACTIVITY 14.2

1 Use Google Earth to take a virtual trip to:

- Gertrude Street, Fitzroy – walk due west to the corner of Smith Street, to see gallery spaces
- Hosier Lane, Melbourne – look at the street art.

2 Discuss whether it is important that we see genuine and not just virtual artworks.

curatorial concepts themes and ideas that link works and can include the type of subject, media selected and title of the exhibition

TABLE 14.2 ANALYSIS OF EXHIBITION SPACES AND EXHIBITIONS

	PUBLIC	COMMERCIAL	OTHER
Type of gallery/exhibition space			
Name of gallery/exhibition space			
Location			
Unique features			
Title of exhibition			
Name of artist/s			
Media			
Materials and techniques			
Processes identified theme/s and/ or subject			
Art elements			
Curatorial concept			
Other considerations in presenting			
Promoting			
Marketing			
Public perception			
Reviews			
Articles			
Interviews			

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14.2 Roles, processes and methods in the presentation of artworks

curator a content specialist in a selected field (or on a specific collection)

You will need to discuss curatorial and exhibition design in the presentation of artworks, and you will also need to understand the roles of a **curator** and designer in preparing and presenting an exhibition. You have already discovered the diversity of exhibition spaces and realised some of the differences between their aims and objectives.

The role of curator and designer in the presentation of artworks will vary according to the type and size of the gallery. Large cultural organisations, such as the National Gallery of Victoria, have a number of curators who are specialists in their selected fields – in fact, the NGV usually has more than one curator in each field. Some of these curatorial departments include photography, prints and drawings, fashion and textiles, Aboriginal and Torres Strait Islander Art, Australian art, contemporary art, international art and decorative arts. Designers, including exhibition designers, graphic designers and multimedia and web designers, are employed to assist in the realisation of an exhibition.

In a smaller gallery, there may only be one specialist curator, or the curator may be co-opted depending on the exhibition. It is possible that a curator in a smaller gallery may have a broader role than that of a curator in a larger gallery. A smaller gallery may need to rely on volunteers for assistance in presenting artworks. Graphic design requirements, web design and technical assistance may all be outsourced. A commercial gallery may not have a curator, but the director may have curatorial experience and expertise.

Curator's responsibilities

Some of the responsibilities of a curator include:

- undertaking research and the interpretation of the collection
- investigating and preparing acquisition proposals
- planning the exhibition display concepts and themes in advance
- liaising with the exhibition manager in scheduling the installation budgets and financial reporting
- liaising with finance personnel on projected audiences, costing, prices and duration of the exhibition
- liaising with registration personnel on loan agreements
- liaising with graphic designers and exhibition designers on design requirements
- liaising with risk and facilities personnel on the logistics of presentation, movement and handling of works
- liaising with specialists in lighting, painters, carpenters, technicians and art handlers
- liaising with conservators on requirements or treatments needed
- liaising with photographic services and copyright admissions personnel on the location of works
- liaising with marketing and promotion, media, sponsorship, fundraising and events, education and public programs personnel, benefactors and members
- identifying and writing didactic information required, interpretive material, panels, labels, wall text, catalogues and media releases.

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The role of a curator

ARTWORKS

- Processing applications
- Short-listings
- Verification of marks
- Assembly of works and folios
- Final selection and letters of advice
- Catalogue checking
- Additional photography
- Exhibition furniture
- Packaging of works
- Dispersal
- Works on tour – preparation and delivery

GENERAL

- Determination and monitoring of budget
- Determination of timelines and deadlines
- Telephone inquiries and complaints
- Preparation of correspondence
- Preparation of mailing lists
- Mail-outs and RSVP processing
- Liaison with student/guest speakers
- Assistance with media release
- Selection of images for media
- Media interviews and articles
- Final report and budget reconciliation

ASSOCIATED EVENTS

- Exhibition preview
- Sponsor review
- Media launch
- Official opening
- Gala dinner
- Walk-throughs
- Student programs
- Teacher programs
- Public programs
- Floor shows
- Focus programs
- Holiday programs

EXHIBITION DESIGN

- Measuring and photography
- Exhibition layout, floor plan
- Special needs: power, conservation, sound
- Relationship and signage
- Lighting
- Painting gallery space
- Video dubbing
- Ordering of materials
- Mounting requirements
- Presentation requirements

Figure 14.15 An art curator takes responsibility for an exhibition from conceptualisation to overseeing the packaging and despatch of the works.

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GRAPHIC DESIGN

- Determination of masthead and graphic elements
- Catalogue proofing
- Invitation proofing
- Signage, labels, text
- Poster proofing
- Ongoing liaison regarding film work

ART LIAISON

- Letters: accept or reject
- Contacts
- Special requirements
- Display
- Framing
- Video
- Catalogue details
- Media launch
- Ongoing reports

Figure 14.16 A team assists an artist to install an artwork

MEETINGS

- Sponsors and partners
- Project team
- Media liaison
- Education and public programs
- Catering
- Designers
- Commercial companies
- Security
- Line manager
- Logo checking
- Speakers and VIPs
- Online resources

INSTALLATION

- Staff for packing and cartage
- Registration: labels and receiving
- Delivery of exhibition furniture
- Hanging, labelling, wiring or D-rings
- Ongoing exhibitions maintenance and cleaning
- Inquiries regarding sales

The role of the designer

EXHIBITION DESIGN

The exhibition designer will assist in the design, planning and production of exhibitions and displays ranging from permanent galleries to temporary and touring exhibitions. Some of the exhibition designer's responsibilities may be to prepare the visual elements of an exhibition or display, including layout designs, perspective sketches, scaling and detail design work, labels, copy format, illustrative material, artwork and construction of exhibition displays and related public and commercial environments. The exhibition designer will liaise with external contractors on all aspects of exhibition design and production, including lighting and painting.

GRAPHIC DESIGN

The graphic designer will be responsible for the design and production of graphic material that supports and promotes an exhibition. The types of material produced

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may include publications, exhibition catalogues, promotional material, programs and educational brochures, merchandise, flyers, event invitations and publicity kits, produced in collaboration with in-house staff, editors and production companies.

MULTIMEDIA AND WEB-BASED DESIGN

This role includes the responsibility for all digitally related information, including touch screens, visual presentations of works, CD-ROMs on specific artists or exhibitions, and other interactive presentations.

ACTIVITY 14.3

Reflect on the following questions when investigating characteristics of different types of exhibition spaces:

- What is a gallery?
- What is the purpose of a gallery?
- What is the purpose of an exhibition?
- Who determines what and when artworks are exhibited?
- How many exhibitions are held per year?
- How many artists exhibit within the gallery/exhibition?
- Why do artists need to exhibit?
- What do artists have to do to get their artworks exhibited?
- What processes and methods do they have to undertake to exhibit?
- Who hangs the artwork?
- Who owns the work?
- Who determines what is purchased or sold, and how?
- Who designs the exhibition space?
- Who determines the layout of the exhibition?
- Who determines the colour of the walls? Other decorative elements?
- Who decides where the work is placed?
- Who is allowed to handle the work?
- How are the artworks moved?
- Why are artworks moved?
- How are the artworks stored?
- How are the artworks looked after?
- Who determines what work needs protection?
- How are works protected?
- Who determines ways of marketing?
- What ways of marketing are there?
- Who designs the marketing collateral – for example, brochures, posters, billboards and advertisements?
- Who designs the multimedia/audio guides/website applications?
- Who designs the posters?
- Who writes the didactic information – for example, labels and catalogues?

Figure 14.17 Marketing and promotion of an exhibition are vital to ensure an audience.

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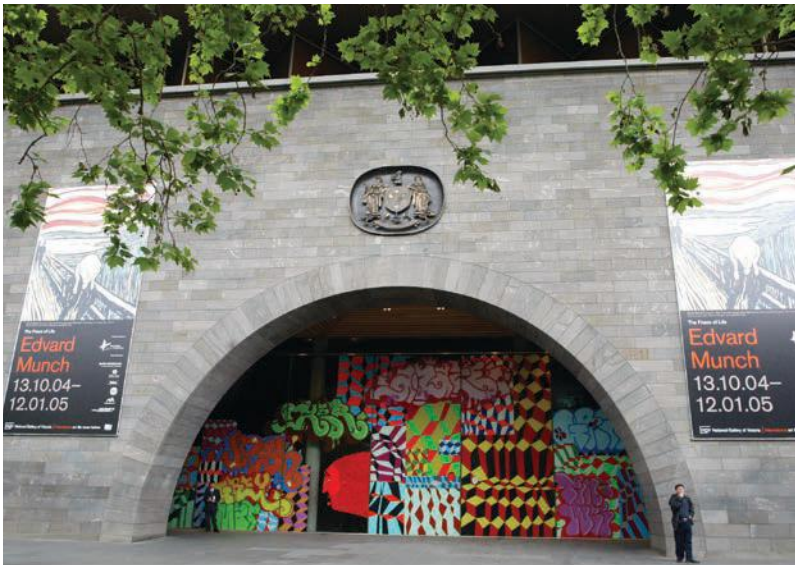
Promotional methods and considerations in presenting artworks

As part of this Area of Study, you are required to discuss promotional methods and considerations in presenting and/or displaying artworks.

The term 'promotional methods' refers to marketing and may include external advertising on radio and television, in magazines, in newspaper features, articles and supplements, on banners, in bus shelters, at airports and on posters on information booths. This range of advertising material may include postcards and special posters. Greeting cards and other merchandise may also be developed and sold independently.

Marketing and promotion of an exhibition are vital to ensure an audience. There is no point in exhibiting artworks in a gallery if no one comes to see them. For commercial galleries, marketing and promotion are necessary to produce sales. The type of marketing and promotion will be determined by budget, sponsorship and intended audience. The last of these is also a factor contributing to the design of an exhibition and merchandise produced.

The marketing personnel will liaise with media and public relations, and sponsorship representatives, to determine a campaign strategy that will include meeting the sponsor's needs and determining the development of collateral and other material. A media package may be released in advance of opening an exhibition and opportunities for promotion during the exhibition may be determined by the marketing campaign.



Sponsorship

Sponsorship is sought to contribute to and recover the costs of presenting an exhibition. The responsibility for securing cash and corporate sponsorship for an exhibition and activities may be the role of specific personnel attached to a gallery. Often the director will also have a major role to play in maintaining relationships with corporate sponsors, securing donations and benefactors, loan agreements for works of art and fundraising campaigns.

Figure 14.18 The National Gallery of Victoria showing advertising for an exhibition of Edvard Munch

Figure 14.19 Promotional methods include a range of marketing strategies, such as advertisements on the outsides of buildings or on stairs

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ACTIVITY 14.4

1 List all the places and spaces you have seen used for the promotion and marketing of artwork in a current exhibition (for example, banners, posters, newspapers).
2 How is the exhibition promoted to the public?
3 Who do you think is the target audience?
4 Has the potential target audience made an impact on the art elements? Consider logos, branding and sponsorship in your response.
5 Look at a current exhibition – for example, NGV *Top Arts* or the *Melbourne Winter Masterpiece* exhibition – and list the marketing and promotional material used.

ACTIVITY 14.5

Identify and discuss the processes associated with presentation, promotion and/or marketing of art in a current exhibition.

14.3 Methods and considerations in the conservation of artworks

In this Area of Study, you will also need to identify and discuss methods and considerations involved in the conservation of artworks by artists and the overseers of art spaces, including:

- materials
- lighting
- temperature
- storage
- presentation.

The role of the conservator

Some of the responsibilities of a conservator may include:

- providing specialist care and conservation of an artform in a specialist field
- undertaking routine and complex treatments
- initiating, implementing and coordinating preventive conservation
- managing condition and display-related issues
- initiating and undertaking research into methods and materials for specialist artforms and techniques to improve preventive care
- monitoring display environments
- advising and liaising with other staff to provide authoritative advice on handling, display and packing for transport
- conducting technical examinations and preparing condition reports.

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Conservation of collections

preventive conservation storing, displaying, handling and maintaining a museum's collection in ways that promote long-term stability and impede deterioration

remedial conservation halting or reversing some of the effects of deterioration and physical damage

lux a measure of the apparent intensity of light hitting or passing through a surface

lumen a measure of the perceived power of light

The traditional definition of the role of conservation involves the examination, conservation and preservation of cultural heritage using 'any methods that prove effective in keeping that property in as close to its original condition as possible, for as long as possible'.

Commercial galleries have different considerations in relation to conservation practice from large cultural organisations. For example, commercial galleries anticipate and rely on high turnover of stock and exhibitions, and may not make any considerations in respect to specialist lighting, temperature or storage requirements.

On the other hand, public galleries such as regional galleries, by the nature of their collecting practice, will have specialist considerations. There is a responsibility to protect the value of the collection, to manage deterioration and to add value to the collection through research and examination, analysis and treatment of existing works.

The NGV applies international standards with respect to conservation. The NGV has a commitment to present the collection in its best possible condition and appearance and employs specialist conservators in selected fields. Some of those fields are frames and furniture, objects, paintings, textiles and works on paper.

As an example of some of the responsibilities undertaken, a conservator of art objects may prepare objects for loan or travel, as well as treating and restoring objects. Considerations may include whether the object is light sensitive or whether it needs to be stabilised for display. Considerations may be given and assessed in the movement of an object as well as its presentation.

There are two types of conservation practice – **preventive conservation** and **remedial conservation**.

Materials

There are different requirements and levels of conservation practice according to materials or artforms – in particular, where artforms are light-sensitive, including fashion and textiles, works on paper, photography, and prints and drawings. Most artworks are susceptible to deterioration from light, humidity, temperature, insects, dust, salt, pollutants and vibration.

Lighting

Stone and metal are unaffected by light, but dyes and paints fade in both sunlight and artificial (fluorescent) light, and this is irreversible. Ultraviolet light (UV) is particularly damaging. Light is measured in **lux**, and different materials – according to their sensitivity – can be exposed to different lux levels (a lux is equivalent to one **lumen** per square metre). Works on paper, such as watercolours, prints, drawings and photographs, are vulnerable, so they can only be exhibited at a lux level of 50, while paintings on canvas, which are only moderately sensitive, can be exhibited at 150–200 lux and insensitive materials that are inorganic, such as metal, glass, ceramics, metal and plastic, can be shown at a lux level of 800 or no set limit. This means that these types of materials, if practical, can be used for public artworks, as the lux level outside is 5000. To increase the longevity of these artworks, exhibition and presentation of them is restricted. Works are often rested in a ratio of 1:3, which means that if they are on display for one month they will be rested for three times that amount; hence the importance of controlled conditions in storage.

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Temperature and relative humidity

Heat generally raises humidity, while cold lowers it. It is important to control temperature, as it will impact on **relative humidity (RH)**. Most galleries will keep the exhibition spaces at human comfort levels, with a recommended temperature of 20°C plus or minus 2 degrees in winter, and 24°C plus or minus 2 degrees in summer.

It is necessary to avoid wild swings of humidity. For example, organic artworks – those made with paper and wood – will be more affected by high humidity. Relative humidity will generally be kept at 50 per cent plus or minus 5 per cent.

Mould, which is in the air, will start to grow at 68 per cent humidity.

Storage

Storage areas in galleries vary. As mentioned previously, some galleries do not have storage areas. They may have stockrooms, and will take precautions and exercise care in the handling and storage of the works, or while works are in transit, but not necessarily to the extent required by other museum standards.

Art museum collections may have an offsite storage location, registration areas and selected study rooms for light-sensitive materials. Storage areas are constructed and designed specifically to provide optimal temperature and RH levels, and optimal air purity. Works are kept in the dark as much as possible, and storage areas are monitored to ensure that any potential problems are identified and remedied as quickly as possible. Organic flat works such as photographs and prints, and other works on paper, are stored in solander boxes. These boxes protect the works from damaging light and insects while in storage.

relative humidity (RH) the amount of water vapour that exists in a gaseous mixture of air and water

Figure 14.20 Lighting is an important consideration when designing exhibitions.

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Figure 14.21 © Alexis Neal, *Carte de Visites, (Solander box set)*, lithograph on tea stained Hahnemuhle paper, Edition of 12, 2015

Figure 14.22 A ballerina performs next to *Dancer with Bouquets* at the exhibition Degas: A New Vision at the NGV

ACTIVITY 14.6

Compare two exhibitions and construct a worksheet to reflect your investigations. Look at the ways in which artworks are presented and protected. Refer to the design of the exhibition. Discuss methods used to display artworks to maximise the impact on an audience.

Other considerations – the artist's intentions

There may be other considerations in the presentation of artworks that may impact on the preservation or conservation of artworks and they may be determined by the artist's intentions. An artist may choose to challenge the notion that a work of art must last forever. Sometimes an artist's intention is to deliberately create a work of art that is impermanent, or to use materials or media that are not designed to last.

Sometimes the artist and the gallery have to make compromises in relation to the presentation of the work in order to protect it if it is made from fragile material. Such was the case with Paolo Privi's beautiful *Polar Bears*, which originally were meant to be displayed directly on the ground of the NGV courtyard. Due to the fragility of the feathers that covered the bears and their appeal to the general public, the gallery had to raise them onto low plinths to create a visual barrier to protect them from over-enthusiastic children and then eventually rope them off to protect them.

An artist's selection of fragile materials or media, however, may also best fit their chosen concept. Elizabeth Wallace's

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Chai Mandala (Varanasi) installation on the floor of Linden New Art as part of the 2016 Linden Art Prize – a mandala that is all about impermanence (Figure 14.23) – is made from many unfired pieces of ceramics. The power of this work is in the circular breakdown of these small pot shapes; when the exhibition is over, this work will be cleared away and the work will only exist in the artist's photographs.

Performance art and environmental art are interesting artforms to explore some of the issues related to permanency.

Many contemporary artworks can be presented unframed, or pinned, constructed and painted in situ in an exhibition space. Amy Unkovich's work at Sutton Projects was a constructed installation of sculptural objects, which only existed for the time of the exhibition.

ACTIVITY 14.7

Remedial conservation can also involve restoration. Go online and research a work of art that has undergone conservation treatment.

ACTIVITY 14.8

1 View two exhibitions and summarise the features with reference to:
   - type of gallery/role of gallery
   - objectives and aims
   - approach and display of work.

2 Take note, where applicable, of the role of curator, conservator, exhibition designer and graphic designer in the presentation of artworks. Is there a multimedia component in the presentation of the work?
3 What promotional methods have been used?
4 Who are the major sponsors?

Figure 14.23 Elizabeth Wallace, *Chai Mandala (Varanasi)*, Linden New Art, Linden Art Prize exhibition, 2016, photo by David Marks

Figure 14.24 Amy Unkovich, *Shared Ruin*, 2016, Sutton Projects, Fitzroy, Melbourne

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14.4 Area of Study 3: Art Industry Contexts – School-Assessed Coursework 2

This SAC is a school-based assessment that measures your understanding of the Arts industry. Like SAC 1, it contributes 5 per cent of your final study score.

In SAC 2, you will be asked to:

> ***Compare the methods used by artists and considerations of curators in the preparation, presentation, conservation and promotion of specific artworks in at least two different exhibitions you have visited this year.***

Depending on what your teacher decides, this SAC can be approached in a variety of ways, such as structured questions, an annotated visual report, an essay, a presentation using visual technologies or an oral presentation using visual evidence that you have collected from the exhibitions you have visited.

The following are two examples of structured questions and short responses written about the *Ai Weiwei/Andy Warhol* exhibition and the *Top Arts* exhibition of 2016.

> **Compare the considerations of conservation made by artists and curators in the exhibitions you visited this year.**
>
> ***Rosemary Duffy's portrait of Grace was made essentially from bubble wrap; while it was painted on with acrylic paint, the plastic material made the work very durable, enabling it to be displayed in a central area exposed to a greater level of light than the more fragile printed works by Samantha Grant that were only exposed to artificial light in a more enclosed space. The curator further ensured the safety of Duffy's work by placing it on a plinth, which created a physical barrier between it and the curious public. Ai Weiwei's porcelain installation commissioned by the National Gallery of Victoria, while made from a fragile material, was fired to vitrification by the Jingdezhen potters who were the technicians for this work, ensuring that it was as strong as possible. It was also made in sections, for easy transport from China to Australia, and for assemblage and storage purposes. This means that when the exhibition closes at the end of April, this work can easily be moved to another venue within the gallery. The curator working with the exhibition designer, like Duffy's work, placed* Blossom *on a plinth to further protect the work.***

In this high-level response, the student considers the role of both the artist and the curator in the conservation of artworks. The student discusses specific works rather than making generalised statements. Strong connections are made between the two exhibitions.

> **Compare the curatorial presentation of two exhibitions you have viewed this year.**
>
> ***The curation of this year's* Top Arts *was thematic, with each area's work defined by themes such as portraiture, psychological spaces, the natural world and conflict. Portraits in the front area facing the glass were hung in Salon style, on top of each other; next with works exploring transport, each theme was delineated by a different-coloured wall. Three-dimensional works such as Prudence***

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Coburn's **Simple Sticks'n'Stability** *were installed in the centre of this space, providing enough room for you to walk around it and feel the impact of such a monumental work. The innovative display of Alexandra Trethewey's floor projection,* **Forecast Deprivation***, in the final space of this exhibition enhanced the student's theme of homelessness, especially as you could walk over the work, making you reflect on the invisibility of this issue. Throughout the exhibition, there were written text on the wall discussing the curatorial themes, and quotes from students tying the exhibition together.*

There was also a strong presence of curatorial themes in the Andy Warhol/Ai Weiwei exhibition. Each had a different focus, and the walls were decorated with wallpaper or a different paint colour to support the themes. As you walked through the exhibition you were struck by the connections between these two artists of different times. Warhol's **Campbell's Soup Cans** *look down on Ai's coloured vases, making the connection between each artist's fascination with consumerism. In another room, the curator, Max Delaney, has made the connection between the two artists' fascination with celebrity and displayed Warhol's photos of celebrities and his life in New York and visit to China at one end facing Ai's photographic images of his friends and his life in China and his visit to New York.*

Each room in this vast exhibition explores connections between the artists; they are connected by hallways that contain Warhol's floating pillows and Ai's floating Twitter birds. There is a wide range of media in this exhibition, including a room that is dedicated to showing film clips and playing the music of The Velvet Underground, a band produced by Warhol. This is a darkened space where you can sit on beanbags and be surrounded by video imagery and engulfed by the music, giving you an insight into the 1960s and '70s alternative music scene in New York.

Figure 14.25 Ai Weiwei speaks at launch of the joint exhibition 'Andy Warhol/Ai Weiwei' at the NGV

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In this high-level response, the student shows an understanding of the role of a curator in relation to the artworks and their space, and makes specific references. Again, the student makes connections between the two exhibitions.

Ways to approach other questions

- *Compare the promotion and marketing of two exhibitions you have seen this year.* Here you would talk about the various ways an exhibition is advertised, such as through the media, banners around the city, the signage within and outside the gallery.
- *Compare the way two exhibitions you have seen this year engage a variety of audiences.* Does the exhibition have child-specific areas, such as 'Studio Cats' (*Andy Warhol/Ai Weiwei*) (Figure 14.24)? Is there signage accompanying the exhibition that is directed towards children (*Top Arts*)? Are there talks relating to the exhibitions given during the day that cater for people who are retired? Are there workshops and children's activities that are designed to engage children and their families?

USEFUL WEBSITES
For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 15

Assessment for Unit 4
Outcome 1 and Outcome 2

CHAPTER OVERVIEW

In this chapter, you will read how assessment will reflect your understanding of:

- materials and techniques appropriate to particular artforms/s
- ways of developing artworks through the evaluation of a range of potential directions
- potential directions to support the production of artworks
- the resolution of aesthetic qualities in artworks
- the realisation and communication of ideas in artworks
- the relationships between artworks in order to produce a cohesive body of work
- techniques for the development, refinement and presentation of artworks that are appropriate to your idea and selected artform/s.

You will find:

- a sample response by a student with margin notes that highlight assessment.

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Introduction

maquettes small-scale models made as a preliminary study for a larger work

To successfully complete Outcome 1 in Unit 4, you will need to refine and present a cohesive body of finished work based on the potential directions you developed and refined from your selected potential directions you identified in Unit 3.

The presentation of your artworks must demonstrate a relationship between the artworks through a connection of conceptual possibilities, aesthetics, themes and/or materials or techniques that were discussed in your exploration proposal in Unit 3.

To acquire a satisfactory grade in Outcome 1, you must complete a minimum of two finished works with an evaluation of selected potential directions, including a plan explaining the development of the artworks.

15.1 Area of Study 1: Production and Presentation of Artworks – Outcome 1

A high-level response to this outcome shows clear evidence of a highly effective use of these potential directions that form a basis for the finished artworks and reflect the development and refinement of ideas, techniques and aesthetics.

15.2 Finished artworks

As part of this refinement, a student should show evidence of planning through the use of sketches, mock-ups, **maquettes** and so on.

Your artworks should show evidence of consistent, highly skilful and accomplished handling of materials, techniques and processes that have led to the creation of final works. These works should reflect a thorough understanding of and sensitivity towards your chosen media and its relationship with the depiction of subject-matter and its aesthetic qualities.

Your use of aesthetic elements should be highly skilful and thoughtful in its approach throughout the refinement of your artworks. The interpretation of subject-matter should be creative and individual in its resolution and refinement of aesthetic qualities, thus effectively communicating your ideas and reinforcing cohesive relationships between your artworks.

The aims and ideas that are documented in the evaluation of these artworks should be resolved and realised in a highly creative and personal manner.

A consistent and strong relationship between the artworks should be evident. This is a relationship that is firmly based on a common concept, aesthetics and/or materials and techniques.

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15.3 Area of Study 2: Evaluation – Outcome 2

Refinement and resolution

At the completion of this unit, you should be able to provide visual and written documents that identify the focus of your artworks and evaluate the degree to which the finished artworks reflect your selected potential directions and demonstrate a cohesive relationship between your works.

You will be required to present an evaluation of the resolution and refinement of your artworks. This documents the development, production and refinement of your final artworks.

The following example is a high-level response to this outcome, which relates to the exploration proposal in Chapter 11. This student provides focus for evaluation in the first paragraph by redefining her original topic of exploration. Then the student introduces the aesthetic considerations of her topic.

The focus of my work in Unit 3 was the exploration of a variety of traditional elements reflecting my theme, 'Africa', including African animals, Maasai tribal warriors and traditional African craft techniques such as beading, weaving and ceramics. I refined my ideas in Unit 4 by focusing specifically on incorporating distinct African patterns and prints, and via channelling inspiration from the Maasai tribal people and their traditional beading crafts, through which a vibrant use of colour and line was employed to produce two final – primarily ceramic – works that each incorporated the traditional elements of African pattern and craftwork.

Throughout my design process, I endeavoured to explore the vibrancy of tribal African craftwork and traditional African pattern, which I incorporated to produce two ceramic finals. Through the construction of hundreds of small ceramic beads – each vibrantly painted in red, green and yellow underglaze, beneath distinct black pattern designs conveyed through sharp dots and lines – I produced the individual pieces that would be strung together to assemble a 'chandelier'-inspired hanging arrangement. I hoped for this design – drawing on the inspiration of Yinka Shonibare – to create a connection between the craft techniques of tribal Africa and that of the Western world (depicted through the chandelier-inspired architectural form). For my second final, I again endeavoured to employ traditional patterns through the depiction of a uniform zebra print at the base of two ceramic pots, which would form a 'set' or 'series'. In attempts to structure these forms to appear representative of Maasai tribal people, a circular ceramic 'plate', symbolic of the distinct Maasai beaded neckpiece, was attached to each sculpture and painted with vibrant colours to convey again a sense of pattern and vibrancy of colour throughout the works. Intending to focus also on the textural quality of my works, the zebra pattern design was applied using a sgraffito technique (painting the pot surface with black underglaze, carving away the white negative space), and the neck beading pieces were imprinted with a small indenting tool.

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The student proceeds to evaluate her final works aesthetically and conceptually, and to show how these have developed from her selected potential directions. Providing visual documentation, the student goes on to discuss her potential directions individually, considering the further refinement made to her final works.

For my first final, I selected my potential direction of ceramic vessels. I selected this potential direction as I felt it would enable me to place a significant focus on the tribal warriors of the Maasai tribe, who had remained a huge inspiration to me throughout my design process. In addition to the beading ornamentation that I feel is conveyed through the colourful beading plates at the crown of my sculptures, which is highly symbolic of the Maasai people's traditional crafting techniques, I feel that the incorporation of the zebra pattern is also indicative of the connection between the Maasai people and their natural environment.

For my second and final work, I selected potential direction by looking at a beaded sculptural construction. I selected this potential direction as I felt it would allow me to explore traditional African pattern design to a greater extent as well as enabling me to explore and create a sense of unity between the two worlds of rural Africa and the urban Western world. While incorporating many elements of contrast – including the vibrancy of the yellow, red and green against the bold black beads, in addition to the delicate dots against the sharp black lines within individual patterns – the way in which these conflicting elements representing the two worlds of tribal Africa and that of Western lifestyle that I am familiar with could combine to form a symbolic work and relate to the Maasai-inspired pots.

Figure 15.1 Amelia O'Neil (student), 2015, Exploration of natural red yellow and green colours!

This student combines some of her potential directions as part of her refinement process to enable her to realise her concept. She documents the planning of her construction process and any redirections, reflecting on aesthetic considerations.

I selected potential directions and combined them into one, essentially because they would allow me to explore the elements of line, pattern, shape, colour and texture, which I endeavoured to refine and strengthen through my refinement of

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my two final works. For the chandelier, this was enhanced through limiting my colour palette from entirely multicoloured (as trialled in Unit 3) to a limited palette of symbolic red, yellow, green and black – which I feel enabled the work to become more cohesive and emblematic of traditional Africa. I also decided upon four main pattern designs to apply to specifically coloured beads, which again limited the diversity of pattern from my trial in Unit 3, which consisted of approximately 10 different pattern designs. For my chandelier, I chose to incorporate a traditional African weaving technique, at the very height of my chandelier (to allow it to be hung), which further enhanced the connection I was aiming to create between the western form and the traditional crafting techniques of Africa.

This macramé technique was an improvement from the basic knot idea I had originally planned on using to join top strands, immediately following my Unit 3 trial piece. I also decided to incorporate the use of smaller black beads to increase the spacing between patterned larger beads and create a sense of separation to prevent the patterned beads from appearing messy and disorganised. Unlike in my initial explorations, I glazed all of the beads for this final work, which allowed me to enhance the saturation of my coloured beads, more so than in my Unit 3 trial piece, which consisted of purely under-glazed colourful beads that were duller in colour and vibrancy.

In terms of my Maasai pots, I chose to incorporate a uniform 'zebra' pattern within both 'bodies', as opposed to running with a potential idea from Unit 3 of using different animal prints for different pots. For this final, I also designed the beading plates to depict a limited palette of five particular colours, which were applied in single strands and blocks to achieve an element of consistency and refinement of design between the two pots, and allow viewers to focus more so on the Maasai-derived colours than a complicated pattern design used to detail the work. I also refined the shape of my pots to ensure that their curves were much more gradual and organic in nature, as opposed to being distinct and prominent as seen in some of my trial pots from Unit 3 work, which were less subtle in their curvature. I also decided to create two pots, of different sizes, to appeal to the viewer's sense of individuality and to create a potential allusion to the idea of a mother and a child, as opposed to constructing my works as the same size.

The student clearly explains the relationship of her aesthetic decisions with the theme and symbolism of the body of work. She reflects on how her techniques effectively communicate her ideas.

*Final 1 (***Maasai Tribal Pots***) is highly symbolic of the inspiration drawn from the African Maasai tribe, and the extent to which their traditional crafting methods were a source of inspiration to me in venturing to identify traditional colour, pattern and the meticulous beading techniques representative of the Maasai people's individuality. Through detailing the base of my pots through an sgraffito technique, where the white negative space of the African zebra print was carved away from an entirely black clay surface, I was able to incorporate a moderately textural surface, which incorporated one of my main aims. As texture was something established in my SAT 1 folio as being of particular interest to me, incorporating texture in this way, as well as through the*

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beading indentures within the beaded neck plates at the crown of the sculptures, effectively communicated my aim of creating a texturally enticing surface. Through depicting the distinct African zebra print, as well as the block and line patterns of the Maasai tribal beading designs, through a broad range of vibrant colours (with each bead enhanced through the application of copper oxide powder within the bead channels prior to glaze firing), I was able to reflect the inspiration of the Maasai tribe, and enhance the connection between them and their natural environment depicted by the zebra animal print.

Figure 15.2 sketches for bead design, Amelia O'Neil (student), 2015

My second final* (Beaded Chandelier Hanging Sculpture) *incorporates a number of my primary aims, including achieving vibrancy of colour, definitive pattern design and again the element of cohesion between my world and the lives of traditional tribal African people. Through individually rolling and hand painting each of the 576 beads within my chandelier, I was keen to flaunt the individuality of each individual bead, making allowances for some lines being slightly thicker or less lengthy than others, yet ultimately creating a uniform appearance through the repetition of a specific pattern design accustomed to a specific coloured bead.

Through threading my beads with plaited strands, and creating an African-inspired macramé 'knot'/ woven section at the highest point of my chandelier, I also sought to again incorporate the element of texture, while incorporating the skills I admired in relation to traditional African weaving techniques and crafting methods of plaiting and knotting.

I chose to depict my hanging arrangement in a chandelier format/ structure specifically as I thought it would enable me to create not only a contrast, but also a sense of unity and intriguing connection between the Western world and tribal Africa.

The student clearly explains the resolution of aesthetic qualities in her final works, and outlines how these inform the communication of her concepts.

My chandelier aims to exude a sense of contrast while illuminating a metaphorical sense of unity and cohesion. Within this piece, there are many obvious contrasting elements, such as vibrant yellow, red and green colour use in juxtaposition to the strong and bold lines and dots applied through black underglaze.

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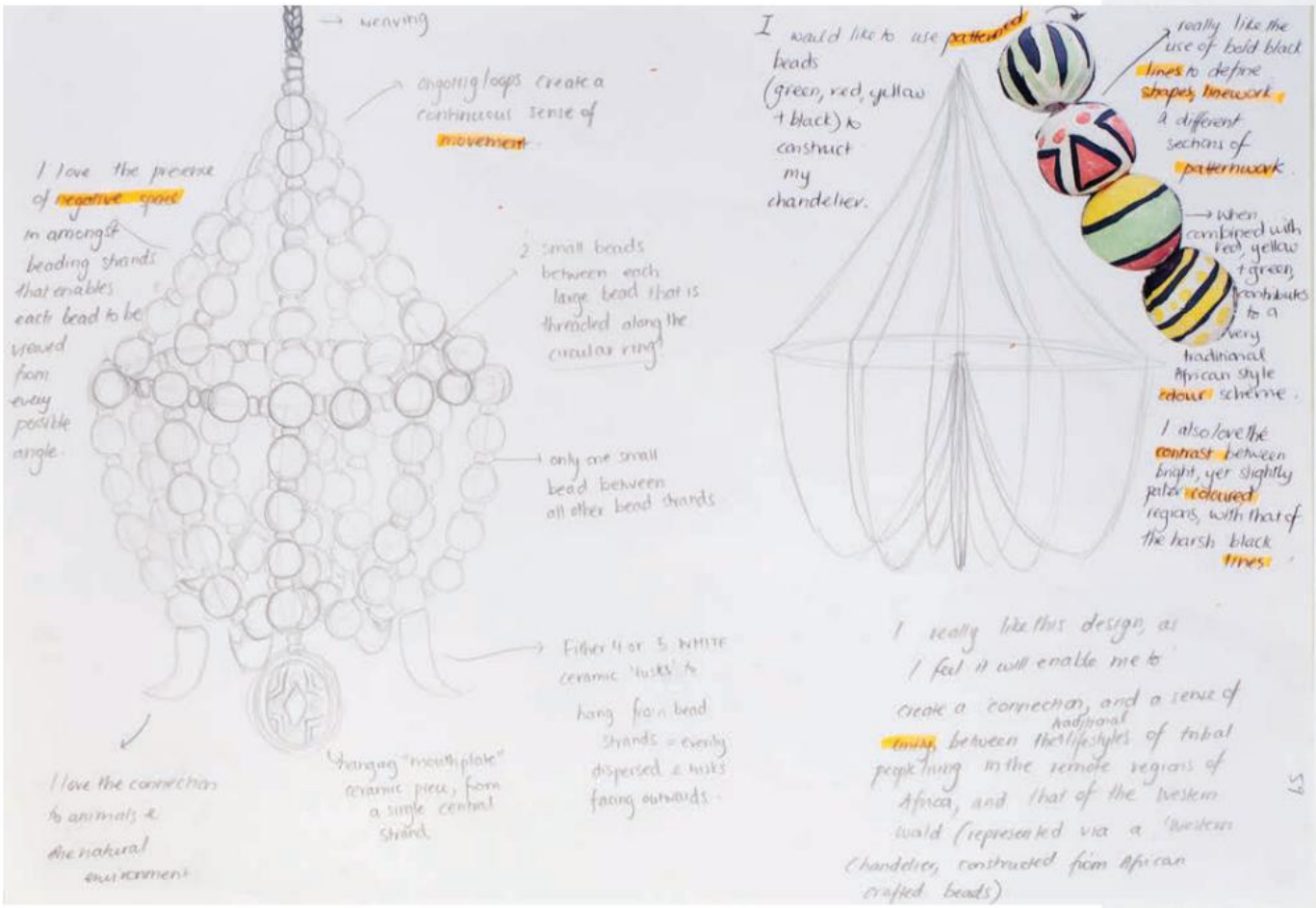

Figure 15.3 sketches for chandelier design Amelia O'Neil (student), 2015

The diversity and contrast between brightly coloured beads and the bold, black, smaller beads that are positioned between larger patterned beads also creates a sense of contrast between colours, yet persists to enhance the importance of the black presence, in tying together each bead design, livened through black pattern designs. The way in which each of the loops originates at a central location within the chandelier, and meets again at the very height of the chandelier, also alludes to a sense of harmony and the idea of the connection of the two worlds through colonisation, which is something I endeavoured to communicate. The contrast between the African-inspired pattern designs and beads, strung together and united through a traditional weaving technique, and that of the Western chandelier structure also seeks to convey a sense of contrast within the work, while alluding to a sense of cohesion and connectedness between the two worlds through colonisation.

The Maasai warrior-inspired pots I designed and created were constructed from clay using a coiling technique, which involved rolling thin coils (approx. 1 cm diameter) and then joining them in a heightening formation. Once pots were created, the surfaces were smoothed using a rubber kidney tool, and the 'bead plates' (already indented with a circular tool) were attached to the surface of the pots' purposely slanted edge with wet clay and a small wooden spatula (following a significant amount of 'scoring' of the clay's surface and spraying it with a small amount of water). Within

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my Maasai-inspired pots, texture was a predominant feature that I endeavoured to incorporate, and this was achieved through two main methods, once the bead plates were attached and secure. To create a sense of texture within the surface of the clay body of my two pots, the surface of the clay was painted with black underglaze, and the white negative space of the zebra print was then carved away with a fine loop tool. In order to create texture for the beaded surfaces, I used a small wooden bamboo tube to imprint tiny circles into the surface of the clay, to symbolise 'beads' (however, this was done prior to attaching the bead plate to the pot 'body', as mentioned above).

The student explains any setbacks encountered in the making of her final works and explains how these were resolved.

I decided to apply the small circular imprints to the clay surface of the beading regions prior to attaching the plate to the pot, as this imprinting process had to be completed prior to the clay drying out, which was required for the attachment process to prevent the bead plate from drooping. I also decided that it would be more sensible to imprint bead outlines onto the bead plate prior to attaching it to my pot, as the process required significant pressure to be applied to the clay plate with the wooden straw, which would not be possible without risking the plate snapping in half, if this was applied to a bead plate already attached to the pot.

In preparation for constructing my chandelier, I rolled over 1000 small ceramic beads (approximately 2 cm diameter) and inserted a hole of the same size (using a straw) through the centre of each one before the clay was too dry to indent. Once these larger

Figure 15.4 painted ceramic beads, Amelia O'Neil (student), 2015

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Figure 15.5 coloured and black ceramic beads in the kiln, Amelia O'Neil (student), 2015

beads were created, smaller 'disk-like' beads were also rolled and the centres were removed using a straw, as above, so that all holes were the same size. Once dry, each individual bead (large size) was painted with underglaze in yellow, red, green or a combination of the three, and a specific pattern design consisting of lines and dots was applied to each one, specific to its unique colour. The smaller disk beads were painted with black underglaze only, and would be used to separate the coloured larger beads. Once each bead had been bisque fired, they were individually coated in a clear earthenware glaze, to enable their colour to become more vibrant, and achieve a glossy finish and clean appearance. These ceramic beads were then strung together in plaited (string) strands, each consisting of 24 beads (12 coloured and 12 black). Twenty-four of these bead strands were created in total, and each one was identical in terms of the arrangement/order of the beads along the string. Twelve of these strands were attached to the black metal ring on both its inner and outer circle (creating loops extending from the outer edge, to the centre), and another 12 strands were attached directly leading on from the previously attached strands, however this time, above the circle, instead of below. Of the 12 plaited strands positioned above the ring, I then separated them into four groups of three, and plaited each group again. This left me with four strands, which I used to create an African weave that would enable me to suspend my chandelier from the ceiling as required. Black cotton 'bias binding' was used to secure stray strands to the base of the black ring, and to strengthen the loop created at the top of the woven section. This bias binding was effective in binding the bead strands to the base of the chandelier ring, in a way that enabled them to be hidden without cutting them off, and risking detachment of the beaded strands. This bias

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binding also allowed me to envelop the strands in a way that was largely unnoticeable, as the black colour of the bias binding tied in with the black used in other places of the chandelier such as the smaller beads and the black lines and dots used to create patterns within each bead surface.

Due to the inability to find black string that was strong enough, the brown string I used was painted using 'Indian ink' at the end of the assembly stage, to tie the colours together and achieve a more refined look.

Prior to utilising the black ring as part of the sculpture (as it was previously a garden pot trolley), the wheels were removed.

The student reflects on how the final works relate aesthetically and realise the communication of ideas.

I selected these potential directions essentially because they would allow me to explore line, shape, colour and texture and movement through continuous repetition and pattern. They also would allow me to create an underlying sense of cohesion and unity through the commonality of the medium of clay. The principle of unity and my desire to convey a sense of cohesion became more important to me throughout the refining of my potential directions. For the chandelier, this was enhanced through limiting my colour palette from entirely multicoloured (as trialled in Unit 3) to a limited palette of symbolic red, yellow, green and black, which I feel enabled the work to become more cohesive and emblematic of traditional Africa. Through the use of strong lines, dots and basic shapes of squares and triangles, I was able to depict African-inspired pattern designs within individual beads. My decisions to unite each of the 12 beaded strands at the top through an African-inspired weaving design also sought to reflect a sense of unity and cohesion within the work, while incorporating an element of pattern design. In an attempt to convey the importance of negative space within my chandelier piece, I chose to limit the number of chandelier strands to 12 (12 strands above and 12 below the frame) in order to ensure beads could be viewed from all angles by the viewer, to enhance the element of movement between continuing strands.

In terms of my Maasai pots, I chose to incorporate a uniform 'zebra' pattern within both 'bodies', and designed the beading plates to depict five particular colours (red, orange, yellow, green and blue), applied in single strands and blocks, to achieve an element of consistency and refinement of pattern design. By selecting simple shapes to construct 'bead plates', each consisting of a central circle (hole), I persisted to maintain the presence of negative space that was incorporated within the chandelier final piece, and furthermore to provide a sense of relief from the solidity of the vibrant colours of the distinct and bold bead plate design, through the creation of a circular negative space within the plate. Through repetition of blocks of colour and lines, used to create the beaded designs, I sought to incorporate an element of pattern within my works, which created an interesting focal point for the sculptures (through Maasai-inspired colours) that was emblematic of the Maasai warriors' beading crafts.

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The student clearly evaluates the effectiveness of the individual works and must show a consideration of their final presentation.

Ultimately, I would like for my two ceramic pots to be placed upon a plinth or shelf-type formation just below eye level (diagram drawn) so that they can be viewed from an appropriate height, as opposed to being looked down upon. I feel as though a black surface and background would be effective in enhancing the vibrancy of the white background of the pots, and allude to the contrasting organic black streaks that make up the zebra print. I would like the two pots to be placed side by side, with the larger of the two placed on the left, and with each pot angled slightly inward as though they are facing one another and acknowledging one another's existence.

I would like for my chandelier to be hung so that the chandelier would hang slightly above head height.

I would not like for the form to be hung too high as, although I would like viewers to be able to view the work from below to examine its structure, I would like it to be able to be viewed from all angles and sides, including being able to see the 12 beaded strands that are suspended above the base, and the woven design at the very top. I also want the structure to be relatively close to eye level so that the individual pattern designs within each bead can be examined and viewed.

Due to its incredible weight, a sufficient hook and support structure will be required to hang this final.

Figure 15.6 Amelia O'Neil (student), 2015

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In her conclusion, the student reinforces the cohesive connection of the work through her concept, theme aesthetics, and materials and techniques.

Ultimately I feel as though my final works have successfully allowed me to explore the intricate elements of African culture and craftwork that emblematise my key inspirations of the Maasai tribe and their symbolic beading crafts, traditional African pattern design, crafting methods of beading, weaving and carving and, finally, a vibrant use of African-inspired colours (predominantly red, green, yellow and black). My chandelier is a reflection of my exploration of traditional African pattern work that is enhanced and enlightened through the use of a colour scheme, consisting of traditional African colours (red, yellow, green, black). Through incorporating African-inspired weaving techniques within this piece, I have also endeavoured to explore the traditional crafting methods of weaving, which are symbolic of tribal crafting methods and artistic processes employed by tribal Africans, such as those belonging to the Maasai tribe.

My Maasai-inspired pots are indicative of the way I was inspired by the wild animals of the African savannah, such as zebras, and the connection of the Maasai warriors to their natural environments that they shared with the African wildlife. Through the exploration of my theme 'Africa', I became increasingly interested in textural quality, and desired to incorporate an element of texture within my works, which was done through a sgraffito carving technique to detail the base of the Maasai-inspired pots. Through utilising a vibrant array of bead colours (orange, yellow, green, red, blue) to detail the Maasai-inspired beading plates at the top of my sculptures, I sought to further validate the importance of vibrant colours in reflecting traditional African craftwork and beading techniques that are emblematic of Maasai warriors and their tribal beading ornamentation. This beading surface also incorporated an embossed textural quality that, in contrast to the smooth zebra streaks, sought to convey an interesting element of contrast that was complemented via the use of black and white in one region, and vibrant colours in the other. This was intended to appeal to a viewer's interpretation of the work to be composed of contrasting elements that, when combined, create a united and cohesive form. This sense of cohesion relates directly back to my theme of Africa, as it is metaphorical of the cohesion between small Maasai tribal communities that was highly inspirational to me.

In conclusion, I feel my finals have enabled me to explore my understandings of traditional African craftwork and the way in which the lives of the Maasai people combine environmental influences of the natural world around them (including African wildlife), while being equally influenced by their tribal traditional practices of meticulous beading and weaving techniques that add vibrancy, individuality and colour to their lives.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Chapter 16

Assessment for Unit 3 and Unit 4 — external assessment

CHAPTER OVERVIEW

This chapter discusses how assessment will reflect your understanding of:

- art practices in particular artforms
- appropriate art language and terminology
- the ways in which artists develop styles
- understanding of aesthetic qualities within an artform
- the roles, processes and considerations involved in the preparation, presentation and promotion of artworks in relation to at least two different exhibition spaces
- the characteristics of different exhibition spaces.

You will find:

- sample responses by students with notes that highlight assessment.

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16.1 The end-of-year examination

The one-and-a-half-hour end-of-year examination in Studio Arts is the culmination of your study of the arts industry throughout the year. The examination will contribute to 30 per cent to your final result. Each section of the exam is relatively evenly weighted: Section A tends to be made up more of short responses while Section B and C have fewer questions but longer responses.

The topics covered in the examination are divided into the following sections:

- Section A – Analysis of unseen artwork/s
- Section B – Knowledge of two artists from different times and at least two of their artworks. An understanding of these works is required in relation to materials and techniques, aesthetic qualities, description of style, ideas and meanings in these artworks, and historical and cultural context.
- Section C – An explanation of the preparation and presentation of artworks in at least two different exhibitions, showing the processes associated with the production, presentation, conservation and promotion of artworks.

Section A – Analysis of unseen artwork/s

The unseen artwork analysis is broken up into a range of parts. The first part (a) asks you to choose an artwork to discuss from the colour insert and discuss the aesthetic qualities expressed in the work. The second part (b) asks you to explain the materials and techniques the artist has used to produce the artwork. There could be a third part (c) of this section, which requires you to draw on your art industry knowledge, considering the exhibition of your chosen unseen artwork.

While you often have the opportunity to choose more than one artwork in this section, the example below relates to the one image illustrated.

Your choice of artwork should relate to the medium on which you have focused throughout the year (that is, photography students should choose a photograph, painting students a painting and so on). All media studied in Studio Arts are represented. Below are examples of high-level responses to sample questions.

QUESTION 1

a Analyse how the artist has developed aesthetic qualities in the artwork (Figure 16.1) through the use of art elements.

Fairbairn's use of a warm and prominent red to colour two blocked sections of the background provides a sense of relief from the intensity of the monochromatic black and white that has been used to construct the latter of the artwork. Fairbairn's use of linear, distinct rectangular shapes to divide up the background of his work is juxtaposed with the organic flowing lines to give solidity to the

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transparent form of the face. This creates a sense of contrast within the work and may seek to convey a feeling of conflict between the individual and their environment. Through an organic use of line to construct the female face and messy strands of hair, Fairbairn has alluded to a sense of naturalism, and thus appears to have captured the female in her natural state, perhaps even unprepared for the eyes of the viewer to gaze upon her. The reflection image to the left of the composition creates a sense of balance within the work and draws your eye to the background. Overall, the limited colour use, dominated by an oppressive black and greyscale palette, creates a sense of melancholy within the work. However, the warmth of the red in the background, in addition to the transparent female form, creates an element of warmth and calm but at the same time the lack of negative space and cropping of the subject creates an arresting portrait.

The student clearly and articulately discusses the work in relation to its aesthetic qualities and compositional structure. The student comments on individual characteristics of the drawing that reflect the mood of the work.

b Discuss the artist's use of materials and techniques in the artwork.

Through applying strokes of charcoal and pastel of different intensities and widths, Fairbairn has created an element of diversity within the work. While managing to solidify the outline of the facial form through slightly thicker strokes, Fairbairn has attempted to convey a somewhat contrasting sense of delicacy within the work through slightly thinner strands of hair that protrude in all directions from the female's head. Fairbairn's repetition and layering of fine charcoal and pastel lines within the face assist in ageing the female figure, and contributes to a sense of ambiguity within the woman that is further emphasised through solid black eyes that lack clarity or clear expression of emotion. This is contrasted with the flat blocks of black, brown and grey pastel and charcoal that cut through the transparent cropped face in the foreground. The artist has included some faded drawn lines, as though partially rubbed away, within these blocks of pastel and charcoal to allude to a corner of a room created by horizontal lines, giving the image context.

Through a confident use of art terminology, the student shows a clear understanding of materials and techniques used to create this work and how these form the image.

Figure 16.1 David Fairbairn, *Portrait of Victoria Hahn*, 1999, acrylic, gouache, drypoint, ink, charcoal and pastel on paper, 172.7 x 200.7 cm. Collection of New England Regional Art Museum, Armidale, NSW.

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TIP

Always carefully read the information given under the unseen artwork you have chosen, as this will give you valuable information about who created the work (you may be familiar with other works by the same artist) and materials used (for example, oil on canvas or works on paper).

c Discuss the curatorial considerations that would need to be made if this work were to be exhibited as part of an exhibition.

If this drawing were part of an exhibition, the curator would consider the themes that he or she wished to represent in the exhibition. As it is a portrait, it would probably be shown among other portraits, if that was the curator's thematic focus, or it may be shown alongside other contemporary works relating to the materials used, or with other works by David Fairbairn.

The curator may have visited Fairbairn's studio to see the work as part of the selection process for the studio, and if possible discussed the exhibition themes and layout with the artist as well as gathering information about the drawing to be included as part of the curatorial writing for a catalogue to accompany the exhibition. As it is a work on paper, a very sensitive material, the curator would need to consider conservation in the display of the work. For example, it would need to be shown in an area devoid of natural light to protect it from damage from UV rays, at a light level no higher than 50 lux.

This response shows that the student has a clear understanding of the role of a curator in the exhibition of artworks. The student uses specific examples to demonstrate their knowledge.

TIPS

- Avoid rote answers; talk specifically about the work you have chosen.
- Think about all the aspects of exhibiting an artwork and how these relate to the work you have decided to talk about.

Section B – Analysis of two artists from different times

This section of the examination calls for knowledge and understanding of two different artists from different times in any chosen medium. You will need to be able to discuss your artists in relation to artistic, cultural and environmental influences, along with their handling of materials and techniques. You will also need to be able to make comparisons between the two artists; this could relate to aesthetic qualities, influences, materials and techniques, or their approach to subject-matter. Having links between the two artists will help your essay structure to flow from one point to the next.

For each artist, you should familiarise yourself thoroughly with at least two artworks, so you can discuss these within the context of the topic. Knowing these works well will give depth to your discussion. While this is not guaranteed, this topic is generally an extended response question, so you need to practise being able to write extensively on your two artists.

Making a chart such as the one in Table 16.1 could also help with revision for the examination.

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TABLE 16.1 ANALYSIS OF TWO ARTISTS FROM DIFFERENT TIMES

	ARTIST 1	ARTIST 2
Artistic influences		
Environmental influences		
Cultural influences		
Materials		
Techniques		

In the following essay, the student thoroughly addresses the topic and uses examples to back up their points and give depth to her discussion.

QUESTION 2

Compare the art of two artists to show how they have developed distinctive style(s) and approach(es) to subject-matter. Refer to an artwork by each artist in your discussion.

Arkley and Van Gogh's artwork responded to the times and the historical contexts they both inhabited. Unfortunately, both artists struggled on a personal level throughout their lives, and this also influenced the art they produced.

When Van Gogh was admitted to a psychiatric ward in Saint Remy for his ongoing mental illness, his subject-matter was greatly influenced by being confined to the grounds of the hospital. The development of oil paint tubes, meant that, although Van Gogh felt disconnected from the world, he was also able to paint it from the psychiatric ward window. **Starry Night** *accurately reflects the influence environment can have on subject-matter. The image is a landscape of both the exterior world and Van Gogh's interior world. The 'town' represents the world around Van Gogh, from which he feels alienated, while the sky represents his inner thoughts, emotions and mental illness. The town evokes a sense of warmth and comfort through the brush strokes and golden yellow light piercing out of the windows of the small houses. This is juxtaposed with the same tone of yellow used in the stars. The wild vibrant blue sky is symbolic of the artist's sense of unrest.*

The dramatic movement and turbulence through the repetition of lines and short, rhythmical, dynamic brushstrokes create a textural feeling influenced by Van Gogh's fascination with Japanese artwork. The paint is applied like it is gouged into the surface with a woodcut tool. The dynamic line work defining the highly stylised caricatural forms of the clouds, suns and stars is influenced by the craft of cloisonné, which also inspired his bold use of colour and the lack of shadow in his work. Van Gogh's swirling sky also has a strong resemblance to the famous woodblock print by Hokusai, **The Great Wave Off Kanagawa**, *which would have been familiar to Van Gogh.*

Similarly to Van Gogh, Howard Arkley's subject-matter and style were developed through environmental and artistic influences. Unlike Van Gogh's emotive use of colour, Arkley's palette

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is far more jarring through his use of clashing fluorescent tones, more reflective of 1980s popular culture and perhaps his personal battle with substance abuse.

Howard Arkley grew up and lived in Melbourne suburbia. These suburbs were a significant influence on Arkley's subject-matter, as this was the world he chose to celebrate and explore through fluorescent, decorative imagery, as evident in the artwork **Floriated Residence** *(1999). Arkley's decision to explore suburbia stemmed from a trip to Paris, where he became fascinated with the structure and pattern of doors in the streets. On arriving back in Melbourne, he noticed the intricate patterns of wire doors on the houses in the outer suburbs of Melbourne; this formed the beginning of a collection of 'door paintings'. The 'door paintings' ultimately caused Arkley to acknowledge his immediate environment, and inspired him to take an everyday object such as the suburban home and raise it into an artform, similar to what the Pop artists had done in America before him. At times, he even used the Be-Day dot pattern in his paintings, an art technique made famous by Pop artist Roy Lichtenstein.*

The artwork entitled **Floriated Residence** *accurately reflects how Arkley's world influenced his subject-matter, as it depicts a cropped section of a traditional triple-fronted brick house typical of 1950s homes in Oakleigh, where he lived. The bold and almost confrontational mood that this limited view gives us is in stark contrast to the wildness of the almost panoramic aerial view in Van Gogh's* **Starry Night**. *The walls of the exterior are covered in intricate patterns, thus portraying a sense of decoration and celebration, which Arkley intended to evoke. Arkley's fascination with pattern was inspired by his first wife, Elizabeth Gower's, participation in the feminist art movement of the 1970s, which looked at domestic arts such as patchwork and quilting and the binary pattern formations of early computers and the disco scene of the 1980s. The intricate patterns of these artforms inspired Arkley, and he used these patterns for large airbrushed works such as* **Floriated Residence**. *The pattern work was created by the use of stencilling; this was first introduced by his studio assistant and wife, Alison Burton.*

Unlike the turbulent textural brushstrokes created by Van Gogh, Arkley's masterful use of the airbrush enabled him to produce flat, controlled lines, which delineated his fluorescent blocks of colour, thus defining his suburban structures.

TIPS

- Don't forget to think about how you would answer a question on how each artist uses their material, and their techniques and aesthetic qualities.
- Make sure you give equal weight to your discussion of both artists, as that is how the marks are assigned. Don't forget to make connections between the two artists and their processes.
- Be sure to read the question thoroughly, highlighting words that inform you about what you are asked to address. These words are usually in bold type to bring them to your attention.

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Section C – The exhibition question/s

This section of the examination looks at your knowledge and understanding of the roles of galleries within the arts industry, and applies this to two exhibitions you have attended during your year of study. When visiting an exhibition, you should have taken note of the way the works were presented, the lighting, any conservation issues, the design of the space, promotion and marketing, and the individual roles of people involved in creation of the exhibition. It is also worth noting whether the gallery is a public, commercial or alternative art space, as this will influence its operation. This may also be an extended-response question, so you will need to show an in-depth understanding of different exhibitions you have visited this year.

It is quite valid to talk about virtual galleries and exhibitions on the internet. This could be especially useful for country or regional students who don't have easy access to galleries.

You may find Table 16.2 helpful for gathering and collating information for later recall for the examination.

TABLE 16.2 EXHIBITION INFORMATION

	EXHIBITION 1 NAME PLACE	EXHIBITION 2 NAME PLACE
Conservation issues		
Lighting		
Temperature (evidence of regulators in the space)		
Security		
Floor plan of the exhibition design (sketch)		
Materials and techniques		
Subject-matter		
Promotion		
Type of gallery		
Name of curator		
Examples of curation		
Themes		
Artist concerns		

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QUESTION 3

Compare and contrast particular characteristics of two exhibitions that you have visited this year.

***Exhibition 1*: Andy Warhol and Ai Weiwei, National Gallery of Victoria**
***Exhibition 2*: Francis Upritchard, Jealous Saboteurs, MUMA, Monash University**

Both of these exhibitions, while shown at two different galleries, presented a large body of work focusing on the artistic career of each artist. Upritchard's exhibition was a survey solo exhibition, largely of her sculptures from the beginning of her career as a young artist until now. The Warhol and Ai Weiwei exhibition traced the careers of both artists and made firm links between their practices, themes and subject-matter. As both MUMA and the NGV are publicly funded galleries, they both offered education programs within the galleries and on their websites for students and the general public to help them access the works. The Warhol and Ai exhibition curator, Max Delaney, gave public talks about the themes in the exhibition and explained the connections between the two artists, as well as editing and writing an essay in the exhibition catalogue about them. The curator had the benefit of being able to engage with Ai Weiwei in interviews and of his input into the installation of the exhibition when Ai was in Australia.

Many of the works in this exhibition, such as **Blossom** *and* **The Forever Bicycles**, *were commissioned by the NGV for this exhibition. Both these works had an enormous impact when viewed in the exhibition.* **The Forever Bicycles**, *an installation of almost 1500 bicycle parts joined together, was in the courtyard of the gallery, creating almost a doorway to the exhibition as you could walk right through the middle of it. It definitely set the mood of this exciting exhibition.* **Blossom**, *on the other hand, was positioned about mid-way through the exhibition. It is a very large, delicate work made up of white porcelain flowers, placed in the centre of a floral themed space containing works by both artists. This work was displayed very low to the ground on a plinth that worked as a visual and physical barrier to prevent people getting to close to this incredibly fragile work. At the same time, its low position enabled you to take in all the detail of the mass of flowers and there was clear signage along the side of the plinth, reminding you not to lean over the work in case you dropped your phone while trying to take a photo! Facing this work were Warhol's flower screen prints and another installation and another sculpture using flowers as the imagery relating to Ai's house arrest by the Chinese government.*

Upritchard's survey, while being the largest exhibition of her work so far, was nowhere near as large as the Warhol and Ai exhibition. This exhibition was curated by MUMA's chief curator, Robert Leonard, and the gallery director, Charlotte Day. Like the Warhol and Ai exhibition, you moved through the various rooms of the Upritchard survey. However, while the NGV exhibition was very thematic, making clear connections between the two artists through a variety of media, the MUMA exhibition, being a solo exhibition, was chronological. The exhibition began in a space that showed Upritchard's various early works, through to her large quirky figurative sculptures in the final space. Throughout the Upritchard exhibition, works were displayed in a somewhat unconventional manner,

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with many of the sculptures shown on top of beautifully crafted pieces of furniture made by the artist's husband so that, rather than being a type of plinth, they were very much part of the artworks. These allowed you to view the works from all angles and also created a physical barrier to protect the fragile sculptures from being touched. However, some of Upritchard's sculptures, such as her* Sloth*, were placed directly on the floor as requested by the artist who, like Ai, was involved in the installation of this exhibition. This concession by MUMA caused potential conservation problems, as – unlike the NGV – this gallery has a small skeleton staff, so when the public entered the space – especially if they had children – they were often accompanied by a member of the staff to watch over these vulnerable works. In contrast, the last space that you entered in this exhibition was a room filled with bizarre languid characters, which were elevated on bespoke metal plinths, causing you to look up at the sculptures. There was enough space around each of them that you could view them in the round without experiencing visual or thematic conflict.

In this response, the student addresses various characteristics of each exhibition, such as curatorial themes, exhibition design, education and conservation. Rather than providing a general response, the student shows evidence of in-depth knowledge and makes comparisons of both exhibitions, using individual works as support.

TIPS

- Find out the names of key people involved in the exhibitions you view.
- Be sure to discuss specific aspects of exhibition, such as how presentation of specific works enhanced your experience.
- As this is a comparative response, don't forget to make links between the two exhibitions. These links can be how they contrast as well as how they are similar.
- Remember that your discussion of both exhibitions should be evenly weighted, as your marks are assigned accordingly.

USEFUL WEBSITES

For a list of useful websites to explore, access the *Art-isan Second Edition Interactive Textbook*.

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Glossary

aesthetic qualities application and manipulation of art elements and design principles to create a particular mood or to communicate ideas

analyse the purpose of analysing artworks is to understand the messages and meanings being conveyed

analysis looking closely at an artwork in order to better understand how it was created and the messages/meanings it is trying to convey

analytical communicating messages and meanings through structure

annotation a written or visual addition made to information in a book (for example, a visual diary) used to demonstrate the thought processes that were involved in developing an idea

appropriation the use of borrowed elements in the creation of new work

aquatint a type of intaglio print-making and engraving technique where the plate is coated with resin, giving the impression of a wash drawing

art elements the elements that play an important role in the success of an artwork (for example, line, colour, shape, texture, form)

artforms two-dimensional and three-dimensional works, including paintings, drawings, sculptures, ceramics, textiles, photography, multimedia, animation, filmmaking, conceptual art and installation art

art industry contexts a variety of environments where artworks are presented

art style usually refers to historic style; often inclusive of subjects such as narrative, abstract or figurative

assemblage an artistic process in which found objects are put together to create three-dimensional works

asymmetrical the opposite of symmetrical: the objects in an image are not balanced and each half of the image does not resemble the other

authenticity confirmation that something (for example, an artwork or an essay) is authentic (that is, has been completed by the person who claims to have produced it)

Baroque an art style or movement of the sixteenth and seventeenth centuries in which artists used strong contrasts, emotion, movement, exaggeration and theatrical effects

binder a substance used to hold pigment and medium together so they don't separate

bleed when colour leaks through or over the intended border/edge – often caused when paper is wet or too thin for the medium being applied

brainstorming a technique used to generate and develop ideas on a topic or theme

canvas a thick cloth made from organic fibres, usually linen or cotton, stretched over a frame to create a surface to paint on; a word often used to refer to finished work after it has been put on a stretcher

chainmail a type of armour made up of metal rings, worn by knights

chiaroscuro the contrast of light and dark

cinematography the making of lighting and camera choices when recording photographic images for the cinema

clay animation a form of stop-motion animation using figures or characters made of clay or plasticine

collage a composition made up of a variety of materials, such as cardboard, string, paper cuttings and photographs, pasted together

composition the spatial property resulting from the arrangement of parts in relation to each other and to the whole

contrapposto an Italian term used to describe the 's' curve posture of the human body

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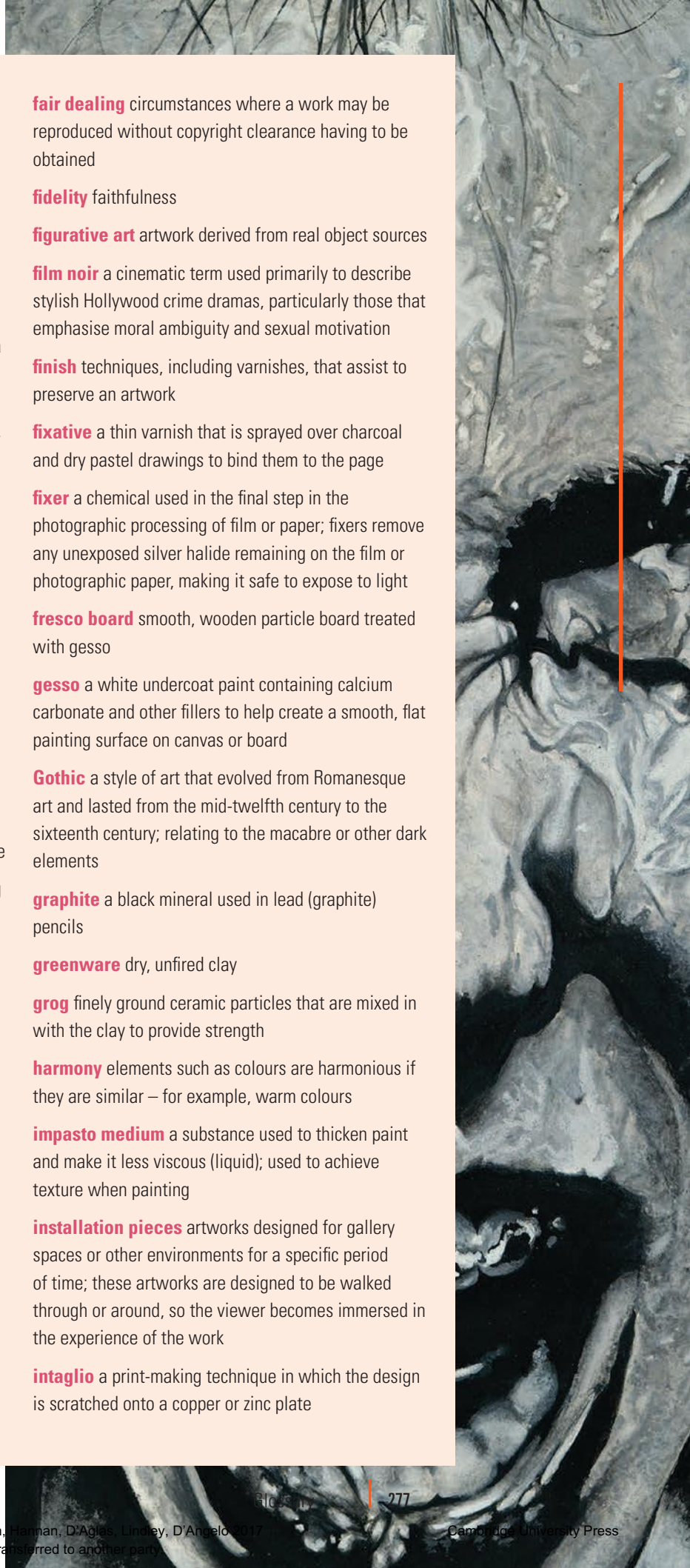

contrast when two different forms of the elements are used in the same work specifically to emphasise the difference between them – for example, use of light and shade or use of contrasting colours like blue and yellow

curatorial concepts themes and ideas that link works and can include the type of subject, media selected and title of the exhibition

curator a content specialist in a selected field (or on a specific collection)

decorative art traditionally defined as ornamental and functional works in ceramic, wood, glass, metal or textile

descriptive telling a story or conveying a message through description

developer a chemical that makes the image on the film or print visible

didactic information information provided for cataloguing or copyright purposes

doilies decorative placemats used on tables in suburban houses, often crocheted and later made out of plastic

dpi (dots per inch) the number of individual dots that can be placed within one linear inch (2.54 cm); a measure of the density of dots in a print or video image

drypoint a type of intaglio print-making and engraving technique in which a steel stylus is used to make markings on a plate, creating a burr (a gouged line that collects the ink); a technique used to create a characteristic 'bloom' to the line in the print

elements visual components of an artwork, including space, contrast, tone, line, colour, form and texture

evaluation statement a written and visual document that is produced upon the completion of finished artworks; the student evaluates their cohesive folio and process

exploration proposal an essential written task that must include the key knowledge and key skills, as stated in the Study Design

expressive communicating personal feelings, moods and emotions

fair dealing circumstances where a work may be reproduced without copyright clearance having to be obtained

fidelity faithfulness

figurative art artwork derived from real object sources

film noir a cinematic term used primarily to describe stylish Hollywood crime dramas, particularly those that emphasise moral ambiguity and sexual motivation

finish techniques, including varnishes, that assist to preserve an artwork

fixative a thin varnish that is sprayed over charcoal and dry pastel drawings to bind them to the page

fixer a chemical used in the final step in the photographic processing of film or paper; fixers remove any unexposed silver halide remaining on the film or photographic paper, making it safe to expose to light

fresco board smooth, wooden particle board treated with gesso

gesso a white undercoat paint containing calcium carbonate and other fillers to help create a smooth, flat painting surface on canvas or board

Gothic a style of art that evolved from Romanesque art and lasted from the mid-twelfth century to the sixteenth century; relating to the macabre or other dark elements

graphite a black mineral used in lead (graphite) pencils

greenware dry, unfired clay

grog finely ground ceramic particles that are mixed in with the clay to provide strength

harmony elements such as colours are harmonious if they are similar – for example, warm colours

impasto medium a substance used to thicken paint and make it less viscous (liquid); used to achieve texture when painting

installation pieces artworks designed for gallery spaces or other environments for a specific period of time; these artworks are designed to be walked through or around, so the viewer becomes immersed in the experience of the work

intaglio a print-making technique in which the design is scratched onto a copper or zinc plate

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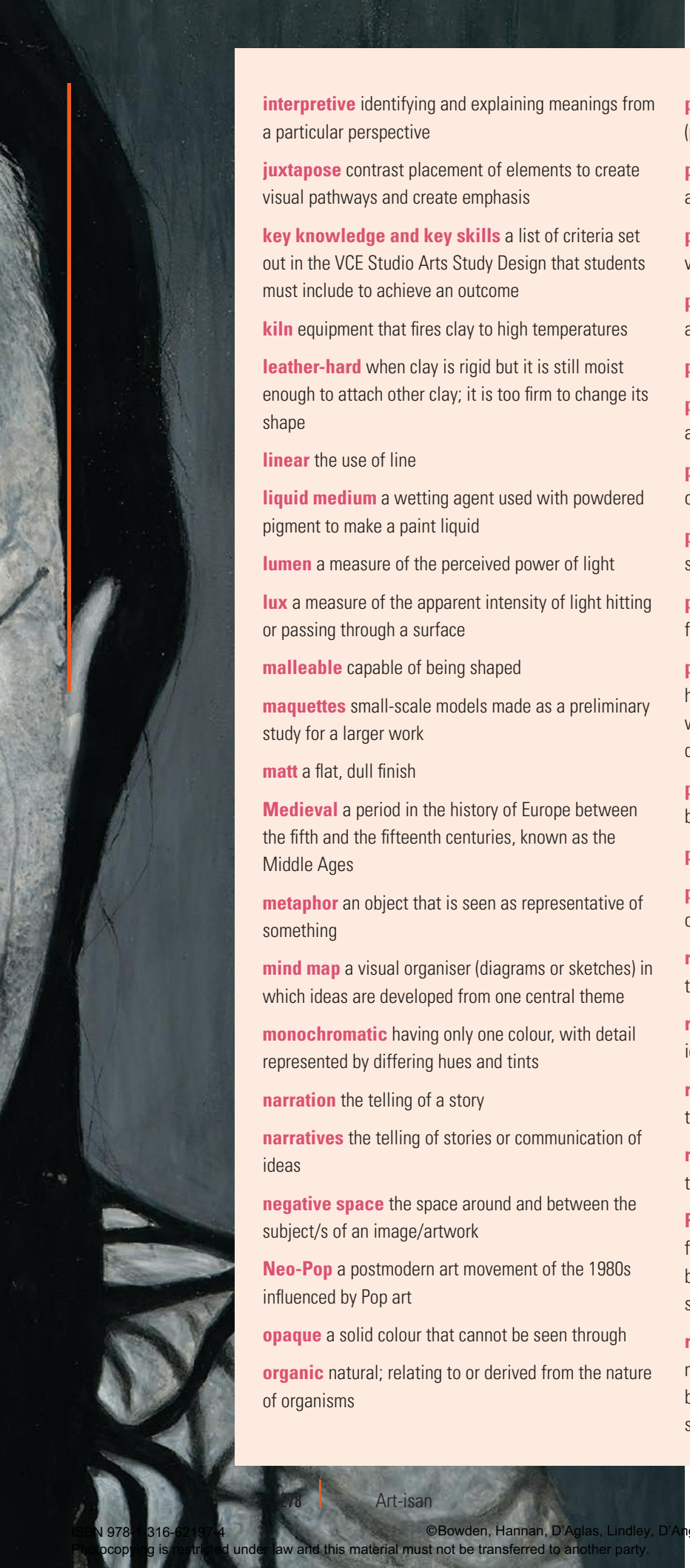

interpretive identifying and explaining meanings from a particular perspective

juxtapose contrast placement of elements to create visual pathways and create emphasis

key knowledge and key skills a list of criteria set out in the VCE Studio Arts Study Design that students must include to achieve an outcome

kiln equipment that fires clay to high temperatures

leather-hard when clay is rigid but it is still moist enough to attach other clay; it is too firm to change its shape

linear the use of line

liquid medium a wetting agent used with powdered pigment to make a paint liquid

lumen a measure of the perceived power of light

lux a measure of the apparent intensity of light hitting or passing through a surface

malleable capable of being shaped

maquettes small-scale models made as a preliminary study for a larger work

matt a flat, dull finish

Medieval a period in the history of Europe between the fifth and the fifteenth centuries, known as the Middle Ages

metaphor an object that is seen as representative of something

mind map a visual organiser (diagrams or sketches) in which ideas are developed from one central theme

monochromatic having only one colour, with detail represented by differing hues and tints

narration the telling of a story

narratives the telling of stories or communication of ideas

negative space the space around and between the subject/s of an image/artwork

Neo-Pop a postmodern art movement of the 1980s influenced by Pop art

opaque a solid colour that cannot be seen through

organic natural; relating to or derived from the nature of organisms

patina a film on the surface of bronze or similar metals (produced by oxidation over a long period)

patrons people who commission (that is, pay for) an artwork to be created

perspective the illusion of distance created by varying tones, decreasing/increasing size and detail

plagiarism the use of another author's or artist's work and the representation of this work as your own

plane a flat surface

plastic a state of clay in which it is able to be shaped and moulded

plein air a French expression that means to paint outdoors with the subject in full view

positive space the space used, or taken up, by the subjects of an image/artwork

potential directions ideas that form the basis for future artworks to be completed in Unit 4

preventive conservation storing, displaying, handling and maintaining a museum's collection in ways that promote long-term stability and impede deterioration

principles the rules that govern an artwork, including balance, proportion, harmony and movement

progresso an all-lead pencil with a thin plastic casing

prosthetics artificial features used to change the look of a face or a body

realistic representation showing people, places or things in a way that is true to life

refinement the process of reviewing and polishing an idea, technique or artwork in order to improve it

relative humidity (rh) the amount of water vapour that exists in a gaseous mixture of air and water

remedial conservation halting or reversing some of the effects of deterioration and physical damage

Renaissance a period of cultural and artistic reform from the fourteenth to the seventeenth centuries, beginning in Italy in the late Middle Ages and later spreading to the rest of Europe

repetition where elements of an artwork occur more than once, often to create unity in a work; can be repeated shapes, colours, arrangements or even sounds in multimedia works

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resolution the number of distinct pixels in each dimension that can be displayed, determining the quality of a print

resolve the moment when all elements and principles come together, signifying that an artwork is complete. Artistically, the realisation of an idea is one form of resolve; the other, and equally important, meaning of this term is technical resolve. Artistic resolve relates to the consistent look or texture across the surface of the artwork.

responsive reacting or replying to some influence

rotoscoping an animation technique in which the animator traces over footage of live action frame by frame to create an animated film

score a line or scratch made with a sharp object

screen dumps images taken by a computer to record items displayed on the monitor or another visual-output device such as a digital camera; used to demonstrate a program or how an artwork has developed over a period of time

script a written work that includes dialogue and instructions used for a film or television program

secondary art market refers to works sold through auction houses

slip clay in a liquid form

stable a term used for a group of artists represented by a gallery

still-life painting containing only objects, such as tableware, flowers, fruit or books

stop-motion animation an animation technique used to make objects or images appear to move on their own; objects are moved slightly between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence

stop-bath a chemical bath used to process traditional black-and-white photographs; used after the photograph has finished developing

storyboard a graphic organiser (for example, a series of illustrations or images displayed in sequence) for the purpose of planning an animation, motion graphic or interactive media sequence

stretcher a wooden frame over which canvas is stretched

studio process the process taken by artists or designers to create any artwork or design work

stumping block a solid stump made from compressed paper used for blending coloured pencil drawings

subject-matter ideas or themes portrayed in the creation of an artwork

symbolism representation of a concept through symbols or underlying meanings of objects or qualities

symmetrical one side of an image mirrors the other; a work can have symmetry in the way it is arranged without the items in each half of the image being identical – rather, it is their size and position that create the symmetry, establishing what is known as 'formal balance'

tableaux a theatrical device used to stage a scene, creating a 'frozen moment'

talisman an object that is believed to have magical or religious properties

textural relating to texture or surface quality

tonality relating to tone or mood

trompe-l'oeil an art technique that uses realistic imagery in order to create an optical illusion that makes objects appear in three dimensions

turpentine a thinning agent used in oil paint; a solvent used for cleaning brushes

twelve stations of the cross images representing the final hours of Jesus Christ

variety created by using a different element in a repetitive pattern (e.g. a square in a pattern of circles)

vitrified stoneware fired clay that becomes heat-resistant and ovenproof due to the clay particles joining together in the high temperatures

wash (drawing/painting) thin translucent layers of paint, usually built up in layers

wash (photography) water used to remove any residual chemicals from the photographic film or paper

woodblock a plank of wood (commonly made of pear, elder or boxwood) used to create a relief carving for a woodcut print

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