



Studio Arts

Victorian Certificate of Education Study Design

COVER ARTWORK WAS SELECTED FROM THE 2001 TOP ARTS EXHIBITION. COPYRIGHT REMAINS THE PROPERTY OF THE ARTIST.



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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41a St Andrews Place, East Melbourne, Victoria 3002

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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 Studio Arts aims to develop in students the ability to establish effective art practices through the application of a design process and the production of a cohesive folio of artworks. The design process in this study enables students to explore ideas and sources of inspiration, experiment with materials and techniques, practice specialised skills in a range of selected art forms and develop visual, and where appropriate, other elements to produce particular aesthetic qualities. The framework for the design process is established in a work brief that defines an area of exploration. In the design process, students generate a range of directions and potential solutions in specific art forms and analyse and evaluate these before producing artworks. The artworks should be appropriate to the students' aims and ideas and selected art form(s). Artworks resulting from design explorations are presented as a cohesive folio of finished works with clearly established relationships between the artworks. The use of the design process in the development of artworks is integral to the study design and constitutes a significant aspect of its content.

The theoretical component of the Studio Arts study design has been structured to inform students' practice. It focuses on the development of skills in visual analysis and an understanding of how artists have interpreted sources of information, used materials, techniques and processes, created aesthetic qualities and developed distinctive styles in their artwork. Students also analyse the many considerations involved in the presentation and conservation of artworks and in current art industry issues.

AIMS

This study is designed to enable students to:

- recognise the creative potential of objects and environments as well as life experiences as sources of inspiration for the development of artworks;
- use the design process to develop artworks;
- develop, practise and refine specialised skills appropriate to particular art forms and media;
- evaluate the ways in which artists use various visual elements, together with materials and techniques, in the production of artworks;

- develop skills in visual analysis and an understanding of aesthetics;
- acquire an understanding of how artists develop distinctive styles and interpret subject matter;
- extend their understanding of the roles and methods involved in the presentation of artworks;
- develop an understanding of professional art practices and current art industry issues.

STRUCTURE

The study is made up of four units:

Unit 1: Artistic inspiration and techniques

Unit 2: Design exploration and concepts

Unit 3: Studio production and professional art practices

Unit 4: Studio production and art industry contexts

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 Studio Arts 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 key competencies and employability skills. 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 Studio Arts the student's level of achievement will be determined by school-assessed tasks 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 Studio Arts are as follows:

- Unit 3 school-assessed task: 33 per cent
- Unit 4 school-assessed task: 33 per cent
- End-of-year examination: 34 per cent

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

Unit 1: Artistic inspiration and techniques

This unit focuses on using sources of inspiration and ideas as the basis for artworks and exploring a wide range of materials and techniques as tools for translating ideas, observations and experiences into visual form.

Students also explore the ways in which artists from different times and locations have interpreted ideas and sources of inspiration and used materials and techniques in the production of artworks.

AREA OF STUDY 1

Developing art ideas

This area of study focuses on the development of ideas and sources of inspiration as starting points for artworks and various methods of recording, interpreting and translating these into visual form.

Students learn to explore diverse approaches to developing starting points. These may include reflections on experiences, ideas and issues as well as the observations of people, societies, natural and constructed objects and environments. Various methods of recording sources of inspiration are developed; for example, observational, realistic renderings contrasted with expressive or abstract interpretations. Students consolidate their experience through a process of progressively reflecting on ideas and work produced.

Outcome 1

On completion of this unit the student should be able to source ideas and inspiration and use a variety of methods to translate these into visual form.

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

Key knowledge

This knowledge includes

- diverse sources of artistic ideas and inspiration used to develop artworks;
- a range of methods of translating ideas, observations and experiences into visual form; for example, representational and descriptive, interpretative and expressive;
- methods of selecting, creating, organising and using visual reference material;
- types of visual and written methods of reflecting on ideas and work produced.

Key skills

These skills include the ability to

- generate ideas and identify sources of inspiration;
- use a variety of methods to translate ideas, observations and experiences into visual form;
- select, create, organise and use visual reference material;
- reflect on ideas and work produced in written form.

AREA OF STUDY 2**Materials and techniques**

This area of study focuses on the use of materials and techniques in the production of artworks.

Students explore a range of materials and techniques and develop skills and control of particular characteristics and properties. They investigate the way various visual effects are achieved and particular ideas conveyed through the use of different materials and techniques, and explore materials and techniques appropriate to particular art forms. To consolidate the knowledge gained, students undertake a process of reflection and evaluation of work produced in written and visual form.

Outcome 2

On completion of this unit the student should be able to explore and use a variety of materials and techniques to record and develop ideas and sources of inspiration for the production of 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

- a variety of materials and techniques appropriate to particular art forms;
- characteristics and properties of particular materials and techniques;
- materials and techniques used to produce a range of visual effects;
- materials and techniques used to convey particular ideas.

Key skills

These skills include the ability to

- investigate materials and techniques appropriate to particular art forms;
- explore the characteristics and properties of particular materials and techniques;
- use materials and techniques to produce a range of visual effects;
- explore the expressive qualities of materials and techniques to convey particular ideas;
- evaluate the exploration and use of materials and techniques.

AREA OF STUDY 3

Interpretation of art ideas and use of materials and techniques

This area of study focuses on the way artists from different times and locations have interpreted ideas and sources of inspiration and used materials and techniques in the production of artworks.

The work of artists from different times and locations is studied in order to gain a broader understanding of how artworks are conceived and produced. Students begin to compare and contrast the way artists have used similar and different materials and techniques and interpreted ideas and sources of inspiration in producing artworks. Students identify and discuss materials and techniques appropriate to particular art forms and, in doing so, learn to research and use a range of resources.

Outcome 3

On completion of this unit the student should be able to discuss how artists from different times and locations have interpreted sources of inspiration and used materials and techniques in the production of artworks.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- sources of inspiration for artists' ideas and production;
- the ways in which artists from different times and locations have interpreted ideas and sources of inspiration;
- various materials and techniques used in making artworks in particular art forms;
- the ways in which artists from different times and locations have used materials and techniques;
- resources and methods of researching how artists interpret ideas and sources of inspiration and use materials and techniques.

Key skills

These skills include the ability to

- identify and describe sources of inspiration for artists' ideas and production;
- compare and contrast the ways in which artists from different times and locations have interpreted ideas and sources of inspiration;
- identify and discuss the ways in which artists have used various materials and techniques in making artworks in particular art forms;
- compare and contrast the ways in which artists from different times and locations have used materials and techniques;
- use a range of resources to research how artists interpret ideas and sources of inspiration and use materials and techniques.

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 three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 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. The assessment task for Outcomes 1 and 2 is:

- a selection of exploratory work showing sources of ideas and inspiration translated into visual form through the use of a variety of material and techniques.

Suitable assessment tasks for Outcome 3 are:

- an extended response;
- short-answer responses.

Assessment tasks for Outcome 3 should include visual material.

Unit 2: Design exploration and concepts

This unit focuses on establishing and using a design process to produce artworks. The design process includes the use of sources of inspiration, experimentation with materials and techniques, and the development of aesthetic qualities and potential solutions prior to the production of artworks.

Students also develop skills in the visual analysis of artworks. Artworks from different times and locations are analysed to understand artists' ideas and the creation of aesthetic qualities and identifiable styles.

AREA OF STUDY 1

Design exploration

This area of study focuses on developing artworks through a design process of visual research and inquiry.

In developing a design process, students learn to explore ideas and sources of inspiration, experiment with materials and techniques, practice skills and use visual and, where appropriate, other elements to produce particular aesthetic qualities. Students learn to generate a range of alternative directions and solutions and analyse and evaluate these before the production of artworks.

Outcome 1

On completion of this unit the student should be able to develop a design process including visual research and inquiry in order to produce a variety of design explorations and a number of artworks.

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 and structure of a design process;
- a range of ideas and sources of information;
- a range of directions and potential solutions;
- characteristics of materials and techniques;
- a range of visual and, where appropriate, other elements and an understanding of aesthetic qualities.

Key skills

These skills include the ability to

- develop a design process;
- explore and use ideas and sources of inspiration;
- explore and develop a range of directions and potential solutions;
- use materials and apply techniques;
- use visual and, where appropriate, other elements to create aesthetic qualities;
- analyse and evaluate directions explored;
- produce artworks.

AREA OF STUDY 2

Ideas and styles in artworks

This area of study focuses on an analysis of artworks. Artworks by artists and/or groups of artists from different times and locations are analysed in order to understand how visual elements and, where appropriate, other elements are used to communicate artists' ideas, and create aesthetic qualities and identifiable styles. These elements should include formal elements such as line, tone, shape, colour, scale, repetition, direction, and, where appropriate, other elements such as sound and lighting. The use of signs, symbols and images for their implied meaning are also identified and discussed. In analysing artworks, students further develop appropriate art terminology and skills in researching and using a variety of references.

Outcome 2

On completion of this unit the student should be able to analyse and discuss the ways in which artists from different times and locations have created aesthetic qualities in artworks, communicated ideas and developed styles.

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 elements used in artworks such as line, tone, shape, colour, scale, repetition, direction and, where appropriate, other elements such as sound and lighting;
- signs, symbols and/or images used in artworks for their implied meaning;
- ways in which visual and, where appropriate, other elements have been used to produce aesthetic qualities, communicate ideas and develop styles in artworks by artists from different times and locations;
- appropriate art terminology and references.

Key skills

These skills include the ability to

- identify and discuss formal and, where appropriate, other elements in artworks;
- identify and discuss signs, symbols and/or images used in artworks for their implied meaning;
- compare and contrast ways in which visual and, where appropriate, other elements have been used to produce aesthetic qualities, communicate ideas and develop skills in artworks by artists from different times and locations;

- evaluate the use of visual and, where appropriate, other elements and signs, symbols and/or images to create aesthetic qualities, communicate ideas and develop styles;
- use appropriate art terminology and research a range of references.

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. The assessment task for Outcome 1 is:

- a folio including design explorations and artworks.

Suitable assessment tasks for Outcome 2 are:

- an extended response;
- short-answer responses.

Assessment tasks for Outcome 2 should include visual material.

Unit 3: Studio production and professional art practices

This unit focuses on the implementation of the design process leading to the production of a range of potential solutions. Students use a work brief to define an area of exploration and apply a design process to explore and develop their ideas and produce a range of potential solutions.

The unit also explores professional art practices in relation to particular art form(s) and the development of distinctive styles in artworks. Students investigate the response of artists to a wide range of stimuli and their use of materials and techniques. Considerations arising from the use made of the work of other artists in the making of new artwork are analysed.

AREA OF STUDY 1

Work brief

This area of study focuses on the development of a work brief that creates a framework for the design process. The work brief is prepared prior to the design process, but may be expanded upon during the initial stages of the design process. The work brief is developed on an individual basis and sets out the student's personal and creative responses to formulating the content and parameters of the design process. The work brief addresses the focus and subject matter to be developed, aims to be achieved, ideas to be explored, and the art form(s) through which the design process will be developed. It also includes the sources of inspiration to be investigated, conceptual possibilities, aesthetic qualities to be achieved, materials to be explored, techniques to be developed and other considerations relating to the planning of the design process.

Outcome 1

On completion of this unit the student should be able to prepare a work brief that formulates the content and parameters of the design process and plan how this will be undertaken.

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 characteristics of a work brief;
- the nature of a design process;

- the focus and subject matter to be developed in the design process;
- aims to be achieved in the design process;
- conceptual possibilities and ideas to be explored in the design process;
- the art form(s) to be explored in the design process;
- the sources of inspiration to be investigated in the design process;
- the aesthetic qualities to be achieved in the design process;
- the materials to be explored in the design process;
- the techniques to be developed in the design process.

Key skills

These skills include the ability to

- prepare a work brief;
- plan the design process;
- describe the focus and subject matter to be developed; for example, content, concept, theme, topic;
- explain the aims to be achieved;
- discuss conceptual possibilities and explain the ideas to be explored;
- describe the art form(s) to be explored; for example, photography, digital imaging, painting, installation art, assemblage, film;
- discuss the sources of inspiration to be investigated;
- explain the aesthetic qualities to be achieved;
- explain the materials to be explored;
- explain the techniques to be developed.

AREA OF STUDY 2

Design process

This area of study focuses on the exploration and development of the design process documented in the work brief in order to develop a range of potential solutions that will form the basis for the production of a folio of finished artworks.

In developing the design process, the student will investigate the focus, subject matter, sources of inspiration and art form(s) through the exploration and development of ideas, materials, techniques and aesthetic qualities. Students explore, clarify and consolidate aims and ideas. They learn to explore, develop and refine techniques and aesthetic qualities. Potential solutions develop and evolve throughout the design process. Students undertake annotation throughout the design process to develop skills of reflection, analysis and evaluation of experimental and developmental work and provide clarification of ideas and working processes. They also use the annotation to identify and select aspects of the design process that will contribute to the production of a folio of artworks in Unit 4.

The design process is explored and developed in sufficient breadth and depth to produce a range of creative potential solutions on which future artworks could be based.

Potential solutions may be determined by:

- their preparatory nature in the art form; for example, mock ups, storyboards, sketches or samplers;
- the size of the potential solution in Unit 3 relative to the finished work in Unit 4;
- the quality or standard of the work completed in Unit 3 relative to the higher standard expected in Unit 4.

Outcome 2

On completion of this unit the student should be able to present a design process that produces a range of potential solutions to the aims and ideas documented in the work brief.

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

Key knowledge

This knowledge includes

- ways of responding creatively to the sources of inspiration and ideas in the work brief;
- methods of exploring and developing the aims and ideas in the work brief;
- ways in which subject matter can be developed conceptually and aesthetically;
- materials and techniques appropriate to the selected art form(s);
- the process of making informed choices through reflecting, analysing and evaluating experimental and developmental work;
- methods of organising the development of artworks;
- methods of developing a range of creative potential solutions throughout the design process.

Key skills

These skills include the ability to

- use a work brief as a frame for the design process;
- respond creatively to the sources of inspiration and ideas in the work brief;
- explore and develop the aims and ideas in the work brief;
- develop subject matter conceptually and aesthetically;
- explore materials, and develop and refine techniques appropriate to the selected art form(s);
- document reflections, analysis and evaluation of the experimental and developmental work including clarification of ideas and working processes;
- select and document appropriate aspects of the design process that could contribute to the production of artworks;
- organise the development of artworks;
- develop a range of creative potential solutions throughout the design process that address the aims and ideas documented in the work brief.

AREA OF STUDY 3

Professional art practices and styles

This area of study focuses on professional art practices in relation to particular art form(s) and the development of distinctive styles in artworks. Students investigate the ways in which artists have interpreted subject matter, influences, and cultural contexts, and communicated ideas and meaning

in making artworks. The use of materials and techniques by artists in making artworks and the ways in which artists have developed aesthetic qualities and distinctive styles in artworks are also considered. Students analyse considerations arising from the use made of the work of other artists in the making of new artwork. Research is undertaken and appropriate art terminology applied throughout this study of art practice and art making.

In this area of study, students must develop an understanding of the selected art form(s) in more than one historical and/or cultural context(s); for example, artists and artworks in an art form in different historical contexts, or artists and artworks in an art form in different cultural contexts, which may have taken place at the same historical time.

Outcome 3

On completion of this unit the student should be able to discuss art practices in relation to particular art form(s) and analyse ways in which artists develop distinctive styles in their artwork.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- art practices related to particular art form(s) in more than one historical and/or cultural context(s);
- ways in which artworks reflect artists' interpretations of subject matter, influences, cultural contexts and communication of ideas and meaning;
- ways in which artists have employed materials, techniques and processes in the production of artworks;
- ways in which aesthetic qualities and distinctive styles are developed in artworks by artists; for example, use of formal elements, signs, symbols and images;
- considerations involved in the use made of the work of other artists in the making of new artwork, such as appropriation and originality, copyright law, licensing agreements and the moral rights of artists.

Key skills

These skills include the ability to

- discuss ways in which artworks reflect artists' interpretations of subject matter, influences, cultural contexts and communication of ideas and meanings;
- analyse and discuss ways in which artists employ materials, techniques and processes in the production of artworks;
- analyse the ways in which aesthetic qualities and distinctive styles are developed in artworks by artists;
- use appropriate art terminology in discussing artistic practices and ways in which artists develop aesthetic qualities and distinctive styles in their artwork;
- research and discuss art practices in relation to particular artform(s), and the ways in which artists develop distinctive styles in their artwork in more than one historical and/or cultural context(s);
- analyse and discuss considerations involved in the use made of the work of other artists in the making of new artwork.

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 3, students must present evidence of understanding art practices in particular art forms, ways in which artists develop distinctive styles, and considerations involved in the use of the work of other artists in the making of new artwork.

Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by a school-assessed task and an end-of-year examination. The end-of-year examination will be based on a set of questions on Outcome 3 in Unit 3 and Outcome 3 in Unit 4.

Contribution to final assessment

The school-assessed task for Unit 3 will contribute 33 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 34 per cent to the study score.

School-assessed task 1

The school-assessed task in Unit 3 of Studio Arts consists of Outcomes 1 and 2. This school-assessed task 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 school-assessed task 1 are set out in the following table.

Outcomes	School-assessed task 1
<p>Outcome 1 Prepare a work brief that formulates the content and parameters of the design process and plan how this will be undertaken.</p>	<p>A work brief and a developmental folio that presents a design process which explores and develops the aims and ideas set out in the work brief and produces a range of potential solutions.</p>
<p>Outcome 2 Present a design process that produces a range of potential solutions to the aims and ideas documented in the work brief.</p>	

Unit 4: Studio production and art industry contexts

This unit focuses on the production of a cohesive folio of finished artworks. In developing this folio, students present visual and written documentation explaining how potential solutions generated in Unit 3 will be used to produce a cohesive folio of finished artworks. These artworks should reflect the skillful application of materials and techniques, and the resolution of aims, ideas and aesthetic qualities.

This unit also explores aspects of artists' involvement in the current art industry focusing on the role of galleries and the methods and considerations involved in the preparation, presentation and conservation of artworks. Students analyse current art industry issues about the content and context of art in a contemporary setting. They also develop and substantiate personal points of views about the issues studied.

AREA OF STUDY 1

Focus statement

This area of study focuses on the preparation of visual and written documentation in the form of a focus statement. This statement is begun prior to the commencement of the folio and expanded upon on completion of the folio. In the focus statement students identify those potential solutions generated in Unit 3 that will contribute to the production of finished artworks, describe why these have been chosen, explain any further refinement that may be necessary, discuss how relationships will be established between finished artworks and describe the focus and subject matter of the folio. They also explain how materials and techniques are applied effectively, and how aesthetic qualities are resolved, and aims and ideas communicated in the finished artworks.

Outcome 1

On completion of this unit the student should be able to present a focus statement in visual and written form that documents how potential solutions will be used to produce a cohesive folio of finished artworks, how materials and techniques are applied, and how aims, ideas and aesthetic qualities are resolved in the finished artworks.

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

Key knowledge

This knowledge includes

- ways in which potential solutions contribute to the production of finished artworks;
- ways in which the finished artworks relate to each other;
- the focus and subject matter of the folio;
- methods of applying materials and techniques;
- the resolution of aesthetic qualities in the finished artworks;
- the ways in which finished artworks realise the student's aims and communicate his/her ideas.

Key skills

These skills include the ability to

- document the focus statement;
- explain the use of potential solutions in the production of finished artworks;
- explain why specific potential solutions have been chosen to produce finished artworks;
- explain any further refinement to the potential solutions that may be necessary in order to produce finished artworks;
- discuss how relationships will be established between finished artworks;
- describe the focus and subject matter of the folio;
- explain how materials and techniques are applied in the finished artworks;
- explain how aesthetic qualities are resolved in the finished artworks;
- explain how the finished artworks realise the student's aims and communicate his/her ideas.

AREA OF STUDY 2

Folio

This area of study focuses on the production of a cohesive folio of finished artworks developed from potential solutions.

The final artworks are created in selected art form(s), presented in a manner appropriate to those art form(s), and reflect an understanding of the art form(s) and related materials and techniques. Materials and techniques are skilfully applied and ideas, techniques and aesthetic qualities resolved. The student's aims are realised and ideas communicated in the final artworks. Relationships between final artworks are established to create a cohesive folio.

The folio will consist of no less than two finished artworks. However, the number of artworks will be determined by the nature of the artworks, the scale and complexity of the work undertaken and reflect an appropriate time commitment to Unit 4.

Outcome 2

On completion of this unit the student should be able to present a cohesive folio of finished artworks, based on potential solutions, that skilfully apply materials and techniques, resolve the aims, ideas and aesthetic qualities, and communicate the student's ideas.

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

Key knowledge

This knowledge includes

- ways in which potential solutions are used in the production of artworks;
- a range of materials and techniques appropriate to particular art form(s);
- the depiction of subject matter in artworks;
- the resolution of aesthetic qualities in artworks;
- the realisation of aims and communication of ideas in artworks;
- ways of producing and presenting artworks appropriate to the student's aims and ideas and the selected art form(s);
- ways in which relationships are created between artworks to present a cohesive folio.

Key skills

These skills include the ability to

- use potential solutions in the production of artworks;
- apply materials and techniques appropriate to particular art form(s) and utilise their inherent characteristics;
- depict subject matter;
- resolve aesthetic qualities;
- realise aims and communicate ideas;
- produce and present artworks appropriate to the student's aims and ideas and the selected art form(s);
- create relationships between artworks and present a cohesive folio.

AREA OF STUDY 3

Art industry contexts

This area of study focuses on the presentation of artworks and current art industry issue(s). Students develop an awareness of issues and processes in the conservation and displaying of artworks. The conservation of artwork is a concern of both artists and art spaces where the work is placed. In exhibiting or displaying work the artist enters the realm of the art industry where galleries, curators and designers play various roles in the promotion of artworks. Students become aware of public critique and discussion about art industry issues related to the production, presentation, public perception, promotion and marketing of art. Differing points of view about artists, their practices and artworks are raised by critics, writers and members of the public, providing a context for students to substantiate their points of view about current art industry issue(s). 'Current industry issues' are defined as occurring in the current and/or previous year. When similar issues have arisen in previous years they may be used for the purposes of informing an understanding of the current issue.

Outcome 3

On completion of this unit the student should be able to analyse and discuss roles and methods involved in the presentation of artworks and analyse and discuss current art industry issue(s).

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- the role of public galleries, commercial galleries and other art spaces (such as theatres, virtual exhibition spaces, artist run spaces and auction houses);
- curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and/or displaying artworks;
- methods and considerations involved in the conservation of artworks by artists and art spaces including materials, lighting, temperature, storage and, where appropriate, the intention of the artist(s) about the permanence of the work;
- current art industry issue(s) arising from the production, presentation, public perception, promotion and/or marketing of art.

Key skills

These skills include the ability to

- describe and compare the roles of public galleries, commercial galleries and other art spaces;
- discuss curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and/or displaying artworks;
- identify and discuss methods and considerations involved in the conservation of artworks by artists and the overseers of art spaces, including materials, lighting, temperature, storage and, where appropriate, the intention of the artist(s) about the permanence of the work;
- analyse and discuss art industry issues arising from the production, presentation, public perception, promotion and/or marketing of art;
- research a range of resources in analysing current art industry issue(s) arising from the production, presentation, public perception, promotion and/or marketing of art;
- research media and other sources such as newspapers, Internet sites, radio and television programs, journal articles and exhibition catalogues in analysing selected current art industry issue(s);
- develop and substantiate personal points of views about issue(s) involved in the production, presentation, public perception, promotion and/or marketing 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 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 4 Outcome 3, students must present evidence of understanding the roles, methods and considerations involved in the presentation and conservation of artworks and current art industry issue(s).

Assessment of levels of achievement

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

Contributions to final assessment

The school-assessed task for Unit 4 will contribute 33 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 34 per cent to the study score.

School-assessed task 2

The school-assessed task in Unit 4 of Studio Arts consists of Outcomes 1 and 2. This school-assessed task 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 school-assessed task 2 are set out in the following table.

Outcomes		School-assessed task 2
<p>Outcome 1 Present a focus statement in visual and written form that documents how potential solutions will be used to produce a cohesive folio of finished artworks, how materials and techniques are applied, and how aims, ideas and aesthetic qualities are resolved in the finished artworks.</p> <p>Outcome 2 Present a cohesive folio of finished artworks, based on potential solutions, that skilfully apply materials and techniques, resolve the aims, ideas and aesthetic qualities, and communicate the student's ideas.</p>	Subject to external review	A focus statement and a cohesive folio of finished artworks.

End-of-year examination**Description**

Students will answer a series of questions set by an examination panel based on Outcome 3 in Unit 3 and Outcome 3 in Unit 4. The marks for each outcome will be allocated in approximately the following way:

Outcome	Marks allocated (%)
Unit 3 – Outcome 3	40–60
Unit 4 – Outcome 3	40–60

For some questions students will respond to visual and written stimulus materials. Short and extended responses will be required.

Format

All questions are compulsory.

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 34 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 use assessment tasks from those provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of task 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. School-assessed tasks are prescribed for Unit 3 and Unit 4.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

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

Information technology can be used most effectively to gain access to local, national and international online libraries, museums and galleries.

The new digital technologies involving the computer and associated peripherals such as digital cameras, videos, scanners and printers challenge existing perceptions about art and artmaking. These media can be used to express ideas through their unique techniques and inherent aesthetics.

Many software packages have been designed to take advantage of the computer's power as an artistic tool and these open up many new possible paths.

New technologies involving the Internet, digital graphics, multimedia, virtual reality and artificial intelligence are currently impacting on our lives. The artist has new tools with which to express ideas and respond creatively to the natural and constructed environments. These new art tools should be viewed as discrete media in their own right but they may also be used to augment other art forms.


KEY COMPETENCIES AND 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 key competencies and employability skills.

Task type	Key competencies and employability skills
Folio (including potential 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
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 and 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: Artistic inspiration and techniques

AREA OF STUDY 1: Developing art ideas


Outcome 1

Source ideas and inspiration and use a variety of methods to translate these into visual form.

Examples of learning activities

compile a resource folder of inspirational material related to several ideas and topics of personal interest to be used as starting points for visual exploration

investigate various methods of recording ideas, observations and experiences; produce representational and descriptive images through the application of observational drawing exercises and interpretative and expressive images through the application of stylisation and abstraction exercises

 use the Internet and CD-ROMs to collect text and images (taking into account copyright) related to social and/or environmental issues; collate into a montage using an image manipulation program or store as a series of slides for further exploration

investigate the portraits of artists such as Rembrandt, Picasso and Whiteley; analyse the different methods of interpretation used; explore what these artists were trying to achieve or communicate; use this research to explore self-portraits, experimenting with different ways of representing character and mood through the use of colour and various methods of mark-making; vary the scale from small tonal studies to large gestural interpretations

investigate how several artists have treated still-life subject matter during their careers; for example, look at how Giorgio Morandi created static still-life images that communicate a sense of tranquillity; examine how Mary Cassatt used still-life images to symbolise the domesticity of nineteenth-century women; analyse how Cerzanne used colour to create form in his still-life images; review how Picasso developed complex drawings that represented still-life objects from a variety of different perspectives simultaneously

Detailed example

DRAWING: REPRESENTATIONAL, DESCRIPTIVE, EXPRESSIVE, INTERPRETATIVE

Complete a series of observational drawings of natural and constructed subjects.

Vary the materials used to produce a variety of results such as linear graphic examples and colourful expressive examples.

Discuss the results in terms of the strengths they have as visual copies of the subjects or as conceptual studies; for example, are they representational and descriptive or expressive and interpretative?

Describe the processes used to achieve the specific strengths in the resulting drawings. What are the aesthetic means used?

Investigate how specific artists have treated similar topics. For example, a student interested in landscape could analyse the viewpoint in William Robinson's work and compare this to the work of Constable, Claude Lorraine, ancient Egyptian or Indian examples. The calligraphic style of John Olsen's work could be compared with the Aboriginal artist Robert Cole. Mark-making and texture could be explored through the work of Fred Williams and Vincent Van Gogh. Symbolism and metaphor could be investigated through the work of Lin Onus and Wendy Stavrianos.

AREA OF STUDY 2: Materials and techniques

Outcome 2

Explore and use a variety of materials and techniques to record and develop ideas and sources of inspiration for the production of artworks.

Examples of learning activities



explore the same subject matter through printmaking, painting, textile embellishment and manipulation; determine how the application of various media and techniques alters the viewer's perception of the subject

explore a range of media and techniques within a particular art form; for example, drypoint, acid etching, aquatint, sugar lift, lino cut, silk-screen, collograph and mono-printing, to explore ideas about youth culture



conduct a photo-shoot, scan resulting images into the computer and explore digital manipulation to create a particular mood or feeling



take black and white photographs of plants exploring viewpoint and composition; develop and print the negatives using a range of techniques and processes including burning-in, filters, hand colouring and solarisation; analyse the effects produced on various grades of paper

Detailed example

EXPLORING DIFFERENT MEDIA AND TECHNIQUES

Use the same subject matter to explore different methods of paint application and manipulation, such as brush, palette knife, impasto, glazing and scumbling to prepare a series of paintings.

Analyse the works to determine what effect the media application and manipulation has on the viewers' perception of the subject matter.


Research examples of artists' work. How has the artist used media and techniques to represent subject matter and communicate ideas? How significant is the manipulation of the media in these works? Investigate how this knowledge can be applied to personal media explorations.


AREA OF STUDY 3: Interpretation of art ideas and use of materials and techniques

Outcome 3

Discuss how artists from different times and locations have interpreted sources of inspiration and used materials and techniques in the production of artworks.

Examples of learning activities

 visit galleries, libraries, websites to source artworks and information that explores different interpretations of a common theme such as environmental or global issues; discuss how artists from different times and locations have used a variety of materials and techniques in their artistic interpretation of this theme

 research and discuss the different purposes for which artists from different times and locations have made portraits and analyse how the use of materials and the application of techniques have contributed to the communication of that purpose; create a PowerPoint presentation of your findings

research how the female form has been depicted and interpreted in sculpture by three artists from different periods of history

compare and contrast landscape painting by Asian, European and Australian Aboriginal artists considering artistic influences, cultural contexts, interpretation of subject matter, aesthetic qualities, style, media and techniques

choose examples of portraits by artists working in different periods of time; for each artist research influences, interpretation of subject matter, materials and techniques

Detailed example

THE FEMALE FORM IN SCULPTURE

Research the female form in sculpture.

Compile a resource folder on Degas, Picasso and Henry Moore.

Compile a worksheet of questions and headings which can be applied to each artist in order to provide a focus for discussion and comparison. For example:

- How has the female been depicted?
- From your research can you determine the opinions and attitudes of the artist towards the female. If so, are these apparent in the work?
- Suggest any particular inspiration for the work?
- Identify any contemporary or historical influences on the artist that may have contributed to their work.
- What influence has the time and place in which the work was made had on the style produced?
- What materials and techniques have been used?
- Have the materials and methods of production used influenced the form?
- Does the work have a purpose or meaning?
- Look for reviews or critiques of the artist's work in order to understand how others view the work. What is your response to the work?
- Are there any aspects of this work that could be adapted to suit your own work or any ideas or techniques you could investigate?
- Make a comparison between these artists to further understand the different approaches taken to the same subject matter, the effects different materials and techniques create and the influence different timeframes and cultural contexts have on the artist in the development of their particular style.

Unit 2: Design exploration and concepts

AREA OF STUDY 1: Design exploration

Outcome 1

Develop a design process including visual research and inquiry in order to produce a variety of design explorations and a number of artworks.

Examples of learning activities

explore elements of Art Deco architecture as inspiration for the surface decoration of ceramic slab forms



develop drawings and photographs of Australian flora into a series of lino prints

use insects and machinery parts as sources of inspiration to develop a series of sculptural marquettes



digitally capture on a camera or scanner, images of landscape to be manipulated and developed into a series of posters drawing attention to environmental issues

develop a silk-screen design inspired by organic forms

explore abstraction and colour through appliqué and embellishment techniques to produce a series of textile pieces



explore aspects of Australian beach culture through photography

Detailed example

DEVELOPING A SILK-SCREEN DESIGN

The development of a silk-screen design can involve the following:

- explore organic forms through observational drawings and use these as a basis for the development of designs for a silk-screened fabric length
- develop drawings further by cropping, dissecting, enlarging, distorting, etc.
- experiment with a variety of mark-making, materials and techniques
- select images from this experimentation and scan into the computer
- explore design possibilities through digital manipulation, distortion, exaggeration, stylisation, dissection, juxtaposition, mirror imaging and repeating
- through the manipulation of design elements and principles, develop one design that is dynamic and exciting and one that is calm and restful
- develop colour schemes exploring harmonies, contrasts and focal points
- create colour separations for silk-screen tests
- document the design process with annotated draft printouts at each stage
- mount final designs and silk-screened samples.

AREA OF STUDY 2: Ideas and styles in artworks

Outcome 2

Analyse and discuss the ways in which artists from different times and locations have created aesthetic qualities in artworks, communicated ideas and developed styles.

Examples of learning activities

analyse selected art movements such as Postmodernism, Abstract Expressionism, Romanticism, Neo-Realism and discuss the characteristics of each style

select copies of three artworks from different periods of art history; place tracing paper over the works and separately identify the formal elements found in each work – such as the arrangement of colour, the structure or rhythm of the composition; discuss the different emphasis placed on the formal elements according to the period in which the work was produced

analyse two artworks from different periods; discuss how different aesthetic qualities contribute to the communication of ideas and the development of style, e.g. the use of signs, symbols and images to construct a Postmodern work (such as Patrick Pound's 'Writing in a Library', 1996) and design elements and principles in the development of a work in a Neo-Classical style (such as Claude Lorraine's 'Landscape with Hagar and the Angel', 1646)

Detailed example

ANALYSIS OF TWO ARTWORKS

Analyse two artworks from different periods in order to understand how different aesthetic qualities contribute to the communication of ideas and the development of style.

For example, the use of signs, symbols and images to construct meaning in Postmodern work such as Patrick Pound's 'Writing in a library' (1996, photocopy, oil-stick, card, National Gallery of Victoria).

In this collage Patrick Pound plays with the idea of the reproduction of culture by placing the dismembered spines or covers of various books against multiple photocopies of a Renaissance painting. Although there is a formal grid structure to the photocopies in the background, this is not for aesthetic purposes but to suggest a fictional library in which the eclectic range of publications appears to rest on bookshelves. In contrast to their titles, these books are hollow, lacking the contents that give them substance and meaning. Thus Patrick Pound suggests the experience of these 'books' is unsatisfactory – just as a reproduced work of art also fails to ultimately satisfy the viewer.

The visual elements of this artwork are used for their cultural reference and implied meaning. Formal design elements and principles are not relevant.

Another example is the use of design elements and principles in the development of a Neo-classical style such as Claude Lorraine's 'Landscape with Hagar and the Angel' (1646, oil on canvas mounted on wood, National Gallery, London).

This classical landscape by Claude Lorraine employs a balanced composition of verticals and horizontals creating a mood of calm and order. Trees on either side of the image cast a shadow across the foreground, which provides a frame and cameo for a distant classical structure accentuated by golden light. The use of colour, tone and picture planes combine to produce aerial perspective and a focal point for the arcadian pastoral scene. As in many of Claude Lorraine's paintings, the two figures in the left foreground appear of secondary importance to the landscape.

The aesthetic qualities of this artwork rely on formal design elements and principles.

Unit 3: Studio production and professional art practices

AREA OF STUDY 1: Work brief

Outcome 1

Prepare a work brief that formulates the content and parameters of the design process and plan how this will be undertaken.

Examples of learning activities

brainstorm areas of interest

make lists of possible topics or themes

create mind-maps to develop ideas for:

- subject matter
- sources of inspiration
- aesthetic qualities
- art forms, materials and techniques

research artists who explored similar ideas and/or worked in the same art form

collate the above into a comprehensive work brief detailing how you will structure your design process; explain what is relevant about the topic that warrants exploration and state what you aim to achieve

Detailed example

WORK BRIEF EXCERPT

Something that has fascinated me for a long time is the process of deterioration over time and how order and relationships can be found in apparent chaos. I particularly like the visual effects created when disposable materials are thrown one over the other with no deliberate placement. The random placement of discarded objects in tips or left lying around the house take on a new life on closer observation. Debris may be spread all over the place, piled on top of one another or stacked in piles creating repetition or interesting contrasts such as wood on metal or plastic on sack or paper as well as different textures, colours and tones.

Jean Arp was an artist who practised this type of random composition/placement. Jean produced reliefs by cutting out coloured pieces of wood or metal and then fastening them together revealing a rather unorthodox concept of art making.

My initial intention is to work from photos taken at the tip as this is a place where a collection of debris from daily life is found. These photographs may include old washing machines, bikes, scraps of wood and metal. My garage is

also a good place to look because these things are also found there. Photos of things in my garage would be good because my dad works with metal and wood so there is plenty of this in the garage. I could also take photos of the car's motor as it is disposable and could be part of my subject matter. When talking about disposable materials, I mean anything that can be thrown away or is of second-hand use. This may include scraps of metal that have begun to rust, have holes in them or have been painted over or pieces of wood that have colours of paint, rough textures and nails in them.

An artist who also worked with the detritus of daily life was Rosalie Gascogne. Many of her artworks are just slabs of wood nailed together or road signs cut into pieces and then stuck down in an organised manner.

I want to trial realistic drawings using tones of black and then introduce colour and become more abstract. I want to attempt collage, maybe with raw materials or even with paper cut outs. In these collages I could also incorporate some paint or pastel and maybe shellac. Working with raw materials will also give me a good opportunity to

continued

Detailed example (continued)

incorporate texture into my work. By adding other mediums over these materials I could develop either smooth or rough surfaces. I could have both these textures in the one piece, which could work well. I would also like to use gouache. I particularly enjoy working with its smoothness and the ability to mix it with water and create a water-colour effect. It can give the appearance of flatness when watered down but it can also leave a rough surface if applied thickly. Both oil and dry pastels are also good mediums to work with. I specifically like the texture and impression created when used over crinkled tissue paper or newspaper. I don't really enjoy working with paint, especially oil paint, but I am prepared to explore this medium further to achieve a result that I am happy with. I would also like to try a combination of mediums to see what works well with what. Doing this could also help to give an impression of the accumulation and clustered nature of the objects I will be working with.

I would love to bring the entire tip into the classroom but this just isn't possible. However, I will use a collection of raw material to construct small works in the classroom. I will create drawings from these and experiment with a combination of 2D and 3D as well as scale. I want to create the illusion of three-dimensional form in my work and simulate texture to represent the material I am working with. I also want to work with a limited pallet such as the earth tones that you find ever present in junk. Through the use of visual elements I want to create aesthetic order out of discarded debris and engage the viewer in finding their own order and meaning in these images.

I will attempt to have my exploration work completed by the fifteenth week so I can review my design process and potential solutions. My proposed timeline is:

Timeline – semester 1																		
Weeks	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	Preparation																	
	of work brief																	
	Exploration and developmental work																	
																Review design process and potential solutions		

(Note:

- The work brief should be completed in the first 3–4 weeks of the semester.
- Exploration and developmental work should be undertaken throughout the semester.
- Any review of the design process and potential solutions would normally occur in the last few weeks of the semester.)

AREA OF STUDY 2: Design process

Outcome 2

Present a design process that produces a range of potential solutions to the aims and ideas documented in the work brief.

Examples of learning activities

using Escher's work as a source of inspiration, explore the concept of visual tension; develop a variety of compositions using a range of design elements and principles such as interlocking components, distortion and illusion; evaluate the visual effectiveness of these images as well as the impact of different colour schemes, textural surfaces and the creation of a focal point through directional line; investigate the effects of various media including inks, coloured pencils, acrylic and oil paints



using photography as the art form, explore degeneration as a theme; photograph fruit as it deteriorates, rusting machinery, derelict buildings, etc.; scan the resulting images into a computer; using Adobe Photoshop, manipulate images and produce printouts at each stage of manipulation; experiment with a range of filters and tools appropriate to the desired outcome

explore aspects of cultural heritage through a study of classical and contemporary Asian garments and the work of Inga Hunter; develop images and symbols related to the concept of family and culture; extend these images into an exploration of materials and techniques; analyse and evaluate the visual effectiveness of motifs and their arrangement, the significance of colours and the appropriateness of particular materials such as silk; develop innovative garment designs and wall hangings

investigate an aspect of cultural heritage, e.g. Greek mythology; develop images from this investigation

Detailed example

DEVELOPING IMAGES FROM AN INVESTIGATION OF CULTURAL HERITAGE

Investigate an aspect of cultural heritage; for example, Greek mythology including the legend of the Minotaur, the bull dances of Knosis and Europa and the bull.

Research the storylines, characters and symbolism.

Explore and develop narrative imagery as well as individual images to represent a particular myth.

Investigate the representational methods used in Aegean and Greek art such as ideas of symmetry and idealism conveyed in a graceful, elegant, stylised manner, and the use of pictorial space and colour.

Look for parallels in other artists' work. Analyse Picasso's minotaur series, Arshile Gorky's use of black line work over flat areas of colour as well as his application of paint to reveal underlying layers of colour, and Matisse's stylisation of the human form.

Develop a range of techniques such as:

- the building up of layers to create depth
- linear work over ink washes and tissue paper
- print transfer methods
- resists and scratching back
- etchings worked into with watercolour and dry pastel.

In developing images consider formal elements; line, shape, form, colour, texture, composition, pattern, direction, focal point. How can these be arranged to create effective images that convey the ideas and mood of the topic? How can media and techniques be applied to reinforce this?

Evaluate and annotate the design process and any experimental artworks as they evolve.

AREA OF STUDY 3: Professional art practices and styles


Outcome 3

Discuss art practices in relation to particular art form(s) and analyse ways in which artists develop distinctive styles in their artwork.

Examples of learning activities

examine the processes used by traditional Japanese woodblock printmakers such as Utamaro and Hokusai and compare with the relief printmaking processes used by Noel Counihan and Margaret Preston; investigate the ways in which the subject matter reflects the time and place in which these artists worked and how this impacted on the development of their imagery and style; draw comparisons between the different ways in which the actual creation of the relief print took place from design through cutting, printing, editioning and marketing

compare and contrast the working methods of mosaic artists over time; using Byzantine, Early Christian and contemporary mosaic artists, Mirka Moira and Deborah Halpern, examine how the different intentions for the work influenced the production methods and style

 explore portraiture through the work of artists over time; investigate how portraits reflect the context in which they were made and represent the artists' particular style; examine the impact photography and digital imaging has had on portraiture

explore the relationship between photography and painting in the work of nineteenth and twentieth century photographers

 examine how media technology has contributed to the aesthetic qualities and individual styles of artists such as Patricia Piccinini, Bill Viola, Peter Callas, Paula Dawson, Basher Baraki

select artworks and describe them under the following headings: the style(s) developed by artists, the materials and techniques used, interpretations of subject matter, influences, cultural contexts and the communications of ideas

use examples of artworks to discuss the use made of existing artwork in the making of new artworks; for example, Eugene on Guerard's 'North-east view from Northern Tip of Mount Kosciusko' and Imants Tillers' 'Mount Analogue'

research the meaning of appropriation, copyright, licensing agreements and the moral rights of artists and explain their relevance to specific artworks

discuss the relationship between appropriation and originality with reference to specific artworks

Detailed example

RELATIONSHIP BETWEEN PHOTOGRAPHY AND PAINTING

Research mid-nineteenth century to late-twentieth century photography and its reference to such painting styles as Pre-Raphaelite, Surrealism, Renaissance and Baroque.

Using examples of work by photographers such as O.G.Rejlander, Julia Cameron, Bill Henson, Farrell and Parkin, explore the pictorial devices used as well as the subject matter and techniques.

Identify and discuss the links between present and past imagery in photography and painting and the affects of changing materials, techniques and processes on the personal style of the photographer.

Unit 4: Studio production and art industry contexts

AREA OF STUDY 1: Focus statement

Outcome 1

Present a focus statement in visual and written form that documents how potential solutions will be used to produce a cohesive folio of finished artworks, how materials and techniques are applied, and how aims, ideas and aesthetic qualities are resolved in the finished artworks.

Example of learning activity

prepare a focus statement documenting how potential solutions will be used to produce a cohesive folio of finished artworks and explaining how techniques and aesthetics have been resolved in the finished artworks, aims realised and ideas communicated

Detailed example

DOCUMENTING A FOCUS STATEMENT

In the focus statement:

- Reflect on work produced in the Design Process.
- Select potential solutions, record digitally or photographically and produce hard copies.
- State initial aims and ideas and discuss any further refinement or refocussing that may be necessary.
- Describe the focus and subject matter of the folio.
- Discuss why these potential solutions were chosen and how they will contribute to the production of folio pieces.
- Discuss how relationships will be established between folio pieces and how these will be produced and presented.
- On completion of the folio explain how techniques and aesthetics have been resolved in the finished artworks, aims realised and ideas communicated.

AREA OF STUDY 2: Folio

Outcome 2

Present a cohesive folio of finished artworks, based on potential solutions, that skilfully apply materials and techniques, resolve the aims, ideas and aesthetic qualities, and communicate the student's ideas.

Example of learning activities

produce a book of twelve etchings creating a visual narrative or illustrating a narrative



produce three sets of three mixed media works derived from photographic imagery manipulated on the computer

produce a garment and textile wall hanging developed from the exploration of cultural heritage and reflecting the influences of traditional Japanese and Chinese garments, Asian characters, symbols and motifs and the contemporary work of Inga Hunter

produce a series of organic sculptural forms representing aspects of the female form



produce a poster and an interactive multimedia presentation developed from gouache paintings and created as an imaginative and stimulating learning experience for primary students

produce four oil paintings depicting the mood and character of individual family members

AREA OF STUDY 3: Art industry contexts

Outcome 3

Analyse and discuss roles and methods involved in the presentation of artworks and analyse and discuss current art industry issue(s).

Example of learning activities

investigate the effects of time and light on textile works and the particular requirements of conservation and presentation in a gallery setting; compare this with the purpose and presentation of work by a textile designer or fashion designer in a commercial setting

compile a resource file of art industry issues from current media and other sources, e.g. appropriation versus plagiarism, methods of marketing, promoting and displaying Aboriginal art, government funding and private sponsorship, art fraud; organise and document a debate investigating the issues presented



investigate the issues involved in virtual artwork displayed in virtual exhibition spaces on the Internet

obtain a copy of the mission statement or other relevant information from a public gallery, a commercial gallery and other exhibition spaces and compare their aims, funding, collection/acquisition policies

visit a public gallery, a commercial gallery and other exhibition spaces; for each investigate the roles of the curator, conservator, exhibition designer and artist in the presentation and promotion of the work to an audience



compile a resource file of exhibition critiques, reviews and articles from a variety of media and other sources including the Internet; discuss the opinions presented and the manner in which the artwork, artist and exhibition are promoted

outline two different points of view on an issue relating to the production, presentation, public perception, promotion and/or marketing of art

prepare a presentation about a current art industry issue under the following headings: points of view, persons and/or organisations that hold the point of view, why there is disagreement, debate or controversy, your point of view on the issue, reasons for your point of view on the issue

Detailed example

ROLES OF GALLERIES AND OTHER ART SPACES

Choose an exhibition to view at a public gallery. Research the role of different people within the gallery organisation such as the curator, exhibition designer and promotional personnel and the methods and considerations involved in presenting the exhibition.

When viewing the exhibition, collect information on:

- the main characteristics of the gallery; for example, exhibition space, natural/artificial light, wall treatment, security
- the chosen approach for displaying artworks; for example, labels and information about artworks, arrangement of artworks
- how the gallery deals with conservation and preservation issues; for example, humidity control

- how the gallery deals with promotion of exhibitions, artists and artworks; for example, banners promoting the exhibition, the sponsorship provided and the acknowledgement of it by the gallery.

Subsequently, visit a current exhibition at a commercial gallery and then an exhibition at an alternative art space such as an artist run space. Make notes under the same headings as outlined above. Where possible, talk to personnel involved in the organisation of the gallery and the art space and discuss such matters as the artistic, cultural and commercial intentions and objectives of the respective spaces.

SCHOOL-ASSESSED TASKS

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

Outcomes	Marks allocated*	Assessment tasks
<p>Unit 3</p> <p>Outcome 1 Prepare a work brief that formulates the content and parameters of the design process and plan how this will be undertaken.</p> <p>Outcome 2 Present a design process that produces a range of potential solutions to the aims and ideas documented in the work brief.</p>	Subject to external review	<p>School-assessed task 1 A work brief and developmental folio that presents a design process which explores and develops the aims and ideas set out in the work brief and produces a range of potential solutions.</p>
<p>Unit 4</p> <p>Outcome 1 Present a focus statement in visual and written form that documents how potential solutions will be used to produce a cohesive folio of finished artworks, how materials and techniques are applied, and how aims, ideas and aesthetic qualities are resolved in finished artworks.</p> <p>Outcome 2 Present a cohesive folio of finished artworks, based on potential solutions, that skilfully apply materials and techniques, resolve the aims, ideas and aesthetic qualities, and communicate the student's ideas.</p>	Subject to external review	<p>School-assessed task 2 A focus statement and a cohesive folio of finished artworks.</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.

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

Dorner, 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.

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

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.

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

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

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

Taylor, B 1995, *The Art of Today*, Everyman Art Library/Weidenfeld & Nicholson, 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 IN THE BROADER SOCIAL CONTEXT

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

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

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, Chicago.

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, USA.

ROLES AND IDENTITY OF ARTISTS

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 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.

Examination of the artist as avant-garde.

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

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.

INDIGENOUS ART

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

Books

- Caruana, W 1993, *Aboriginal Art*, Thames & Hudson, London.
- Ellis, JA 1994, *Australia's Aboriginal Heritage*, Collins Dove, Melbourne.
- Ryan, J 1993, *Images and Power: Aboriginal Art of the Kimberley*, National Gallery of Victoria, Melbourne.
- Sutton, P (ed.) 1989, *Dreamings: The Art of Aboriginal Australia*, Viking, Ringwood, Victoria.

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.

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

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

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 Website
www.papunyatula.com

Organisation

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

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, 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.

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

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

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.

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), H N 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, Leo 1975, *Other Criteria: Confrontations with Twentieth Century Art*, Oxford University Press, London.
Deals with artworks and movements that challenge the notion of art.

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

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 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.

Cheetham, MA, Holly, 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.

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 critical writing as a source of information for case studies and as an instance of a contemporary art critic's practice.

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

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

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.

PSYCHOLOGY IN ART

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 1988, *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.

Animation

Laybourne, K 1998, *The Animation Book: A Complete Guide to Animated Film-making from Flip Books to Sound Cartoons to 3-D Animation*, Three Rivers Press, New York.

Architecture

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

Websites

ARCspace

www.arcspace.com

Excellent 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.

Hamer, F & Hamer, J 1986, *The Potter's Dictionary of Materials and Techniques*, London, AC & Black.

Lane, P 1988, *Ceramic Form*, Collins, Sydney.

Mansfield J 1988, *A Collector's 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 Encyclopedia 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.

Website

Art Studio Chalkboard

www2.evansville.edu/studiochalkboard

Resource for artists and students that 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.

Grossman, R 1997, *Painter 5 F/X*, Ventana Communications Group Inc., Arizona.

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

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

Sather, A (ed.), Ibanez, A, Dechant, M & Pascal, B 1997, *Creating Killer Interactive Web Sites: The Art Of Integrating Interactivity and Design*, Hayden Book, Indiana.

Sperling, K & Steward, W 1997, *Fractal Design Painter 5, Complete*, IDG Books Worldwide, Indiana.

Sutton, J 1996, *Fractal Design Painter: Creative Techniques*, Hayden Books, Indiana.

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

Threinen-Pendarvis, C 1998, *The Painter 5 Wow! Book* (Windows & Mac Format), Peach Pit Press, Berkeley.

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

Fashion

Drake, N 1988, *Fashion Illustration Today*, Thames & Hudson, London.

Martin R 1989, *Fashion and Surrealism*, Thames & Hudson, London.

Yajima, I 1988, *Mode Drawing: Costume (Female and Male)*, Graphic Sha, Publisher, Tokyo.

Websites

The Costume Ring

www.marquise.de/webring/costumering.html

The History of Fashion

www.teacheroz.com/fashion.htm

Film

Andrew, D 1984, *Film in the Aura of Art*, Princeton University Press, Princeton.

Andrew, D 1997, *The Image in Dispute – Art and Cinema in the Age of Photography*, University of Texas Press, Texas.

Screen Network Australia
www.sna.net.au

Transparency
http://transparencynow.com
Media related topics

Furniture

Bogle, M & Landman, P 1989, *Modern Australian Furniture*, Craftsman House, NSW.

Feill, C & Feill, P 1998, *1000 Chairs*, Taschen America Ltd, USA.

Jewellery

Dormer, P & Turner, R 1985, *The New Jewellery*, Thames & Hudson, London.

Glass

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

Painting

McKenzie G., 1985, *Paint: Tools and Techniques*, Pitman, Melbourne.

Websites

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-Guptill, New York.

Ayres, J 1993, *Printmaking Techniques*, Watson-Guptill, 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.

Walker, L & Blount, S 1989, *The Best Of Screen Printing*, Rockport Publishers, Rockport.

Sculpture

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

Sturgeon, G 1978, *The Development Of Australian Sculpture*, Thames & Hudson, Melbourne.

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

Textiles

Hutchins, J (ed.) 1983, *The Fibre Design Book*, Lark Books, North Carolina.

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

The Australian Forum for Textile Arts
P O Box 38
The Gap, Qld 4061
Quarterly publication – *Textile Forum*
Distributed by Gordon & Gotch, available from Newsagents

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.

Davis K 1995, *An American Century of Photographs*, Hallmark Photographic Collection.

Jeffrey, I 1981, *Photography: A Concise History*, Thames & Hudson, London.

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

Lemagny, JC & Rowville, A 1987, *A History of Photography – Social and Cultural Perspectives*, Cambridge University Press.

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

Newhall, B 1982, *History of Photography*, (5th edn), Secker & Warburg, London.

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.

Websites

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

Practical

Colbeck, A & Martin, J 1989, *Handtinting Photography*, MacDonald & Company, Sydney.

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.

Michael, L (ed.) 1996, *Photography Is Dead! Long Live Photography!*, Museum of Contemporary Art, Sydney.

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

Pam, M 1989, *Visual Instincts: Contemporary Australian Photography*, AGPS, Canberra.

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

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

Masters of Photography
www.mastersofphotography.com/
 Search facility for artists, glossary, books etc.

Masters of Photography on CD-ROM
<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.

Online tutorials

Agfa
www.agfanet.com/en/
 Look under Photo Courses.

Digital Photography Resource
www.shortcourses.com/

Iford
www.iford.com/html/us_english/homeng.html

Kodak
www.kodak.com
 Go to taking great pictures.

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

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

POSTMODERNISM

Conceptual Art

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

Environmental

Beardsley, J 1997, *Earthworks and Beyond: Contemporary Art in the Landscape*, Abbeville Press Inc.

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

Graffiti

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

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

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.

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 Encyclopedia 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.) 1975, *The Oxford Companion to the Decorative Arts*, Oxford University Press, London.

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

Encyclopedia Britannica
www.britannica.com/

Artlex – art dictionary
www.artlex.com/
Online glossary with definitions and links to artists and works.

Glossary of Words for Art
www.arts.ouc.bc.ca/fiar/glossary/gloshome.html

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

CD-ROMs

Encarta Encyclopedia

Encyclopedia of Art
Available through
Art Education Victoria
Tel: 9349 5188
www.aev.vic.edu.au

MUSEUMS, MARKETS AND PRACTICE

Alpers, S 1988, *Rembrandt's Enterprise: The Studio and the Market*, University of Chicago Press, Chicago.

Byrne, A 1995, *Conserving Paintings*, Craftsman House, Sydney.

Chanin, E 1990, *Collecting Art: Masterpieces, Markets and Money*, Craftsman House, Sydney.

Hooper-Greenhill, E 1994, *Museums and their Visitors*, Routledge, London.

Klein, U 1995, *The Business of Art Unveiled: New York Art Dealers Speak Up*, Peter Lang, Frankfurt.

Pearce, S (ed.) 1995, *Art In Museums*, Athlone, London.

Reeve, K 1992, *The Art of Showing Art*, Council Oaks Books.

Throsby, D 1994, *But What Do You Do For A Living?: A New Economic Study of Australian Artists*, The Australia Council, Sydney.

Watson, P 1993, *From Manet to Manhattan: The Rise Of The Modern Art Market*, Random House, New York.

GENERAL

CD-ROMs

ADAM
<http://adam.ac.uk/index.html>
Searchable database of art, design, architecture and media information catalogue of Internet resources.

Art History CD-ROM
http://w1.866.telia.com/~u86604462/artists/art_cd-rom.html

Artsource
www.ilpi.com/artsource/welcome.html
Resources on art and architecture.

CD Access.com Web Site
www.cdaccess.com/index.htm
For online purchase of a range of history, museums and image collections.

Eyes On Art
www.kn.pacbell.com/wired/art2/index.html
Resource for teaching art.

Incredible Art Department
www.artswire.org/kenroar/
General resource.

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
Digital Images for the Visual Arts (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

Refer to sites for rarely seen works 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

Artlink

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

Inside Film Magazine
www.if.com.au/

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 and 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.

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-base 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

WOMEN IN THE ARTS

Jean & Charles Schulz information center from Sonoma State University
http://libweb.sonoma.edu/special.html
Includes the women artists archive.

National Museum of Women in the Arts
www.nmwa.org/
Works from various periods, styles and media.

Virtual Exhibition
www.lexicon.net/cid/
Examples of virtual ceramics, virtual textiles.

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

ARTS ORGANISATIONS

Arts Project Australia
www.geocities.com/artsproject2000

Arts Victoria
www.arts.vic.gov.au

Australian Copyright Council
www.copyright.org.au

Australia Council
www.ozco.gov.au

Australian Museums on Line
www.amol.org.au

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

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

Craft Australia
www.craftaus.com.au
Outlines courses, outlets, wide range of arts and crafts, publications, links.

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

Museums Australia
www.museumsaustralia.org.au

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.sydneyarts.net

The Arts Law Centre of Australia
www.artslaw.com.au

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

EDUCATIONAL ORGANISATIONS

Art Education Victoria
Tel: 9349 5188
Website: www.aev.vic.edu.au

Artmoves
27 Burwood Avenue
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 Victoria
2 Kavanagh St
Melbourne Vic 3000
Freecall: 1800 134 894

Arts Queensland
www.arts.qld.gov.au
Queensland government organisations.

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

Australian Teachers of Media
PO Box 2211
St Kilda West PO Vic 3182
Tel: (03) 9534 9986
Website: www.acmi.net.au/ATOM

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 Street
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

VCE Art/Studio Arts
www.vceart.com/index4.html

RESOURCE ORGANISATIONS

ABC
<http://abc.net.au>
<http://abc.net.au/programsales/>
(for video catalogues)
<http://abc.net.au/newsradio>
(useful art links)

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 are available from:
BBC Worldwide, Level 11
50 Berry Street
North Sydney NSW 2060
Tel: (02) 9957 3777

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
On-line catalogue of videos, CR-ROM and DVD concerned with
the visual arts, including series shown on SBS.

SBS
www.sbs.com.au

ScreenSound Australia
www.screenound.gov.au/screenound/screenso.nsf
ScreenSound collects, preserves and shares Australia's screen
and sound heritage.

Video Classroom
572a St Kilda Road
Melbourne Vic 3004
Tel: (03) 510 3600

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

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

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/gri/
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/confilash.htm

MUSEUMS

<http://icom.museum/vimp/>
<http://vimp.museophile.com/>
Lists international museums.

NOTES