



VADEA
ON TRACK 2013
EDUCATIONAL KIT

CONTENTS

INTRODUCTION	3
TERRY SMITH	4
ABOUT THE ARTIST	5
INTERVIEW	6
KEY TERMS/DEFINITIONS	7
CLASSROOM TRACKS	8
GEORGE GITTOES	15
ABOUT THE ARTIST	16
INTERVIEW	17
KEY TERMS/DEFINITIONS	18
CLASSROOM TRACKS	19
PETRINA HICKS	25
ABOUT THE ARTIST	26
INTERVIEW	27
KEY TERMS/DEFINITIONS	29
CLASSROOM TRACKS	30
LINDE IVIMEY	34
ABOUT THE ARTIST	35
INTERVIEW	36
KEY TERMS/DEFINITIONS	38
CLASSROOM TRACKS	39
JONATHAN JONES	45
ABOUT THE ARTIST	46
INTERVIEW	47
KEY TERMS/DEFINITIONS	48
CLASSROOM TRACKS	49

INTRODUCTION

ON TRACK – RESOURCES FOR NAVIGATING THE CONTEMPORARY IN ART AND DESIGN EDUCATION

Travelling is about understanding new things, whether virtual, real, spatial or temporal. There are multiple ways of moving from one situation to another, sometimes in time, over time and across spaces never before traversed – these are the contemporary conditions in which we live and work as art and design educators.

When travelling to new places, one always needs a guidebook. Good guidebooks not only provide practical information about how to get from one place to another, they also help the traveller understand how to anticipate the nature of the journey, what will be needed along the way and how to ready ones mind for the destination. Guidebooks, however, represent a perspective and are not the answer to everything. They are only ever a companion to a journey conceived, undertaken or in progress.

This resource is a kind of travel companion for discerning teachers looking for the refreshment and excitement that comes with a holiday from the ordinary, everyday demands of school. It is a guide for understanding how one might consider venturing with students into new contemporary artworld destinations.

Designed by teachers from a wide range of locations, these suggested investigations represent adventures taken in real classrooms and schools. Rather than subscribing to a particular approach to teaching art and design as if it were a VADEA package tour with proscribed features, each teacher presents advice derived from their own circumstances. Even in the suggested assessment information, suggested outcomes, research material and learning activities is the sense of possibility, divergent practice and challenge, something we all value deciding on in our own new learning journeys.

The investigations included in this publication guide us in navigating and understanding ways to cross borders into the territory of the contemporary – a world of new landmarks, sights, opportunities and places. These resources include ways to enthuse students in understanding and engaging new art making practices, different ways of conceiving what art critics and art historians do, negotiating new terrain from alternate perspectives, all the while conscious of the histories and traditions we have visited before and that underscore our practice as art and design educators.

A traveller needs baggage that helps them to deal with the physical and conceptual demands of journey making, especially when it is concerned with learning. Of course, the NSW K-12 Visual Arts Curriculum is a handy addition to any teacher’s travel kit. It helps us locate ourselves in the discourses of learning, teaching and assessment – it helps us stay connected with ways to interpret the field of art.

Yet the writers of these investigations remind us that the travel plans we develop can change as preferences for places and practices shift from, appear or reappear in view. These shifts occur in places outside of the curriculum. Contemporaneous events and situations necessarily shape how art and design educators make decisions about what might be a worthwhile journey on which to embark in their classrooms.

What is ultimately very special to all art educators is that these journeys never really end. There is always something new to think about, understand, explain, interpret and make. It is my delight to commend to you this compendium of contemporary art educational practice. It represents the spirit of adventure and generosity from members of our profession who value sharing new ideas with their peers. Sharing ideas about teaching and learning in art and design is what makes our subject valued by those we teach.

Dr Karen Maras
Australian Catholic University



TERRY SMITH

X TERRY SMITH

“

TERRY SMITH IS ACKNOWLEDGED
WORLD WIDE AS THE LEADING
AUTHORITY IN THE THEORY OF
CONTEMPORARY ART.

Hans Belting, Professor for Art History and Media
Theory, Academy for Design, Karlsruhe, Germany
Contemporary Art: World Currents (Laurence King
and Pearson/Prentice Hall, 2011).

”

ABOUT THE ARTIST

(Terry Smith author - Wendy Ramsey)

Terry Smith is an Australian art historian, art critic, curator and artist who currently lives and works in Pittsburgh, New York and Sydney.

He is the Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh, and Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales. In 2010 he received the Franklin Jewett Mather Award for Art Criticism conferred by the College Art Association (USA) and the Australia Council Visual Arts Laureate Award (Commonwealth of Australia). In 2008-9 he was the GlaxoSmithKline Senior Fellow at the National Humanities Center, Durham, North Carolina, 2001-2 a Getty Scholar at the Getty Research Institute, Los Angeles, and from 1994-2001 the Power Professor of Contemporary Art and Director of the Power Institute, Foundation for Art and Visual Culture, University of Sydney. He is a member of the Art & Language group (New York), a founder of Union Media Services (Sydney), foundation Board member of the Museum of Contemporary Art, Sydney and currently a Board member of the Andy Warhol Museum, Pittsburgh. In 1996 he was elected a Fellow of the Australian Academy of the Humanities and a Membre Titulaire of the Comité International d'Histoire de l'Art.

A prolific writer, Terry Smith has published several books including *What is Contemporary Art?* (University of Chicago Press, 2009), and *Contemporary Art: World Currents* (Laurence King and Pearson/Prentice Hall, 2011). He has also edited many publications including *Contemporary Art And Philanthropy Public Spaces/Private Funding: Foundations of Contemporary Art*, Sherman Contemporary Art Foundation, UNSW press 2007. He has published articles and catalogue essays, curated exhibitions and exhibited in one person and group shows, presents lectures and conference papers, undertaken research grants and supervised doctoral students.

INTERVIEW

[Acknowledgement - Summary and quotes compiled by Wendy Ramsey]

KEY QUESTION

HOW DO WE UNDERSTAND CONTEMPORARY ART IN CONTEMPORARY LIFE?

THERE IS NOT ONE ANSWER ANY MORE. IN THE LAST 50 YEARS WE HAVE MOVED FROM MODERN TO CONTEMPORARY, MOVING IN DIFFERENT WAYS AT DIFFERENT TIMES

Terry Smith identifies three contemporary currents extending the discourse from What is contemporary Art? (University of Chicago Press, 2009)

Becoming Contemporary in Euroamerica

Changes and transformations in the 1960's and 1970's; re-modernism (making the contemporary of late modern art) artists revive ,reach back and make modernism new again e.g. Richard Serra; retro sensationalism not too disturbing shocks from the immediate past, museum moments, art that embraces the spectacle e.g. Damian Hirst.

Transnational Transition

International in its circulation, originates in each of the countries that have achieved degrees of or are struggling to achieve independence from long periods of European colonial rule or from cultural or economic influences of the United States; ideologies and issues.

Contemporary Concerns

How do we picture the world, place, connectivity, planetary consciousness, affect (feeling and understanding) close to everyday life, what is art about?

Overall state of being no longer modern or postmodern, we are now contemporary. In summary we are in an expanded present... broad and thick ...a modulated present shaped by cultural differences...

There's no doubt that new technologies are changing the way we present ourselves in the world. The new ways of carrying, sending and storing images are changing ideas about what art is and where it can exist; a movie made on a smart phone for example that may only be for a handful of people. Shifting Andy Warhol's fifteen minutes of fame to famous for fifteen people. In his latest book, Contemporary Art, World Currents, Art Historian, Terry Smith is looking at the ways artists are leading and/or responding to these changes. But he's also interested in how the work of the

individual, which might deal with very a specific local idea or issue, is mirrored and understood in many other parts of the world. Contemporary Art, World Currents plots major changes in the visual arts since the 1980s. The front cover of the book embodies in a literal way what Terry Smith is trying to say in this book...The Australian edition cover image is of a performance work by Tracey Rose, made in 2001 and inspired by Rodin's The Kiss. In the American edition, the publishers substituted the Tracey Rose work with an image of a Richard Serra sculpture.

INTERVIEW - VOICE OF THE ART HISTORIAN

Sotheby's Institute of Art – London Panel discussion and a book launch of *Contemporary Art: World Currents* (Laurence King and Pearson/Prentice Hall, 2011) by Terry Smith 21 September 2011. Terry Smith first speaker 10 min presentation - transcribed excerpts

Podcast <http://www.openart-sarchive.org/0aa/content/contemporary-art-world-currents>

Terry Smith on the contemporary Excerpts from interview introduction by Amanda Smith Artworks RN 30 Oct 2011 10:33AM

Podcast: http://mpegmedia.abc.net.au/rn/podcast/2011/10/aks_20111030_1033.mp3

KEY TERMS /DEFINITIONS

TERRY SMITH QUOTES

CONTEMPORARY

A CLUSTER OF CLOSELY ASSOCIATED TRENDS.

CONTEMPORANEITY

MULTIPLE, VARIOUS WAYS OF BEING IN TIME TODAY, CONTEMPORANEOUSLY.

RETRO SENSATIONALISM

NOT TOO DISTURBING SHOCKS FROM THE IMMEDIATE PAST, ART THAT EMBRACES THE SPECTACLE.

REMODERNISM

MAKING THE CONTEMPORARY OF LATE MODERN ART.

GLOBALISATION

NEW TECHNOLOGIES THAT PROMOTED THE GROWTH OF NETWORKS OF ECONOMIC, POLITICAL AND CULTURAL POWER THAT REACH EVERYWHERE IN THE WORLD TODAY.

USEFUL RESOURCES/ LINKS

Terry Smith-Bio, articles, books, chapters, exhibitions, lectures, online texts, podcasts research.
<http://www.terrysmith.net/web/>

Sotheby's Institute of Art – London Panel discussion and a book launch of Contemporary Art: World Currents(Laurence King and Pearson/Prentice Hall, 2011) by Terry Smith 21 September 2011
<http://www.openartsarchive.org/oa/content/contemporary-art-world-currents>

Terry Smith interview
Radio National http://mpegmedia.abc.net.au/rn/podcast/2011/10/aks_20111030_1033.mp3

Introduction to Contemporary Art: World Currents
Terry Smith, Laurence King Publishing, 2011
http://www.globalartmuseum.de/site/guest_author/298

What is Contemporary Art? (University of Chicago Press, 2009) Professor Terry Smith at the Warhol Museum.
<http://vimeo.com/3563987>



CLASSROOM TRACKS

An overview for a unit of work or case study on Terry Smith developed by Wendy Ramsay, Visual Arts, Faculty of Arts and Social Sciences (Education), UTS.

Stage 6 Preliminary unit of work or an HSC Case Study.

OVERVIEW

Art Historian Terry Smith is a key note presenter at the 'On Track' 2013 VADEA Conference on Saturday June 15 at the Powerhouse Museum. An ongoing focus of his research and work interrogates contemporary art and the concept of contemporaneity. He is a prolific writer and the author and editor of books, articles, research papers and catalogue essays. His most recent work looks at perceived currents in contemporary visual arts practice.

In their art writing in Stage 6 visual arts students are to present an informed point of view and present a well-reasoned account in their written responses.

Excerpts from the recent publications of Terry Smith provide a platform for students to be included in this discourse and the ongoing conversation. Students connect with current thinking and ideas, circulating in the artworld, to inform their own artmaking practice and art writing.

UNIT DESCRIPTION

QUOTES FROM TERRY SMITH'S WRITTEN TEXTS, COMMENTS FROM INTERVIEWS, PANEL DISCUSSIONS AND FORUMS ARE UTILIZED TO DEVELOP A STAGE 6 PRELIMINARY UNIT OF WORK OR A HSC CASE STUDY.

PRELIMINARY UNIT OF WORK CONTEMPORARY ART: AN IMAGINABLE FUTURE

Examine how Terry Smith interrogates the contemporary using excerpts from articles, books, lectures, online texts and podcasts as a departure point for writing a personal art manifesto or initiating a debate articulated in a text based artwork (the publication of a zine or wearable) and a documented form (may include performance/time-based work).

HSC CASE STUDY CONTEMPORARY ART: IN TRANSITION

Terry Smith-suggested areas of investigation:

- The practice of a contemporary art historian
- Introduction to contemporary art
- Curate an exhibition of 6 selected contemporary artists from the 1980's to the present referred to in *Contemporary Art: World Currents*
- Analyse the three contemporary currents identified in *Contemporary Art: World Currents* - **Becoming Contemporary in EuroAmerica** (contemporary art-styles and practices), **Transnational Transition** (the Post Colonial Turn-ideologies/issues and **Contemporary Concerns** (the arts of contemporaneity-concerns and strategies)

HSC EXAMINATION VISUAL ARTS ART CRITICISM AND ART HISTORY SECTION II

2012 Practice: Question 5 Discuss how cultural experience informs the practice of artists, art critics, art historians and/or curators.

OR

2008 Practice: Question 4 How do the viewpoints of art critics and art historians shape the way we think about artists and their practice?

OR

2007 Conceptual Framework: Question 5 Our understanding of artists and their work is enriched through the contribution of art critics and art historians. Argue a case supporting this point of view.

Critically assess the statement: The overall state of being is no longer modern or postmodern, it is now contemporary (Terry Smith, Art Historian). Preliminary unit of work – Contemporary Art: An imaginable future.

EXTENDED RESEARCH

The role of the contemporary curator.
Select a quote or quotes from Terry Smith as a departure point for constructing a personal viewpoint or art manifesto.

FORMS	FRAMES	THE CONCEPTUAL FRAMEWORK	
Graphic Design (zine) Designed Objects (wearable) Documented Forms (performance/time-based work)	Cultural	Artist, Artwork, World, Audience	
ART MAKING	%	CRITICAL & HISTORICAL STUDIES	%
<p>OUTCOMES P1,P2,P3,P4,P5,P6</p> <p>Students:</p> <ul style="list-style-type: none"> create a zine wearable or documented performance <p>1. Zine Contemporary Art: An Imaginable Future based on a theme or a personal area of interest that investigates an aspect of contemporary practice to communicate to a small group of people that have similar interests. A small circulation of 6 copies is to be photocopied and distributed through a class zine fair.</p> <p>Ideas to consider:</p> <ul style="list-style-type: none"> Becoming Contemporary in EuroAmerica The Transnational Transition Contemporary Concerns <p>A Zine (fanzine or magazine) is a limited-run publication that is hand made and self published. It can be presented in a range of formats including computer generated text, as a sequence of panels or images or as handwritten text which are printed or photo-copied as a small circulation. A zine is a non official publication produced by fans of a particular cultural genre for an affinity group to share. Zines can be free, traded or sold and are distributed in many ways. http://www.mca.com.au/events/zine-fair-2013/</p> <p>2. A wearable or documented performance based on a contemporary art manifesto of the intentions and views of a contemporary artist. Art manifesto is a public declaration of the intentions, motives, or views of an artist or artistic movement to define and criticize a paradigm in contemporary art or culture or to define a set of aesthetic values to counter this paradigm. http://en.wikipedia.org/wiki/Art_manifesto</p>	50	<p>OUTCOMES P7,P8,P9,P10</p> <p>Students:</p> <ul style="list-style-type: none"> write a personal art manifesto present a debate investigate the intentions, motives, or views of a contemporary artist or artistic movement <p>Examine how Terry Smith interrogates the contemporary using excerpts from articles, books, lectures, online texts and podcasts as a departure point.</p> <p>1. Four ways of looking at art Introduction to critical thinking about contemporary artworks. Professor Terry Smith at the Andy Warhol Museum Pittsburg, USA 2005 http://vimeo.com/3563987 Terry Smith introduces contemporary art in the Andy Warhol Museum to students. Observe and engage with the artwork as though you are engaging with another person.</p> <p>Four questions to engage with artworks:</p> <ul style="list-style-type: none"> What am I looking at? (observe)? How is it made? (techniques) When was it made? (social and historical context) What is it saying? (meaning) <p>Critical thinking is about independent thinking....moving beyond what, how and when to reflect on why and construct an individual point of view...</p> <p>2. Terry Smith on the contemporary interviewed by Amanda Smith, Artworks RN podcast: 30 Oct 2011 10:33AM http://mpegmmedia.abc.net.au/m/podcast/2011/10/aks_20111030_1033.mp3</p> <p>3. MoMA Contemporary Art Forum - Art at Large: Art Making in the Long View lectures, conversations, and performances that address issues in contemporary art. Participants include artists and designers, critics, curators, and scholars.</p> <p>An Art of Unpredictable Becoming": Considering the Future through Contemporary Art and Culture. Art historian and critic Terry Smith in conversation with curator France Morin. Conversation moderated by Pablo Helguera. http://momataalks.tumblr.com/post/48058072784/in-the-contemporary-art-landscape-a http://www.moma.org/visit/calendar/events/17655</p> <p>4. Panel discussion and a book launch of Contemporary Art: World Currents Terry Smith Sotheby's Institute of Art London 21 September 2011. Published by Laurence King, video http://www.openartsarchive.org/oaa/content/contemporary-art-world-currents</p>	50

RESOURCES

VIDEOS

- Robert Hughes "Shock of the New", Mathew Collings "Shock Horror" edited

TEXTBOOKS

- A.R.T Malyon
- Senior Artwise 1 & 2: Visual Arts 11-12, G Israel, Jacaranda 1999
- In Our Own Image, The Story of Australian Art 1788-1989, D Williams, second edition, McGraw Hill, 1990
- Art in Australia, Donald Richardson, Longman Cheshire, Melbourne, 1988

ICT Students select an appropriate search engine when using the internet to research artists and movements. In Artmaking the students use digital technologies including the digital camera, Photoshop, Flash where appropriate for their Bodies of Work.

TEACHER RESOURCE RESEARCH HUB

Excerpts from articles, books, lectures, online texts and podcasts compiled by Wendy Ramsay, Faculty of Arts and Social Sciences (Education), University of Technology, Sydney.

2007

Contemporary Art + Philanthropy 07 Sherman contemporary Art Foundation, Public Spaces/Private Funding: Foundations for Contemporary Art UNSW Press, Ed/Author Terry Smith.
<http://sherman-scaf.org.au/publication/contemporary-art-philanthropy-07/>

A series of papers were presented to an invited audience of art administrators, curators, academics, collectors, artists, advocates and philanthropists at a forum on private foundations at Sherman Galleries in 2006.

KEY QUESTIONS

WHY SUPPORT CONTEMPORARY ART? WHAT ROLE DOES ART PLAY IN DEFINING CULTURAL VALUES? IN HIS INTRODUCTION TERRY SMITH PRESENTS THE QUESTION: HOW SHOULD A PRIVATE FOUNDATION ASSIST CONTEMPORARY ART IN AUSTRALIA...SHOULD IT FOCUS ON CONDITIONS IN WHICH ART IS GENERATED, DISSEMINATED OR INTERPRETED?

KEY QUESTIONS

Terry Smith highlights key questions and interrogates the contemporary in a wide range of contexts: writing, conference presentations, forums, symposia and interviews. Information disseminated through the following excerpts provides a platform for discussion and further research.

In his paper *Contemporary Art Now; a World Picture* Terry Smith outlines what he perceives to be *the main currents of contemporary art in 'the conditions of contemporaneity'*. He argues that the world has, in recent decades, become characterised by a degree of complexity and multi-directionality such that it can no longer be described as predominantly modern. Even the concept of postmodernity seems now a placeholder term, itself a sign of the crisis of modernity. The concept of the 'contemporary (con tempus)' - when understood as signifying a multiplicity of ways of being in time, of living in a plurality of coexistent temporalities-offers a richer, and more acute, entry to understanding the present state of the world, indeed, its contemporaneity.

Terry Smith identifies three main currents in his paper *Contemporary Art Now; a World Picture*:

- 1. Institutional Recursion, or Contemporary Art Remodernised** Retro avant-garde predominately associated with major art centres.
- 2. Difference and Critique: the Continuing Emergence of the Postcolonial** A post colonial criticality which emerged from the rest of the world and now global.
- 3. Time, Place, Medium and Mood** A range of concerns, unfixed as to style and mobile as to politics shared by younger artists.

2009

What is Contemporary Art?

(University of Chicago Press, 2009)

<http://www.giarts.org/article/contemporary-art-philanthropy>

KEY QUESTIONS

WHO GETS TO SAY WHAT COUNTS AS CONTEMPORARY ART? ARTISTS, CRITICS, CURATORS, GALLERISTS, AUCTIONEERS, COLLECTORS, OR THE PUBLIC?

Revealing how all of these groups have shaped today's multifaceted definition, Terry Smith brilliantly shows that an historical approach offers the best answer to the question: What is Contemporary Art? Smith argues that the most recognizable kind is characterized by a return to mainstream modernism in the work of such artists as Richard Serra and Gerhard Richter, as well as the retro-sensationalism of figures like Damien Hirst and Takashi Murakami. At the same time, Smith reveals, postcolonial artists are engaged in a different kind of practice: one that builds on local concerns and tackles questions of identity, history, and globalization. A younger generation embodies yet a third approach to contemporaneity by investigating time, place, mediation, and ethics through small-scale, closely connective art making. Inviting readers into these diverse yet overlapping art worlds, Smith offers a behind-the-scenes introduction to the institutions, the personalities, the biennials, and of course the works that together are defining the contemporary. The resulting map of where art is now illuminates not only where it has been but also where it is going.

Contemporaneity in the History of Art:

Clark Workshop 2009 Summaries of Papers and Notes on Discussions, Terry Smith <http://contemporaneity.pitt.edu/ojs/index.php/contemporaneity/article/view/32/3>

2010

Global Art and the Museum

Contemporary Art in Transition: From Late Modern Art to Now-Terry Smith Guest Author of December 2010. http://www.globalartmuseum.de/site/guest_author/298

2011

Contemporary Art: World Currents Terry Smith, Laurence King Publishing, 2011

KEY QUESTIONS

AT THE BEGINNING OF THE SECOND DECADE OF THE TWENTY-FIRST CENTURY, ART SEEMS REMARKABLY DIFFERENT FROM WHAT IT WAS DURING THE MODERN ERA: IT IS NOW-ABOVE ALL, AND BEFORE IT IS ANYTHING ELSE-CONTEMPORARY. WHAT KIND OF CHANGE IS THIS: ILLUSIONARY OR ACTUAL, SINGULAR OR MULTIPLE? WHY DID IT HAPPEN? HOW DEEP DOES IT GO? HAS IT, YET, A HISTORY?

General Introduction p.8

Contemporary Art: World Currents addresses these questions and explores major changes in art since the 1980's until the present. In Terry Smith's words *shaping art's imaginable futures. By the mid-twentieth century, modern art had become singular, even conformist in its artistic orientations, and had concentrated its disseminative infrastructure (markets, museums, interpreters, publicists) in the great cultural centres of Europe and the United States. Now, however, diversity marks every aspect of the production and distribution of art, from the limitless range of materials used by artists, through the broad scope, specificity, and unpredictability of the questions their art raises, to the fact that they are active all over the world and interested in rapidly circulating their art everywhere else, across the planet and into cyberspace. Contemporary art is—perhaps for the first time in history—truly an art of the world. It comes from the whole world, and frequently tries to imagine the world as a differentiated yet inevitably connected whole. This is the definition of diversity: it is the key characteristic of contemporary art, as it is of contemporary life, in the world today.*

Contemporary art is multiple, internally differentiating, category-shifting, shape-changing, unpredictable (that is, diverse)—like contemporaneity itself.

Terry Smith proposes that contemporary art can be considered as *evolving within three closely related yet distinctive currents...which constitute the contemporary art of the late twentieth and early twenty-first centuries.*

1. Becoming Contemporary in EuroAmerica

Prevails in the great metropolitan centres of modernity in Europe and the United States (as well as in societies and subcultures closely related to them) and is a continuation of styles in the history of art, particularly Modernist ones.

2. Transnational Transition

Arisen from movements toward political and economic independence that occurred in former colonies and on the edges of Europe, and is thus shaped above all by clashing ideologies and experiences. The result is that artists prioritize both local and global issues as the urgent content of their work.

3. Contemporary Concerns

Shared personal concerns of artists, particularly of their generation, throughout the world.

Contemporary Art (styles/practices)

Remodernism and Retro-Sensationalism - Spectacle Art and Architecture, an aesthetic of globalizing capital at its highpoint at the turn of the millennium.

The Postcolonial Turn (ideologies/issues)

Content-driven art, aware of the influence of ideologies, and concerned above all with issues of nationality, identity, and rights. All of these are conceived as being in volatile states of transition, and requiring translation in order to be negotiated. From within these struggles, artists, are increasingly seeking modes of cosmopolitan connection and cooperation.

The Arts of Contemporaneity (concerns/strategies)

Many emerging artists sense that Modernism—no matter how often and subtly it is Remodernized—is past its use-by date. They regard “Postmodern” as an outmoded term, a temporary placeholder that is no longer adequate to describe conditions that, they believe, have changed fundamentally. Their youth means that they have inherited the successes and shortcomings of the political struggles of the 1960s and 1970s—from anti-colonialism to feminism—and now seek to relate these lessons to the even greater challenges of living in the conditions of contemporaneity. Emergent artists are focused on questions arising from this challenge: questions as to the shapes of time, place, media, and mood in the world today.

These three currents are manifestations in the visual arts of the great changes in the distribution of political, economic, and cultural power that have occurred throughout the world since the mid-twentieth century.

Individual citizens, entire social formations, and international organizations have come to realize that we are all living in a condition of permanent transition, and moving toward uncertain, unpredictable futures. The sense that all societies, whatever the impediments, were moving toward a better, more comfortable and equitable future has, sadly, been lost. Our highly differentiated, multidirectional, and, at times, seemingly incommensurable contemporaneity within this shared uncertainty is what makes us no longer modern.

2012

Thinking Contemporary Curating Independent Curators International (ICI) 2012.

First publication in series *Perspectives in Curating* developed by Independent Curators International (ICI) by curators, artists, critics, and art historians on emergent debates in international curatorial practice. *Thinking Contemporary Curating* comprises five Essays, published after the 2011 *Now Museum* conference involving artists, art historians, curators, and museum directors in a series of panel discussions and conversations about the diversification of the notion of the “museum of contemporary art,” providing intergenerational perspectives on recent developments across Africa, the Americas, Asia, Europe, and the Middle East.

KEY QUESTION

WHAT IS CONTEMPORARY CURATORIAL THOUGHT?

2013

MoMA TALKS New York The Contemporary Art Forum- Art at Large: Art Making in the Long View <http://momataalks.tumblr.com/post/50606313543/on-may-2-and-3-we-hosted-our-annual-contemporary> 2 May 2013

An Art of Unpredictable Becoming: Considering the Future through Contemporary Art and Culture. Terry Smith in conversation with curator France Morin (moderator Pablo Helguera) traces a possible evolution of words and meanings related to time—**the contemporary, contemporality, contemporaneity, connectivity, planetarity**—and proposes that we begin to transition our ways of thinking from contemporaneity to connectivity. In essence, he suggests that we are obsessed with the now, with what’s going on in our present moment, but that we need to reflect upon the consequences and anxieties of that narrow frame, and instead expand outside our modern constraints of time.



GEORGE GITTOES

“ GEORGE GITTOES IS AN IMAGE SCAVENGER WHO DARES TO MAKE SENSE OUT OF THE DISMEMBERED EMOTIONS AND TANGLED SYMBOLS FOUND IN THE WAKE OF WAR AND RECENT TERRORISM.

”

X

GEORGE GITTOES

ABOUT THE ARTIST

(from George Gittoes: A Scavenger for Meaning written by Rod Pattenden:
SCAN Journal of media arts culture: A project of Macquarie University, Sydney,
http://scan.net.au/scan/magazine/display.php?journal_id=30)

George Gittoes is an image scavenger who dares to make sense out of the dismembered emotions and tangled symbols found in the wake of war and recent terrorism. Having travelled to New York - and then to Baghdad before and after the US led forces entered the city – he unflinchingly presents the complex nature of societies on the edge of chaos – both subsiding into and emerging from moments of shattering. Having travelled to New York - and then to Baghdad before and after the US led forces entered the city – he unflinchingly presents the complex nature of societies on the edge of chaos

– both subsiding into and emerging from moments of shattering change. Often considered as a war artist, he does not, however focus on the conventions of documenting small day-to-day tasks and larger heroic acts against the theatrical backdrop that war so easily provides. Gittoes is rather more interested in the conditions of popular culture and generally held beliefs at the place where they collide in on their worst nightmares or where the repressed darker side erupts into view during times of stress.

This imagery is a different order of “pop art”. Instead of the focus being that of entertainment and amusement that usually celebrates our “product” -obsessed appetite - he prefers to plunge into the field of dreams that are more associated with the conditions of apocalypse. This strategy confronts the viewer with an opportunity to analyse their own beliefs and more crucially their faith in the political rhetoric and ideology that sustains the social world that we inhabit.

INTERVIEW

[Interview: Excerpts from Sunday Arts ABC Television.
Screened: 15.10.2006, George Gittoes interviewed by Virginia Trioli
<http://www.abc.net.au/tv/sundayarts/txt/s1765976.htm>]

VIRGINIA TRIOLI: *What takes you, what drives you to a war zone?*

GEORGE GITTOES: *I think it's really important for creative people to go to these places and actually make something. Like, when I arrived in Baghdad, the lovely Kurdish man who runs my hotel, says, "Oh, Mr George, Mr George, here everyone else is destroying our country, you're creating something." I think human beings are creative, I think war is a terrible thing, and it should be, rather than "Why am I going?", "Why aren't more artists going?"*

VIRGINIA TRIOLI: *There must be an aesthetic there that appeals to you.*

GEORGE GITTOES: *There's a state of consciousness in war zones where - I'm really a portrait artist, and, in these crises, an inner self will shine in people, you know, people reveal a lot more, and it's kind of a - it's theatrical. A war zone is theatrical. It's like it's being turned into art. Quite often, the space itself has been converted by bombs. People are walking out of their houses, and streets which were one way a week ago are completely different place. It's surreal. So in a sense you're walking in a work of art when you're in a war zone.*

I often think that my real work of art is just being there and experiencing it with all the knowledge that I've got of human culture, and taking that knowledge to this place and experiencing it with the eyes of an artist, and what I bring back home is quite paltry compared with the experience.

VIRGINIA TRIOLI: *Tell me about your working method. I'd like to talk about your documentary making in just a moment, but when it comes to your painting and photography, do you do it in situ, will you actually go to a particularly traumatised place and sit with a sketchpad, or will you bring in a canvas?*

GEORGE GITTOES: *Yeah, I have canvasses and things, but most of my work is based on my diaries and the drawings that I do from life. And so it's a bit like being*

a hairdresser in a way. You sit down with someone who may be waiting to get help, they might be badly wounded, injured, and you try and make them comfortable. And then I'll actually draw them - some of my best drawings - and as you're drawing, it's sort of like showing that person love, and you're focusing on them, and they tell you their story, and I write their stories - that's it, you know.

When I was young, Clement Greenberg came to Australia, and he said that narrative didn't belong in painting, that even Rembrandt was wrong, because he did, you know, pictures about the Bible and stuff. Well, my whole work is narrative, it's all about storytelling, and so that's the key thing, getting that story as I do the drawing. So, that it's not just a drawing of a girl with a cut face in Rwanda, it's a girl who's had a family and has got a history, and that's part of that drawing.

VIRGINIA TRIOLI: *Do you see yourself as part of a particular artistic tradition in this task, in the storytelling, in going up and confronting the ugliness of what we do?*

GEORGE GITTOES: *I don't really belong to any tradition. A lot of people compare me to Goya, you know, the late Goyas. What I love about Goya is that he said, "This is what I saw. I was here." And you'll never find anything in a Gittoes, even in a Gittoes film - I don't buy footage. I don't trust anyone but myself. So every story, every picture, every drawing, every photograph, every bit of film, has come directly from my own experience. I agree with that, but I don't know any artist in the world who's taken on such a huge task of trying to be, you know - I've called it my 'Beagle' journey through human darkness. I've been trying to understand the dark side of the human spirit and why we do these things. I actually think I'm a light person, you know. I could be Matisse. I love Matisse.*

KEY TERMS /DEFINITIONS

AVANTE-GARDE

“ADVANCE GUARD” REFERS TO PEOPLE OR WORKS THAT ARE EXPERIMENTAL OR INNOVATIVE.

MODERNISM

MODERN THOUGHT, CHARACTER, OR PRACTICE.

THE TERM DESCRIBES THE MODERNIST MOVEMENT IN THE ARTS ARISING FROM WIDE-SCALE AND FAR-REACHING CHANGES TO WESTERN SOCIETY IN THE LATE 19TH AND EARLY 20TH CENTURIES. IN PARTICULAR THE DEVELOPMENT OF MODERN INDUSTRIAL SOCIETIES AND THE RAPID GROWTH OF CITIES, FOLLOWED THEN BY THE HORROR OF WORLD WAR I, WERE AMONG THE FACTORS THAT SHAPED MODERNISM.

POST-MODERNISM

A STYLE AND SCHOOL OF THOUGHT THAT REJECTS THE DOGMA AND PRACTICES OF ANY FORM OF MODERNISM; PHILOSOPHY: THE STUDY OF GENERAL AND FUNDAMENTAL PROBLEMS, SUCH AS THOSE CONNECTED WITH REALITY, EXISTENCE, KNOWLEDGE, VALUES, REASON, MIND, AND LANGUAGE.

COLLABORATION

A TRADITION IN MODERN ART WHERE GROUPS OF ARTISTS WORK TOGETHER IN THE PURSUIT OF A COMMON GOAL.

USEFUL RESOURCES/ LINKS

<http://www.gittoes.com/>

<http://www.awm.gov.au/publications/contact/george-gittoes.asp>

<http://www.gittoes.com/2011/08/19/george-gittoes-writes-from-norway/>

CLASSROOM TRACKS

UNIT DESCRIPTION

An overview of a unit on “**The Art Of War**”.

Featuring Case Studies on: George Gittoes, Goya and Picasso.

Developed by Jo McKeown at St Patrick’s College Strathfield.

Stage 6, Year 12

#1

CASE STUDY GOYA

Topic: The arena of War and the rise of individual comment.

Goya’s Third of May, 1808 and how this image changed how the audience related to art. Students are asked to consider the work in response to the world and the subjective and structural frames.

They consider:

- Artists challenging conventions. Compare and contrast Modernist and Romantic notions of narratives. The changing role of the artist. The impact of photography and the use of light.
- The importance of the ‘avante garde’ and art movements in the development of modernism.

#2

CASE STUDY PICASSO “GUERNICA”

Review the Expressionist art movement in Europe and the career of Picasso. Look at Matthew Collings “This is Modern Art” DVD series, http://www.ovguide.com/tv/this_is_modern_art.htm Through class discussion and research students acquire information to gain understanding of:

World: The development of war across Europe and local political and social situation.

Artists: Response to the World.

Audience : Influence of Artworks on Social/Political Audiences.

Artworks: Themes and particular examples, Artworks as emotional responses and Objects/Agents of Change.

#3

GEORGE GITTOES. BODY OF WORK

Students are briefly introduced to the practice of Post Modernism. Studies of George Gittoes rely heavily upon the subjective and structural frame, as does Picasso and Goya. Students are asked to respond to questions from past HSC papers. They review understandings of the world and explore ways artists can use structural elements to engage and manipulate audience responses to works.

SYLLABUS LINKS

FORMS	FRAMES	THE CONCEPTUAL FRAMEWORK
Painting	Subjective, Structural, Post-Modern	Artist-World Artwork-Audience

ART MAKING	%	CRITICAL & HISTORICAL STUDIES	%
------------	---	-------------------------------	---

OUTCOMES H1;H2;H3;H4;H5;H6

50

The students continue their Year 12 body of work.
The students are given information regarding the requirements and specifications and assistance in making decisions about subject matter and media.
They use their Process Diaries as sites for the documentation of the development of ideas and processes.

OUTCOMES H7;H8;H9;H10

50

Case study artists include Goya, Picasso and George Gittoes.
The students will study the events that lead to Modernism in Europe, England and America, looking at it from the perspective of the critic Robert Hughes. The main art movements that are part of Modernism will be researched by the students.
The main focus will be on the modernist notion of the artist as a genius with the ability to reveal profound truth and new discoveries as well as a focus on how the artists' interests in the world can be represented in artworks.

Questions to be discussed are:

Art and philosophy

How could the increased interest in philosophy have influenced the thinking and the works of artists? And how could artists have influenced the philosophers?

Art and Collaboration

Why was it beneficial for artists to form groups and be able to exhibit together? What could they gain and what could they lose?

Art and change in society

Art is not absolute, but primarily a product of social interchanges and could be shaped in such a way as to alter society itself. What are the possible implications of this philosophy?

Art and Technological change

The period of Modernism was dominated by technological change. How could the Visual Arts have been part of pushing this development forward?

RESOURCES

VIDEOS

- Robert Hughes "Shock of the New", Episode titled "Mechanical Paradise".
- Mathew Collings "This is Modern Art" DVD Series. Episode titled "Shock Horror".

TEXTBOOKS

- A.R.T Malyon
- Senior Artwise 1 & 2: Visual Arts 11-12, G Israel, Jacaranda 1999.
- In Our Own Image, The Story of Australian Art 1788-1989, D Williams, second edition, McGraw Hill, 1990.
- Art in Australia, Donald Ricardson, Longman Cheshire, Melbourne, 1988.

ICT Students select an appropriate search engine when using the internet to research artists and movements. In Artmaking the students use digital technologies including the digital camera, Photoshop, Flash where appropriate for their Bodies of Work.

St Patrick's College
Visual Arts HSC
Case Study 1

Due Date: _____

Art and Social Comment: Art of War

Section 1 Questions (half to one page)

All answers **MUST** describe 1 example of the artist's material practice.

Section I short answer (25 marks)

Cultural Frame

1. On what aspects of society does George Gittoes comment in his artmaking? What is the purpose of Gittoes art? Refer directly to 1 artwork. (8 marks)

Conceptual Framework: Artist –world

2. Discuss how Goya's experience informed subject, techniques and the mood of his work with reference to 8th May. (8 marks)

Practice

3. Write a critical review of up to one page on Picasso's "Guernica" discussing the artist's ideas and actions. (9 marks)

Section II essay (25 marks)

Cultural Frame

"Art can function as a communication tool to alert people to society's problems, in particular, the problems of violence and political unrest."

Evaluate art's success in this role, with reference to artists and examples.

Critical Study

Critical study involves a direct response—a close look at the artworks.

Critical writing includes

- descriptions of the artworks (identifying the visual qualities),
- interpretations (meaning of the artwork) and
- judgements (is the artist and artwork successfully making a comment).

The **frames** can be used to help develop critical arguments about the quality and significance of the artworks.

Art critics do not solely rely on relevant facts and descriptive observations. They also include their own interpretations and they can make personal comment on whether the artist is successful in conveying a message. All opinion must be backed up with direct references to the artwork/artist. It is valuable to look at the different approaches of art critics, the type of language they use, their writing style and their audience as well as their orientation of frames of reference.

Audiences vary from the artistically sophisticated to the less informed. Effective critics write with their audience in mind. They write to inform, convince and persuade their audience to agree with their point of view/value judgement. They write literally and usually with a passion to attract their audiences' attention. They set the audiences expectations and arouse their curiosity.

It is important to understand the role of the critic in the conceptual framework of artist-artwork-audience-world. An art critic may determine the course of an artist's reputation and the chance of future exhibitions. A critic can influence the viewer's attendance at an exhibition or even the buying of artwork.

Art criticism is an important part of the art world as a record of contemporary art which may become a historical source in the future.

St Patrick's College
Case Study 1
HSC Visual Arts

Student name: _____

Question 1: Cultural Frame

On what aspects of society does George Gittoes comment in his artmaking? What is the purpose of Gittoes art? Refer directly to 1 artwork.

Criteria	Mark range	
<ul style="list-style-type: none"> • Demonstrates a sound understanding of social issues as appropriate to the cultural frame in a clear and concise manner • Refers directly to Gittoes material and conceptual practice to substantiate response 	6-8	
<ul style="list-style-type: none"> • Demonstrates some understanding of the social issues as appropriate to the cultural frame in a more literal way. Answer may list features of the cultural frame with little reference to question • Social concerns listed with little or no reference to Gittoes material and conceptual practice 	3-5	
<ul style="list-style-type: none"> • Addresses some aspects of question • Little or no reference to cultural frame and responses linked to subjective responses unsupported by an understanding of practice 	0-2	

Question 2: Conceptual Framework

Discuss how Goya's experience informed subject, techniques and the mood of his work with reference to 8th May. (8 marks)

Criteria	Mark range	
<ul style="list-style-type: none"> • Demonstrates a sound understanding of relationships of the conceptual framework and the relationship to artwork in a clear and concise manner • Refers directly to practice to substantiate response 	6-8	
<ul style="list-style-type: none"> • Demonstrates a some understanding of relationships of the conceptual framework and the relationship to artwork • Includes aspects of practice with little or no reference to Goya 	3-5	
<ul style="list-style-type: none"> • Addresses some aspects of question • Little or no reference to practice or response is linked to subjective responses unsupported by references to Goya 	0-2	

Question 3: Critical Practice

Write a critical piece of up to one page on Picasso's Guernica. (9 marks)

	Mark range	
<ul style="list-style-type: none">• Demonstrates a sound understanding of the practice of the critic in a clear and concise manner• Refers directly to critics to substantiate response (Collings/Hughes)	6-9	
<ul style="list-style-type: none">• Demonstrates some understanding of the practice of the critic and references are indirect or unsubstantiated conceptual framework and the relationship to artwork• Refers indirectly to critical analysis with some reference to individual critics practice (Collings/Hughes)	3-5	
<ul style="list-style-type: none">• Addresses some aspects of question• Little or no reference to practice or response is linked to subjective responses unsupported by references to individual practice of critics	0-2	

Section II essay (25 marks)

Cultural Frame

“Art is a communication tool to alert people to society’s problems, in particular, the problems of violence and political unrest.”

Evaluate art’s success in this role, with reference to artists and examples.

	Mark range	
A coherent, sustained and well-reasoned point of view is represented which may acknowledge that other points of view are possible <ul style="list-style-type: none">• All relevant aspects of content are comprehensively explained and interpreted in relation to the question• The significance of examples are explained and used to strongly support the arguments• Critical arguments and historical explanations are complex and logical and reveal an extensive understanding of the visual arts	21-25	
A coherent and reasoned point of view is represented and sustained <ul style="list-style-type: none">• All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question• Examples are explained and used to support a successful argument that addresses most aspects of the question• Critical arguments and historical explanations are accomplished, logical and located within a thorough understanding of the visual arts	16-20	
A reasoned point of view is presented and generally sustained <ul style="list-style-type: none">• Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question• Examples are generally explained, and used to support an argument that addresses some aspects of the question• Arguments are reasonably clear, logical and reflect a good understanding of the visual arts	11-15	
A point of view is presented but is unevenly sustained <ul style="list-style-type: none">• Aspects of content are represented but explanations are superficial and may not be related to the question• Examples are described in an obvious way and are connected to the question• Arguments tend to be inconsistent or not well developed and reflect a foundational understanding of the visual arts	6-10	
Comments are offered that may relate to some aspects of the question <ul style="list-style-type: none">• Ideas are identified and may be explored to some extent in an isolated way• Arguments are driven by opinions and reflect a very basic understanding of the visual arts	1-5	

Comment

Total: /50

A large black circle is centered on a white background. Inside the circle, there are several thin white lines that form abstract, geometric shapes, possibly representing architectural elements or a stylized figure. The lines are arranged in a way that suggests a sense of movement and depth. In the center of the circle, the name "PETRINA HICKS" is written in a bold, yellow, sans-serif font. The text is centered horizontally and vertically within the circle.

PETRINA HICKS

PETRINA HICKS X

ABOUT THE ARTIST

(Petrina Hicks author - Melinda Hodges and Melanie Crawford)

The high gloss, large-scale photographs of Petrina Hicks' are reminiscent of advertising for slick fashion labels or commercial products. However, her photographs play with the seductive qualities of advertising to confront the viewer and reveal often uneasy truths that lie beneath the surface. Full of ambiguity and loaded with contradictions, her photographs question the endless cycle of seduction and consumption in our contemporary world. While her work focuses primarily on people, it is clear that she is not simply a portrait photographer. Hicks explores tensions and opposites which leave the viewer feeling unsettled, trying to make sense of the allure, the complexity and sometimes, the repulse.

Born in Sydney in 1972, Hicks studied photomedia at the Canberra School of Art, ANU. She has won several prizes including the 2008 ABN Amro Emerging Artist Award. With recent exhibitions in Melbourne (Hippy and the Snake, Helen Gory Galerie, 2011), Sydney (Every Rose Has Its Thorn, Stills Gallery, 2010) and Germany (Every Rose Has Its Thorn, Akademie Schloss Solitude, Stuttgart, 2010), it is clear that Hicks evocative photographic works are highly recognised both in Australia and abroad.

“

HER PHOTOGRAPHS
QUESTION THE ENDLESS
CYCLE OF SEDUCTION
AND CONSUMPTION IN
OUR CONTEMPORARY
WORLD

”

INTERVIEW

[Transcript from interview conducted with Petrina Hicks and Melinda Hodges.]

MELINDA HODGES: *Did you study art or photography in high school? What are your earliest memories of being introduced to art making?*

PETRINA HICKS: *I studied art at high school, not photography though. Earliest memories of art making were at primary school, making these marble effect paintings - where you pour paint onto surface of a tray of water, and then dip the surface of the paper into the water. I was also obsessed with images and made lots of collages from pictures cut from magazines.*

MELINDA HODGES: *Have you always worked with photography and film? What appeals to you most about these mediums?*

PETRINA HICKS: *Yes photography and film are the only two art mediums I've ever worked with. At university/art school, I became fascinated with photography, it seemed like such a mysterious medium. I loved the whole process of developing the film in chemistry, and the images magically appearing on the film and paper in the dark and the whole pre-production stage of assembling all the elements on front of the lens, to create an idea you've pre-imagined, I've always made 'staged' images mostly in a photography studio scenario. I've never used the camera in a spontaneous/documentary way. Making the photographs feels like creating sculptures in front of the lens, then taking a photograph to preserve the sculpture, to freeze it in time.*

MELINDA HODGES: *Can you explain some of the processes and techniques in your photographic practice?*

PETRINA HICKS: *I worked as a commercial photographer for many years, before returning to my arts practice. It was through working commercially that I developed my skills and techniques as a photographer, I became fascinated with the language of photography, and how the industry makes advertisements linking emotion and desire to consumerism, to convince people to consume, covet, own things they don't need. As a way to vent my frustrations with commercial photography and extend my creative boundaries I began making art images. I held on to the aesthetic techniques I'd developed through working commercially, but it was the coding, language, sub-text I was aiming to subvert. I was aiming for these images to be misinterpreted as commercial images, by creating only slight ruptures to the surface of the image, by way of ambiguous meaning, lack of narrative completion to the image, or hinting at darker more subversive ideas, this worked to create a tension within the image.*

It worked in opposition to the pure & desirable surface aesthetic of the images. They were images that were hard to reconcile or put in the category of commercial or art.

So the images looked desirable on the surface, but I was aiming to corrupt this process of seduction.

There are elements in my images that evoke desire and emotion, yet the images remain ambiguous, because the signs to decode them are absent.

I often explore polar opposites in the works, the tension between two opposing forces...

*commercial/art,
animal/human,
seduction/repulsion,
organic/synthetic,
purity or innocence/evil,
perfection/ imperfection,
truth/ fiction.*

MELINDA HODGES: *The meanings in your work are quite ambiguous. Is this a deliberate strategy? How do you want the audience to respond to your work?*

PETRINA HICKS: *I've always been drawn to the idea of creating images that are beautiful and desirable on the surface, that draw people in by working on a visually aesthetic level and an emotional level. But then gently pulling the rug away, before they've realised it, these images promise satisfaction, but don't deliver it in the expected way, the way we are conditioned to read commercial photographs. I'm trying to create tensions between 'my intentions' with the image, so within the one image there is this struggle, or tension, or polarity.*

My images are posing as commercial images, I want them to appear simple and easy to read, yet simultaneously contain complexity of ideas, or allude to infinite meanings, or resist interpretation, or hover in a state of ambiguity.

So the surface of the images are parading as commercial photographs, but the underlying ideas don't allow for the images to be consumed as such. I use the tools of commercial photography to interrogate the exact medium I'm emulating. The images promise meaning, yet any tangible meaning remains elusive. My aim would be to make enigmatic images that allude to many meanings.

MELINDA HODGES: *You have completed artist residencies overseas including recently in Berlin. Has working overseas influenced or changed your artmaking practice?*

PETRINA HICKS: *Yes I spent several years in Berlin, and it certainly influenced my artmaking practice. To be a practising/working artist in Europe is considered a serious and highly regarded profession, so this allowed me to take my work more seriously, and I developed a more professional approach to art making.*

MELINDA HODGES: *There is a fine line in your work between reality and unreality. How have you approached using elements of fantasy and the hyper-real in your work?*

PETRINA HICKS: *I like to take the approach of making fantasy or the surreal seem perfectly normal, so it blends into reality in a seamless way. Photography is connected to truth, so it's interesting to subvert this.*

MELINDA HODGES: *Can you explain some of the recurring themes or motifs you have used in your work?*

PETRINA HICKS: *If I had to summarise a sustained conceptual theme to all my works, I'd say I always work with very familiar subjects: teenagers, children, animals in a familiar environment (photography studio). I don't feel compelled to comment on the external world, the works feel very internal to me, as if created in some kind of vacuum. I use these familiar subjects as vehicles/mediums to express other ideas, even though my work could be associated with the genre of 'portrait photography' the meaning of the images doesn't reside in the actual subjects I'm photographing, or my personal connection to them.*

MELINDA HODGES: *What have you learnt about your art-making practice in the last few years?*

PETRINA HICKS: *I think the hardest part of the creative process is bringing forth a metaphorical idea created in the mind, into physical reality and formalising or styling this idea so its palatable. Often ideas lose strength in this process, I'm constantly learning how to make this transfer of ideas created in the mind, manifest into reality in the way I've imagined.*

KEY TERMS /DEFINITIONS

HYPER-REAL

MORE THAN REALISTIC, USUALLY DUE TO SIZE OR COLOUR

VISCERAL

RELATING TO DEEP INWARD FEELINGS RATHER THAN TO THE INTELLECT.

METAPHORICAL

SOMETHING BEING USED TO REPRESENT SOMETHING ELSE, SYMBOLIC OR ALLEGORICAL.

TENSION

A SITUATION OR CONDITION OF HOSTILITY, SUSPENSE, OR UNEASINESS.

AMBIGUITY

DOUBTFULNESS, VAGUENESS OR UNCERTAINTY OF MEANING OR INTENTION.

DUALITY

THE QUALITY OR CHARACTER OF BEING TWOFOLD; DICHOTOMY.

JUXTAPOSITION

PLACING TWO THINGS (ABSTRACT CONCEPTS) SIDE BY SIDE, ESPECIALLY FOR COMPARISON OR CONTRAST

USEFUL RESOURCES/ LINKS

www.petrinahicks.com

www.stillsgallery.com.au/hicks

<http://www.lookhear.com.au/petrina-hicks/>

<http://www.youtube.com/watch?v=BqM-LR-hkEA>

<http://www.artabase.net/exhibition/2958-petrina-hicks>

<http://www.pica.org.au/view/Petrina+Hicks/1373/>

CLASSROOM TRACKS

UNIT DESCRIPTION

An overview of a unit **'Disquieting Beauty'**
Featuring a Case Study on Petrina Hicks
Developed by Melanie Crawford
Stage 5

RATIONALE

This unit of work embraces the sophisticated aspects of the NSW Visual Arts 7-10 syllabus that deal with the notion of contemporary artmaking practice through engaging with diverse examples of contemporary artworks.

As evidenced by the following lesson, the content can also be easily geared to concentrate on the Frames (particularly the Postmodern frame). Students explore how the work of artists relies on the intersections and connections of both material and conceptual elements of practice. The content of this theory lesson is complex and aims to foster independence and a critical way of approaching the theoretical aspect of the course. It also gives students the opportunity to expand on their repertoire of concept development and artmaking medium exploration through combining contemporary and traditional artmaking practices. This lesson could certainly be adapted for a more senior class.

AIM

1. The Critical/Historical lessons within this unit of work begin by easing students into comprehending the idea of practice. They begin by manufacturing an image that combines high fashion photography with something completely disconnected from the gloss and glamour. Something unexpected, mundane, ordinary or unprocessed (animal or vegetable). Students aim to make a connection or message between the two juxtaposing images that are combined in one image.
2. By working in two groups, students analyse some written information on Petrina Hicks and looking for clues about her conceptual and material practice (articles and interviews provided by accessing the links found in the content section of this lesson plan). They present their findings and then look for the connections and links which make the artworks so successful.



Student Example: *Dinner Thyme (meat heads)*
Photoshop collage from a Fashion Magazine and a Supermarket Catalogue.

(This example is from a photoshop exercise, but could easily be achieved through making a collage of magazine cut outs which are then glued into diaries)

SYLLABUS LINKS

FORMS

2D Collage, Photomedia

FRAMES

Subjective, Structural, Post-Modern

THE CONCEPTUAL FRAMEWORK

Artist, Artwork, Audience

CONTENT

OUTCOMES 4.1, 4.3, 4.6, 4.7, 4.8, 4.9, 4.10

CASE STUDY: Petrina Hicks

Provide a variety of magazines - glossy high fashion (Vogue, Cosmopolitan etc.) and assorted others including National Geographic, Sports, House & Garden and even "junk mail" catalogues.

Note: This could easily be adapted to a digital media activity by searching for images and Photoshopping them together

Have a look at the artwork on Petrina Hicks' website: www.petrinahicks.com

Provide a print out of the interview included in this resource and/or provide a print out of the article/interview found at: <http://lucidamagazine.com/?p=465>

Exploring material and conceptual practice. Provide definitions of both:

Material: *The physicality of the artwork, techniques, processes and the actual medium (structural frame).*

Conceptual: *The ideas and concepts behind the artwork, inspiration and motivation.*

The white board is divided using columns into three sections. At the top of the left column is the heading 'Material' and in the right column is the heading 'Conceptual'. The middle column has no heading.

Teacher guides students to present their findings. These are written in point form on the board in the two columns with headings. When this is complete through a discussion students consider the interconnections between the material and conceptual. The teacher suggests that the artwork could not exist without both the material and conceptual. Students must consider the interaction between these categories. Notes are written up in the middle column.

If time allows, or as a further research task look at the works of Cindy Sherman, Diane Arbus and Michael Borremans in comparison to Petrina Hicks artworks. Can you track the connections and inspirations?

TEACHING/LEARNING STRATEGIES

1. Students are given the task to find a glamorous image, one that looks too good to be true preferably from the high glossy fashion magazine.
2. They cut this image out and paste it in their Visual Art Diary.
3. Then students find an image of something from the natural world or something a little less polished or manipulated such as a pack of sausages on sale at Coles.
4. Students arrange this second image to relate to the first in a slightly odd or disturbing way (show example *Dinner Thyme*).
5. Divide the class into two groups. One is the conceptual practice group and the other is the material practice group.
6. The task is for students to read through this information. Then by examining the interview sections each group will have a clear focus upon their job to find evidence of either material or conceptual practice.
7. Each team will need to highlight quotes, words or sections relevant to their case and write them on the board.
8. Direct students to take notes in their diaries whilst the other team is presenting.
9. A teacher led discussion allows students to explore the interconnections between the material and conceptual. Students are guided to reference examples of the artist's work to back up their claims. Summary notes are made on the board and are copied by students.

RESOURCES

Selection of Magazines, Visual Art Diaries, Scissors, Glue, Handouts of Interviews, Whiteboard/Marker

ASSESSMENT

The provision for recording throughout this lesson is within students visual art diaries. The process of creating a visual collaged example alongside their notes about conceptual and material practice will be marked as a significant part of their diary work for this unit.

Title: Disquieting beauty

Rationale

This unit of work embraces sophisticated aspects of the NSW Visual Arts Stage 5 syllabus that deal with the notion of practice by engaging with a diverse range of contemporary artworks. As evidenced by the following lesson the content can also be easily geared to concentrate on the Frames (particularly the Postmodern frame). Students explore how the work of artists relies on the intersections and connections of both material and conceptual elements of practice. This theory lesson aims to foster independence and a critical way of approaching the theoretical aspect of the course. It also gives students the opportunity to expand on their understanding of concept development and artmaking practice through combining contemporary and traditional artmaking techniques. This lesson could certainly be adapted for a more senior class.

Aim

1. To aide in an understanding of contemporary practice, students begin by creating an image that combines high fashion photography with something completely disconnected from the gloss and glamour of that world; the supermarket catalogue. Students consider ways to develop a clever juxtaposition or play on words in the images that they combine from the two sources.
2. By working in two groups, students analyse some written information on Petrina Hicks (articles and interviews) looking for clues about her conceptual and material practice. They present their findings and then look for the connections and links which make the artworks so successful.

Outcomes

4.1, 4.3, 4.6, 4.7, 4.8, 4.9, 4.10

Student Example:

Dinner Thyme

Photoshop collage from a Fashion Magazine and a Supermarket Catalogue.

(this was a photoshop exercise, but could easily be achieved through making a collage of magazine cut outs which are then glued into diaries)



Lesson

Content

Case Study: Petrina Hicks

Introduction:

Provide a variety of magazines - glossy high fashion (Vogue, Cosmopolitan etc...) and assorted others including National Geographic, Sports, House & Garden and even junk mail catalogues.

Note: This could easily be adapted to a digital media activity as shown through the example (search for images and then photoshop them together).

Have a look at the artwork on Petrina Hicks' website: www.petrinahicks.com

Provide a print out of the interview included in this resource and/or:
Provide a print out of the article/interview found at:

<http://lucidamagazine.com/?p=465>

Exploring material and conceptual practice.

Provide definitions of both:

Material: the physicality of the artwork, techniques, processes and the actual medium (structural frame).

Conceptual: the ideas and concepts behind the artwork, inspiration and motivation.

Students then present their findings one group at a time on the whiteboard which has been divided into three sections - one side is Material then the middle is blank and the other side is Conceptual.

After the students have presented their findings, in the centre column explore the interconnections between material and conceptual.

The artwork couldn't exist without both, where is the interaction, how is the material practice closely linked to the conceptual?

If time allows, look at the influencing artists work: Cindy Sherman, Diane Arbus and Michael Borremans. In what ways can you see the

Teaching/Learning Strategies

Students are given the task to find a glamorous image, one that looks too good to be true preferably from the high glossy fashion magazine.

They cut this image out and paste it in their Visual Art Diary.

Then students find an image of something from the natural world or something a little less polished or manipulated such as a pack of sausages on sale at Coles.

Students arrange this second image to relate to the first in a slightly odd or disturbing way. Show example of *Dinner Thyme*.

Divine the class into two groups. One is the conceptual practice group and the other is the material practice group.

The task is for students to read through this information. Then by examining the interview sections each group will have a clear focus upon their job to find evidence of either material or conceptual practice.

Material practice		Conceptual practice

Each team will need to highlight quotes, words or sections relevant to their case and write them on the board.

Direct students to take notes in their diaries whilst the other team is presenting.

Teacher led discussion to find the interactions and connections.

Resources

Selection of Magazines

Visual Art Diaries

Scissors
Glue

Handouts of Interviews

Whiteboard/
Marker



LINDE IVIMEY

X

LINDE IVIMEY

ABOUT THE ARTIST

(Linde Ivimey author - Kathrine Kyriacou)

Linde Ivimey's sculptural works are visceral. They are made out of the things we hide under clothing - bones, skin, body hair and wax - and those feelings we keep deep within us, away from public scrutiny – intimations of mortality, fragility and loss.

Ivimey says that her sometimes unsettling subject matter repels some viewers and appeals to others, but ultimately she makes art for herself. As she freely admits, most of her works include a self-portrait, particularly those which show rabbit figures – a reference to her sometime nickname, “Bunny”.

Throughout periods of personal difficulty, including the breakdown of a relationship and a long period of illness, she has continued to use her art to explore her own state of being. Constantly drawing, she admits she is often reluctant to end one art diary to start the next. Some, especially significant, works are not for sale to collectors and are only temporarily lent for exhibition. In this almost obsessive use of self-portraiture to explore private relationships and emotions, Ivimey's work is sometimes reminiscent of the work of notable female predecessors, including Frida Kahlo and the surrealist sculptor Louise Bourgeois.

“ IVIMEY'S SCULPTURAL WORKS ARE VISCERAL. THEY ARE MADE OUT OF THE THINGS WE HIDE UNDER CLOTHING... ”

Despite Ivimey's privacy, her work has resonated strongly within the art world. Since a breakthrough solo show at the Heide Museum of Modern Art in Melbourne in 2003, her work has established a devoted following and received broad critical acclaim. We recognise and respond to each of her figures because they are connected to a shared human dimension of universal archetype and mythic narrative.

Ivimey currently lives in Sydney and has a studio that is connected to her home. Her studio is organised and clean, but on the shelves are trinkets and containers of objects that reflect a lifetime of collecting. In her home are artworks she made in her first art course in Western Australia, featuring eggshells she had saved from the many wedding and birthday cakes she was making on the side to support her studies. Her warm hospitality and the unguarded honesty of her responses were simultaneously charming, precious and disconcerting. As I left Ivimey's home, I felt that I was returning to a more mundane world, like Alice emerging from Lewis Carroll's rabbit hole. Her raw and timeless works have the same disorienting power: we cannot avoid feeling both exposed by and implicated in, the tableaux that we find so fascinating.

INTERVIEW

[Edited transcript of an interview between Kathrine Kyriacou and Linde Ivimey on 26/4/13.]

KATHRINE KYRIACOU: *Your work has such integrity; the viewer connects personally and assumes it comes from a personal place, is this why you think your work touches people?*

LINDE IVIMEY: *I think that it is a double sided coin and that is why it (my work) attracts some people and repels others. It's the sheer exposure, it's the raw... raw in content and raw in form, both in appealing and unappealing ways. I say that they (the works) are kind of like a charm bracelet. A charm bracelet is a very personal thing, but I don't think they are fashionable anymore. I think because everyone travels now. It's not that there is this one little exotic thing that someone bought back from far away. We don't treasure tiny precious little things anymore. We keep our stuff electronically. We don't cut the buttons off shirts and put them in grandma's jar anymore. Everything is disposable. But I keep all this stuff and I use it. I am judicious about what I keep and how I use things.*

KATHRINE KYRIACOU: *What brought you to a place in life where you were studying art?*

LINDE IVIMEY: *School finished for me formally at 14. I guess that's possibly what makes studying now a little bit challenging. I studied Graphic Design at a private college in North Sydney ... and then I took those skills to a cake shop in Paddington called "Sweet Art" and I started making cakes for them. As soon as I hit that cake shop and started carving cake and mixing colours it was just really natural and I saved up my money and ran away from Sydney when I was about 21. I wanted to go to Africa. The trip ended in London. I didn't have any money left and I answered an ad in a magazine called "The Lady". "The Lady" is a magazine for Nannies and the ad that I answered was "Artistic Couple seek Nanny" and I started work for Antony Gormley. I saw that you could be a professional artist. I had a friend studying at this place in Western Australia called "Claremont Arts School". I started the very next academic year.*

KATHRINE KYRIACOU: *When was the first time you started working with bones and natural materials? Did you work with them from that first course in Western Australia?*

LINDE IVIMEY: *No... I was baking my way through art school. I had a cake sculpture business and I collected all my egg shells from the cakes and using them for resurfacing sculptures. So...it got to a point... a moment and.. I just couldn't run a cake kitchen and a domestic sculpture kitchen and so something had to go and it was cake. I'd out grown it.*

But... I collected bones as a kid. We all did. When you are the youngest of four... the lamb roast for that Knuckle comes around very slowly. You just get a set of jacks together. And the wishbone... you know... it wasn't always mine every week. The other [kids] would break theirs by making wishes. I would keep mine.. .I just stacked them up for a rainy day I guess.

KATHRINE KYRIACOU: *Can you talk about drawing? Please tell me how you use drawing in your practice?*

LINDE IVIMEY: *I always carry a drawing book in my handbag. I've got two at the moment because I have just finished one and I'm not done. There is always something to recycle, re-use, and I am carrying two with me..because I haven't had much time in the studio and I want the things I have been thinking about in that (old) drawing book to naturally progress into the new one.*

KATHRINE KYRIACOU: *Are some artworks specifically made for sale and some specifically made for you? How do you separate things?*

LINDE IVIMEY: *They are all made for me. Each year... I make... well... almost in every work there is a self-portrait... but I designate what is a self-portrait every year and last year my self-portrait was a green chair and sitting in that chair is a rabbit and my very dear friend...she had cut off her hair and had given it to me and I'd made it into a hair shirt. At some point I did wrong this friend and I knew that I had hurt her. So I made myself (the rabbit) wear her hair shirt as my...*

KATHRINE KYRIACOU: *Penance?*

LINDE IVIMEY: *Mmmmm. Yes and I sat there with this big red heart in my lap and that was my sculpture... but I put a mask on my face. Over me...so this love heart is spikey and tickly and she likes koalas... so I made the mask of her, so somehow I am mixing my sorrow. I am sorry... that I hurt her feelings. We are years over it. But still it was something I was carrying last year and I wanted to replace my sorrow and my feelings about the situation. And that was definitely made for me. There is another sculpture that's travelling at the moment and he's gold and he is all made from champagne tops. He has a really nice story. Some of the works are a bit darker. But this sculpture has been made completely with champagne foil so there are gold polka dots all over him and it is the most joyous thing. It is the happiest occasion because it is really a celebration for me of the last 15 years. And (my art dealer) rang the other day and said "Oh, I've got someone interested in Ebris... what price have we got on that?" and I said "We don't" and he said "Oh well, let's work one out" and I said "No... no need. It's not for sale. It's mine. I need it to come home."*

KATHRINE KYRIACOU: *Can you talk to me about spirituality? You talk about your works coming home and we know that they are connected to events in your life... to an outsider, a viewer, I have almost looked at them like... well... like a prayer.*

LINDE IVIMEY: *I have had to look up every single word in the dictionary that avoids the word prayer. It's an uncomfortable word isn't it? It is the right word! But, it is an uncomfortable word because it seems like you might be a god-botherer. I think there is definitely a strong spirituality to the works and there are hopes and prayers and wishes and...it seems to me that right back from collecting the egg shells from wedding cakes and birthday cakes...I mean, what goes into that? Only the best wishes on the day and forever. We attach meaning to things like wishbones and a wish is just an unsolicited prayer...its unsolicited to a greater being, it's just a belief that if I make a wish it might happen.*

KATHRINE KYRIACOU: *And when you are talking about them in terms of wishes, do you also think about them in terms of confessions?*

LINDE IVIMEY: *MMM. Yes...*

KATHRINE KYRIACOU: *Because the way you spoke earlier about this self- portrait artwork... it's a prayer for something better but it's also..*

LINDE IVIMEY: *It's an apology and contrition. You acknowledge it and you get absolved for it. Asking for contrition definitely.*

KATHRINE KYRIACOU: *In the last few years have you learnt anything new about art making, something that you didn't know you might learn or that you had to learn?*

LINDE IVIMEY: *The incredible thing that I have been learning is about learning. I have been learning about the mind and subconscious and I don't yet know how that informs my art practice... yet I know it's not far from where it should be.*

I have been very sick in the last couple of years and I am amazed at how much work I got out of that time. When I first got sick I sat down with some gouache and paper bags and I painted.. The exhibition that came out of that, and it is amazing to think that there was an exhibition... but all of the works were on chairs because they couldn't stand. They were weak. They were waiting. They were in waiting rooms, like you are when you are sick.

I don't know what I have learnt from the last few years. I guess that it's going to be something tough that takes me down.

KEY TERMS /DEFINITIONS

VISCERAL

FELT WITHIN, IN THE INTERNAL ORGANS. STEMMING FROM INSTINCT RATHER THAN INTELLECT.

ARCHETYPE

THE ORIGINAL PATTERN OR MODEL FROM WHICH ALL OTHER VERSIONS ARE COPIES.

TABLEAUX

A DESCRIPTION OF A SCENE, USUALLY REPRESENTED BY SILENT, UNMOVING AND COSTUMED PARTICIPANTS.

SPIRITUALITY

SENSITIVITY TO OR ATTACHMENT TO RELIGIOUS VALUES.

SYMBOL

SOMETHING THAT STANDS FOR OR REPRESENTS SOMETHING ELSE.

FETISH

A SMALL OBJECT BELIEVED TO HAVE MAGICAL POWER THAT CAN AIDE ITS OWNER; AN OBJECT THAT IS REVERED OR THE SOURCE OF DEVOTION.

ETYMOLOGY

THE HISTORY OF A WORD, SHOWN BY TRACING ITS EARLIEST OCCURRENCE AND ITS ANCESTRY AND THAT OF THE WORDS COMPONENT PARTS.

USEFUL RESOURCES/ LINKS

- **Linde Ivimey**, by Louise Martin-Chew. 2012. University of Queensland Art Museum.
- <http://johnmcdonald.net.au/2013/linde-ivimey/>
Review of the exhibition at the University of Queensland Art Museum and also an overview of the artists work and career. Published in the Sydney Morning Herald, 16th February 2013.
- <http://vimeo.com/51674652> If Pain Persists Linde Ivimey Sculpture. University of Queensland Art Museum. Duration: 5 minutes. Ivimey talks of her practice and the upcoming show at the UQ art Museum.
- **Artscape DVD - Artists at Work: Linde Ivimey**. Year of Production: 2006. Production note: © ABC TV. Duration: 27 mins.

CLASSROOM TRACKS

UNIT DESCRIPTION

An overview of a unit based on Linde Ivimey.

Developed by Kathrine Kyriacou, Cranbrook School.

Audience: Stage 5.

OVERVIEW

AUSTRALIAN CONTEMPORARY ART STORIES ABOUT NOW

This 2012 unit of work provided an introduction to and exploration of the Australian contemporary art scene with a specific focus on the work of three contemporary artists: John Wolseley (drawing), Linde Ivimey (sculpture) and Rosemary Laing (photography).

Students explored the emergence of new trends, materials and techniques that have challenged traditional values in art making. Students developed artworks that followed in the footsteps of one contemporary artist; either Linde Ivimey, John Wolseley or Rosemary Laing.

In art historical and critical lessons students researched the work of the three key artists. Students also gave a 3-5 minute class presentation using Power point, Photo story or other media about a contemporary Australian artist of their choice. Students also attended the 18th Biennale of Sydney and wrote a critical review of the exhibition informed by their study in class of the practice of art criticism, their knowledge of the theme for this Biennale and their understanding of contemporary artistic practice.

The attached assessment task focuses only on the artist Linde Ivimey. This is a change from the 2012 unit.

SYLLABUS LINKS

FORMS	FRAMES	THE CONCEPTUAL FRAMEWORK
-------	--------	--------------------------

Sculpture	Subjective, Post-Modern	Artist, World
-----------	-------------------------	---------------

ART MAKING	%	CRITICAL & HISTORICAL STUDIES	%
------------	---	-------------------------------	---

OUTCOMES 5.1, 5.2, 5.3, 5.4, 5.5, 5.6

Planning and research in art diary and experimental works, due week 3.	20	Class Presentation on practice of a selected Australian contemporary artist (task given out in previous term). Due Week 1 and 2 in class.	25
Resolved sculpture, due week 8.	30	Critical review of Biennale of Sydney, due week 6.	25

ARTMAKING TASK OVERVIEW

Students create a free-standing sculpture inspired by the practice of contemporary Australian artist Linde Ivimey.

Student research begins with an exploration of the etymology and history of their first name, or that of a close relative. Students explore ways their name has been used in narrative, in historical sources and the symbolic meaning of their first name.

Students develop plans for their sculpture informed by their study of Linde Ivimey in historical and critical lessons and by their own research. The attached handout outlines the practical assessment for the term.

Art Making Task – Year 9 Visual Art

Create a sculpture exploring the art making techniques and ideas of contemporary Australian artist Linde Ivimey.

Assessment for this task

Art Diary: 20% (Due Week 3)

Completed Sculpture : 30% (Due Week 8)

Marking Criteria attached on next page.



Linde Ivimey, *Thumper (Self portrait)* 2009, steel armature, acrylic resin, dyed cotton, natural and acrylic fibre, woven chicken and turkey vertebrae, fish bones. Private collection, Melbourne. Photograph: Jenni Carter.

PLAN: (in your art diary)

- Use your research into the origin of your first name (or that of someone close to you) and the history of its meaning to help you develop plans for your 3D free standing figure in your art diary. Your planning work in your art diary will consist of sketches, found images and annotations, along with recorded experiments and reflections on the materials you will use.

Tip: The most obvious, literal way to express an idea or concept might not be the best! Linde Ivimey refers to ancient myths, the lives of saints and sinners, symbolism and personal interpretations when exploring a theme. Think carefully about symbolism associated with the meaning of your name and how that might be conveyed in the sculpture. Are there stories and imagery that can be connected to the history and etymology of the name? Are there any representations of characters from history with the same name as yours? How have they been represented? Looking at your research, what are the key ideas that you wish to convey symbolically with this sculpture? How will this be achieved?

- In your art diary sketch several quick versions of your figure, considering different poses and angles, clothing and mood/ expression. Discuss these with your teacher as your plans develop.

RESOLVE PLANS

- Annotate your final detailed sketch on a new page of your art diary.
- In one paragraph clearly outline your concept.
- Describe the pose and the mood conveyed by the figure and how this relates to the origin of the figure's name.
- Make a list of all materials you will use (see over page for suggestions).

Left to right: Planning drawings for a self portrait sculpture on the bench in Ivimey's studio; Collected items and experimental works on the shelf in Ivimey's studio;

Art works on shelves in Linde Ivimey's studio. The standing work is *Fabiola*, 2007, Steel armature, cast acrylic resin, dyed cotton, pig and bird bones, body wax, human hair, blue topaz.

NOTE: *Fabiola* was a Roman saint, who left her violent husband and a lover to live a life of devotion and charitable works.



Materials:

Linde Ivimey uses collected and recycled materials to build each figure. The materials give a sense of time and place. You will need to use earthy natural materials. Consider twigs, dried leaves, grasses, reeds, hand dyed canvas, animal bones, hair, twine, bandage, matting, buttons, beads and a range of textured fabrics. Re-use found or collected objects. Make notes on the clothing/costume you have chosen. Collect and experiment with materials before you complete your plans so that you know what you have to use, the effect of using them and you have an understanding of how to work with them. Make sure your thoughts on materials are recorded in the planning section of your art diary.

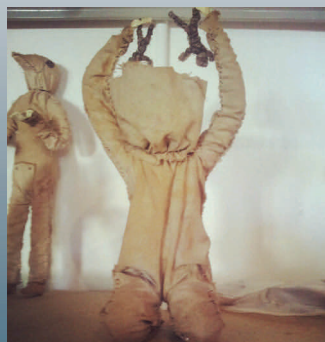
Chicken Bones are excellent materials! In the next few weeks save the bones from a meal. Scrub them clean using steel wool. Place them in the microwave for 30 seconds to dry them out.

Feathers can also be very useful. You can collect these on walks in the park or at the beach. Do not buy fake or brightly dyed feathers. They need to be sourced from nature to look authentic.

Fabric All students will have the opportunity to hand dye canvas to be used for clothing or binding. A simple method is to use regular classroom inks in a bucket with some water. Blend earthy colours only. You can collect other fabrics too.

MAKE: (after planning work is submitted and feedback is provided)

- In class you will build a simple **strong** frame from malleable wire and or collected branches. Take note of the example shown in class. Your armature needs to reflect the pose required. Bind it together and make sure that it will fit onto your wooden base. Following Linde Ivimey's approach you might want to leave the hands until later and use your bones to create them. Your sculpture should be no taller than 40cm high.
- Wrap your sculpture with fabric to create a more effective shape. Build it up in layers to make it strong. Cover all of the wire armature. This layer builds form, if you are creating a garment for your figure, you might just use canvas strips for this shape building work. However, if this fabric layer will be seen by the viewer you might want to hand dye this fabric or use found materials (Ivimey has used chenille, woven hair, bones, leather, hand-stitched fabric etc.)
- Consider using natural objects (bones or twigs) to build the face/ hands/ feet and any symbolic objects that are carried or held.
- Work carefully on the costume following your plans. You can use the needles and thread provided in class. Think about the type of stitching you desire. Large messy hand stitching might suit your figure, or perhaps fine detailed work is needed? Weaving, plating and binding are also very effective techniques used by Linde Ivimey.
- Secure the finished free standing work to your wooden base (if needed) and cover any nails or wire used to secure the work in appropriate materials to hide the joinery.



Maquette (working model) for a work called *Grey Matters*
2002. Photograph taken in Lindy Ivimey's studio.

Assessment: Plans in Art Diary

High: 20-17

- Planning includes a clearly articulated and original concept clearly connected to earlier research on the etymology and history of your name with drawings and experiments that express your intentions.
- Research is sophisticated, relevant and detailed
- Found images are used to illustrate intentions and ideas
- There is a genuine consideration of techniques and media and clear reference is made to Linde Ivimey's ideas and actions
- Final plan is detailed, annotated, and reflects a sophisticated response to the task

Satisfactory: 16-14

- Planning outlines a generally well-resolved concept clearly connected to the etymology and history of your name with drawings that express your intentions.
- Research is sufficient, relevant and connected to the concept.
- Found images are used to illustrate ideas but might be a little obvious.
- There is some consideration of techniques and media and some reference is made to Linde Ivimey's practice.
- Final plan is clear, annotated and reflects a sound response to the task.

Progressing: 13-9

- Planning is not quite resolved and connections to the etymology and history of your name are tenuous and/or obvious and incomplete.
- Research is limited.
- Ideas are basic and plans for artworks are brief.
- There is limited consideration of techniques, media and artist's practice.

Unsatisfactory: 8-0

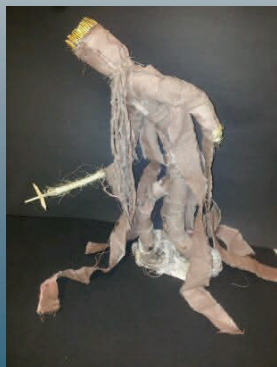
- Planning is not resolved and connections to the etymology and history of your name are obvious and incomplete.
- Little or no evidence of research.
- Ideas are basic and plans for artworks are insufficient.
- Little or no consideration of techniques, media and artist's practice.

General Comments:

Strategies for the future:

Mark:

Student examples from the similar 2012 unit of work:



Assessment: Sculpture

Range	A student in this range:
High 25-30	<ul style="list-style-type: none"> • presents a resolved and effective free-standing sculpture • effectively demonstrates a range of different sculptural techniques informed by our study of Linde Ivimey’s practice • demonstrates a strong understanding of how the structural frame can be used to develop materials, colour, shape, texture, scale as visual codes • considers how audiences interpret symbols and works effectively with conventions of visual language to represent complex ideas
Satisfactory 19-24	<ul style="list-style-type: none"> • presents an effective free-standing sculpture • demonstrates a range of different sculptural techniques informed by our study of Linde Ivimey’s practice • demonstrates an understanding of how the structural frame can be used to develop materials, colour, shape, texture, scale as visual codes • considers how audiences interpret symbols and works with conventions of visual language to represent sound ideas
Progressing 13-18	<ul style="list-style-type: none"> • presents work that is not quite resolved. • demonstrates a limited range of different sculptural techniques informed by our study of Linde Ivimey’s practice • demonstrates a basic or limited understanding of how the structural frame can be used to develop materials, colour, shape, texture, scale as visual codes • limited consideration how audiences interpret symbols and works with more obvious conventions of visual language to represent ideas

Comments:

Mark:



JONATHAN JONES

JONATHAN JONES



ABOUT THE ARTIST

(Jonathan Jones author - Sally Leaney and Emma Barry)

Jonathan Jones is a Sydney based Indigenous artist who questions the colonial history of Australia by inserting the visual symbols of his Aboriginal predecessors into colonized spaces. Whilst Jones' practice spans a variety of disciplines including drawing, printmaking, sculpture and film, he is most widely recognised for his site specific light installations. These installations have been described as being gently invasive due to their imposing scale and the visual appeal of softly illuminated patterns.

Jones' practice draws on an eclectic mix of cultural and art historical movements and styles. One recurring symbol in Jones' practice is the rrank – a tessellating pattern used in traditional Aboriginal painting practiced in the Northeast of the Northern Territory that signifies the presence of sacred spirits. Jones arranges recycled fluorescent tubes and blue tarpaulin into giant rrank patterns that cover walls, floors, or ceilings. This choice of medium is significant as Jones' seeks to illuminate forgotten Indigenous histories that lie hidden in specific sites. Jones' material choices, as well as his his repetition of

“

JONES' SEEKS TO ILLUMINATE FORGOTTEN
INDIGENOUS HISTORIES THAT LIE
HIDDEN IN SPECIFIC SITES.

”

simple designs, echo the pared back simplistic forms and use of everyday objects that characterised the 1960s American Minimalist movement, during which the fluorescent tube was first utilised as a material in fine arts by Dan Flavin. Jones differs from Flavin by bringing fluorescence into a cultural dialogue instead of using the material solely for its formalist qualities.

Jones works within both the fine art and commercial worlds having completed commissions for Westpac Bank and AXA Insurance Group, as well as having shown in numerous high-profile contemporary Australian art exhibitions including Primavera at the MCA and the 18th Biennale of Sydney. Internationally, Jones has exhibited at the Palazzo delle Papesse Contemporary Art Centre, Siena, Italy, and the Plug In Institute of Contemporary Art, Winnipeg, Canada.

INTERVIEW

[Interview: Jonathan Jones, The 18th Biennale of Sydney (2012)]
INTERVIEWS by Paul Andrew, arts journalist.

Sydney-based artist Jonathan Jones is best known for his fluorescent light installations, works which fuse Aboriginal art with 1960's American Minimalism. For his 2012 Biennale work it's the Aboriginal shell midden that is the object of inspiration; ancient mounds of shell artefacts demonstrating Indigenous interrelationships with kin, country and marine life.

What interests you and indeed fascinates you about the All Our Relations theme of this year's (2012) Biennale?

For me I'm interested in connecting and reconnecting to ancestral knowledge, ideas and concepts. The extended metaphor of all our relations is something that can encompass people, places, memory and now. These networks, dialogues and the contacts go beyond the everyday and inform the spaces we inhabit and inform my practice.

An early memory of an artist, an exhibition or a work that inspired you?

A number of years ago I attended a workshop for traditional south east Australian weaving conducted by Ngarrindjeri leader Yvonne Koolmatrie. Meeting and learning from such a master was something that has continually shaped my own practice. Yvonne's teachings went beyond learning techniques. I connected with the way in which Yvonne is able to reach into the past, drawing on her traditions to create contemporary forms that maintain and strengthen her culture while forging new ground. I think I was the only Aboriginal student in that class and Yvonne welcomed me and looked after me and she has been a guiding light in my practice.

Tell me about country and heritage that informs your art making Jonathan?

As a Wiradjuri/Kamilaroi artist I'm interested in mapping, country, culture and community. Light has always provided a medium that best represents the fluidity and adaptability of these concepts.

Fusion of both 1960's conceptual art and Aboriginal culture is apparent throughout your work. Tell me about this particular fusing of forms, meanings and structures?

Early minimalism movements have a direct and simple relationship to materials, often-basic familiar materials, engaging with low technology. I connect with this immediacy of minimalism in form and construction.

Working with everyday materials, tell me about this material tendency within your work? The eel like structure in 'Untitled (Barra)' and the midden-like installation in 'Untitled (Oysters and Teacups)'. Tell me about these works?

I often work with domestic/familiar materials as a way connecting art and the concepts that I'm interested in, with the everyday and the real. This way people can connect with the works personally through their own understanding and their own engagement with the materials.

For the work Untitled (Oysters and Teacups) I have used 1000's of old teacups perchance through a variety of outlets including opportunity shops on my travels throughout rural NSW over the past year or more. Other Biennale artists are bringing teacups from throughout the globe, strengthening the connection to the concept of All Our Relations, while others have been directly imported.

The bulk of the oysters have been collected in the Clyde River of the south coast of NSW and many have been collected over the years from family gatherings, special events and occasions. Together the two vessels, the oyster shells and teacups, represent countless engagements and gatherings, and collectively hold something more than the sum of the parts.

Interview published with permission by the author Paul Andrew, Arts Journalist, from: http://paulandrew-interviews.blogspot.com.au/2012/07/72-1024x768-normal-0-false-false-false_01.html

KEY TERMS /DEFINITIONS

ILLUMINATE

TO PROVIDE LIGHT TO, OR BRIGHTEN WITH LIGHT; TO DECORATE WITH LIGHTS; TO ENLIGHTEN INTELLECTUALLY OR SPIRITUALLY; TO EXPOSE OR REVEAL.

RRARK

A TESSELLATING PATTERN USED IN TRADITIONAL ABORIGINAL PAINTING PRACTICED IN THE NORTHEAST OF THE NORTHERN TERRITORY THAT SIGNIFIES THE PRESENCE OF SACRED SPIRITS

SITE-SPECIFIC INSTALLATION

A SITE-SPECIFIC INSTALLATION IS AN OFTEN THREE-DIMENSIONAL ARTWORK THAT HAS BEEN DESIGNED BY THE ARTIST/S TO EXIST WITHIN, AND REFERENCE THE SITE IT HAS BEEN DESIGNED FOR, AS WELL AS TO TRANSFORM THE SITE. BECAUSE OF THE CONNECTION BETWEEN ARTWORK AND SITE, IT IS ASSUMED THAT ONCE A SITE-SPECIFIC WORK IS REMOVED FROM THE SITE IT CEASES TO EXIST AS AN ARTWORK. THE TERM WAS FIRST USED IN THE 1970'S IN RELATION TO PUBLIC ART COMMISSIONS, AND HAS EXTENDED TO THE SITE-SPECIFIC ENVIRONMENTAL ART MOVEMENT.

INTERVENTION

TO INTERFERE, TO OBSTRUCT, TO PLACE AN OBSTACLE IN THE WAY. IN ART, INTERVENTION REFERS TO ARTWORKS THAT INTERFERE WITH A SITE, PROVIDING A COMMENTARY ON THAT VENUE FROM THE ARTISTS' PERSPECTIVE.

FLUORESCENT LIGHT

FLUORESCENT TUBES ARE A LONG THIN KIND OF LIGHT BULB THAT UTILISES ELECTRICITY TO ACTIVATE MERCURY VAPOUR WHICH CREATES A LIGHT FOUR TIMES BRIGHTER THAN REGULAR INCANDESCENT LIGHT BULBS.

MIDDEN

A MOUND OR DEPOSIT CONTAINING SHELLS, ANIMAL BONES, AND OTHER REFUSE THAT INDICATES A SITE OF A HUMAN SETTLEMENT.

USEFUL RESOURCES/ LINKS

- **WEB**
The artist's website: <http://jonathanjones.com.au/>
- **JOURNAL**
EMERGING ARTISTS: JONATHAN JONES
Art and Australia magazine article by Katrina Schwarz:
http://www.artaustralia.com/emergingartist_jonathanjones.asp
- JONATHAN JONES: AFRAID OF THE DARK
Art Collector Magazine article, Issue 42, October-December 2007
<http://www.artcollector.net.au/JonathanJonesAfraidoftheDark>
- **VIDEO**
JONATHAN JONES
Jonathan Jones' work at the 2012 Sydney Biennale at Cockatoo Island:
<http://bos18.com.au/artist?id=63>
- **INTERVIEW**
Jonathan Jones, The 18th Biennale of Sydney (2012) – INTERVIEWS by Paul Andrew, arts journalist. http://paulandrew-interviews.blogspot.com.au/2012/07/72-1024x768-normal-0-false-false-false_01.html

CLASSROOM TRACKS

UNIT DESCRIPTION

A Stage 5, Year 10 unit on Jonathan Jones. Developed by Sally Leaney and Emma Barry from the Northern Beaches Secondary College, Balgowlah Boys Campus.

OVERVIEW

Illumination of the Invisible:
How might we bring to light and re-imagine shared histories of a site via a unit of work that incorporates drawing, photography and light?

To illuminate means to provide light to, or to brighten. It also means to expose or to reveal, to make understandable, or to clarify. Illumination can also refer to being enlightened intellectually or spiritually. Jonathan Jones uses light as a means of illuminating Australian colonial history and connections between people and things.

How might we get our students to, in their artmaking and research, bring to light the histories of people who inhabit, or have inhabited a site, and/or histories which may have been erased over time? How might our students re-imagine or illuminate hidden or shared histories of a chosen site by bringing two or more cultural ideas together through the use of light, layering and mark making?

In this unit of work, students will gain an understanding of the history/histories of a site via an investigation of a range of different artmaking exercises comprised of mark making, mapping, photography and 'drawing/painting' with light.

SYLLABUS LINKS

FORMS	FRAMES	THE CONCEPTUAL FRAMEWORK
-------	--------	--------------------------

2D drawing
Analogue/ digital B&W photography
'Light painting/drawing'

Cultural

Artwork, World.

ART MAKING	%	CRITICAL & HISTORICAL STUDIES	%
------------	---	-------------------------------	---

OUTCOMES 5.1, 5.2, 5.3, 5.4

Organise an excursion to a site that has been shared by different communities, has served different purposes over time, and/or has had both an Indigenous and colonial presence. This excursion will be the source of student artmaking for the unit of work. Suggested locations include Cockatoo Island, the Quarantine Station in Manly, as well as a range of national parks where both an Indigenous presence as well as current recreational uses may be researched. Local level government websites have comprehensive information on the histories of these sites.

PRE-EXCURSION

- **Internet site research.**

Prior to visiting the site, students will spend 1-2 lessons researching Indigenous and/or colonial presences, migration patterns of people or animals, and/or changing functions of the site. Students use their art diaries to record their findings.

- **Exploration of black and white photographic conventions, as well as drawing conventions.**

Prior to visiting the site, 1-2 lessons may be dedicated to exploring conventions of photography and charcoal drawing, discussing how such elements as light and dark, contrast, composition, etc. may be used to capture and record the site in an interesting way. Lesson time may also be spent using cameras in the school grounds, introducing students to charcoal techniques and rubbings, etc., in preparation for the excursion.

THE EXCURSION

- **Black and White digital or analogue photography of the chosen site, as well as charcoal drawings and rubbings of aspects of the site.**

On the excursion students are to take as many black and white photographs of different aspects of the site as possible. Aspects of the natural landscape as well as man-made elements are to be recorded. When taking photographs, students are to take into account composition, light and dark, contrast, etc.

60

OUTCOMES 5.8, 5.9

Investigate Jones' two artworks *Untitled (oysters and teacups)* and *Untitled (barra)* both installed on Cockatoo Island for the 18th Biennale of Sydney (2012).

Both of these artworks bring together the personal and public realms of life, and are inherently linked to the site of Sydney harbour.

Untitled (barra) (2012) is a fluorescent light installation that was located on the ceiling of a pedestrian tunnel on the island. The zigzagging patterns of light slowly flickered and moved down the tunnel, simulating the migration of long finned eels. These eels annually migrate to the Sydney harbour estuaries, and traditionally this time of year was marked by Aboriginal communities coming together to feast on eel.

Untitled (oysters and teacups) (2012) is a large midden (a heap of shells) comprised of oyster shells, a native food to Sydney. The presence of middens signifies generations of families being connected to a particular location, feasting on the food that land has produced.

During colonial invasion oysters were piled into middens and burnt to create the mortar used in constructing colonial sandstone buildings. Within *Untitled (oysters and teacups)* tea cups sourced from op shops through-out New South Wales and as gifts from international artists are found lying within and amongst the shells. Tea drinking was an introduced colonial custom that has become a significant ritual in Aboriginal culture which brings people together to converse.

40

SYLLABUS LINKS (CONTD.)

ART MAKING

%

CRITICAL & HISTORICAL STUDIES

%

Photographs may also be edited at school using Photoshop (cropping, adjusting light and contrast, etc). Students will also complete drawings and rubbings to document their movement through the site while on the excursion.

POST EXCURSION IN-CLASS EXERCISES

- **Illuminated pinhole light drawings.**

Students are to use pins to poke dotted patterns into ONE selected black and white photograph of the site. The patterns made by the pinholes may include a map or path found within the site such as a bushwalking path, a path for vehicles, a path mapping the migration of people or an animal species, etc. Pin drawings may also include images of animal or plant species found within the site, as well as images of activities conducted within the site over time (for example, an image of a ship for a shipping route, a bicycle for a bicycle track, etc.).

Once the pinhole patterns are made, the photograph is held up to the light and the patterns are illuminated. Other pinhole illuminated patterns can be made into white and/or black paper and hung with the photographs.

- **Illuminated torch 'paintings'.**

Students will create a torch 'painting' of either a map of the site or one of their successful drawings or photographs from the excursion. Working in pairs, using a darkened room (a photographic dark room would work well), a torch and an SLR digital camera, students will re-imagine their map, drawing or photograph, aiming to capture painterly, moving light, mimicking the outline of the map, drawing or photograph. Students are to set the SLR digital camera to M (manual) mode which allows for manipulation of the shutter. A tripod is needed to avoid motion blur.

The outcome of the exercise is to create/re-create aspects of the site in an imaginative and abstracted manner, as opposed to capturing the site in a purely representational way. The exercise can also involve experimenting with smaller torches, as well as blue tarpaulin to capture the blue tinges reminiscent of Jones' works. Students are to submit one light painting each for marking, printed on high gloss photographic paper.

At the end of the unit, students will need to submit 3 finished black and white photographs of the site, and 1 charcoal drawing of the site, 1-2 pin-hole light drawing, and one light painting for assessment.

60

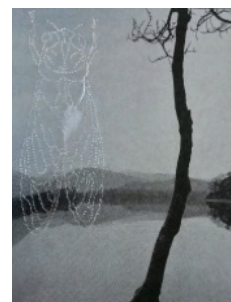
Students will write a short response (half page each) either as homework or during class time for each of the following questions (also found in the sample worksheet):

How has Jones incorporated the private and public realms of life in each of these two artworks?

Explain how these two artworks reflect on the history of the Sydney harbour.

How has Jones reimagined customs found in his Aboriginal ancestry and represented these in a 21st century way?

40



Photograph taken at Manly Dam by Year 9 students from NBSC Balgowlah Boys Campus, 2013.

Pinhole light drawing of a cicada, pierced into a photograph, 2013.

Torch painting created by NBSC Balgowlah Boys Campus Year 12 student Jordan Millard, 2013.

ICT

- Use of digital photographic techniques including composition, focus, contrast.
- Digital imaging through the use of Photoshop.
- Internet research including text and image.

Illumination of the Invisible:

How might we bring to light and re-imagine shared histories of a site via a unit of work that incorporates drawing, painting, photography and light?

Artmaking Investigations

1. Pre-Excursion Research (in-class)

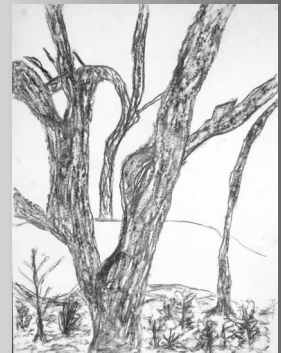
During class you will be introduced to the site you will be going on an excursion to. Using the internet in class, research the current use/s of this site and it's changing functions over history, the Indigenous and/or colonial presences over time and any migration patterns of people or animals. Draw or print a map of the site as part of your research.

Record this information in your art diary (one page).

2. Photography and Drawing Experiments (in-class)

In preparation for the excursion, you will learn about a range of photographic conventions, including contrast and composition. These conventions will need to be applied to your photography during the excursion. We will practice these techniques with your smart phones or school cameras on school grounds during class time.

Also in preparation for the excursion, you will also need to experiment with different drawing techniques such as pointillism, cross-hatching and rubbings, using charcoal in your diaries to create texture and tone.



Student example artwork of a drawing exercise focusing on developing texture.

3. Excursion

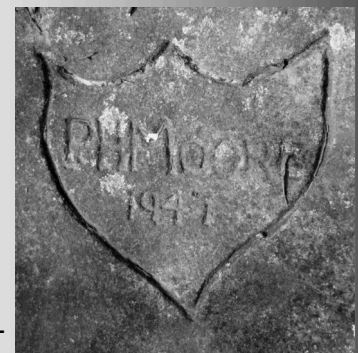
On the excursion, document aspects of the site using black and white photography, being sure to document both the natural and man-made aspects of the site. Look out for evidence of human or animal presence.

Experiment with different photographic conventions including light, focus, contrast and composition. Digital editing using Photoshop can also be used when back in the classroom.

Document the excursion by taking observational field notes in your art diary. Visually document the site using the drawing techniques that you have already been introduced to in class.



Student example artwork of photographs of the natural environment taken at Manly Dam.



Student example artwork, a photograph of evidence of historic human intervention taken at Manly Dam.

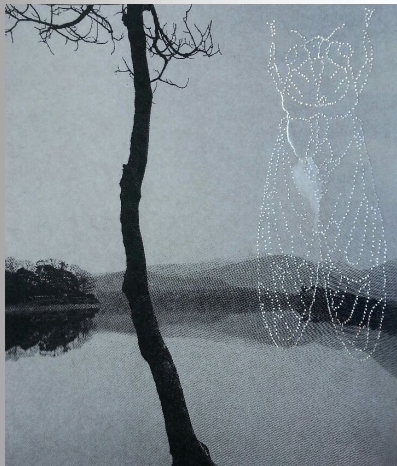
Illumination of the Invisible:

How might we bring to light and re-imagine shared histories of a site via a unit of work that incorporates drawing, painting, photography and light?

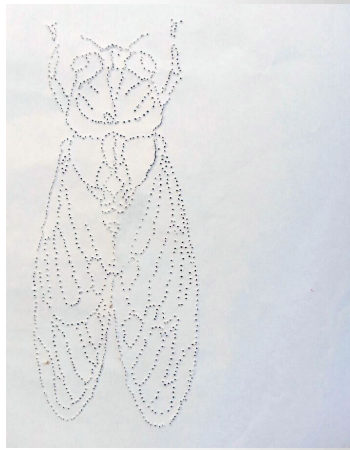
Artmaking Investigations

4. Pinhole 'Drawings' (in-class)

Use dressmaking pins to poke dotted images relating to the chosen site into 1-2 of the black and white photographs you have taken. You might choose to draw a map of the site, images of animal or plant species found within the site, or images of activities conducted within the site (for example a bicycle to represent cycling).



Student example artwork of a cicada pattern dotted into a photograph.

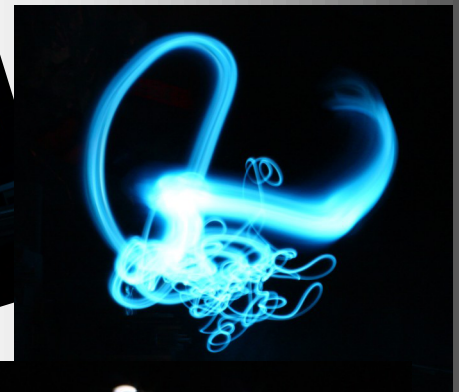
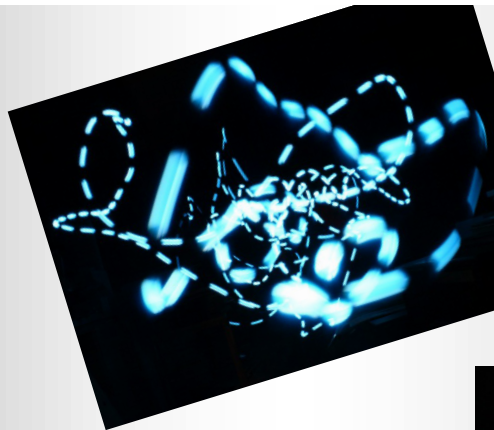


Student example artwork of a cicada pattern dotted onto plain paper

5. Light 'paintings' (in-class)

Use a darkroom, a torch and a digital SLR camera and work in pairs to capture painterly, moving light. Set the SLR digital camera to manual mode. This allows you to manipulate the shutter speed. Switch off all lights and walk around the room using the torch to create a light trail, drawing an outline of a map of the site, or other elements within the site. Experiment with

smaller torches, as well as blue tarpaulin to capture the blue tinges reminiscent of Jonathan Jones' works. A tripod is needed to avoid unwanted motion blur.



Student example artworks of patterns made by photographing moving torches.

Illumination of the Invisible:

How might we bring to light and re-imagine shared histories of a site via a unit of work that incorporates drawing, painting, photography and light?

Art Historical and Critical Investigation

Untitled (oysters and teacups), 2012



Untitled (oysters and teacups) is a large midden (a heap of shells) comprised of oyster shells, a food native to Sydney Cove. The presence of middens signifies generations of families being connected to a particular location, feasting on the food that the land has produced.

During colonial invasion oysters were piled into middens and burnt to create the mortar used in the construction of colonial sandstone buildings.

Untitled (oysters and teacups) also uses tea cups sourced from op shops throughout New South Wales, as well as some given as gifts to Jones from international artists who also participated in the 2012 Biennale of Sydney. Tea drinking was an introduced colonial custom that has become a significant ritual in Aboriginal culture, bringing people together to converse over a cup of tea.

Untitled (oysters and teacups)

2012

Jonathan Jones

Photos by Melinda Hodges



Context

- Both of these installations were displayed on Cockatoo Island for the 18th Biennale of Sydney, 2012.
- The theme of this art event was “All Our Relations”
- Cockatoo Island is a site with a rich history, having once been a colonial convict prison, and later a shipyard.

Short Answer

Questions:

How has Jones incorporated the private and public realms of life in *Untitled (barra)* ?

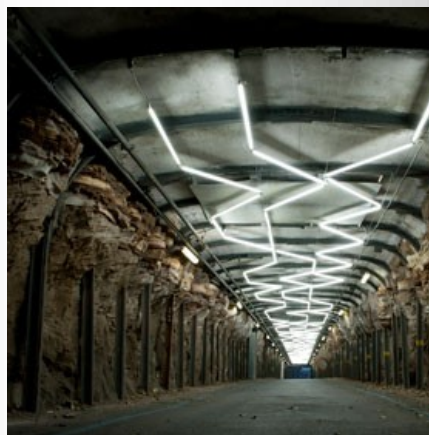
Define the concepts related to Sydney Harbour that are present in this site specific installation work.

Untitled (barra), 2012

Untitled (barra) is a fluorescent light installation that was placed on the ceiling of a pedestrian tunnel on Cockatoo island.

The zigzagging patterns of light slowly flickered and moved down the tunnel, simulating the migration pattern of long finned eels.

These eels annually migrate to the Sydney Harbour estuaries, and traditionally this time of year was marked by Aboriginal communities coming together to feast on eel.



Untitled (barra) 2012

Jonathan Jones

Photo sourced from http://www.biennaleofsydney.com.au/_blog/

Biennale_News

Short Answer

Questions:

Analyse how Jones has reimagined customs found in his Aboriginal ancestry and represented these in a 21st century way. Consider the materials used.

Illumination of the Invisible:

How might we bring to light and re-imagine shared histories of a site via a unit of work that incorporates drawing, painting, photography and light?

Artmaking Outcomes Assessed

- 5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
- 5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience
- 5.3** makes artworks informed by an understanding of how the frames affect meaning
- 5.4** investigates the world as a source of ideas, concepts and subject matter in the visual arts

At the end of the unit, students will need to submit 3 finished black and white photographs of the site, 1 charcoal drawing of the site, 1-2 pin-hole light drawings, and one light painting for assessment.

Art Historical and Critical Studies Outcomes Assessed

- 5.8** uses their understanding of the function of and relationship between artist – artwork – world – audience in critical and historical interpretations of art
- 5.9** demonstrates how the frames provide different interpretations of art

At the end of the unit, students will need to submit their art diaries containing one pages worth of their own research and the three short answer questions for assessment.