



Art

Victorian Certificate of Education Study Design

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Latoya BARTON
The sunset (detail)
from a series of twenty-four
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK
Visage (detail)
201.0 x 170.0 cm
synthetic polymer paint, on cotton duck



Liana RASCHILLA
Teapot from the *Crazy Alice* set
19.0 x 22.0 x 22.0 cm
earthenware, clear glaze, lustres



Nigel BROWN
Untitled physics (detail)
90.0 x 440.0 x 70.0 cm
composition board, steel, loudspeakers,
CD player, amplifier, glass



Kate WOOLLEY
Sarah (detail)
76.0 x 101.5 cm, oil on canvas



Chris ELLIS
Tranquility (detail)
35.0 x 22.5 cm
gelatin silver photograph



Christian HART
Within without (detail)
digital film, 6 minutes



Kristian LUCAS
Me, myself, I and you (detail)
56.0 x 102.0 cm
oil on canvas



Merryn ALLEN
Japanese illusions (detail)
centre back: 74.0 cm, waist (flat): 42.0 cm
polyester cotton



Ping (Irene) VINCENT
Boxes (detail)
colour photograph



James ATKINS
Light cascades (detail)
three works, 32.0 x 32.0 x 5.0 cm each
glass, fluorescent light, metal



Tim JOINER
14 seconds (detail)
digital film, 1.30 minutes



Lucy McNAMARA
Precariously (detail)
156.0 x 61.0 x 61.0 cm
painted wood, oil paint, egg shells, glue, stainless steel wire

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Art

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IMPORTANT INFORMATION

Accreditation period

Units 1–4: 2004–2009

The accreditation period commences on 1 January 2004.

Other sources of information

The *VCE Bulletin* is the only official source of changes to regulations and accredited studies. The *VCE Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCE Bulletin*. The *VCE Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at www.vcaa.vic.edu.au

To assist teachers in assessing Units 3 and 4, the Victorian Curriculum and Assessment Authority will publish an assessment handbook which will include advice on the assessment tasks and performance descriptors for assessment.

The *VCE Administrative Handbook* for the current year contains essential information on assessment and other procedures.

VCE providers

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

Photocopying

VCE schools only may photocopy parts of this study design for use by teachers.

Introduction

RATIONALE

VCE Art has been designed to encourage artistic development through personal and independent exploration. It emphasises innovative thinking and investigation and the ability to progressively develop ideas and personal concepts, and refine skills. This involves the production of visual solutions, that is the use of materials, techniques and processes towards the development of artworks. Students explore ideas and demonstrate effective working methods, a range of technical skills and aesthetic qualities through a process of investigation and experimentation. Investigations of art form(s) are an integral part of this exploratory process as is the visual and written documentation of thinking and working practices.

VCE Art aims to develop in students the ability to respond to art in an informed and articulate manner. With the acquisition of technical and analytical skills, personal involvement and critical study, students develop an ability to interpret art and discuss and debate the ideas and issues which it raises.

Students begin their study in Unit 1 through the imaginative exploration of materials, techniques and working methods. They demonstrate visual solutions to set tasks and study the ways in which art relates to the society for which it was created. Unit 2 focuses on an exploration of selected media in order to explore areas of student interest and produce visual solutions. The study of different expressions of artistic identity with reference to selected artworks is also a focus of this unit. In Units 3 and 4 students present a broad and innovative body of work as they communicate concepts and ideas through experiments in one or more art forms. A range of approaches to interpreting art is also studied and applied in the exploration of the meanings and messages of artworks produced before and since 1970. Through a critical analysis of artworks and commentaries about art, students will develop and refine personal points of view about meanings and messages of artworks.

AIMS

This study is designed to enable students to:

- acquire a broad knowledge of art;
- develop ideas and conceptual and problem-solving skills through investigation and experimentation;
- develop the technical skills and artistic awareness necessary to produce works of quality;

- develop diversity in art practice through investigation of selected art form(s) and/or media;
- understand aesthetics and the language of visual analysis;
- develop a critical awareness of how art relates to its cultural and historical contexts;
- develop a critical awareness of the ways in which artists relate to the values, beliefs and traditions of societies;
- develop skills to interpret art and to discuss and debate the ideas and issues which it raises.

STRUCTURE

The study is made up of four units. Each unit deals with specific content and is designed to enable students to achieve a set of outcomes. Each outcome is described in terms of key knowledge and skills.

ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

DURATION

Each unit involves at least 50 hours of scheduled classroom instruction.

CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be notified in the *VCE Bulletin*. The *VCE Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCE Bulletin*.

MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of Art to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE Administrative Handbook*. Schools will be notified during the teaching year of schools and studies to be audited and the required material for submission.

SAFETY

This study may involve the handling of potentially hazardous substances and/or the use of potentially hazardous equipment. It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities. The Advice for Teachers section provides specific examples of how information and communications technology can be used in this study.

KEY COMPETENCIES

This study offers a number of opportunities for students to develop generic skills and key competencies. The Advice for Teachers section provides specific examples of how students can demonstrate key competencies during learning activities and assessment tasks.

LEGISLATIVE COMPLIANCE

When acquiring and using information, the provisions of privacy and copyright legislation, such as the *Information Privacy Act 2000*, the *Privacy Amendment (Private Sector) Act 2000*, and the *Copyright Act 1968* must be met.

Assessment and reporting

SATISFACTORY COMPLETION

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority will publish an assessment handbook which will include advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the Advice for Teachers section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

AUTHENTICATION

Work related to the outcomes will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current year's *VCE Administrative Handbook* for authentication procedures.

LEVELS OF ACHIEVEMENT

Units 1 and 2

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In the study of Art the student's level of achievement will be determined by school-assessed coursework, a school-assessed task and an end-of-year examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50. It is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the *VCE Administrative Handbook* for the current year for details on graded assessment and calculation of the study score. Percentage contributions to the study score in Art are as follows:

- Unit 3 school-assessed coursework: 10 per cent
- Unit 4 school-assessed coursework: 10 per cent
- Units 3 and 4 school-assessed task: 50 per cent
- Units 3 and 4 end-of-year examination: 30 per cent

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

Unit 1

This unit focuses on realising ideas through the exploration of techniques, selected art form(s) and/or media. Students are introduced to a range of materials, skills and concepts through a process of investigation and discussion. Specific tasks are set to direct and facilitate the process of investigation. Exploration and research is undertaken to support a range of visual solutions.

Students will also explore the social dimensions of art with reference to the importance of the social setting of artworks, the social functions that art can serve and the ways in which social issues are interpreted in past and present-day art.

AREA OF STUDY 1

Developing ideas and skills

This area of study focuses on the development of ideas, imagery and skills through the exploration of techniques and working methods. It explores the characteristics of selected art form(s) and/or media. The development of ideas and visual solutions is encouraged through responding to set tasks. Through a process of discussion, exploration, investigation and experimentation, a range of skills and concepts are introduced. Formal elements are also studied and applied, and students learn to document thinking and working practices.

The area of study involves exploration into the characteristics of media and materials relevant to specific art forms. The investigation of an art form or artwork may involve using different materials and media either individually or in combination. It encourages imaginative exploration and the development of ideas and directions.

Outcome 1

On completion of this unit the student should be able to present visual solutions to set tasks through an exploration of various media, techniques and processes, using experimentation and artistic research.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- the nature of materials, techniques and working methods involving artistic research, experimentation and exploration including correct health and safety practices;

- understanding the materials and processes used in selected art form(s) and/or media;
- types of materials, their uses and distinct characteristics;
- a range of concepts, styles and selected images;
- methods of trialling visual solutions to set tasks;
- the formal elements.

Key skills

These skills include the ability to

- undertake exploration of materials, techniques and working methods;
- realise visual solutions to set tasks through experimentation, exploration and artistic research;
- develop ideas and skills using selected art form(s) and/or media;
- document thinking and working practices;
- use formal elements to realise visual solutions.

AREA OF STUDY 2

Art and society

This area of study focuses on the ways in which art reflects the values, beliefs and traditions of the societies for which it is created.

Artworks can be created for specific cultural contexts. They can celebrate specific events, ideas or beliefs or they can commemorate people, institutions and movements. They can reinforce a social group's sense of its own power and importance or they can comment more critically on social attitudes and assumptions. Students will begin to see the importance of an artwork's cultural context and analyse the varying social functions that art can serve. Students also examine the different ways artists choose to interpret and present social issues and themes.

Outcome 2

On completion of this unit the student should be able to identify and discuss the cultural contexts of art, the social functions of art, and the interpretation and presentation of social issues and/or themes in art with reference to selected artworks.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- the range of art that is created for specific cultural contexts; for example, decoration of sacred spaces, parliamentary portraits and murals, the display of culturally significant objects and symbols in museums and galleries, memorial and civic sculpture, outdoor murals, newspaper cartoons and caricatures, and art produced for the Internet;
- the social functions of art; for example, religious art, mythological art, social realism and art as propaganda, art as an expression of dissent, commemorative art, satirical art;
- the interpretation and presentation of social issues and/or themes in art of the past and present; for example, past and present depictions of gender issues, war and peace, childhood and youth, justice, punishment, power, technology and the environment.

Key skills

These skills include the ability to

- compare and contrast artworks of the past and present in discussing different cultural contexts for art;
- discuss the social functions of art in past and present settings;
- discuss artworks in order to identify particular social issues and/or themes;
- undertake visual analysis of artworks using appropriate terms and vocabulary in order to discuss how artists interpret and present social issues in art;
- research a range of resources to support discussions of the cultural contexts, functions and settings of art.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of two outcomes. As a set these outcomes encompass both areas of study.

Demonstration of achievement of Outcomes 1 and 2 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for Outcome 1 are:

- a folio of visual solutions to a selection of set tasks.

Assessment tasks for Outcome 2 are:

- an extended written response;
- an oral report;
- short-answer responses supported by visual references;
- an annotated visual report;
- a PowerPoint presentation.

Unit 2

This unit focuses on the development of visual solutions produced from observational, conceptual and/or imaginative starting points. Students demonstrate effective working methods and the development of technical skills through the visual exploration of selected art form(s) and/or media.

The roles of artists in different societies, how artists are portrayed by society and how artists develop their own styles and approach(es) to artistic expression is also explored.

AREA OF STUDY 1

Exploring ideas and issues

This area of study involves the development of areas of personal interest in visual explorations. It encourages artistic development through the exploration of materials, techniques and working methods, within selected art form(s) and/or media. Observational, conceptual and/or imaginative starting points are a focus for visual exploration and the trialling of, and experimentation with, materials and processes leading to the development of a number of visual solutions. Formal elements are also studied and applied, and skills in documenting thinking and working practices are further developed.

The visual solutions produced by students begin to demonstrate effective working methods, the communication of ideas and directions and the development of artistic and technical skills. The production of visual solutions also includes the use of correct health and safety practices.

Outcome 1

On completion of this unit the student should be able to demonstrate technical and artistic development in an area or areas of personal interest through an exploration of selected media, materials, techniques and working methods.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- visual exploration of areas of personal interest;
- observational, conceptual and/or imaginative starting points for visual explorations;

- a range of visual solutions through an exploration of materials, techniques and working methods within selected art form(s) and/or media;
- trialling of, and experimenting with, materials and processes to effectively communicate visual exploration, including the use of correct health and safety practices;
- technical and artistic development through a range of visual solutions;
- the formal elements.

Key skills

These skills include the ability to

- develop visually varied solutions from observational, conceptual and/or imaginative starting points for visual explorations;
- investigate and develop a range of visual solutions using selected art form(s) and/or media;
- explore materials, techniques and working methods;
- communicate areas of personal interest using appropriate working methods and artistic and technical skills;
- document thinking and working practices;
- use formal elements to realise visual solutions.

AREA OF STUDY 2

Art and the individual

This area of study focuses on the ongoing interest in artists and their distinctive approaches to creativity and individuality. Through a study of the roles of artists, students consider the response of artists to the societies in which they live; for example, how artworks may endorse, critique or work outside of prevailing social attitudes. The portrayal of artists in the media, artworks and other forms of social commentary in the past and present is compared and contrasted. Students begin to develop an understanding of ways in which artists develop personal styles and approaches to artistic expression.

Outcome 2

On completion of this unit the student should be able to interpret and discuss artistic identity with reference to selected artworks.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- roles of artists; for example, artist as spokesperson for society, artist as social critic, artist as outsider;
- portrayals of artists in the past and present; for example, portrayals of artists in films and/or the media in comparison to traditional portraits of artists;
- artistic individuality as it is communicated through individualistic responses to social and/or personal issues and through individual artistic styles.

Key skills

These skills include the ability to

- discuss the varying roles of artists;
- compare and contrast past and present portrayals of artists;
- research roles and portrayals of artists and the communication of artistic individuality;
- interpret artworks and communicate an understanding of the different ways artistic identity can be portrayed;
- use appropriate terms and vocabulary in order to discuss how artists produce individualistic responses to social and/or personal issues and through individual artistic styles.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of two outcomes. As a set these outcomes encompass both areas of study.

Demonstration of achievement of Outcomes 1 and 2 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for Outcome 1 are:

- a folio of visual solutions in an area or areas of personal interest.

Assessment tasks for Outcome 2 are:

- an extended written response;
- an oral report;
- short-answer responses supported by visual references;
- an annotated visual report;
- a PowerPoint presentation.

Unit 3

This unit focuses on making personal art responses through a broad and innovative investigation including exploration and experimentation within selected art form(s) and/or media. Throughout the unit students will develop and refine a sustained body of work.

Students are introduced to the frameworks to interpret artworks produced before and since 1970. The frameworks will be used to respond critically to artworks, to interpret their meanings and messages and as a basis of comparisons between them.

AREA OF STUDY 1

Investigation and interpretation

This area of study focuses on the preparation of a sustained body of work within selected art form(s) and/or media in which personal art responses, concepts and observations are presented. It encourages the exploration of ideas through trialling and technical experimentation of materials and techniques. The area of study involves documenting and consolidating thinking and working practices, and demonstrating the refinement of concepts, ideas, directions, technical skill and aesthetic awareness. The exploration and progressive realisation of concepts and observations may have a number of starting points and multiple solutions. Students develop skills in using an effective visual language, and the ability to document their body of work with appropriate visual and written responses and evaluations. Correct health and safety practices should be used in the development of the body of work.

Outcome 1

On completion of this unit the student should be able to undertake a broad and innovative investigation, trialling materials and techniques within selected art form(s) and/or media to explore ideas, directions and personal concepts in a considered and insightful way.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- effective visual language that contributes to an innovative and sustained body of work;
- the formal elements;
- an understanding of tools, materials and techniques, including correct health and safety practices to enable the exploration of selected artform(s) and/or media.

Key skills

These skills include the ability to

- make personal art responses in selected art form(s) and/or media through innovative exploration, investigation and experimentation with ideas, concepts and skills;
- progressively develop and refine art ideas with appropriate written and visual material;
- describe the manner in which ideas, concepts and/or observations are realised through progressive documentation of thinking and working practices;
- translate concepts and observations into effective visual solutions, through responses and evaluations that demonstrate interpretation and individual qualities and give insight into the thinking and working practices of the student;
- demonstrate considered and appropriate use of formal elements;
- develop effective visual solutions leading to the realisation of concepts, observations and directions;
- present a sustained body of work reflecting innovative exploration in selected art form(s) and/or media which demonstrate the development of work practices.

AREA OF STUDY 2

Interpreting art

This area of study focuses on using interpretive frameworks to respond critically to artworks. Interpretive frameworks are methods that are used to interpret aspects of an artwork. The framework of formal interpretation is used to analyse how an artwork's formal elements contribute to its meanings and messages, while the framework of symbolism helps viewers to appreciate how artworks can also refer to general and/or abstract ideas as part of their meaning. The historical context framework can be used to identify the influence on an artwork of the time and place in which it was made. The framework of psychoanalysis can be used to shed light on how artworks can also reflect an artist's more personal feelings and life circumstances. Other frameworks can be used to interpret how artworks comment on political issues, cultural issues, gender issues and Postmodernist perspectives. Viewed together, these frameworks help viewers to appreciate how an artwork contains many different aspects of meaning – from the formal to the political, and from the historical to the cultural. Students' understanding and skills in using interpretive frameworks to critique artworks is developed through a study of artists and their artworks produced before and since 1970.

In this study art dating from 1970 is considered to mark a shift in art practice and theory away from the emphasis of modern art on originality and uniqueness, towards a more self-critical and diverse series of approaches which have come to be known as Postmodern. This art represents the expression of our own culture and so offers a relevance and accessibility to students, together with a topicality and currency of artists and issues. At least two artists who have produced work before 1970 are also studied.

Students must undertake:

- a study of at least two artists who have produced work before 1970 and at least two artworks of each of the two artists chosen for study;
- a study of at least two artists who have produced work since 1970 and at least two artworks of each of the two artists chosen for study;
- a contrast and comparison of the artworks of the selected artists who have produced work before 1970 and the artworks of the selected artists who have produced work since 1970;
- a study of the formal interpretation framework and at least two additional interpretive frameworks.

Note that in the case of an artist who has produced work before and since 1970, the study should focus on either works produced by the chosen artist before 1970 or works produced since 1970, but not both.

Outcome 2

On completion of this unit the student should be able to interpret different aspects of an artwork's meanings and messages and compare artworks through the application of interpretive frameworks.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

Formal interpretation, including:

- visual analysis: the formal elements of an artwork, such as line, shape, texture, colour, movement, surface composition and the depiction of space, modelling and tonal structure in an artwork;
- style: the stylistic qualities of an artwork and the ways in which these qualities relate to other artworks;
- technique: the technical skills and approaches used by artists working in a particular medium to achieve a specific effect; for example, techniques of printmaking;
- how formal, stylistic and technical elements contribute to the meanings and messages of an artwork.

And at least two of the following additional interpretive frameworks:

Cultural:

- the ways in which artworks can be interpreted in terms of cultural issues; for example, their influence on the work of Frida Kahlo and other Mexican Modernist artists, or the influence of Buddhism on the arts of Asia;
- how artworks from different cultures interpret ideas, beliefs and/or themes in ways that reflect different cultural perspectives and/or understandings of cultural identity;
- how cultural ideas, beliefs and/or themes contribute to the meanings and messages of artworks.

Gender:

- the ways in which artworks can be interpreted in terms of issues of gender and/or sexuality; for example, the issue of the influence of gender and/or sexuality on the work of Baroque or Postmodern artists (such as Caravaggio, Artemisia Gentileschi, Judith Leyster, Keith Haring), feminist art and criticism, or male representations of female beauty in the Japanese 'Floating World' print;
- how gender issues contribute to the meanings and messages of artworks.

Historical context:

- the social, political and/or religious contexts of an artwork; for example, the influence of the rise of Nazism on the work of the German Expressionists, the significance of religious and historical factors in European Renaissance artworks, the rise of new media and the challenges to traditional art practices in late twentieth century – early twenty-first century Australian and international art, or the Silk Road and the transmission of cultural influence across Asia;
- how social, political and/or religious factors contribute to the meanings and messages of artworks.

Political:

- the ways in which artworks can be interpreted in terms of political issues, such as class, power, colonialism, race, environmental issues (for example, land-rights, social equity and other political issues in urban and traditional Aboriginal art), the representation of non-aristocratic social groupings in eighteenth century English art, postcolonial interpretations of Gauguin and other nineteenth and twentieth century representations of the ‘noble savage’, documentary photography and politics (for example, Sebastião Salgado, Walker Evans, Mario Merz, Giulio Paolini and the Arte Povera group), Environmental art (for example, Christo and Jeanne-Claude, Robert Smithson, Walter De Maria, Richard Long), the work of dissident Chinese artists since the Cultural Revolution, or art and the Russian Revolution;
- how political issues contribute to the meanings and messages of artworks.

Postmodernism:

- the ways in which artworks can be interpreted in terms of Postmodernism;
- the ways in which artists use parody, irony, satire, quotation, appropriation and/or non-traditional art practices and art forms in order to question and challenge traditional understandings of art and its significance; for example, the ways in which artistic collaboration in performance, installation and conceptual art can be seen as challenging traditional ideals of artistic ‘genius’ and individuality, the ways in which recent digital and online art can be seen as challenging traditional ideals of the importance of viewing and experiencing object-based art in museums and galleries, or globalisation and the issue of cultural integrity in Asian art practice and theory;
- how Postmodernist perspectives contribute to the meanings and messages of artworks.

Psychoanalysis:

- the ways in which artworks can be interpreted in terms of an artist’s personal experiences and preoccupations; for example, the influence of early family relationships on the work of an artist or the influence of dreams, traumas and/or the inner worlds of the subconscious in the work of an artist;
- how psychoanalysis contributes to the meanings and messages of artworks.

Symbolism:

- general and/or abstract ideas and principles referred to by the use of symbols in artworks; for example, the skull as a symbol of death, the trident in Hindu art as symbolic of past, present and future and the God Siva’s threefold character as creator, preserver and destroyer, rarrk (cross-hatching), Islamic art and/or the place of the Mosque, motifs used in Australian indigenous art to evoke music and aspects of sacred ritual, or any personal symbol created by an artist;
- how symbols contribute to the meanings and messages of artworks.

Key skills

These skills include the ability to

- compare and contrast artworks made before and since 1970;
- describe and analyse the formal elements of artworks;
- develop interpretations of artworks through the application of the formal interpretation framework and at least two other interpretive frameworks;
- discuss the meanings and messages of artworks;
- substantiate interpretations about art with reference to specific artworks and by using appropriate terms and vocabulary.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority will publish an assessment handbook which will include advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

To demonstrate satisfactory completion of Unit 3 Outcome 1, students must present evidence of a broad innovative investigation, the trialling of materials and techniques and the documentation of thinking and working practices in their body of work.

Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by school-assessed coursework, a school-assessed task and an end-of-year examination.

Contribution to final assessment

The school-assessed coursework for Unit 3 will contribute 10 per cent to the study score.

The school-assessed task for Units 3 and 4 will contribute 50 per cent to the final assessment.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 30 per cent to the study score.

School-assessed task

The school-assessed task, which constitutes the assessment for **Outcome 1 in Unit 3** and **Outcome 1 in Unit 4**, will be initially assessed by the teacher using criteria published in an assessment handbook and will be subject to external review by a panel appointed by the Victorian Curriculum and Assessment Authority. Details of the school-assessed task are set out on pages 27 and 28 of this study design.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook will also include advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers must ensure that the tasks are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcome	Marks allocated*	Assessment tasks
Outcome 2 Interpret different aspects of an artwork's meanings and messages and compare artworks through the application of interpretive frameworks.	30	Any one or a combination of the following formats: <ul style="list-style-type: none"> • a written report • an extended response • short responses • structured questions • an annotated visual report • an oral report • another appropriate format.
Total marks	30	

*School-assessed coursework for Unit 3 contributes 10 per cent to the study score.

Unit 4

This unit focuses on the preparation of a final presentation, demonstrating imagination and innovation, evolution of ideas and the realisation of appropriate concepts, knowledge and skills. The final presentation may be exploratory in the resolution of visual imagery and/or may include more finished artworks. The art form(s) explored in Unit 3 are further explored in this unit, accompanied by documentation of thinking and working practices.

Students also develop skills in critical analysis of both artworks and the arguments and information conveyed in commentaries to support personal points of view about the meanings and messages of artworks. The many possibilities for meaning and understanding which exist within art are explored through the application of the interpretive frameworks and through an analysis of how specific artworks can be interpreted in different ways.

AREA OF STUDY 1

Realisation and resolution

This area of study focuses on the preparation and final presentation of concepts, ideas and/or observations developed and refined from the visual directions explored in Unit 3. Students continue to document thinking and working practices in their body of work with an awareness of aesthetic qualities and the progressive resolution of relevant skills and processes. They are also expected to demonstrate imagination and innovation in their body of work.

The final presentation should communicate and consolidate the student's ideas within a comprehensive body of work in selected art form(s) and/or media. The resolution of the student's intentions may be through innovative and exploratory visual solutions and/or through more finished artworks.

Outcome 1

On completion of this unit the student should be able to progressively realise and resolve with technical skill and awareness of aesthetic qualities a sustained and articulate body of work to communicate ideas, directions and/or personal concepts.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- the development of an imaginative and innovative body of work which continues exploration of ideas and techniques;
- the presentation of a sustained and articulate body of work reflecting personal concepts, ideas, intentions, direction, exploration, technical skill, formal elements and aesthetic qualities;
- the progressive resolution of the student's intentions as presented in the body of work as a whole;
- correct health and safety practices within selected art form(s) and/or media.

Key skills

These skills include the ability to

- make personal art responses in selected art form(s) and/or media, which continue the exploration of ideas and techniques consistent with the student's intentions;
- prepare a body of work which shows an understanding of formal elements and resolves explorations and realises ideas, personal concepts, knowledge and skills;
- present a sustained and articulate body of work which documents thinking and working practices and personal art responses;
- critically appraise at various stages in the development of a sustained body of work the resolution of intentions and achievements through effective visual and written documentation.

AREA OF STUDY 2

Discussing and debating art

This area of study focuses on exploring the meanings and messages of art through the use of interpretive frameworks developed in Unit 3 and with reference to the points of view expressed in commentaries on art. Commentaries include information from visiting speakers, lecturers/guides in galleries, film, video or CD-ROM programs devoted to specific artists and/or styles (or related topics), printed material in newspapers, periodicals, journals, catalogues or texts by art critics/historians, or presented on the Internet.

Students use interpretive frameworks to analyse artworks to appreciate the different ways that each individual artwork can be interpreted. They also evaluate ideas, issues and arguments expressed in commentaries about artworks. Students compare and contrast different understandings of art's meanings and messages to support their own points of view about artworks.

Outcome 2

On completion of this unit the student should be able to critically discuss commentaries on artworks and apply interpretive frameworks in the analysis of selected artworks to support personal points of view about their meanings and messages.

Students must undertake:

- a study of at least two artists who have produced work before 1970 (which may be the same artists studied in Unit 3) and at least two artworks of each of the two artists chosen for study (where the artists chosen for study in Unit 4 are the same as in Unit 3, the artworks must be different from those selected for study in Unit 3).

or

- a study of at least two artists who have produced work since 1970 (which may be the same artists studied in Unit 3) and at least two artworks of each of the two artists chosen for study (where the artists chosen for study in Unit 4 are the same as in Unit 3, the artworks must be different from those selected for study in Unit 3).

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- the formal elements;
- the meanings and messages of artworks;
- a range of interpretive frameworks and their application to artworks;
- identifying the similarities and differences between artworks;
- ideas, issues and/or arguments expressed in commentaries on art about the meanings and messages of artworks;
- terms and vocabulary relevant to the visual characteristics and properties of artworks and interpretive frameworks described in Unit 3 Outcome 2.

Key skills

These skills include the ability to

- visually analyse artworks and apply interpretive frameworks described in Unit 3 Outcome 2 using appropriate terms and vocabulary;
- critically view artworks in order to comment on their meanings and messages;
- compare artworks in terms of similarities and differences;
- demonstrate how specific artworks can be interpreted in different ways using a range of interpretive frameworks;
- compare and contrast two or more viewpoints about selected artworks;
- develop personal points of view about the meanings and messages of artworks;
- use a range of resources including art criticism and art history texts to critically evaluate ideas, issues and/or arguments expressed about artworks.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority will publish an assessment handbook which will include advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment of levels of achievement

The student's level of achievement for Unit 4 will be determined by school-assessed coursework, a school-assessed task and an end-of-year examination.

Contribution to final assessment

The school-assessed coursework for Unit 4 will contribute 10 per cent to the study score.

The school-assessed task for Units 3 and 4 will contribute 50 per cent to the final assessment.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 30 per cent to the study score.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook will also include advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers must ensure that the assessment tasks are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcome	Marks allocated*	Assessment tasks
Outcome 2 Critically discuss commentaries on artworks and apply interpretive frameworks in the analysis of selected artworks to support personal points of view about their meanings and messages.	30	Any one or a combination of the following formats: <ul style="list-style-type: none"> • a written report • an essay • short responses • structured questions • an annotated visual report • an oral report • another appropriate format.
Total marks	30	

*School-assessed coursework for Unit 4 contributes 10 per cent to the study score.

School-assessed task

The school-assessed task, which constitutes the assessment for **Outcome 1 in Unit 3** and **Outcome 1 in Unit 4**, will be initially assessed by the teacher using criteria published in an assessment handbook and will be subject to external review by a panel appointed by the Victorian Curriculum and Assessment Authority. Details of the task are set out in the following table.

Outcomes	Marks allocated	School-assessed task
<p>Unit 3 Outcome 1 Undertake a broad and innovative investigation, trialling materials and techniques within selected art form(s) and/or media to explore ideas, directions and personal concepts in a considered and insightful way.</p> <p>Unit 4 Outcome 1 Progressively realise and resolve with technical skill and awareness of aesthetic qualities a sustained and articulate body of work to communicate ideas, directions and/or personal concepts.</p>	Subject to external review	A body of work presenting broad and innovative explorations within selected art form(s) and/or media which clearly demonstrates the development of the student's thinking and working practices. The progressive realisation and resolution of the body of work reflects personal concepts, ideas, directions, explorations, aesthetic qualities and technical skills in either an innovative and exploratory folio of visual solutions and/or through more finished artworks that resolve the student's intentions.

End-of-year examination

Description

Students will answer a series of questions set by an examination panel based on Outcome 2 in Unit 3 and Outcome 2 in Unit 4. Each outcome will be weighted approximately equally on the examination paper. For some questions students will respond to visual stimulus material. Short and extended responses will be required.

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority.

Conditions

The examination will be completed under the following conditions:

- Duration: one and a half hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE Administrative Handbook*.
- The examination will be marked by a panel appointed by the Victorian Curriculum and Assessment Authority.

Contribution to final assessment

The examination will contribute 30 per cent to the study score.

Advice for teachers

DEVELOPING A COURSE

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study broadly describe the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and skills which relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements in each unit.

For Units 1 and 2, teachers must select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For school-assessed coursework, examples of assessment tasks are listed. The contribution that each task makes to the total school-assessed coursework is also stipulated. Assessment for Units 3 and 4 also includes a school-assessed task. The school-assessed task will be initially assessed by teachers using criteria published by the Victorian Curriculum and Assessment Authority and will be subject to external review.

Unit 1

Developing ideas and skills in Unit 1 area of study 1 requires clearly defined challenges that involve demonstrating an understanding of formal elements to realise visual solutions using correct health and safety practices. Teachers must devise a series of clearly defined tasks that encourage students to explore ideas, develop technical skills and trial visual solutions through a process of exploration, investigation and experimentation. This process should encourage exploration into the characteristics of media and materials. Each area of exploration can be a separate task or the tasks might build from the student's initial exploration, developing ideas and skills with visual and/or conceptual continuity. Thinking and working practices should be documented.

Unit 2

In Unit 2 area of study 1, students trial materials, processes and working methods as they explore visual responses to ideas and issues of personal interest. The areas of interest selected by the student become the unit task, encouraging involvement and the development of artistic identity. Suggestions for identifying observational, conceptual and/or imaginative starting points are presented in the 'Examples of learning activities'; they could be local, national or universal concerns, or may develop

from art ideas, subjects of interest or traditions. Students are encouraged to explore selected art form(s) and/or media relevant to the selected ideas and/or issues and trial a range of materials, techniques, working methods and show an understanding of formal elements in the development of visual solutions that effectively communicate ideas using correct health and safety practices. Thinking and working practices should be undertaken throughout the development of visual solutions.

Unit 3

Area of study 1: Investigation and interpretation

This area of study may be approached through an exploration of themes and concepts, and suitable forms and media to communicate early ideas. This exploration might be stimulated by a knowledge of the works of artists and from this a personal focus and/or practical challenge will evolve with ideas and techniques imaginatively explored and refined. Experimentation with techniques and processes might be the initial stimulus.

Throughout this exploration the student's work must demonstrate breadth, imagination and innovative investigation. Students may trial ideas, and experiment with materials and techniques either within a chosen art form, and/or through the exploration and application and perhaps integration of a number of art forms in the communication of ideas and concepts. A considered and appropriate use of formal elements should be demonstrated.

The investigation of new directions and ideas, the results of technical experiments, the trialling and combining of materials and art forms and all other exploration contributes to and constitutes the student's 'body of work'. There is no support work as such. All work produced must demonstrate the development of an effective visual language to communicate ideas, directions and individual concepts. The innovative exploration and progressive realisation of concepts and observations may have a number of starting points and multiple 'solutions'. The student's thinking and working practices must be evident and effectively documented with both visual and written material in the preparation and development of a sustained body of work. Correct health and safety practices should be applied.

Any of the ideas for developing the conceptual and/or imaginative starting points of interest and focus from Unit 2 are applicable in Unit 3. Other broad and innovative investigations might be based on such starting points as:

- 'Works on Paper' – begin an experimental exploration of different media and their characteristics. Successful solutions are explored and refined, suggesting possible directions to further develop and communicate the student's ideas and concepts.
- The use of technology in communicating ideas – creative exploration of imagery manipulated with the use of a photocopier, digital imagery, simple photographic processes (pinhole camera), light sensitive emulsions, collected imagery, drawing.
- Printmaking processes – visual solutions through exploring two or more of the following processes: etching and/or aquatint; relief printing – lino and/or wood; serigraphy; mono printing. Further trialling of materials and techniques might include exploring 'tonal qualities' as well as line in drypoint etching and the painterly qualities of silk-screen printing.

It should be noted that the examples of learning activities only suggest starting points and that each 'body of work' must reflect each student's individual interests and personal development through Units 3 and 4.

Area of study 2: Interpreting art

This area of study is concerned with how art communicates ideas and how we, as viewers, can apprehend these ideas and discuss them with others. With this as a basis, Unit 4 seeks to apply these understandings more fully to students' own discussions and debates regarding the meanings and messages of artworks.

The focus of the outcome is on ways of interpreting and understanding artworks through interpretive frameworks. This approach has the advantage of offering students and teachers flexibility in choosing interpretive frameworks, artists and artworks which reflect their own interests. A student interested in gender issues, for example, may choose from any artist which might capture his or her interest in this respect (for example Artemisia Gentileschi's pre-1970 Baroque paintings of the female hero Judith decapitating the Assyrian general Holofernes, and Barbara Kruger's post-1970 posters and commentaries on the place of women in contemporary society). On the other hand, a student interested in computers and new technologies in the post-1970 'historical context' could choose any number of artists, including Patricia Piccinini's digitally manipulated photographs of supermodels and genetically engineered creatures, or any of the wide range of earlier artists who have produced artworks from machines or other modes of mechanical reproduction.

Unit 4

The focus of the work in Unit 4 area of study 1 is to resolve the student's concepts, ideas and directions, and present a sustained and effective body of work that reflects the student's exploration and skill. The body of work should present a progressive resolution of thinking and working practices demonstrating imagination and innovation, appropriate concepts, appropriate aesthetic awareness, knowledge and skill effectively documented both visually and in writing.

The work finally presented for assessment is the student's cumulative 'body of work' showing a progressive exploration and resolution of ideas. This presentation must document exploratory work including a range of innovative visual solutions which reflect the evolution of ideas, concepts and skills. The body of work may have a number of starting points and multiple 'solutions'. The final presentation should communicate and consolidate the student's intentions with a comprehensive body of work, in one or more medium, that may be resolved through innovative and exploratory visual solutions and/or through more finished works.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Art, teachers are encouraged to make use of applications of information technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web.

Inter media and cross media exploration may involve students in computer-based learning with facilities that realise graphic effects, scanned image manipulation and conceptual experimentation. Cross media exploration might include video, film, multimedia presentations, computer enhanced imagery and/or digital manipulation. In these and other media, research, trialling of imagery and ideas, progressive solutions and even subtle variations in the student's visual solutions must be comprehensively documented with processes, equipment/hardware, programs/software acknowledged and explained.


KEY COMPETENCIES/EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following generic/employability skills.

Task Type	Generic/Employability skills
Folio (including visual solutions and artworks)	Planning and organisation, organising and managing resources, (written) communication, problem solving, initiative and enterprise, using technology, self management
Extended/Short responses	Planning and organisation, organising and managing resources, (written) communication, problem solving, self management
Written report	Planning and organisation, organising and managing resources, (written) communication, problem solving, initiative and enterprise, self management
Structured questions	Planning and organisation, (written) communication, problem solving, self management
Annotated visual report	Planning and organisation, organising and managing resources, (written) communication, problem solving, initiative and enterprise, using technology, self management
Oral report	Planning and organisation, organising and managing resources, (oral)communication, self management

In completing work for this study, students may also demonstrate other key competencies/employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Examples highlighted by a shaded box are explained in detail in accompanying boxes. The examples that make use of information and communications technology are identified by this icon .






Unit 1

AREA OF STUDY 1: Developing ideas and skills

Outcome 1

Examples of learning activities

Present visual solutions to set tasks through an exploration of various media, techniques and processes, using experimentation and artistic research.

-  use a number of slide projectors with transparencies, negatives and other materials held in slide mounts to project images onto a screen; photograph the final optical image; use as a starting point for further exploration
-  trial a range of painting media using the same subject, combining the painted images with photographs of the subject to realise visual solutions
 - experiment with a range of clay types, glazes and oxides and record their firing characteristics using test tiles as part of documenting thinking and working practices
 - trial a range of relief printmaking techniques including lino cuts, wood-blocks and collagraph and present as a montage using formal elements to realise visual solutions
 - apply a variety of techniques for colouring paper and use as background for drawing or printmaking on a theme
-  use alternative methods of applying paint: painting knife, foam rollers, airbrush, crumpled paper/cloth, cardboard scrapers, cling wrap with a still-life subject; photograph the results, cut and assemble to form composite images and record thinking and working practices
-  reproduce a drawing with a photocopier and use it as the basis for a series of monoprints on hand-coloured paper
-  view Internet sites to research sculpture, assemblage and environmental installations and/or other artforms as part of artistic research in order to realise visual solutions
 - make an inventory of sculpture materials available in the immediate area suitable for an environmental sculpture and record their characteristics; make at least two models for possible works
 - undertake drawings in a variety of media exploring the theme of still life with a focus on trialling a range of expressive effects, and:
 - experiment with a range of materials and processes
 - look at works of other artists using similar media
 - explore solutions to demonstrate different interpretations of the theme

undertake drawings in a variety of media exploring the theme of the natural and built environment with a focus on trialling a range of expressive effects, and:

- experiment with a range of materials and processes
- look at works of other artists using similar media
- explore solutions to demonstrate different interpretations of the theme

Detailed example**DRAWING TO EXPLORE NATURAL AND BUILT ENVIRONMENTS****Research**

Paul Cézanne (France)
 Andre Derain (France)
 Georges Braque (France)
 Grace Cossington Smith (Australia)
 Margaret Preston (Australia)
 Jesse Traill (Australia)
 Mandy Martin (Australia)
 Jan Senbergs (Australia)
 Rick Amor (Australia)

Research selected artworks from the above artists to explore the ways in which they have used aspects of the natural and built environment to create different expressive effects. For example, In George Braque's *L'Estaque* landscapes he creates a strong dynamic yet balanced effect through the simplification of form, directional brushstrokes and strong complementary contrasts of colour. On the other hand, Rick Amor creates a moody, disquieting effect through an emphasis on looming shapes, subdued yet edgy combinations of colour, strong contrasts of tone and static compositions.

Investigation of materials, techniques and working methods

Take photographs of local sites that include both natural and built elements, for example school grounds, parks, gardens, industrial sites, mines, piers/ports/docks, or bridges.

Select photographs and artworks (by artists from the 'Research' list above) that suggest possible directions for development of the set task, and use these as the basis for investigation, for example:

- Trial a drawing media, such as pencil, charcoal, conté, wax crayon or combinations of these, to investigate the expressive effects achieved by selected artists.
- Explore the expressive characteristics of a range of black and white media, such as pencil, charcoal and white chalk, fine liner, pen and wash, or markers. For example, charcoal and white chalk might be best suited to creating effects of dramatic chiaroscuro, while fine liners might best create a more linear, architectural effect.
- Explore the expressive characteristics of a range of different techniques. For example, charcoal can be applied densely or sparingly, softened with various smudging tools or a wet

brush, tonal effects can be heightened with white chalk, or various mark-making patterns can be explored, for example broken directional lines or various forms of hatching.

- Further explore the range of expressive effects by experimenting with a number of different supports, for example white paper, coloured paper, textured paper or board.

Refine ideas and skills, consider formal elements, for example:

- Explore different ways of simplifying or abstracting photographic images. This may involve cropping, omitting or adding elements, or adjusting the position or scale of elements in the composition.
- Explore the properties of colour using coloured pencils, water colour pencils, oil pastels, chalk pastels, oil sticks or ink, and how it might enhance a desired expressive effect. For example, water colour pencils might be more appropriate to more subtle, harmonious Cézannesque effects, while oil sticks might be better suited to creating patterns of solid or textured contrasting colour shapes such as those in Mandy Martin's *Factory Series*.
- Consider the arrangement of elements within the composition that might enhance a desired expressive effect. For example, produce a range of possible compositions in which consideration is given to relative scale, cropping, or the issue of space and depth.

Realise visual solutions:

- Visual solutions might result from any of the stages of exploration or realisation. A finished drawing which resolves the entire process might also be produced as a visual solution that uses the exploration (above) to select a support, medium, technique, combination of formal elements and composition that is most appropriate to convey a selected expressive effect.
- In a folio or sketchbook, document the process of trialling ideas, media, techniques and formal elements in the development of visual solution(s).

AREA OF STUDY 2: Art and society

Outcome 2

Examples of learning activities

Identify and discuss the cultural contexts of art, the social functions of art, and the interpretation and presentation of social issues and/or themes in art with reference to selected artworks.

explore the theme of artworks created in association with special days of the year that are celebrated and/or commemorated in this country compared with artworks made in other countries or cultures to celebrate and/or commemorate their own special days of the year

explore artworks in which artists respond to the theme of heroes, with a particular emphasis on artworks that celebrate and/or commemorate heroes in war

explore the theme of religious art from different cultures, with an emphasis on cultural contexts and social functions

compare a range of public murals in a local area or city including cultural contexts and social functions, and social issues which the artworks might raise

view public sculptures and compare past and present examples, including cultural contexts, social functions, and social issues which the artworks might raise

Detailed example

ART TO COMMEMORATE HEROES IN PAST AND PRESENT SOCIETIES

Research

- Classical Greek sculpture, *Riace Bronzes*, c.450 BC.
- Roman sculpture, *Augustus of Prima Porta*, 20 BC, *Equestrian Statue of Marcus Aurelius*, c. 161–180 AD, *Column of Trajan*, 106–113 AD.
- Jaques Louis David (France), *Napoleon Crossing the Saint-Bernard*, 1800, *The Emperor Napoleon in His Study at the Tuileries*, 1812.
- Francisco Goya (Spain), *Executions of the 3rd of May 1808*, 1815, *Disasters of War*, c. 1820
- Hilda Rix Nicholas (Australia), *A Man*, 1921.
- George Lambert (Australia), *A Sergeant of the Light Horse in Palestine*, 1920, *The Charge of the 3rd Light Horse Brigade at the Nek*.
- Stella Bowen (Australia), *Bomber Crew*, 1944.
- Shrine of Remembrance, Melbourne, 1928–1934, George Allen, *'Pall Bearers' Cenotaph*, c. 1952.
- Maya Lin, *Vietnam Veterans Memorial*, Washington, 1982.

Explore cultural contexts, social functions and social issues in art through a study of the ways artists have celebrated and commemorated heroes in war. For example:

- The *Riace Bronzes*: it has been suggested by some archaeologists that these two figures originated from the *Marathon Monument* in the Sanctuary of Apollo at Delphi. Discuss the social function of the *Marathon Monument* and its cultural context, the Sanctuary at Delphi. Resource: Spivey, Nigel 1997, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, Thames & Hudson, London.
- Through a study of monuments such as the *Column of Trajan*, explore its cultural context in the Forum of Trajan, its social function, and associated social issues such as power and conquest. Compare the style and social function of Roman commemorative sculpture with that of

continued

Detailed example (continued)

Ancient Greece. For example, the *Column of Trajan* was a narrative frieze that was aimed at a less literate mass audience than the *Riace Bronzes*, which convey abstract virtues rather than illustrating great deeds in literal detail.

Resource: www.getty.edu/artsednet/resources/Trajan/welcome.html

- Discuss the social function of Jaques Louis David's portraits of Napoleon as propaganda, and the way in which they drew on the conventions of classical sculpture such as the *Riace Bronzes* to reinvent Napoleon in the guise of a Greek god. Resource: Janson, HW, & Rosenblum, R 1984, *19th-Century Art*, Harry N. Abrams, New York.
- Compare and contrast the responses of Jaques Louis David and Francisco Goya to the theme of Napoleon's wars of conquest. Make a comparative analysis of the subject, technique and formal elements in Goya's *3rd May, 1808*, 1815, and David's *Napoleon Crossing the Saint-Bernard*, 1800, and compare and contrast the social functions and social issues related to representations of the 'hero' in each artwork. For example, discuss the following questions:
 - What was the intention of each artist? For instance, are both paintings 'just' propaganda?
 - What are the social issues to do with the representation of the central figure of the hero in each artwork?
 - How does each painting function to present a different viewpoint on the social issue of Napoleon's wars of conquest?
 Resource: Janson, HW & Rosenblum, R 1984, *19th-Century Art*, Harry N. Abrams, New York.
- Compare and contrast past and present portrayals of heroes in works such as George Lambert's *A Sergeant of the Light Horse in Palestine*, 1920, and the *Riace Bronzes*, or Goya's 'anti-hero' in *3rd May, 1808*, 1815. For example, the social issue of the past and present perceptions of both war and heroes; Lambert's painting presents an image of a humble hero whose pose and gestures suggest a contemporary mindfulness of the human cost of war, whereas the *Riace Bronzes* present a more typecast image of the hero which avoids issues of the human cost of war. Resource: Anne Gray, *Long-Limbed, Lean, Reserved*, essay in *Creating Australia: 200 Years of Art*, Daniel Thomas editor, Art Gallery of South Australia, 1988.
- Discuss Hilda Rix Nicholas's painting, *A Man*, 1921. Discuss the social function of this artwork and compare this with the social function of Lambert's *A Sergeant of the Light Horse in Palestine*, 1920. Resource: Pigot, J 2000, *Hilda Rix Nicholas, Her Life and Art*, Melbourne University Press, Melbourne.
- Discuss the social function and cultural context of the Shrine of Remembrance, taking as a particular study George Allen's monumental sculpture of 'Pall-Bearers' atop the cenotaph memorialising WWII in the forecourt. The cultural context and social function of Allen's sculpture could also be compared with Peter Corlett's nearby sculpture of *Weary Dunlop*. The social function and cultural context of these sculptures could be compared with each other, and with past representations of heroes such as those mentioned above. For example, how does the scale and context of Peter Corlett's just over life-sized *Weary Dunlop*, set in the shady park facing St Kilda Road, compare with the scale and setting of George Allen's monumental 'Pall Bearers' Cenotaph in the grand and austere forecourt of the Shrine of Remembrance? Resource: Inglis, K S 1999, *Sacred Places: War Memorials in the Australian Landscape*, Melbourne University Press, Melbourne. Also www.shrine.org.au/
- Discuss the social function of Stella Bowen's *Bomber Crew*, 1944, in comparison to the social function of paintings by Lambert or Rix Nicholas that have already been discussed. Does the gender of the artist affect the social function of, or raise social issues in, these artworks? Resource: www.awm.gov.au/stella/ Also *Stella Bowen: Love, Art & War*, Exhibition Catalogue, Australian War Memorial, 2002.
- Make a study of Maya Lin's *Vietnam Veterans Memorial* in Washington. Issues of cultural context, social function and the social issue of the controversy over both its architect and design make this an ideal artwork for study. For example, as a social issue, discuss the objections of US Vietnam veterans groups to both the choice of architect and the design of the monument and how these were resolved. Resource: SBS *Masterpiece* documentary, *Maya Lin: A Strong Clear Vision*. Freida Lee Mock, director. March 1997. Also www.greatbuildings.com/buildings/Vietnam_Veterans_Memorial.html.

Unit 2

AREA OF STUDY 1: Exploring ideas and issues

Outcome 1

Demonstrate technical and artistic development in an area or areas of personal interest through an exploration of selected media, materials, techniques and working methods.

Examples of learning activities

starting points which could lead to the development of ideas and/or issues for further exploration include

- discussing artists' styles and approaches to subject matter



- using the library, Internet and other resources to research images or artworks with a personal interest or focus

- collecting newspaper and/or other written source material on topics of personal interest or focus as reference starting points for visual artworks; broad themes might include, for example, youth issues, current affairs, international issues, social conflict, body image; document and annotate identifying issues of personal interest

- collecting images and/or objects of personal interest and importance that might relate to, for example, relationships, family, family history or traditions, personal achievements, aspirations or goals



- using objects or images of personal importance, photograph and/or import them into image manipulation software on a computer and experiment with a range of ways of exaggerating and/or distorting aspects of the image; for example, colour, tonality, cropping, or other effects; document thinking and working practices

using objects and/or images of personal value or importance, develop imagery using styles and/or approaches appropriated from the artworks of other artists



- photograph 'good' and 'bad' aspects of a town or city; use these images as the starting point for the visual exploration of ideas and issues

combine related images painted on a variety of surfaces and materials to express an idea or evoke an emotional response using formal elements; document thinking and working practices



- enhance scanned or computer-generated images with colour and line in the visual exploration of ideas and issues; document thinking and working practices



- make a photographic diptych with one panel expressing how you see yourself and the other expressing how you think others see you



- look at the techniques and styles of artists whose artworks capture emotional intensity; access Internet sites that relate to styles and practical aspects of painting and trial a range of visual solutions that explore mood and character through colour and other formal elements


visually explore ideas by developing drawings from projected images using overhead transparencies or slides

combine fired and glazed clay with found materials to trial a range of visual solutions experimenting with formal elements



- explore self-portrait as an idea or issue of student interest through combining and trialling a range of art forms including printmaking, painting and digital photography to arrive at visual solutions

explore three-dimensional forms using found materials and/or a range of soft materials; document thinking and working practices

 photograph material related to an idea or issue and manipulate the images to produce changes in scale, colour, tonality and texture for use as a montage

Detailed example

EXPLORING SELF-PORTRAIT IN A RANGE OF ART FORMS

Explore the theme of the self-portrait as an idea or issue of student interest through photography, printmaking and painting

- Take a photograph of oneself. A digital photograph could be taken.
- Scan and import the photograph into Adobe Photoshop or equivalent software. Convert the photograph image to black and white, reduce the tonal range and print the photograph(s).
- Draw and scale up from printed photograph to create a design for a black and white linocut. At this stage two options are open to students:
 1. In option one, students make the design for the print a relatively inexpressive 'blank' which is given expression through later manipulations, such as those suggested under the 'Explore a range of materials, techniques and working methods' heading below.
 2. In the second option students research the work of a range of artists, for example Die Brucke artists (Germany), Kathe Kollwitz (Germany) or Noel Counihan (Australia). Select the artworks of an artist(s) as a basis for making the design for the print itself expressive, through, for example, abstracting the image in the manner of the an Emile Nolde woodblock portrait.
- Transfer design to lino and cut lino.
- Produce a small edition of black and white prints.

Explore a range of materials, techniques and working methods

Experiment with and explore different expressive effects through a range of media and techniques for applying colour to the prints. The following are suggestions about exploration and trialling that could be undertaken. Each will create different effects by virtue of the different use of materials, techniques and formal elements. Each in turn will express different ideas and feelings. The trialling at

this stage can be for its own sake, yet at the end of this process the student should make decisions about which of the coloured prints best express particular aspects of a personality and character as a self-portrait, and why. For example:

- Hand colour black and white prints using a range of media – colouring pencil, oil pastels, chalk pastels, acrylic paint or gouache.
- Print in black on coloured paper.
- Print using a range of coloured inks to print on coloured papers.
- Print onto a range of different supports – paper, canvas, board, cut and pasted papers – and experiment with hand colouring using the above techniques.
- Use a small roller to apply different colours to the one block and print.
- Create offset images by overprinting and mis-registering the block on a single sheet of paper or other support.
- Print onto pre-prepared hand-coloured and/or patterned papers or other supports.
- Print onto existing commercial patterns – newspaper, magazine, wrapping paper, etc.

Further experiment with the range of different expressive effects that can be achieved through combining a range of media and prints to create new images, for example:

- Create multiple images in grids.
- Cut prints into strips down and across and weave together to create new effects and/or images.
- Tear prints into strips and combine elements from each to create new effects and/or images.
- Randomly cut and paste or tear prints and re-combine for new effects and/or images.
- Using the contours of the shapes of the printed image as a guide, cut a number of prints into sections and re-combine to create new effects and/or images.

continued

Detailed example (continued)**Selecting visual solutions**

- From all of the images created so far select prints as visual solutions that best express a particular character or personality as a self-portrait. Consider the combinations of formal elements, composition, media and technique which best express a particular character or personality as a self-portrait.
- In a folio or sketchbook, arrange all of the work completed so far and annotate to document the process of trialling and exploration and reasons for selecting particular prints as visual solutions.

The process so far could be repeated using a range of other printmaking media, for example, photo-silkscreen or 'Image-on' etching from transparencies photocopied from original drawings, or transfer prints from photocopies of original drawings.

Also, various print media might be combined to experiment with other ways of colouring black and white prints. For example, paper for printing might first be printed in colour via a gouache on 'perspex' print or mono print using the drawing as a guide to the placement of colour. Once dry, the colour print can be over-printed in black.

Painting – Further explore ideas and develop new visual solutions

Use the process of trialling and experimenting with the linocut self-portrait (above) as the basis for a painting.

Choose one or more prints which best express a selected character or personality as a self-portrait and use them as the basis for exploring the expressive use of formal elements and technique in a self-portrait painting in acrylics. For example:

- Start the painting by drawing the image onto canvas or other support, or by taking an enlarged photocopy from the black and white print (self-portrait linocut) and transfer print from the photocopy onto canvas or other support.
- Develop a painting using the selected self-portrait lino prints as a basis for achieving selected expressive effects.
- Produce the self-portrait painting as a visual solution that refines formal elements and techniques to express particular aspects of character or personality as a self-portrait.
- Different expressive effects in preparing the self-portrait can be achieved by under-painting in acrylics then working over this in oils, pastels or other media.
- In a folio or sketchbook, document the process of trialling and refining media, techniques and formal elements in the development of a self-portrait painting.
- Select the style of an artist as the basis for the painting. The style should be selected on grounds of appropriateness to specific expressive effects, so that style reflects aspects of a particular character or personality as a self-portrait. For example, the Fauve style of Henri Matisse might be selected as a means of creating the effect of a warm and vibrant personality.
- Using the style of the selected artist, the trialling of technique and the drawings as a basis, develop a self-portrait painting as a visual solution which employs selected combinations of formal elements, composition and technique to express aspects of a particular character or personality as a self-portrait. For example, with regard to the composition, consider the expressive effect of the scale of the figure in relation to the ground, whether the composition should be open or closed, or whether the background should be plain or contain objects or symbols that signify aspects of a personality or character.
- In a folio or sketchbook, document the process of trialling and refining styles, media, techniques and formal elements in the development of the self-portrait painting.
- Finish the folio with a short statement evaluating the degree to which the student feels he or she has succeeded in conveying a selected personality or character in a self-portrait.

AREA OF STUDY 2: Art and the individual

Outcome 2

Examples of learning activities

Interpret and discuss artistic identity with reference to selected artworks.

list a variety of artworks that illustrate the more personal interests of artists (compared to public concerns); this might include portraits of artists from the past and present

list a variety of artworks that compare portrayals of artists in terms of media and technique

compare artists' portrayals of themselves and discuss what they identify as important aspects of their self-image

discuss the differences in the accessibility of artworks in our society with their accessibility in earlier times and/or other cultures

present an opinion, supported by examples, as to why contemporary artists in our society are portrayed differently compared to artists in other times and other cultures



undertake research using a range of sources, including the Internet, and compare portrayals of past and present artists to explore different ways artistic identity is defined and communicated

Detailed example

THE WAYS ARTISTIC IDENTITY IS DEFINED AND COMMUNICATED

Research

Self-Portraits by:

Albrecht Dürer (Germany)
 Artemisia Gentileschi (Italy)
 Michelangelo Merisi da Caravaggio (Italy)
 Rembrandt van Rijn (Holland)
 Diego Velázquez (Spain)
 Angelica Kauffmann (Switzerland/England)
 Francisco Goya (Spain)
 Elisabeth Vigée-Lebrun (France)
 Vincent van Gogh (Holland)
 Margaret Preston (Australia)
 Nora Heysen (Australia)
 Albert Tucker (Australia)
 Sally Smart (Australia)

Portraits/Representations of artists:

Other portrayals of artists in film, painting, photography, song, video, for example, Vincent van Gogh in Don McLean's song *Starry Starry*

Night and Pollock (USA) 2002 (Film about the life of Jackson Pollock).

Research the portrayals of selected artists from the above list using books, art journals, exhibition catalogues, film, video, and/or the Internet.

Make a list of terminology appropriate to the discussion of the ways in which artistic individuality can be conveyed through portrayals of artists.

Compare portrayals of past and present artist, for example:

- Compare the subject matter and/or formal elements and/or techniques in the selected artworks to show the different ways artistic identity can be conveyed through the portrayals of the artists. For example, compare Diego Velázquez's affirmation of his status as court painter to the Spanish Monarchy in *Las Meninas*, 1656, with the portrayal of Jackson Pollock in Ed Harris's film *Pollock*.

continued

Detailed example (continued)

Investigate the roles of artists and/or the different ways in which artistic individuality is conveyed through portrayals of artists, for example:

- The historical and cultural contexts in which the artworks were made. For example, early 17th Century Italy (Caravaggio) or 18th Century France (Elisabeth Vigée-Le Brun).
- The personal life experiences or biographies of the artists. For example, the ways in which Artemisia Gentileschi's portrayals of herself might have been influenced by her early life-experiences in her father's studio, or how Rembrandt's self-portraits might have reflected the changing fortunes of his career.
- The roles of artists as presented in the portrayals of artists, and how the portrayals of artists communicate artistic individuality. For instance Vincent Van Gogh's portrayals of himself as outsider (*Self-Portrait with Bandaged Ear*, January 1889), or Artemisia Gentileschi's portrayal of herself in the act of painting (*Self-Portrait as the Allegory of Painting*, 1630).
- The contemporary society's view of the selected artists. For example, Angelica Kauffmann's acceptance as one of only two female founder members of the British Royal Academy in 1768, or society's view of Jackson Pollock expressed in the *Life Magazine* article, *Jackson Pollock: Is he the greatest living painter in the United States?*, August 8, 1949.

Unit 3

AREA OF STUDY 1: Investigation and interpretation

Outcome 1


Examples of learning activities

Undertake a broad and innovative investigation, trialling materials and techniques within selected art form(s) and/or media to explore ideas, directions and personal concepts in a considered and insightful way.

develop personal concepts and/or ideas for investigation by for example

- collecting images and/or objects of personal interest and experimenting with ways to give them a heightened visual impact
- researching artworks considered to be technically and/or conceptually innovative by the student and identifying approaches to the subject matter and issues of personal interest

Drawing

 prepare a variety of drawings scanned and manipulated electronically to create new images that can be used to develop a work exploring form or concept

investigate a range of spatial systems, and then apply these systems in a series of studies

produce drawings from observation using a microscope or magnifying glass and combine the views to explore the nature of the subject

Three-dimensional forms

explore a range of ceramic techniques experimenting with various forms and a variety of techniques for applying surface, colour and decoration

trial wheel thrown forms as a basis for a series of ceramic sculptures and produce designs for a sculptural work that incorporates movement or light

design, make and present maquettes for a range of ideas for a series of sculptures made from found materials


Painting


investigate the qualities of a range of painting media including oil paint, water-based oil, water colour, gouache, poster paint; explore their use and limitations, and then produce a series of works that trial these materials and techniques


extend painting techniques by working on textured grounds and on a variety of supports and with the addition of solvents and mediums using natural forms as subjects

explore the use of images printed or painted onto transparent materials as an assemblage


Photography and video


 explore a range of photographic techniques and processes such as trialling different films and printing and/or paper surfaces; refine printing techniques; explore depth of field; extend exposure times, use of filters to control light and reflection


 produce a series of studies that rely for their visual effect on an understanding of specialist photographic materials and techniques

 use children's toys as models and photograph three or four illustrations for a children's book; experiment with hand-colouring techniques, including toning and staining of the print surface; add text and present as a storyboard or book

Computer-aided

 using a theme of landscape, take a series of photographs in a range of lighting conditions; scan and/or import the photographs and explore manipulations of colour, tonality and cropping; print the images and use them as the basis for a series of drawings or paintings

 produce a series of black and white drawings on the theme of the human figure; scan the drawings and trial methods of colourising and/or other special effects; print the images and use them as the basis for another series of drawings in colour; repeat this process to explore further ways of manipulating or distorting the images; gradually refine technique and use of formal elements to express particular emotions through the human figure

 take a series of photographs and/or digital photographs and explore environmental themes through a series of transitions between digital imaging, printmaking and painting

Detailed example**EXPLORATION OF ENVIRONMENTAL THEMES THROUGH MATERIALS, TECHNIQUES AND PROCESSES****Research**

Pierre Auguste Renoir (France)
 Giorgio de Chirico (Italy)
 Frank Lloyd Wright (USA)
 Walter Burley Griffin and Marion Mahoney Griffin (USA and Australia)
 Edward Hopper (USA)
 Clarice Becket (Australia)
 Howard Arkley (Australia)
 Rick Amor (Australia)
 Internet sites

Research selected artworks and styles where the exploration of materials, techniques and processes present a variety of visual solutions to the theme of the environment, demonstrating a considered and appropriate use of formal elements.

Initial exploration:

- take photographs and/or collect images from a range of sources, such as books, magazines or the Internet (having regard to the rules of copyright), that suggest a range of possible directions in exploring the theme of the urban environment; digital photographs could be taken; 'image' resources might also include text.

Trial techniques and processes of digital manipulation that might suggest possible directions or visual solutions, for example:

- scan and/or import a range of the photographs and/or images from other sources into image manipulation software such as Adobe Photoshop or equivalent
- taking separate images, trial a range of manipulations that might suggest possible directions, for example, 'adjustments' to tonality and contrast, hue and saturation, or various ways of cropping, re-scaling elements of the images, or 'posterising'
- continue to explore manipulations of separate images by adding a range of 'filters', for example, distorting, exaggerating or rendering the images in various ways

- from the trialling and experimenting so far select a number of approaches or directions for further exploration.

Selecting one or a number of the approaches suggested above, explore ideas, themes and concepts through a broad and innovative investigation of printmaking and painting techniques and processes, for example:

- using a range of images from digital manipulations (above), photocopy and enlarge the images
- transfer print the photocopies onto a range of surfaces, for example paper, canvas or 'mdf' board (using mineral turpentine or wintergreen oil and a printing press)
- using the digital images and collages as a basis for selected approaches expressing the theme of the environment, trial painting processes for enhancing the transfer prints
- from the trialling and experiment undertaken so far, select a range of visual solutions which suggest further directions and continue an exploration of the theme of the environment.

The trialling and investigation should gradually refine ideas, concepts, processes, and use of formal elements towards selected approach(es) to the theme of the environment.

The process so far could include a range of other art forms; for example, digital images could be printed to form the basis of photographic silk-screens, which could in turn be used as stencils for applying a range of coloured glazes to slab built ceramic artworks.

All stages of the work should be progressively annotated and recorded using methods including design and concept sketches, research notes, notes and samples from firing trials, photographs of work in progress, sketches or photographs of equipment or processes devised for the work and photographs of the work in situ.

AREA OF STUDY 2: Interpreting art

Outcome 2

Interpret different aspects of an artwork's meanings and messages and compare artworks through the application of interpretive frameworks.

Examples of learning activities

describe and analyse formal elements of artworks from selected artists who worked before and since 1970

apply at least three interpretive frameworks in the comparison and contrast of artworks by artists who worked before and since 1970

visually analyse artworks using appropriate terms and vocabulary in order to identify and discuss their distinctive characteristics and properties

Detailed example

The following examples show possible combinations of artists and artworks before and since 1970 in a range of art forms. Note only two of the 'additional interpretive frameworks' are applied for each artworks in these examples. The study design requires the application of the 'formal interpretation' framework as well as allowing for the application of at least two of the 'additional interpretive frameworks'. Within each art form, examples of artists and artworks before and since 1970 have been chosen with a view to establishing possible grounds for meaningful comparisons and contrasts between the two artworks from before and after 1970.

Photography: For example – *Compare and contrast ways in which social issues have been documented in the artworks of artists who worked before 1970 with those of artists who worked since 1970.*

Before 1970 examples

Dorothea Lange (USA, 1895–1965)	Historical Context	Gender
<i>Migrant Mother, Nipomo, California</i> , March 1936, 1936 <i>Shipyard Worker</i> , Richmond, California, 1942, 1942	For example, the impact of the Great Depression and WW2 that is documented in Lange's photographs such as <i>Migrant Mother, Nipomo, California</i> .	For example, compare the depictions of women in the two photographs, one as mother, and the other as shipyard worker, 'a woman of our generation' in Lange's words.
Diane Arbus (USA, 1923–1971)	Symbolism	Cultural
<i>Child with a toy hand grenade in Central Park</i> , NYC, 1962 <i>Lady in rooming house parlour</i> , Albion, NY, 1963	For example, the symbolism of the boy's gesture and expression in <i>Child with a toy hand grenade in Central Park, NYC</i> , or the empty chair in <i>Lady in rooming house parlour, Albion, NY</i> .	For example, are Arbus's personal portraits commenting on the culture of 1960s American society?

continued

Detailed example (continued)**Resources**

1. Arbus, D & Israel, M 1976, *Diane Arbus: An Aperture Monograph*, Penguin Books, Melbourne.
2. Coles, R & Herman, T 1995, *Dorothea Lange: Photographs of a Lifetime*, Aperture Foundation.
3. www.masters-of-photography.com/index.html

Since 1970 examples

Cindy Sherman (USA, b. 1945)	Postmodernism	Gender
<i>Untitled Film Still (# 21)</i> , 1978 <i>Untitled (# 90)</i> , 1981	For example, Sherman's ironic use of clichéd images appropriated from film, as in <i>Untitled Film Still (# 21)</i> .	For example, Sherman's portrayal of women in clichéd situations that stereotype the roles of women in society, as in <i>Untitled (# 90)</i> .
Tracey Moffatt (Australia, b. 1960)	Political	Symbolism
<i>Something More 1</i> , 1981 <i>Up in the Sky 1</i> , 1997.	For example, the implications regarding race and colonialism in <i>Something More 1</i> .	For example, the symbolism of the nuns, or the white woman nursing a black child in <i>Up in the Sky 1</i> .

Resources

1. Simpson, C & Wilson, D 1994, *Art Now: Contemporary Art Post-1970*, McGraw Hill, Australia.
2. *Cindy Sherman: Retrospective 2001*, Exhibition Catalogue, MOCA Los Angeles and MOCA Chicago.
3. www.photogybooks.com/cocoon/photogybooks/1415_1.html (book resources Sherman).
4. www.afi.org.au/library/bibliographies_pdfs/tracey_moffatt.pdf (book, journal resources Moffatt).

Printmaking: For example – *Compare and contrast the responses to contemporary historical and political issues in the artworks of artists who worked pre-1970 with those of artists who worked post-1970.*

Before 1970 examples

Francisco Goya (Spain 1746–1828)	Historical Context	Symbolism
<i>The Sleep of Reason Produces Monsters</i> , (<i>Los Caprichos</i> , published 1799) <i>No Quieren (The Disasters of War)</i> , 1810–20, published 1863).	For example, Goya's portrayal in <i>The Disasters of War</i> of the ugly side of the War of Independence in Spain during the French occupation under Napoleon between 1808 and 1814.	For example, the menagerie of demons in <i>The Sleep of Reason Produces Monsters</i> which can be seen to symbolise the human irrationality and folly which lurk beneath the veneer of Enlightenment Reason.

continued

Detailed example (continued)

Kathe Kollwitz (Germany 1867–1945)	Political	Gender
<i>Uprising</i> , 1899, <i>In Memory of Karl Liebknecht</i> , 1919–20,	For example, Kollwitz's uncompromising portrayals of, and support for, the struggle for social justice in the context of the Socialist uprisings in post-WWI Germany (<i>In Memory of Karl Liebknecht</i>).	For example, Kollwitz's portrayals of women as protectors and nurturers, but also as active participants, as in <i>Uprising</i> ; also consider whether Kollwitz's own gender might have influenced her portrayals of Germany between WWI and WWII.

Resources

1. Janson, HW & Rosenblum, R 1984, *19th Century Art*, Harry N. Abrams, New York.
2. www.kaethe-kollwitz.de/
3. <http://goya.unizar.es/InfoGoya/Work/Caprichos.html>

Since 1970 examples

Andy Warhol (USA 1930–87)	Historical Context	Postmodernism
<i>Sixty Last Suppers</i> , 1986 <i>Moonwalk (History of TV Series)</i> , 1987	For example, <i>Moonwalk</i> might be interpreted as Warhol's comment on the reduction of history to media spectacle in the age of television.	For example, Warhol's ironic appropriation and multiplication of the image of Da Vinci's <i>Last Supper</i> – the 'masterpiece' reduced to the status of a mass-produced commodity.
Barbara Kruger (USA b. 1945)	Postmodernism	Gender
<i>Untitled (We Won't Play Nature To Your Culture)</i> , 1981–83. <i>Untitled (You Invest in the Divinity of the Masterpiece)</i> , 1982.	For example, in <i>Untitled (You Invest in the Divinity of the Masterpiece)</i> , Kruger uses a non traditional art form and appropriates Michelangelo's <i>Birth of Adam</i> as a means of satirising both the art market and perceptions of the 'divinity' of the artist.	In <i>Untitled (We Won't Play Nature To Your Culture)</i> , Kruger rejects the gender stereotype that the domain of women is nature, while that of men is culture.

Resources

1. Marshall, C 2001, *Interpreting Art: a guide for students*, Macmillan, Melbourne.
2. Simpson, C & Wilson, D 1994, *Art Now: Contemporary Art Post-1970*, McGraw Hill, Australia, 1994.
3. *Andy Warhol: A Retrospective*, Edited by McShine, K, Museum of Modern Art, NY, 1989.

continued

Detailed example (continued)

Painting: For example – *Compare and contrast artworks from before and since 1970.*

Before 1970 examples

Artist (Nationality, Birth–Death)	Historical context	Symbolism
JMW Turner (England, 1775–1851)		
<i>Rain, Steam and Speed, the Great South Western Railroad</i> , 1844 <i>The Fighting Temeraire</i> , 1842	Discuss the ways in which both the Industrial Revolution and Romantic ideals are reflected in Turner's paintings – use this as a basis for an analysis of formal elements, style and technique.	For example, the way in which symbolism is used in both artworks to convey ambivalent messages about Turner's attitude towards industrialisation.
Caspar David Friedrich (Germany, 1774–1840)		
<i>Abbey in an Oak Wood</i> , 1810 <i>Monk by the Sea</i> , 1809	Discuss the ways in which Friedrich's Lutheran Protestant upbringing is reflected in the deep spirituality of his artworks and his persistent themes of isolation, death and redemption.	For example, the use of the Gothic archway in <i>Abbey in an Oak Wood</i> is a symbol of a gateway to the afterlife.

Resources

1. Janson, HW and Roseblum, R 1984, *Art of the Nineth Century*, Thames & Hudson, New York.
2. Schiff, G 1981, *Epoch of Longing in German Masters of the 19th Century*, Metropolitan Museum of Art, New York.
3. Vaughan, W 1978, *Romantic Art*, London, New York.

Since 1970 examples

Artist (Nationality, Birth–Death)	Historical context	Symbolism
Jan Senbergs (Australia, b. 1939)		
<i>Voyage II</i> , 1987 <i>Mawson</i> , 1987	Discuss ways in which the realities of the post-industrial era of the late 20th century might contribute to the meanings and messages of Senbergs's artworks. For instance his depiction in <i>Mawson</i> of the messy ugliness of human habitation on Antarctica.	For example, the albatross in <i>Voyage II</i> , as a symbolic reference to Samuel Taylor Coleridge's <i>Rime of the Ancient Mariner</i> , c. 1798.

continued

Detailed example (continued)

Mandy Martin
(Australia, b. 1952)

Political

Gender

Loy Yang, 1990
Powerhouse, 1988

Discuss the ways in which environmentalism contributes to the meanings and messages of Martin's work. For example, her stated concerns about the impact of white settlement on the 'fragile Australian landscape'.

Discuss the ways in which Martin's artworks challenge the male dominated arena of the Australian landscape painting. For example, the way in which her large scale, robust and dramatic works challenge the romantic mythology of the rural and outback landscape that was first articulated in the paintings of the Heidelberg School.

Resources

1. Cross, E 1994, Introduction, Exhibition Catalogue, *Imagined Sites – Imagine Reality*, Museum of Modern Art at Heide, Melbourne.
2. Holloway, M 1990, *In the Boiler Room of Art: Mandy Martin, Painting, and the Industrial Landscape*, Exhibition Catalogue, *Latrobe Valley Series*, Latrobe Valley Arts Centre, Victoria.
3. Ward, P 1987, *Australia Gets the BIG Picture* in *The Weekend Australian Magazine*, Oct 17–18.

Unit 4

AREA OF STUDY 1: Realisation and resolution

Outcome 1







Progressively realise and resolve with technical skill and awareness of aesthetic qualities a sustained and articulate body of work to communicate ideas, directions and/or personal concepts.

Examples of learning activities

media exploration in drawing might involve:

- life and costume drawings which explore the human figure and a variety of materials and fabrics
- investigating characteristics of a range of drawing media including paint, oil, pastel, wax crayon, chalk, conté, pen and ink, graphite stick, sable brush and ink and the production of a series of works that trial these materials and techniques and use formal elements
- trialling visual solutions that are enhanced by the varied characteristics of a range of drawing media
- refining technical skills and visual solutions using selected media to effectively communicate a range of concepts and ideas and their resolution
- visual and written documentation that critically appraises the resolution of student intentions, and thinking and working practices at different stages of the production of the body of work

media exploration in photography to communicate concepts and ideas might involve:

- 
 • a short film piece in which two-dimensional and/or three dimensional animation is featured
- 
 • taking two photographs of the same scene, face or object, each with a totally different feeling through focusing on specific formal elements
- 
 • studies or photographs for an edition of silk-screen prints based on a self portrait or that of a friend
- 
 • trialling and refining visual effects through digital manipulation using scanned photographs/images to communicate the student's concepts and ideas
- final prints demonstrating imagination and innovation, appropriate concepts, knowledge and skill
- 
 • comprehensive documentation of the student's research and the presentation of a sustained and articulate body of work including one or more finished artworks
- 
 refine the process of transitions between digital imaging, printmaking and painting in the exploration of the theme of the urban environment towards visual solutions which resolve concepts, media, techniques and processes

Detailed example

RESOLUTION OF THE ENVIRONMENTAL THEME EXPLORED IN UNIT 3

Continued investigation and exploration

Themes should present a wide range of subjects and options for visual exploration, for example the urban and/or rural environment as playground and rural and/or urban planning and layout.

Considerations for investigation and interpretation by the students

Concept: What do I want to say? What are my ideas, directions and individual concepts?

Design: How do I present a range of innovative visual solutions?

Techniques: How do I demonstrate appropriate skills in techniques and processes?

Progressive resolution of thinking and working practices relevant to the theme of the environment:

- continue to explore options for imaginatively interpreting the concept and/or theme
- experiment with different scales of artworks
- explore the potential of computer-aided imagery as visual resolutions in their own right
- consider the formal elements in artworks; for example, refine combinations of tonality, colour, texture, pattern and composition that are most appropriate to communicating selected directions or concepts
- refine the use of effects and manipulations of tone, colour and composition in the

development of digital and/or (computer) printed visual solutions.

Present a sustained and articulate body of work on the theme of the environment that:

- progressively resolves concepts and directions in photographs, digitally manipulated images and/or prints, drawings, and/or paintings
- progressively resolves combinations of art form(s), media, techniques, processes and formal elements
- realises ideas, concepts, knowledge and skills in one or more visual solutions.

Documentation:

The final body of work must show the progressive exploration and resolution of intentions in a comprehensive presentation. Each investigative beginning should be documented with aesthetic and technical information, for example, choices of media; choice of particular effects or manipulations in digital images. Technical data might include the use of camera(s) if appropriate, or the information about the software and effects, filters or other manipulation used. Critical appraisal of the student's work should be done at various stages in the development of the body of work.

AREA OF STUDY 2: Discussing and debating art**Outcome 2**

Critically discuss commentaries on artworks and apply interpretive frameworks in the analysis of selected artworks to support personal points of view about their meanings and messages.

Example of learning activities

use a range of resources including art criticism and art history texts in order to critically evaluate ideas, issues and arguments expressed about selected artworks

critically view artworks and use interpretive frameworks to interpret their meanings and messages and comment on how artworks can be interpreted in different ways

compare and contrast the presentation of viewpoints on selected artworks; demonstrate how artworks can be interpreted in different ways using two interpretative frameworks

substantiate personal points of view about selected artworks through the comparison and analysis of commentaries and using relevant interpretive frameworks

Detailed example

COMPARE AND CONTRAST VIEWPOINTS

The following examples consider differing points of view in two commentaries about the same artworks and also develop different interpretations of the same artworks using different interpretative frameworks. Note: points of view about artworks can also be selected from one commentary.

Artist/exhibition/ artworks	Commentary 1	Commentary 2	Interpretive Framework	Interpretive Framework
Painting				
Howard Arkley (Australia 1951–99) <i>The Home Show</i> , Ian Potter Gallery, Melbourne University, Dec. 1999–Feb. 2000. <i>Floriated Residence</i> , 1994 <i>Fabricated Rooms</i> , 1997–99	Timothy Morrell, Catalogue Essay, <i>The Home Show</i> , 1999 Morrell argues for the legitimacy of Arkley's suburban scenes as more valid subject matter than tradition depictions of rural or outback Australia. He sees in Arkley's works 'the reassuring stereotypes of comfortable middle- class style...'	Peter Timms, 'Hits and Myths', in <i>The Age</i> , 26/1/2000 Timms disparages Arkley's work in <i>The Home Show</i> , arguing that: 'Arkley's paintings make demands upon our attention that are totally out of proportion to the real importance of their content'.	Formal For example, Arkley's <i>Fabricated Rooms</i> could be viewed in the context of the Pop Art tradition where banal subject matter enlarged and exaggerated may be seen to critique image or idea that on the surface, it appears to celebrate.	Historical Context For example, Arkley's work may be viewed as a reflection of the pervasiveness of suburban culture, both within Australia and internationally.
Assemblage				
Rosalie Gascoigne (New Zealand and Australia 1917–99) The commentaries discuss different artworks, yet genres in Gascoigne's work might form the basis of useful comparisons between commentaries and interpretations of artworks, such as: <i>Skylight</i> , 1993 (Fink) <i>Metropolis</i> , 1999 (Genocchio)	Hannah Fink, 'That sidling sight: wondering about the art of Rosalie Gascoigne', in <i>Art and Australia</i> , Vol. 35, No. 2, 1997. Fink argues for the poetry of Gascoigne's visions of the Australian landscape garnered from fragments of the sights and 'junk' she gathers and sifts into artworks.	Benjamin Genocchio, 'Idiosyncratic hits – and misses', in <i>The Weekend Australian</i> , July 8–9, 2000. Genocchio argues that there has been a lack of 'honest critical judgment' of Gascoigne's work, and that not all of her works merit the 'superlative eulogising' that has been lavished upon them.	Historical Context For example, Gascoigne's artworks might be discussed in the context of the changing appreciation of the Australian landscape with the pervasiveness of travel by car.	Cultural For example, Australians could be said to have a culture in which the landscape features as an indispensable aspect of a mythology of national identity. Do Gascoigne's visions of the landscape communicate a modern mythology about the landscape and identity?

SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
Unit 3 Outcome 2 Interpret different aspects of an artwork's meanings and messages and compare artworks through the application of interpretive frameworks.	30	A written report analysing artworks and approaches of artists: Auguste Rodin and Barbara Hepworth (before 1970); and Inge King and George Segal (since 1970).
Total marks for Unit 3	30	
Unit 4 Outcome 2 Critically discuss commentaries on artworks and apply interpretive frameworks in the analysis of selected artworks in order to develop personal points of view about their meanings and messages.	30	Structured questions that require the substantiation of personal points of view about the meanings and messages in selected artworks produced by Auguste Rodin and Barbara Hepworth.
Total marks for Unit 4	30	

SCHOOL-ASSESSED TASK

In Units 3 and 4 teachers must provide students with the opportunities to complete the school-assessed task. The following is an example of a teacher's assessment program based on the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	School-assessed task
<p>Unit 3</p> <p>Outcome 1 Undertake a broad and innovative investigation, trialling materials and techniques within selected art form(s) and/or media to explore ideas, directions and personal concepts in a considered and insightful way.</p> <p>Unit 4</p> <p>Outcome 1 Progressively realise and resolve with technical skill and awareness of aesthetic qualities a sustained and articulate body of work to communicate ideas, directions and/or personal concepts.</p>	<p>Subject to external review</p>	<p>A body of work of photographic materials and techniques involving a trialling of ideas in the exploration of directions (for example, organisation of visual space) and aspects of youth culture, showing a progressive exploration and resolution of ideas presented in an exploratory folio with suitable visual solutions (for example, manipulation of images, selective hand-colouring). Visual and written documentation at various stages (for example, upon completion of visual solutions) critically appraises the resolution of intentions and achievements.</p>

SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and skills.

Some of the print resources listed in this section may be out of print. They have been included because they may still be available from libraries, bookshops and private collections.

GENERAL

Aland, J & Darby, M 1997, *Australian Artlook*, Heinemann, Port Melbourne.

Aland, J & Darby, M 1998, *Art Connections*, 2nd edn, Heinemann, Port Melbourne.

Bonnici, P 1999, *Design Fundamentals: Visual Language*, Rotovision, East Sussex, England.

Dormer, P 1994, *The Art of the Maker: Skill and Its Meaning in Art, Craft and Design*, Thames & Hudson, London.

Outlines the development of artmaking case study structures, exemplifying the role and qualities of the artist and artwork.

Drury, N 1994, *Images 2: Contemporary*, McGraw Hill Book Company Australia Pty Ltd, NSW.

Fleming, W 1986, *Arts and Ideas*, 3rd edn, Holt, Reinhart & Winston, Sydney.

Green, C 1995, *Peripheral Vision: Contemporary Australian Art 1970–1994*, Craftsman House, Roseville, NSW.

Haekel, E 1998, *Art Forms in Nature*, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW.

Hilfiger, T & Decurtis, A 1999, *Rock Style*, Universe Publishing, New York.

Hodge, N & Anson, L 1996, *The A-Z of Art*, Pan Macmillan, Sydney.

Hopwood, G 1988, *Handbook of Art*, Graham Hopwood, Melbourne.

Humphrey, C & Vitebsky, P 1997, *Sacred Architecture*, Duncan Baird, London.

Poynter, P (ed.) 2000, *The Impossible Image*, Phaidon Press Ltd, London.

Richardson, D 1995, *Art and Design in Australia*, Longman, Melbourne.

Sporre, DJ 1990, *An Introduction to the Arts in Western Civilisation*, The Book Company, Brookvale.

Sporre, DJ 1990, *Reality Through the Arts*, Prentice Hall, Englewood Cliffs, New Jersey.

Stockley, M 1991, *Art Detective*, Heinemann Educational, Australia.

Taylor, B 1995, *The Art of Today*, Everyman Art Library/Weidenfeld & Nicholson, London.

Techniques of the Great Masters Of Art, 1988, New Burlington Books, London.

The 20th Century Art Book, 1996, Phaidon, London.

The Photo Book, 1997, Phaidon, London.

Williams, D & Simpson, C 1994, *Art Now: Contemporary Art, post-1970* (series) McGraw-Hill Book Company Australia Pty Ltd, Roseville, NSW.

ARTISTS AND THE BROADER SOCIAL CONTEXT

Allen, T 2000, *Cross Currents in Contemporary Australian Art*, Craftsman House, G+B Arts International, Fine Arts Press, NSW.

Bocola, S 2000, *The Art of Modernism: Art, Culture and Society From Goya to the Present Day*, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW.

Gombrich, E 2000, *The Uses of Images: Studies in the Function of Art and Visual Communication*, Phaidon Press Ltd, London.

Heywood, I 1997, *Social Theories of Art*, Macmillan, Basingstoke.

Mancini, A 1994, *Art Through Australian Eyes: An Issues-based Approach*, Addison Wesley Longman Australia Pty Ltd, Australia.

Mancini, A 1995, *Australian Perspectives on Art – An issues-based approach*, Addison Wesley Longman Australia Pty Ltd, Australia.

Mitchell, WJT (ed.) 1999, *Art and the Public Sphere*, University of Chicago Press, USA.

Ross, P 1999, *Let's Face It: The History of the Archibald Prize*, The Art Gallery of New South Wales, Sydney.

Stiles, K & Selz P 1996, *Theories and Documents of Contemporary Art*, University of California Press, California.

Witkin, RW 1995, *Art and Social Structure*, Polity Press, Cambridge.

ROLE/IDENTITY OF ARTISTS

Barker, E, Webb, N & Woods, K (eds) 1999, *The Changing Status of the Artist*, Yale University Press, New Haven.

Deals with the rising status of artists from the fourteenth through to the eighteenth centuries in a range of European contexts. Examines concepts such as genius, subject matter, patronage and styles.

Borzello, F 1998, *Seeing Ourselves: Women's Self Portraits*, Abrams, New York.

Drury, E 1999, *Self Portraits of the World's Greatest Painters*, PRC Publishing Ltd, London.

Harrison, C & Wood, P with Gaiger, J (eds), 1998, *Art in Theory 1815–1900: An Anthology of Changing Ideas*, Blackwell, Maiden.

Harrison, C & Wood, P (eds), 1992, *Art in Theory 1900–1990: An Anthology of Changing Ideas*, Blackwell, Oxford.

Both volumes of *Art in Theory* contain a range of writing on art history, criticism and theory. Short extracts from primary sources are grouped thematically, allowing students and teachers to build investigative resources for case studies of twentieth-century and modernist examples.

Kuspit, D 1993, *The Cult of the Avant-Garde Artist*, Cambridge University Press, Cambridge.

Sullivan, G 1994, *Seeing Australia: Views of Artists and Writers*, Piper Press, Annandale, NSW.

Voigt, A 1996, *New Visions New Perspectives: Voices of Contemporary Australian artists*, G+B Arts International, distributed by Craftsman House, NSW.

Williams, D 1995, *In Our Own Image*, 3rd edn, McGraw-Hill, Sydney.

WRITING ABOUT ART

Bamford, A (ed.) 1998, *Viewpoints*, Heinemann, Port Melbourne.

Barnet, S 1997, *A Short Guide to Writing About Art*, 5th edn, Longman, New York. Useful self-directed guide for students.

Bryson, N 1983, *Vision and Painting: The Logic of the Gaze*, Yale University Press, New Haven.

Bryson, N, Holly, MA & Moxey, K (eds) 1991, *Visual Theory: Painting and Interpretation*, Polity (in association with Blackwell).

Bryson, N, Holly, MA & Moxey, K (eds) 1991, *Visual Culture: Images and Interpretations*. Wesleyan University Press, Hanover. Anthology includes contributions by Griselda Pollock, Lisa Tickner, John Tagg, Thomas Crow, and Mieke Bal, together with essays by the editors concerning the fields of visual theory and art history. A variety of interpretive frameworks are represented and applied to cultural debates.

Cumming, R 1995, *Annotated Art*, Dorling Kindersley Ltd, London.

Fernie, E 1996, *Art History and Its Methods: A Critical Anthology*, Phaidon, London.

Freeman, J 1998, *Art – A Crash Course*, Simon & Schuster, London.

Hirsh, E 1996, *Writing About Art*, Addison Wesley Longman Australia Pty Ltd, Australia.

Israel, G 2000, *Artwise*, Jacaranda Press, Queensland.

Marshall, C 2001, *Interpreting Art: A Guide for Students*, Macmillan, Melbourne.

Minor, VH 1994, *Art History's History*, Prentice Hall, Englewood Cliffs.

Moxey, K 1994, *The Practice of Theory. Poststructuralism, Cultural Politics and Art History*, Cornell University Press, Ithaca. Analyses politics of interpretation and assesses the cultural importance of history.

Preziosi, D (ed.) 1998, *The Art of Art History: A Critical Anthology*, Oxford University Press, Oxford.

An anthology which uses classic contributors including Wölfflin, Shapiro, Panofsky, Gombrich, Winckelmann, together with contemporary representatives including David Summers, Baxandall, Bal and Bryson, Mary Kelly and Stephen Melville.

Rathus, LF 1992, *Understanding Art* (3rd edn), Prentice Hall, Englewood.

Skull, J 1988, *Key Terms in Art Craft and Design*, Elbrook, Adelaide.

White, P 1994, *Art Talk: Developing Art and Language In the Classroom*, Oxford University Press, Melbourne.

Whitford, F 1987, *Understanding Abstract Art*, Barrie & Jenkins, London.

Woodford, S 1983, *Looking at Pictures*, Cambridge University Press, Cambridge.

An introductory text which looks at the subject matter of artworks and explores the process of analysing and understanding paintings.

HISTORY OF ART AND ARTISTS

Arnason, H 1977 *A History of Modern Art*, (rev. edn), Thames & Hudson, London.

Baxandall, M 1988, *Painting and Experience in Fifteenth Century Italy. A primer on the social history of pictorial style*, Oxford University Press, Oxford.

Cornell, S 1983, *Art, A History of Changing Style*, Phaidon, Oxford.

Duro, P & Greenhalgh, M 1994, *Essential Art History*, Bloomsbury, London.

Fineberg, J 1995, *Art Since 1940: Strategies of Being*, Laurence King Publishing, London.

Freeman, J 1998, *Art – A Crash Course*, Simon & Schuster, London.

Gainsford, J & Sprawson, K 1985, *The Great Artists*, (Vols 1–8), Marshall Cavendish, London.

Gardner, H 1996, *Gardner's Art Through the Ages*, 10th edn, College Publications, New York.

Gombrich, EH 1995, *The Story of Art*, 16th edn, Phaidon, London.

Guthridge, I 1996, *Great Women in History and Art*, Medici Publications, Melbourne.

Hall, J 1983, *A History of Ideas and Images in Italian Art*, John Murray, London.

Hartt, F 1994, *A History of Italian Renaissance Art*, H N Abrams, New York.

Hartt, F 1987, *A History of Painting, Sculpture, Architecture*, (vol 1 & 2). Thames & Hudson, London.

Heywood, I 1997, *Social Theories of Art*, Macmillan, Basingstoke.

Hughes, R 1991, *The Shock of the New*, Knopf, New York.

Huyghe, R (ed.) 1966, *Art and Mankind* (vols 1–4), Paul Hamlyn, London.

Janson, H 1992, *A History of Art* (4th edn), HN Abrams, New York.

Lucie-Smith, E 1992, *Art and Civilization*, Prentice Hall, Englewood Cliffs, New Jersey.

Paoletti, JT & Radke, G 1997, *Art in Renaissance Italy*, Lawrence King, London.

Papadakis, S, Farrow, C & Hodges, N, (eds) 1991, *New Art – An International Survey*, Rizzoli, New York.

Powell, P & Peel, L 1998, *50s and 60s Style*, Sandstone Books, Australia.

Smith, B 1991, *Australian Painting 1788–1990*, 3rd edn, Oxford University Press, Melbourne.

Steinberg, L 1975, *Other Criteria: Confrontations with Twentieth Century Art*, Oxford University Press, London.

Deals with artworks and movements that challenge the notion of art.

Wackernagel, M 1981, *The World Of The Florentine Artist: Projects and Patrons*, Workshop and Art market, Princeton University Press, Princeton.

Wheeler, D 1991, *Art since Mid Century: 1945 to the Present*, Thames & Hudson, London.

Wilkins, DG & Schultz, B 1990, *Art Past, Art Present*, Prentice Hall, Englewood Cliffs, New Jersey.

Websites

At the time of publication the URLs (website addresses) cited were checked for accuracy and appropriateness of content. However, due to the transient nature of material placed on the web, their continuing accuracy cannot be verified. Teachers are strongly advised to prepare their own indexes of sites that are suitable and applicable to the courses they teach, and to check these addresses prior to allowing student access.

Ancient Greek (Hellenic) Links
www.webcom.com/shownet/medea/grklink.html

Art History
<http://witcombe.sbc.edu/ARTHlinks.html>
 Links by period and country.

CRITICISM AND ART HISTORY

Atkins, R 1990, *Artspeak: A Guide to Contemporary Ideas, Movements and Buzzwords*, Abbeville Press, New York.

Bann, S & Allen, W (eds) 1991, *Interpreting Contemporary Art*, Reaktion Books, London.

The editors present a range of contributors who interpret a chosen painting, sculpture, photograph or installation.

Barrett, T 1994, *Criticizing Art: Understanding the Contemporary, Mountain View*, Mayfield, California.

A guide to the practice of art criticism oriented towards the school of experience. Provides useful exemplars and student-oriented examples.

Baxandall, M 1985, *Patterns of Intention: On the Historical Explanation of Pictures*, Yale University Press, New Haven.

Uses the components of a conceptual framework to investigate selected material exhaustively.

Berger, J 1978, *Ways of Seeing*, Art and Language Press, Banbury.

A classic critical text from a British critic. Together with the accompanying four videos set (1974), this remains a relevant resource.

Butler, R (ed.) 1996, *What is Appropriation? Art anthology of critical writings on Australian art in the 80s and 90s*, Power Institute of Fine Art, Institute of Modern Art, Sydney.

Carrier, D 1987, *Artwriting*, University of Massachusetts Press, Amherst.

An analysis of the processes and principles of art critical writing. Good reference to the history and contemporary practice of art criticism.

Carrier, D 1991, *Principles of Art History Writing*, The Pennsylvania State University Press, University Park.

A contemporary analysis of the art historical enterprise, considers the agents of the artworld, artist, artwork, spectator and world and engages in investigation of models of interpretation.

Cheetham, MA, Holley MA & Moxey, K (eds) 1998, *The Subjects of Art History: Historical Objects in Contemporary Perspective*, Cambridge University Press, Cambridge.

An introduction to the historiography and theory of the history of art. Each essay demonstrates how a theoretical approach can be applied to the understanding of specific artworks.

Fernie, E 1996, *Art History and its Methods: A Critical Anthology*, Phaidon, London.

Gee, M 1993, *Art Criticism Since 1900*, Manchester University Press, Manchester.

Hughes, R 1990, *Nothing If Not Critical. Selected Essays on Art and Artists*, Collins Harvill, London.

An anthology of critical writings from TIME magazine's senior art critic, useful to exemplify accessible critical writing as a source of information for case studies and as an instance of a contemporary art critic's practice.

Kemal, S & Gaskell, I (eds) 1991, *The Language of Art History*, Cambridge University Press, Cambridge.

Includes essays by Michael Baxandall, Jean Francois Lyotard, Richard Shiff, Richard Wollheim and others, canvasses contemporary concepts and critical issues in artwriting.

Melville, Stephen and Bill Readings, (eds), 1995, *Vision and Textuality*, Macmillan, Basingstoke.

A survey of contemporary interpretive concerns and artwriting practices.

Nelson, R & Shiff, R (eds) 1996, *Critical Terms for Art History*, University of Chicago Press, Chicago.

O'Brian, J (ed.), *Clement Greenberg, 1986–1995, The Collected Essays and Criticism*, 4 vols, University of Chicago Press, Chicago.

Rathus, LF 1992, *Understanding Art*, 3rd edn, Prentice Hall, Englewood Cliffs, New Jersey.

Schneider, L 1996, *The Methodologies of Art*, Harper Collins, New York.

Siegel, J 1985, *ArtWords: Discourse on the 60s and 70s*, Ann Arbor, UMI Research Press, Michigan.

The author is an art critic whose interview approach exemplifies aspects of the practice of criticism.

Siegel, J. 1999, *Painting After Pollock – Structures of influence*, G+B Arts International, Fine Arts Press, NSW.

Stiles, K & Selz P 1996, *Theories and Documents of Contemporary Art – A Source Book of Artists' Writings*, University of California Press, USA.

Primary source material.

Tagg, J 1992, *Grounds of Dispute: Art History, Cultural Politics and the Discursive Field*, Macmillan, Basingstoke.

ART PRACTICE IN DIFFERENT CULTURES

Arnold, M 1997, *Women and Art in South Africa*, St Martin's Press, New York.

Asia Society Galleries 1996, *Contemporary Art in Asia*, G+B Arts International, distributed by Craftsman House, NSW.

Bollansee, E & M 1997, *Masterpiece of Contemporary Indonesian Painters*, Times Editions Pty Ltd, Singapore.

Coomaraswamy, A 1985, *History of Indian and Indonesian Art*, Dover, New York.

Dysart, D & Fink, H (eds), 1996, *Asian Women Artists*, Craftsman House, Englewood, New Jersey.

Henkes, R 1999, *Latin American Women Artists of the USA; The Works of 33 20th Century Women*, McFarland, Jefferson, USA.

Hoffert, B, Wingate, J, Bak, H & Modesti, A 1995, *Art in Diversity*, Addison Wesley Longman Australia Pty Ltd, Australia.

Joachimides, C & Rosenthal, N 1993, *American Art in the 20th Century*, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW.

Johnson, M & Hilton, D 1981, *Japanese Prints Today: Tradition with innovation*, Tuttle Publishing, Boston.

Kasfir, S 1999, *Contemporary African Art*, Thames & Hudson, London.

LaDuke, B 1997, *Africa: Women's Art, Women's Lives*, Africa World Press, Trenton, New Jersey.

Lee, C 1995, *A Gathering Place: Art Making by Asian/Pacific Women in Traditional and Contemporary Directions*, Pacific Asia Museum, Pasadena, California.

Lucie-Smith, E 1993, *Latin American Art of the Twentieth Century*, Thames & Hudson, Hampshire.

Mookerjee, A 1998, *Ritual Art of India*, Thames & Hudson, Hampshire.

Nashashibi, Salva Mikdadi 1994, *Forces of Change, Artist of The Arab World*, National Museum of Women In The Arts, Washington DC.

Pelrine, D 1996, *Affinities of form: Art of Africa, Oceania and the Americas*, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW.

Puerto, C 1996, *Latin American Women Artists, Kahlo and Look Who Else*, Greenwood Press, Westport, Ct.
A selected annotated bibliography.

Roe, J 2000, *Contemporary Korean Art*, Craftsman House, G+B Arts International, Fine Arts Press, NSW.

Steiner, RH & Hass K 1994, *Cross-Cultural Design: Communicating in the Global Marketplace*, Peach Pit Press, Berkeley.

Woodfield, R (ed.) 2000, *Art History as Cultural History: Warburg's projects*, G+B Arts International, Fine Arts Press, NSW.

INDIGENOUS ART

Consult other references listed for further information on indigenous art and artists.

Books

Ryan, J 1993, *Images and Power: Aboriginal Art of the Kimberly*, National Gallery of Victoria, Melbourne.

Sutton, P (ed.) 1989, *Dreamings: The Art of Aboriginal Australia*, Viking, Victoria.

Websites

Aboriginal Art and Culture Centre
www.aboriginalart.com.au

National Aboriginal and Torres Strait Islander Visual Arts Database
<http://anulib.anu.edu.au/clusters/ita/databases/natsivad.html>
www.aiatsis.gov.au/

Papunya Tula Artists Web site
www.papunyatula.com

Aboriginal Gallery – Dacou
www.dacou.com.au

Dream-About
www.dream-about.com/english/
Site that presents images of Aboriginal Art in Holland and other countries.

Organisation

Koori Arts Collective
13 Victoria Street
Fitzroy Vic 3065
Tel (03) 9417 7044

WOMEN PRACTITIONERS AND FEMINIST PERSPECTIVES

Broude, N & Garrard, MD (eds) 1992, *The Expanding Discourse: Feminism and Art History*, Harper & Row, New York.

Broude, N & Garrard, MD (eds), 1982, *Feminism and Art History, Questioning the Litany*, Harper & Row, New York.

In these two volumes, a range of feminist artwriters use case studies to interrogate feminist concepts. The contributors use a variety of explanatory frameworks in their investigations, especially cultural and structural perspectives.

Broude, N & Garrard, M 1994, *The Power of Feminist Art*, Thames & Hudson, London.

Burke, J 1980, *Australian Women Artists*, Greenhouse, Richmond.

Chadwick, W 1996, *Women, Art and Society*, Thames & Hudson, Hampshire.

Horn, J (ed.) 1994, *Strange Women: Essays in Art and Gender*, Melbourne University Press, Melbourne.

Kirby, S 1992, *Sight Lines: Women's Art and Feminist Perspective in Australia*, Craftsman House, Roseville, NSW.

Moore, C 1994, *Dissonance: Feminism and the Arts 1970–1990*, Allen & Unwin, St. Leonards, NSW.

Parker, R & Pollock, G 1987, *Framing Feminism, Art and the Women's Movement*, Pandora, New York.

Rossellini, I & Amanpour C 2000, *Magna Brava: Magnum's Women Photographers*, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW.

Topliss, H 1996, *Modernism and Feminism: Australian Women Artists 1900–1940*, Craftsman House, Roseville, NSW.

Voight, A 1996, *New Visions – New Perspectives: Voices of Contemporary Australian Women Artists*, Craftsman House, Roseville, NSW.

Organisation

The Women's Art Register
 Richmond Library
 415 Church Street
 Richmond 3121
 Tel (03) 9201 0666

Websites

femina
<http://femina.cybergrl.com>
 Go to visual arts, history, literature.

Feminist online magazine featuring artists in a variety of media
www.artsymag.com

Jean & Charles Schulz information center from Sonoma State University
<http://libweb.sonoma.edu/special.html>
 Refer specifically to the Women artists' archive.

National Museum of Women in the Arts
www.nmwa.org/
 Over 250 works from various periods, styles, media.

Women in Art
www.mystudios.com/women/women.html
 Links to images, reference material and resources.

PSYCHOLOGY IN ART

Books

Arnheim, R 1974, *Art and Visual Perception: a psychology of the creative eye*, University of California Press, Berkeley.
 An exploration of the psychology of perception.

Hoffert, B 1997, *Aesthetics and Art Criticism: The role of emotion in art*, Addison Wesley Longman, Australia Pty Ltd, Australia.

Kelly, WL 1991, *Psychology of the Unconscious*, Prometheus Books, New York.

Kuspit, D 1993, *Signs of Psyche in Modern and Postmodern Art*, Cambridge University Press, Cambridge.
 Deals with the subjective, cultural and postmodern frameworks.

Websites

Colour Matters
www.colormatters.com
 Exploration of information about colour.

SYMBOLS IN ART

Cirlot, J 1993, *A Dictionary of Symbols*, 2nd edn, Routledge, London.

Crumlin, R 188, *Images of Religion in Australian Art*, Bay Books, Kensington, NSW.

Drury, N 1987–93, *Images In Contemporary Australian Painting* (issues 1–8), Craftsman House, Roseville East, NSW.

Hall, J 1979, *Dictionary of Subjects and Symbols in Art*, John Murray, London.

Jung, CG 1978, *Man and His Symbols*, Pan, London.

Knapp, G 2000, *Angels, Archangels, and all the Company of Heaven*, Prestel from Peribo Pty Ltd, Mount Kuying-Gai, NSW.

Magon, J 1995, *Anneke Silver: Images of the Goddess and Nature Mysticism*, G+B Arts International, distributed by Craftsman House, NSW.

SPECIFIC MEDIA

General

Mayer, R 1991, *Artist's Handbook of Materials and Techniques*, 5th edn, Faber & Faber, London.

Spandorfer, M & Curtiss, D 1993, *Making Art Safely*, Van Nostrand Reinhold, New York.

Architecture

Vulker, J 1990, *Studying Australian Architecture*, Royal Australian Institute of Architects, Red Hill, ACT.

ARCspace
www.arcspace.com
 Contemporary architecture site; visit the 'architect's studio'.

The Great Buildings Collection
www.greatbuildings.com

Ceramics

Australian Ceramics and Pottery Monthly, Express Publications Pty. Ltd, 2–4 Stanley Street, Silverwater.

Mansfield J 1988, *A Collectors Guide to Modern Australian Ceramics*, Craftsman House, Craftsman Press, NSW.

Rhodes, D 1974, *Clay and Glazes for the Potter*, Chilton Book Company and Thomas Nelson & Sons Pty Ltd, Ontario, Canada.

Speight C 1989, *Hands in Clay. An Introduction to Ceramics*, Mayfield, California.

Collage

McIntyre, A 1990, *Contemporary Australian Collage*, Craftsman Press, NSW.

Drawing

Betti, C & Sale, T 1992, *Drawing: A contemporary approach*, Harcourt Brace Jovanovich, Fort Worth.

Martin, J 1992, *The Encyclopaedia of Coloured Pencil Techniques*, Simon & Schuster, East Roseville, NSW.

Martin, J 1992, *The Encyclopaedia of Pastel Techniques*, Simon & Schuster, East Roseville, NSW.

Pipes, A 1990, *Drawing for 3-Dimensional Design*, Thames & Hudson, London.

Turner, S 1994, *Which Paper? A Guide to Choosing and Using Fine Papers for Artists, Craftspeople and Designers*, Design Books, Lyons & Burford Publishers, New York.

Art Studio Chalkboard
www2.evansville.edu/studiochalkboard
 Focuses on the technical fundamentals of perspective, shading, colour and painting.

Electronics

Agosto, I, (ed.) 1999, *3D and Web Masters: The latest artwork & techniques from the world's top digital artists*, Rockport Publishing, Rockport.

Gilmore, S 2000, *Electronic Workshop Photography*, Rotovision, East Sussex, England.

Murphy, P 1998, *Electronic Workshop Graphics*, Rotovision, East Sussex, England.

Rush, M 1999, *New Media in Late 20th Century Art*, Thames & Hudson, London.

Tannenbaum, R 1998, *Theoretical Foundations of Multimedia*, Computer Science Press, New York.

Zappaterra, Y 1998, *Electronic Workshop Illustration*, Rotovision, East Sussex, England.

Fashion

The Costume Ring
www.marquise.de/webring/costumering.html

The History of Fashion
www.teacheroz.com/fashion.htm

Film

Screen Network Australia
www.sna.net.au

Glass

Ioannou, N 1995, *Australian Studio Glass: The Movement, its Makers and Their Art*, G+B Arts International, distributed by Craftsman House, NSW.

Painting

<http://painting.about.com/mbody.htm>
Reviews, projects, critiques, glossary and quotes.

www.johnlovet.com/default.htm
A painter's personal website featuring his work and information on the elements and principles of design.

Printmaking

Ayres, J 1991, *Monotype – Mediums and Methods for Painterly Printmaking*, Watson-Guption, New York.

Ayres, J 1993, *Printmaking Techniques*, Watson-Guption, New York.

Grishin, S 1994, *Contemporary Printmaking, An Interpretive History*, Craftsman House, Roseville, NSW.

Grishin, S 1997, *Australian Printmaking in the 1990s: Artist Printmakers: 1990–1995*, Craftsman House, G+B Arts International, Fine Arts Press, NSW.

Tallman, S 1996, *The Contemporary Print – From Pre-pop to Postmodern*, Thames & Hudson, London.

Sculpture

Scarlett K 1980, *Australian Sculptors*, Nelson, Melbourne.

Sturgeon, G 1991, *Contemporary Australian Sculpture*, Craftsman House, Roseville, NSW.

Textiles

McNamara, A & Snelling, P 1995, *Design and Practice for Printed Textiles*, Oxford University Press, Australia.

The Australian Forum for Textile Arts
PO Box 38
The Gap Qld 4061
Issues a quarterly publication – *Textile Forum*
Distributed by Gordon & Gotch, available from newsagencies.

Photography

Biographical

Stepan, P (ed.) 1999, *Icons of Photography: The 20th century*, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW.

History

Crombie, I & van Wyk, S 2002, *Second Sight: Australian Photography in the National Gallery of Victoria*, National Gallery of Victoria, Melbourne.

Koop, S 1997, *A Small History of Photography*, Centre For Contemporary Photography, Melbourne.

Mora, G, 1998, *PhotoSpeak: A Guide to the Ideas, Movements and Technologies of Photography 1839 to the Present*, Abbeville Press, New York.

Rosenblum, NA 1997, *World History of Photography*, 3rd edn, Abbeville Press, New York.

Willis, A 1988, *Picturing Australia: A History of Photography*, Angus & Robertson, Sydney.

Practical

Jane, S 1997, *Photography – Production and Appreciation*, Jacaranda, Milton, Queensland.

Theoretical

Conceptual Still Life Photography 13, 1999, Rotovision, East Sussex, England.

Dunn, J 1988, *School Photography*, Piper Press, Annandale, NSW.

Ennis, H 1988, *Australian Photography*, Australian National Gallery, Canberra.

O'Brien, M & Sibley, N 1990, *The Photographic Eye*, Davis Publications, Mass., USA.

Townsend, C 1998, *Vile Bodies: Photography and the Crisis of Looking*, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW.

Websites

A History of Photography
www.rleggat.com/photohistory/index.html
 Good concise history up to 1920.

Australian Centre for Photography, Sydney
www.acp.au.com

Black and White World Photography
www.photogs.com/bwworld/index.html
 Galleries, courses, reviews etc.

Centre for Contemporary Photography, Melbourne
www.ccp.org.au

Masters of Photography
<http://masters-of-photography.com/>
 Also available on CD-ROM which can be purchased through the site and which will link to other sites if used when online.

<http://mediahistory.umn.edu/photo.html>

Online tutorials

Digital Photography Resource
www.shortcourses.com/

Photo-Seminars
<http://photo-seminars.com/index.htm>
 Seminars, papers, workshops.

Online journal

www.megapixel.net/html/issueindex.html
 Photography magazine.

POSTMODERNISM

Coleman, D 1999, *After the end of Art: Contemporary Art and the Pale of History* (Bollingen Series), Princeton University Press, Princeton.

Hoffert, B et. al., 1995, *Art in Diversity*, 2nd edn, Longman, Melbourne.

Jencks, C 1987, *Postmodernism: The New Classicism in Art and Architecture*, London.

Sandler, I. 1996, *Art of the Post Modern Era: From Late 60s to Early 1990s*, Icon Ed., New York.

Taylor, B 1987, *Modernism, Post-modernism, Realism: A Critical Perspective for Art*, Winchester.

Weintraub, L, McEville, T & Coleman, DA 1997, *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society 1970s–1990s*, Connecticut Art Insights Inc., USA.

Witkin, RW 1995, *Art and Social Structure*, Polity Press, Cambridge.

Conceptual art

Godfrey, T 1998, *Conceptual Art*, Phaidon, London.

Environmental

Kas, J (ed.) 1998, *Land and Environmental Art*, Phaidon Press, London.

Graffiti

Chalfant, H & Prigoff, J 1987, *Spraycan Art*, Thames & Hudson, Hampshire.

Art Crimes – The Writing on the Wall
www.graffiti.org/
 Links to galleries and shows worldwide.

Installation

National Gallery of Australia, 1996, *Islands: Contemporary Installations*, Thomas & Hudson (Australia), Port Melbourne.

Performance

Brandt, R 2000, *Sound Sculpture: Intersections in sound and sculpture in Australian artworks*, Craftsman House, G+B Arts International, Fine Arts Press, NSW.

Kaye, N 1999, *Art into Theatre: Performance interviews and documents*, Harwood Academic Publishers available from G+B Arts International, Fine Arts Press, NSW.

Marsh, A 1993, *Body and Self: Performance art in Australia 1969–1992*, Oxford University Press, Melbourne.

Political

Hoks, B 1995, *Art On My Mind: Visual Politics*, The New Press, New York.

Poster art

Butler, R 1993, *The Streets as Art Galleries – Walls Sometimes Speak: Poster Art in Australia*, National Gallery of Australia, Canberra.

ENCYCLOPEDIA/DICTIONARIES

Bosomworth, D 1995, *The Encyclopedia of Patterns and Motifs: A collection of 5000 designs from cultures around the world*, Studio Editions Ltd, London.

Cooper, J 1978, *An Illustrated Encyclopaedia of Traditional Symbols*, Thames & Hudson, Hampshire.

Doty, W (ed.), *Mythosphere: A journal for image, myth and symbol*, four issues per volume, Craftsman House, G+B Arts International, Fine Arts Press, NSW.

Greenhaigh, M & Duro P 1992, *Essential Art History*, Bloomsbury, London.

Hall, J 1979, *Dictionary of Subjects and Symbols in art*, J. Murray, London.

Kleinert, S & Neale, M 2000, *Oxford Companion To Aboriginal Art and Culture*, Oxford University Press, Melbourne.

McCulloch, A 1994, *The Encyclopedia of Australian Art*, Allen & Unwin, NSW.

Osborne, H, Farr, D & Chilvers, I (eds) 1997, *Oxford Dictionary of Art*, Oxford University Press, Oxford.

Osborne, H (ed.) 1981, *Oxford Companion to Twentieth Century Art*, Oxford University Press, Oxford.

Read H (ed.) 1991, *The Thames and Hudson Dictionary of Art and Artists*, revised edition, Thames & Hudson, London.

Thomas, A 1994, *Illustrated Dictionary of Narrative Painting*, John Murray and the National Gallery, London.

Similar in intent to works by Hall but concentrating on Western artworks that 'tell a story'.

Turner, J (ed.) 1996, *The Dictionary of Art*, Grove, New York.

34 volumes of the most comprehensive and up-to-date historical and critical information. Widely available in State, regional and university libraries and is a contemporary standard reference work.

World Library of Art, Thames & Hudson.

The various titles in this expanding series cover the range of art book subjects. Volumes are devoted to periods, movements, styles, artforms and individual artists, architects, craftspeople and designers. The publications are in paperback format and the text is directed to a general, rather than specialist or professional, audience.

Websites

Artlex – art dictionary

www.artlex.com/

Online glossary with definitions and links to artists and works.

Art terminology

www.axisartists.org.uk/links/artterminology.htm

Encyclopedia Britannica

www.britannica.com/

Glossary of Words for Art

www.arts.ouc.bc.ca/fiar/glossary/gloshome.html

CD-ROMs

Encarta Encyclopedia.

Encyclopedia of Art

Available through

Art Education Victoria

9349 5188

www.aev.vic.edu.au

GENERAL

CD-ROMs

Art History CD-ROM

http://w1.866.telia.com/~u86604462/artists/art_cd-rom.html

CD Access.com Web Site

www.cdaccess.com/index.htm

For online purchase of a range of history, museums and image collections.

Websites

Adam

<http://adam.ac.uk/indexhtml>

Searchable database of art, design, architecture and media information catalogue of Internet resources.

Artsource

www.ilpi.com/artsource/welcome.html

Resources on art and architecture.

Eyes On Art

www.kn.pacbell.com/wired/art2/index.html

Resource for teaching art.

Incredible Art Department

www.artswire.org/kenroar/

Media for the Arts

www.art-history.com/index.html

Online Visual Resource Catalogue

Monash University Department of Visual Culture

www.arts.monash.edu.au/visual_culture/projects/diva

The Electronic Classroom – Artedtech

www.artedtech.net

Resources to assist in the integration of digital technologies into the visual arts curriculum.

The Kennedy Centre – Arts Edge

<http://artsedge.kennedy-center.org>

Resources and materials on the creative and appropriate use of technology in arts education.

The University of Melbourne – Fine Arts and Cinema Studies

www.lib.unimelb.edu.au/collections/buckland/Fine_Arts.htm

Links to various journals.

Auctions

Useful sites for rarely seen works from ex-private collections.

Art sales index

www.art-sales-index.com/

Australian art sales digest

www.aasd.com.au/

Bonhams

www.bonhams.com/

Christies

http://christies.com/home_page/home_page.asp

Phillips De Pury & Luxembourg

www.phillips-dpl.com/home.html

Sotheby's

<http://sothebys.ebay.com/>

Journals

Teachers and students are encouraged to access the art sections in newspapers and magazines.

Aperture

Architecture Australia

Architectural Design

Art and Australia

www.artaustralia.com

(Under construction)

Art and Text

Art in America

Art in Context

www.artincontext.com

Art Forum

Art Link

Art Monthly Australia
www.artmonthly.org.au

Artonview (quarterly journal of the National Gallery of Australia)

Art Asia Pacific

Australian Art Education, Journal of the Australian Institute of Art Education (AIAE), University of Wollongong (published three times per year)

Domus

GLOBE E (Australian Contemporary Art Journal)
www.arts.monash.edu.au/visarts/globe

Graphis Annual

Real Time

www.realttimearts.net/index.html
Mostly text, articles on contemporary events.

Sight and Sound World Art

Visual Arts and Culture: An international journal of contemporary art, biannual, G+B Arts International, Fine Arts Press, NSW.

ONLINE GALLERIES/IMAGE BASES

Artcyclopedia – The Fine Art Search Engine
www.artcyclopedia.com/index.html
Search by name, period, subject etc.
Links to galleries containing work by selected artist.
Links to websites and web galleries containing works by selected artists.

ArtMagick
www.artmagick.com/default.aspx
Virtual art gallery displaying paintings from art movements of the 19th and 20th centuries.

Art Museum
www.artmuseum.net/
Online exhibitions.

Art Serve – Australian National University
http://rubens.anu.edu.au/

Australian arts information site
www.artsinfo.net.au/
Provides links to organisations, museums, galleries, grants programs etc.

Australian Broadcasting Commission
http://abc.net.au/arts/
The Australian Broadcasting Commission's Art and Culture Website.

Historical Graphics
www.boondocksnet.com/gallery/index.html
Range of images.

Medicine and Madison Ave
http://scriptorium.lib.duke.edu/mma
Posters through the ages.

Olga's Gallery
www.abcgallery.com/
Comprehensive range of images accompanying information.

The Amazing Picture Machine
www.ncrtec.org/picture.htm
Gallery of excellent quality images.

The Artchive
www.artchive.com
Also available on CD-ROM which can be purchased through the site.

Site contains image database by artist or movement, reviews on current CD-ROMs, book and exhibition reviews, links to critically selected sites, essays, etc.

The-artists.org
www.the-artists.org/
Extensive range of major 20th century artists.

The Art Renewal Centre
www.artrenewal.org/
Excellent range of images with a good search facility. Check under 'museum' on home page.

WebMuseum
www.oir.ucf.edu/wm/
Information about specific artists and artworks.

Tutorials

Adobe Photoshop
www.neofrog.com/
Animation Tutorials
http://animation.about.com

3-D Animation
www.webreference.com/3d/

CorelDRAW Tutorials
http://graphicssoft.about.com/compute/software/graphicssoft/msubcoreldraw.htm

PaintShop Pro Tutorials
http://graphicssoft.about.com/compute/software/graphicssoft/msubmenu2.htm

ARTS ORGANISATIONS

Arts Project Australia
www.artsproject.org.au

Arts Victoria
www.arts.vic.gov.au

Australia Council
www.ozco.gov.au

Australian Museums online
www.amol.org.au

Australian Network for Art and Technology
www.anat.org.au

Commercial Galleries Association of Victoria
www.acga.com.au

Federal Department of Communication and the Arts
www.dca.gov.au/graphics_welcome.html
Includes culture and heritage, intellectual property, film and broadcasting, policy and legislation, grants and tax incentives, reviews, reports and discussion papers.

Museums Australia
www.vicnet.au/~museaust

National Association of Visual Arts
www.visualarts.net.au

Next Wave Festival
www.nextwave.org.au

Public Galleries Association of Victoria
www.pgav.org.au

Sydney Contemporary Arts Network
www.culture.com.au/scan

Viscopy
www.viscopy.com
Viscopy is the copyright collecting agency for visual artists in Australia and New Zealand.

EDUCATIONAL ORGANISATIONS

Art in Inner Melbourne (AIM)
www.vceart.com/index4.html

Art Education Victoria
Tel: (03) 9349 5188
www.aev.vic.edu.au

Artmoves
27 Burwood Ave
Hawthorn East Vic 3123
Tel: (03) 9882 8146

Arts Access Society
Suite 7
24 Eastern Road
South Melbourne Vic 3205
Tel: (03) 9699 8299

Arts and Crafts Society of Victoria
Camberwell
Tel: (03) 9889 6233

Arts Queensland
www.ao.qld.gov.au/
Queensland government organisations

Arts Victoria
2 Kavanagh St
Melbourne Vic 3000
Freecall: 1800 134 894

Community Arts Resource Centres
(listed under individual local councils)

Educational Network Australia
www.edna.edu.au/EDNA/
Australian homepage, good search engine and subdirectory structure including publications, institutions and discussions.

(INSEA) International Society for Education through Art
www.qut.edu.au/insea99/insea

Sofweb
www.sofweb.vic.edu.au

The Australian Film Institute
49 Eastern Road
South Melbourne Vic 3205
Tel: (03) 9696 1844

The Australian Institute of Art Education (AIAE)
Suite 125/283
Glenhuntly Road
Elsternwick Vic 3185
Tel: (03) 9468 2857

The Design Institute of Australia
196 Flinders St
Melbourne Vic 3000
Tel: (03) 8662 5490

The Education Shop
3 Lakes Drive
Taylor's Lakes Vic 3038
Tel: 1800 060 109

The Victorian Artists' Society
430 Albert Street
East Melbourne Vic 3002
Tel: (03) 9662 1484

RESOURCE ORGANISATIONS

ABC
www.abc.net.au
www.abc.net.au/programsales/
(for video catalogues)

Australian Broadcasting Authority
www.aba.gov.au

Australian Centre For The Moving Image
222 Park Street
South Melbourne Vic 3205
Tel: 61 3 9929 7040
Fax: 61 3 9929 7027
TTY: 61 3 9929 7045
Freecall: 1800 803 758
(Regional Victoria Only)
Email: access@acmi.net.au
Website: www.acmi.net.au

BBC Education and Training
BBC videos available from:
BBC Worldwide
Level 11
50 Berry Street
North Sydney NSW 2060

Education Media Australia Pty Ltd
7 Martin Street
South Melbourne Vic 3205
Tel: (03) 9699 7144

Film Victoria
www.film.vic.gov.au/

Foxtel
www.foxtel.com.au/home.jsp
Check Foxtel Education
www.foxtel.com.au/guide/education.jsp
Check History Channel Teacher's Guide and View Guide

Marcom Projects Pty Ltd
www.marcom.com.au
Online catalogue of videos, CD-ROM and DVD concerned with the visual arts, including series shown on SBS.

SBS
www.sbs.com.au

The Age
www.theage.com.au

VC Media Pty Ltd
572a St Kilda Road
Melbourne Vic 3004
Tel: (03) 9510 3600

Video Classroom
572a St Kilda Road
Melbourne Vic 3004

Video Education Australasia
111 Mitchell Street
Bendigo Vic 3550
Tel: 1800 034 282
www.vea.com.au/Home.asp

GALLERIES

A practical resource for exploring holdings and exhibitions. Further information on addresses, telephone numbers and educational resources can be accessed online. Most sites will also contain extensive links to other galleries nationally and internationally.

Art Almanac
www.art-almanac.com.au
Updated regularly, this magazine is a low cost journal of current exhibitions.

Australian

Art Gallery of New South Wales
www.artgallery.nsw.gov.au

Art Gallery of Queensland
www.qag.qld.gov.au/qag_index.html

Art Gallery of South Australia
www.artgallery.sa.gov.au

Art Gallery of Western Australia
www.artgallery.wa.gov.au

Australian Centre for Contemporary Art
www.artnow.org.au

Monash University Museum of Art
www.monash.edu.au/muma

Museum of Contemporary Art, Sydney
www.mca.com.au/

National Gallery of Australia, Canberra
www.nga.gov.au/Home/index.cfm

National Gallery of Victoria
www.ngv.vic.gov.au

RMIT Gallery
www.rmit.edu.au/departments/gallery

The Ian Potter Museum of Art, University of Melbourne
www.art-museum.unimelb.edu.au

International

British Museum, London
www.thebritishmuseum.ac.uk

Getty
www.getty.edu

Getty Research Institute for History of Art and Humanities
www.getty.edu/research/index.html
Includes access to large indexes such as EHA and RILA. The Getty also has a museum homepage and an Art Education Site.

Guggenheim
www.guggenheim.org

Hermitage, St Petersburg
www.hermitagemuseum.org

Louvre
www.louvre.fr/louvre.htm

Metropolitan, New York
www.metmuseum.org/

Museum of Modern Art, New York
www.moma.org

National Gallery, London
www.nationalgallery.org.uk/default.htm

National Gallery, Washington
www.nga.gov

National Portrait Gallery, London
www.npg.org.uk/live/index.asp

Prado, Madrid
<http://museoprado.mcu.es/prado/html/iprincipal.html>

Rijksmuseum, Amsterdam
www.rijksmuseum.nl

Royal Academy of Art, London
www.royalacademy.org.uk

Royal Collection
www.royal.gov.uk/output/Page1.asp

Russian Museum/Exhibition Search
www.spb.ru/eng/main/culture/museums.html

Tate Gallery
www.tate.org.uk

Thyssen Collection, Madrid
www.museothyssen.org/Ingles/confish.htm