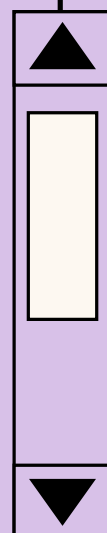


SAC/EXAM



REVISION



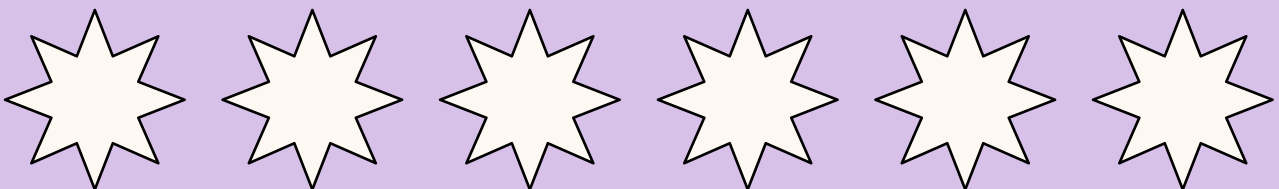
Art Creative
Practice





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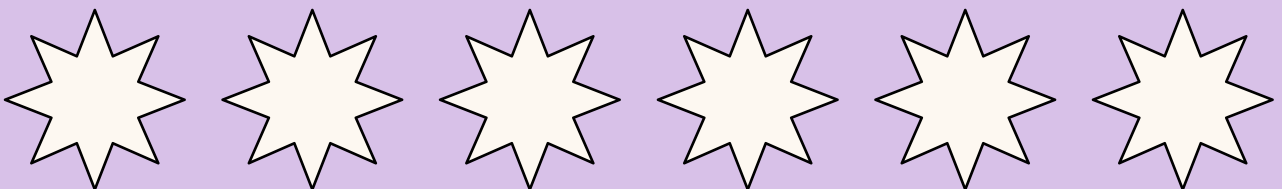
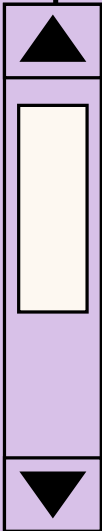
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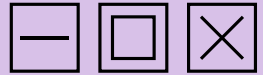




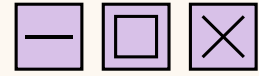
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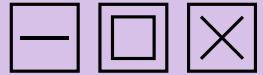


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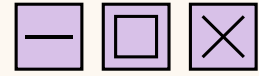


RESEARCH	Detailed study of a subject, especially to discover new information or to reach new understanding.
EXPLORATION	The activity of searching and finding out about something.
EXPERIMENTATION	The process of trying methods, activities, etc. to discover the effect that they have.
DEVELOPMENT	The process of growing or changing and becoming more advanced or the process of creating something new.
REFLECTION	To seriously consider and employ careful and critical thought to your practice.
REFINEMENT	A small change or the process that improves something.
EVALUATION	To judge the quality and value of something.
RESOLUTION	The act of solving or ending a problem or difficulty.
ART FORM	An established form of artistic expression. This can include but is not limited to painting, drawing, printmaking, sculpture, film, video, ceramics, sound, photography, performance, textiles, fashion, digital artworks, interdisciplinary practices, installations and street art.
MATERIALS	The various properties and characteristics of an art form. Eg, paint, pastel, photography, clay etc.



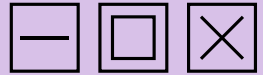


KEY DEFINITIONS

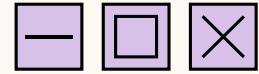


TECHNIQUES	The processes by which materials are manipulated through the use of tools and equipment. The processes used in the making of artworks in specific art forms include the activities, procedures and investigation engaged by artists.
BODY OF WORK	Personal responses by the student in their art practice. This consists of artworks that integrate the four components of the Creative Practice: research and exploration experimentation and development reflection and evaluation refinement and resolution. Using the Creative Practice the student will produce a collection of artworks, related to each other through ideas, subject matter, style, art form, or materials and techniques.
CONTEMPORARY ARTWORK/ARTISTS	(For the purposes of this study), artwork produced by artists working after 2001, or in the 21st Century.
HISTORICAL ARTWORK/ARTISTS	(For the purposes of this study), artwork produced by artists working before 2001, or before the 21st Century.
CONTEXT	The frame of reference that allows the meaning of an artwork to be interpreted. Interpretation of the meaning of an artwork can evolve from the context. The context of an artwork can be the location and time in which the artwork is made, presented or viewed. Context can also be economic, philosophical, historical, social or cultural influences on the practices of the artist, the artist's intentions, and their communication of ideas, values and beliefs in their artworks. The artist's intentions for the presentation of their work, its exhibition in current and subsequent locations, and the values, beliefs and interests of the audience also provide the context for the artwork.
VISUAL LANGUAGE	This combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.





KEY DEFINITIONS



CRITIQUE	A discursive collaborative environment that is organised to engage, explore, express, present and evaluate artworks and to understand, reflect on and improve awareness of the characteristics of art making.
INFLUENCES	These occur and are used throughout art making and include artists and artworks.
INSPIRATION	This can be viewed more broadly and includes objects, memories and contexts that are personal to the artist.
INTERPRETIVE LENSES	A framework to understand the meanings and messages of artworks, and the relationships that exist between the artist, the world, the artwork and the viewer or audience. A way to understand the communication of ideas, meanings and messages in the artwork, and the context in which the artwork is made and viewed.
PERSONAL LENS	This lens informs the analysis and interpretation of an artwork through the investigation of the personal feelings, beliefs and life experiences of the artist. The evaluation and interpretation of an artwork can be influenced by the life experiences, personal feelings and beliefs of the viewer or audience and the context in which artists work and in which artworks are presented or viewed.
CULTURAL LENSE	This lens informs the analysis and interpretation of an artwork through the investigation of social, historical and cultural influences and representations. This includes the influence of the time and place in which the artwork is made, presented or viewed, as well as the social, historical, political, philosophical and economic influences on the practices of the artist, and how these are reflected in the artwork. Other considerations include the purpose of the artwork, and the ethnicity, gender, ethics and spiritual or secular beliefs of the artist and the viewer or audience, and how these factors influence the artwork itself and the interpretation of it. This helps us to explore how these factors contribute to the communication of meaning and the engagement of the viewer or audience. They also consider the context in which artists work and in which artworks are presented or viewed.
STRUCTURAL LENS	This lens informs the analysis and interpretation of an artwork, and its relationship with the artist and viewer or audience, through the investigation of the use of art elements and art principles, and the application of materials, techniques and processes. It also considers the stylistic qualities and symbolism evident in the artwork, and the context in which artists work and in which artworks are presented or viewed.



COLOUR

DEFINITION

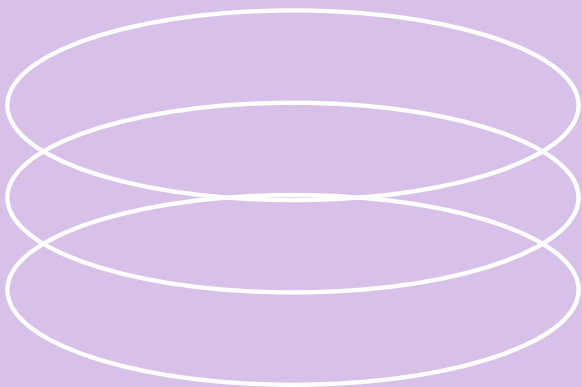
An element of art, made of of three properties: hue, value and intensity or saturation..

ART ELEMENTS

TEXTURE

DEFINITION

Texture is one of seven elements of art. It is used to describe the way a three-dimensional work actually feels when touched (ACTUAL TEXTURE). In two-dimensional work, such as painting, it may refer to the visual "feel" of a piece (IMPLIED TEXTURE).



LINE

DEFINITION

A so called point that moves from one point to another. It can be any length, size, texture, colour or pattern.

VALUE and TONE are often used interchangeably online. TONE is what we will use for this subject.

ART ELEMENTS

VALUE

TINT	 + 	   
TONE	 + 	   
SHADE	 + 	   

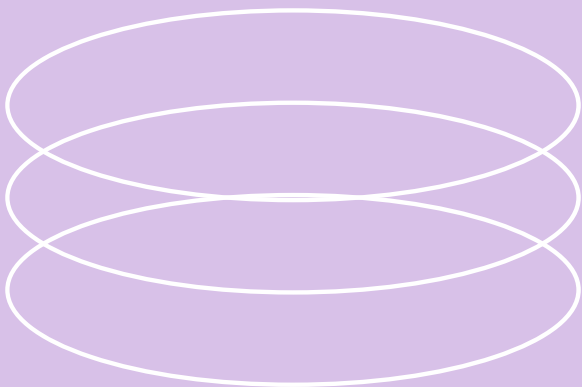
DEFINITION

In art, the term "tone" describes the quality of color. It has to do with whether a color is perceived as warm or cold, bright or dull, light or dark, and pure or "dirty." The tone of a piece of art can have a variety of effects, from setting the mood, creating depth, to adding emphasis .

FORM SHAPE

DEFINITION

As an Element of Art, form connotes something that is three-dimensional and encloses volume, having length, width, and height, versus shape, which is two-dimensional, or flat. A form is a shape in three dimensions, and, like shapes, can be geometric or organic.



ART ELEMENTS

SOUND

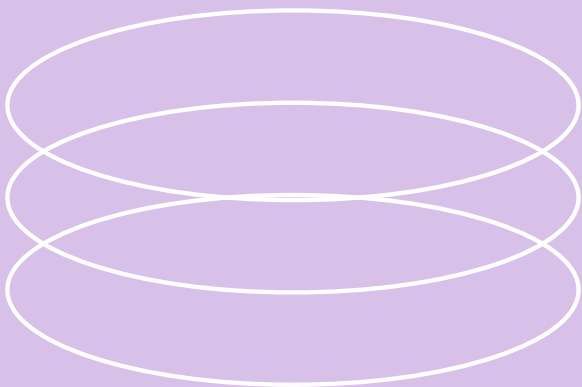
DEFINITION

Sound is an audible material in art that can be made electronically or naturally and might be recorded and reproduced. Sound can be heard as noise, words or music and is usually found in contemporary art, such as videos. It may be a component of installations or multimedia or interactive works.

TIME

DEFINITION

Time is a determinant concept in forms of art where motion is a key factor in order for a narrative to be explored as it occurs, such as in video art, performance, and theatre. The concept of time is also an important parameter for a two-dimensional artwork, which can comprise time through movement or as a snapshot.



ART ELEMENTS

LIGHT

DEFINITION

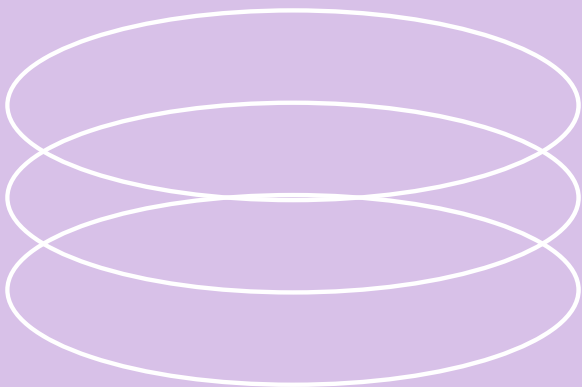
The element of art can be spoken about in photographic, media and performance works.

Descriptive words, are very similar to those used for tone or value, but this element is specifically concerned with the use of literal light, rather than light implied by the use of tone.

SPACE

DEFINITION

Space is a basic art element that refers to the distance between the area around and within shapes, forms, colors, and lines. Space can be positive or negative. It includes the background, foreground, and middle ground. Both positive and negative space can play essential roles in the overall success of a work of art.



ART PRINCIPLES

BALANCE

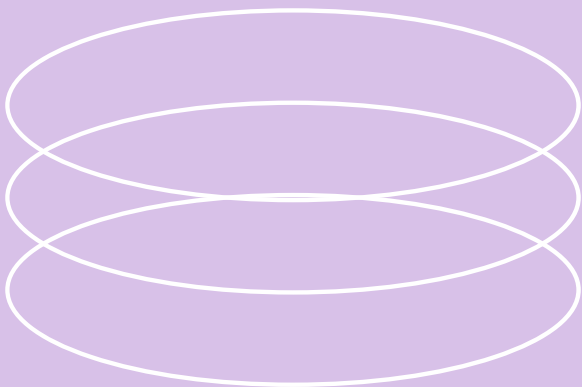
DEFINITION

Balance refers to how the elements of art (line, shape, color, value, space, form, texture) relate to each other within the composition in terms of their visual weight to create visual equilibrium. That is, one side does not seem heavier than another.

MOVEMENT

DEFINITION

Movement is the path our eyes follow when we look at a work of art. The purpose of movement is to create unity in the artwork with eye travel. It can also create the impression of travel or directionality in the artwork, with IMPLIED movement.



ART PRINCIPLES

RYTHYM

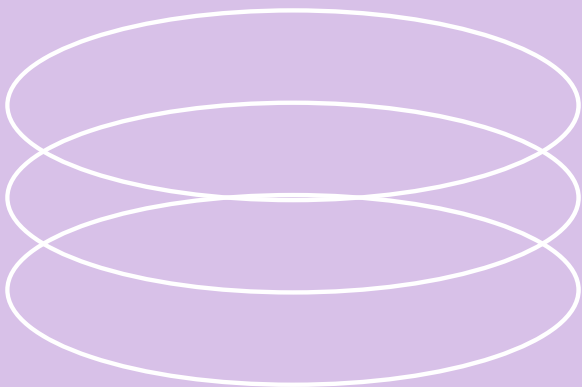
DEFINITION

Rhythm is very similar to movement, but implies evidence of REPEATED visual elements to create a feeling of movement, within an artwork. It is not to be mistaken for rhythm in a musical sense.

PATTERN

DEFINITION

Pattern is a very important design concept that refers to the visual arrangement of elements with a repetitive form or intelligible sequence. Pattern is not always obvious. It could be a simple underlying notan design that dances between light and dark in some kind of sequence. Or it could be the use of similar color patterns throughout the piece.



ART PRINCIPLES

VARIETY

DEFINITION

Variety in art refers to the use of different qualities or instances of visual elements. It is the opposite of repetitive or monotonous use of the elements. Eg, a variety of colours or shapes, a variety of types of lines etc.

PROPORTION

DEFINITION

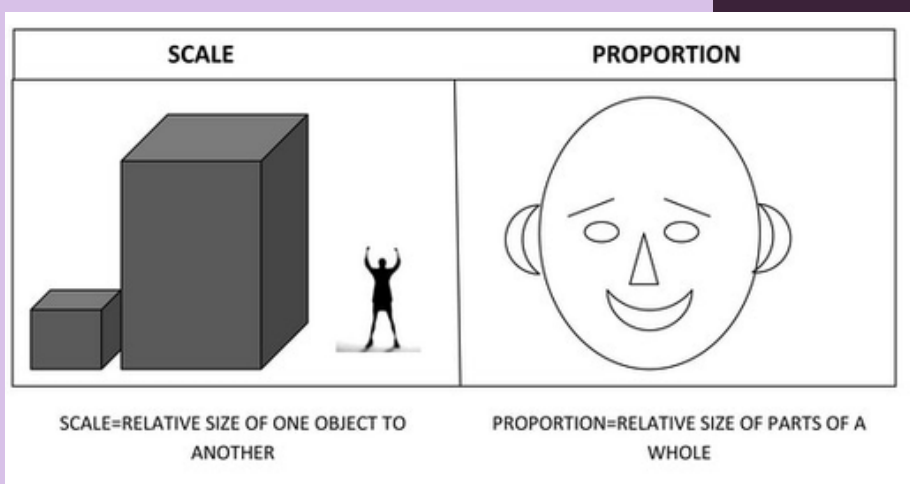
Proportion is one of the eight principles of art, which refers to the relative size when compared with other objects to bring REALITY to the artwork. Eg, in a portrait, facial features could be of standard (expected) proportion, or altered (out of) proportion.

ART PRINCIPLES

SCALE

DEFINITION

Scale in art does not stand for the size of an artwork but is a relational principle which is usually defined through the ratio of an object to a human body or another object.



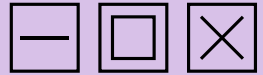
UNITY

DEFINITION

Unity relates to a state of wholeness; it is described by some scholarly sources as "a totality of related parts: an entity that is a complex or systematic whole".

Unity in art is the sum of the compositional elements that make up a work of art.

ART PRINCIPLES

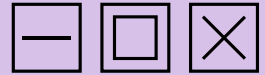


In your exam, you may be asked to reference either your own use of the Creative Practice cycle, or talk about other artists' use of the Creative Practice cycle. The following definitions & questions are designed to help you practice writing about this.

REMEMBER: The Creative Practice Cycle is not linear. Meaning, it does not always go in order. You might engage in multiple stages of it at any given time, might back track and might skip some stages.

RESEARCH

Detailed study of a subject, especially to discover new information or to reach new understanding.



EXPLORATION

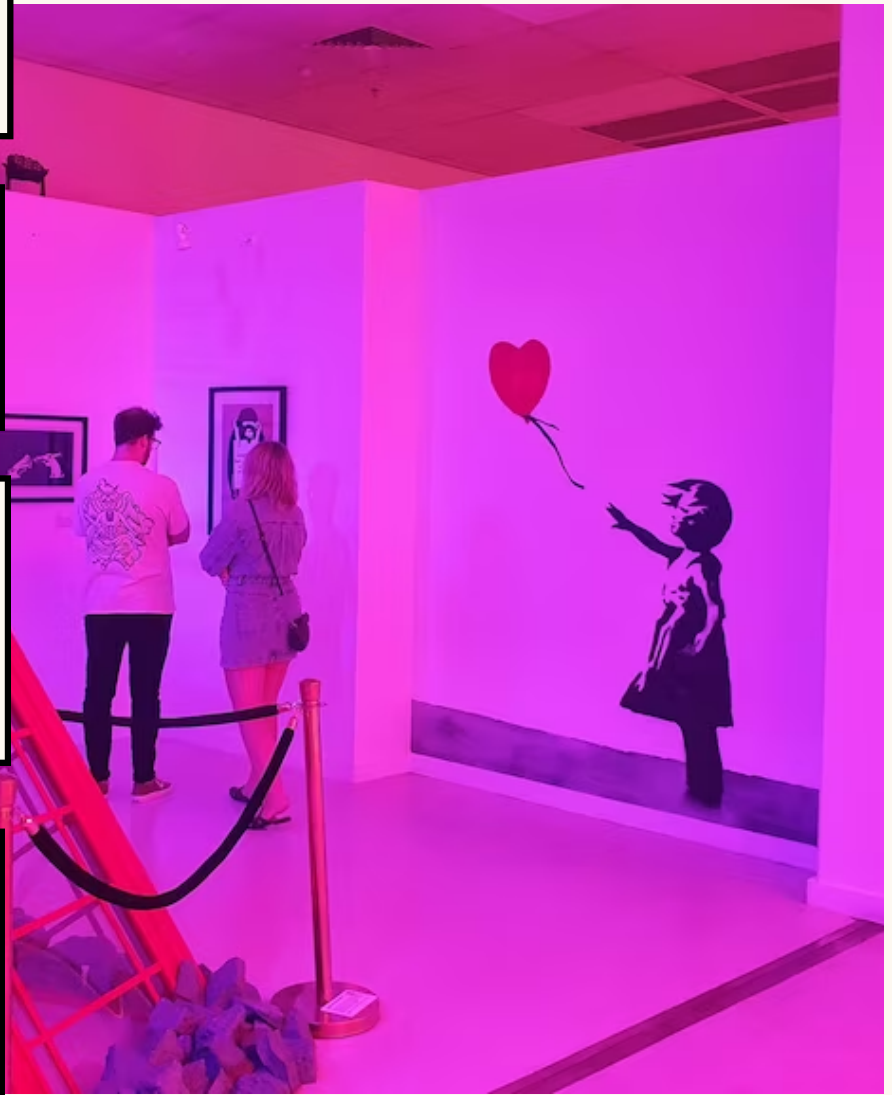
The activity of searching and finding out about something.

EXPERIMENTATION

The process of trying methods, activities, etc. to discover the effect that they have.

DEVELOPMENT

The process of growing or changing and becoming more advanced or the process of creating something new.



REFLECTION

To seriously consider and employ careful and critical thought to your practice.

EVALUATION

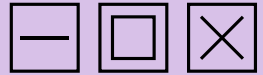
To judge the quality and value of something.

REFINEMENT

A small change or the process that improves something.

RESOLUTION

The act of solving or ending a problem or difficulty.



Research and exploration

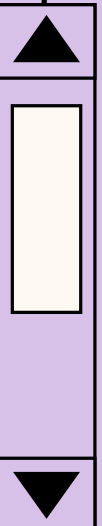
The research and exploration component of the Creative Practice includes:

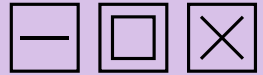
- researching and exploring ideas based on experiences, observations and personal interest
- researching and exploring materials, techniques and processes in art forms to respond to personal, cultural and social influences and ideas
- researching and examining personal, cultural, historical and social influences that inform the exploration and development of artworks
- exploring, analysing and interpreting influences and ideas in artworks using the Interpretive Lenses
- exploring, analysing and evaluating how artists use visual language to communicate personal, cultural and social influences, ideas, beliefs and values.

Experimentation and development

The experimentation and development component of the Creative Practice includes:

- experimenting with materials, techniques and processes to develop artworks
- experimenting with personal ideas and responses
- experimenting with the influences of ideas, values and beliefs to develop artworks
- developing ideas in artworks through experimentation and exploration
- developing knowledge of art elements and art principles through experimentation and exploration to create visual language
- developing points of view and interpretations of the meanings and messages of artworks in different contexts using the Interpretive Lenses
- developing artworks in response to the research and exploration of and experimentation with visual language.





Reflection and evaluation

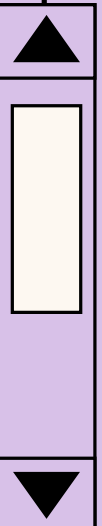
The reflection and evaluation component of the Creative Practice includes:

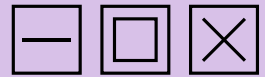
- analysing and evaluating artworks using the appropriate Interpretive Lenses
- analysing and evaluating the application of materials, techniques and processes to resolve ideas in artworks using the Interpretive Lenses
- critically analysing and evaluating how the symbolic values and beliefs of people, places and objects are assigned by artists and viewers or audiences
- analysing and evaluating how visual language can communicate ideas and meaning in artworks
- reflecting, analysing and evaluating using critique and feedback.

Refinement and resolution

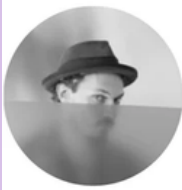
The experimentation and development component of the Creative Practice includes:

- resolving ideas and visual language in artworks
- resolving points of view and interpretations of the meanings and messages of artworks, using critical judgment and the Interpretive Lenses
- realising and refining artworks through the selection and manipulation of materials, techniques and processes
- refining the use of visual language to communicate ideas and meaning in artworks
- refining technical skill in the use of materials, techniques and processes in art forms to communicate ideas and meaning in artworks
- considering the presentation and display of artworks in different contexts to communicate ideas and meaning.

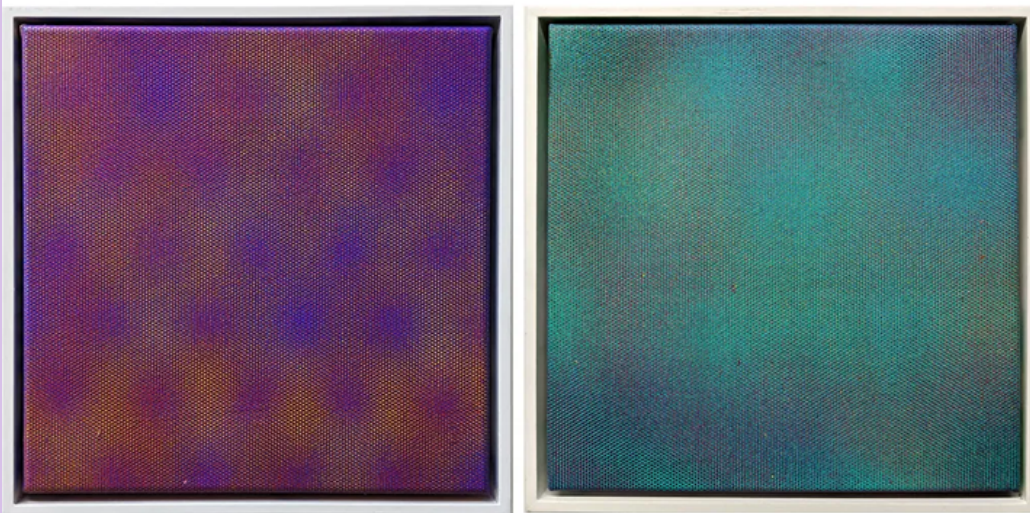




CREATIVE PRACTICE ANALYSIS



Daniel O'Toole
SYDNEY, AUSTRALIA

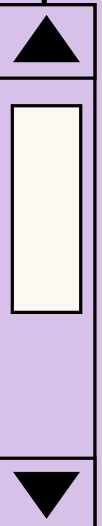


Daniel O'Toole is an Australian artist, based in Melbourne. He is inspired by the 'Light and space' movement of the 1960s (Los Angeles), and his work is positioned in the *post-digital context of contemporary Australia*.

"I am drawn to immersive works that explore the relationship between sight and sound, video works that examine synaesthesia and natural phenomena, large scale paintings that feel all consuming yet subtle. Films, books, music, poetry, nature, art, dance, light, colour, smells, tastes, life."

He describes his creative process as working with a range of media, to understand what personal truth is written in code regardless of the materials being employed.

"The relationship between painting and video has become an area of interest and I enjoy using film as a method for image creation. Video works are the source material for paintings which are often framed behind a frosted screen."



STEP 1: HIGHLIGHT KEY WORDS THAT YOU NEED TO ADDRESS IN YOUR ANSWER.

In your response, refer to:

- the artworks
- written source.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.



Ewelina Skowronska

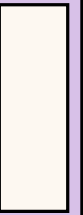
WROCLAW, POLAND



Ewelina Skowronska is a Visual artist (b. 1980 in Poland) and currently lives and works in Tokyo. The female body is at the forefront of Ewelina's prints and ceramic sculptures. She moves away from showing it as a finite whole, instead of expressing it through a sense of space and fluidity, producing a distinctive vision of feminine physicality.

"My work is on the edge of figuration and abstraction. I use printmaking as my main medium. Printmaking has a long history and tradition, and, as a medium which is not very immediate and which has quite a lot of limitations, it is very often placed in a different category than, for example, fine art. That is why it is very interesting for me to use traditional mediums, such as etching or woodcut, while working on my subject matter. I am interested in pushing the boundaries of this medium."

Through the exploration of the fundamentals of color, form, lines, and negative space, she focuses on ephemeral and unspoken aspects, using a combination of different printing techniques to produce a unique and powerful contrast. By exploring the interplay between nudity and carnality, she creates images on the edge of the figurative and abstract.



STEP 1: HIGHLIGHT KEY WORDS THAT YOU NEED TO ADDRESS IN YOUR ANSWER.

In your response, refer to:

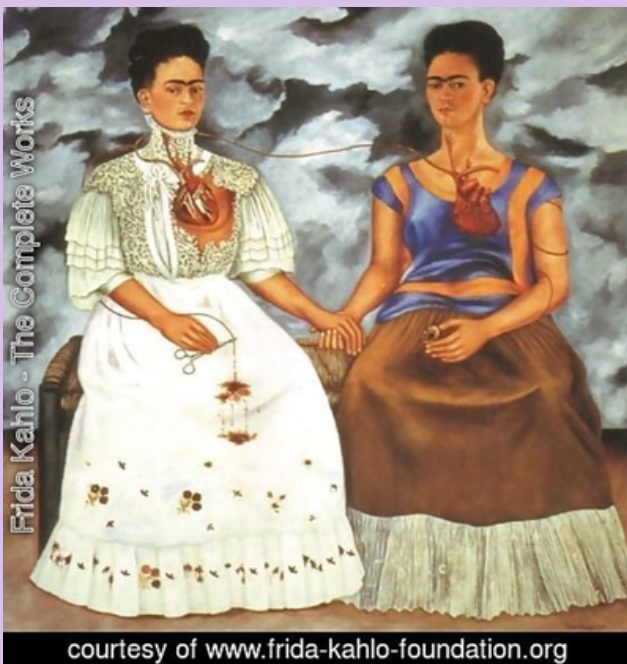
- the artworks
- written source.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

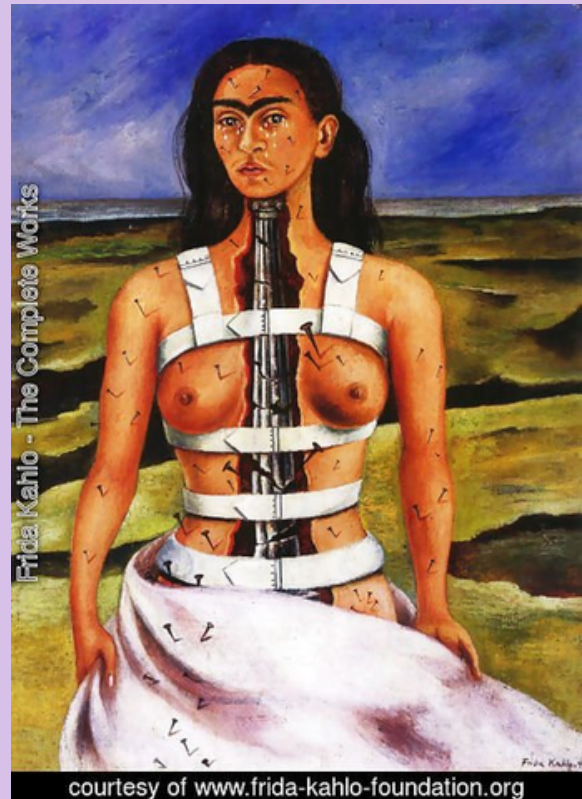
HISTORICAL ARTIST - FRIDA KAHLO

Frida Kahlo (July 6, 1907 - July 13, 1954) was a Mexican painter, who has achieved great international popularity. She painted using vibrant colors in a style that was influenced by indigenous cultures of Mexico as well as by European influences that include Realism, Symbolism, and Surrealism. Many of her works are self-portraits that symbolically express her own pain and sexuality.

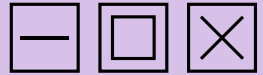
In 1929 Kahlo married the Mexican muralist Diego Rivera. They shared political views, and he encouraged her artistic endeavors.[citation needed] Although she has long been recognized as an important painter, public awareness of her work has become more widespread since the 1970s.[citation needed] Her "Blue" house in Coyoacan, Mexico City is a museum, donated by Diego Rivera upon his death in 1957



The Two Frida's, 1939



The Broken Column, 1944

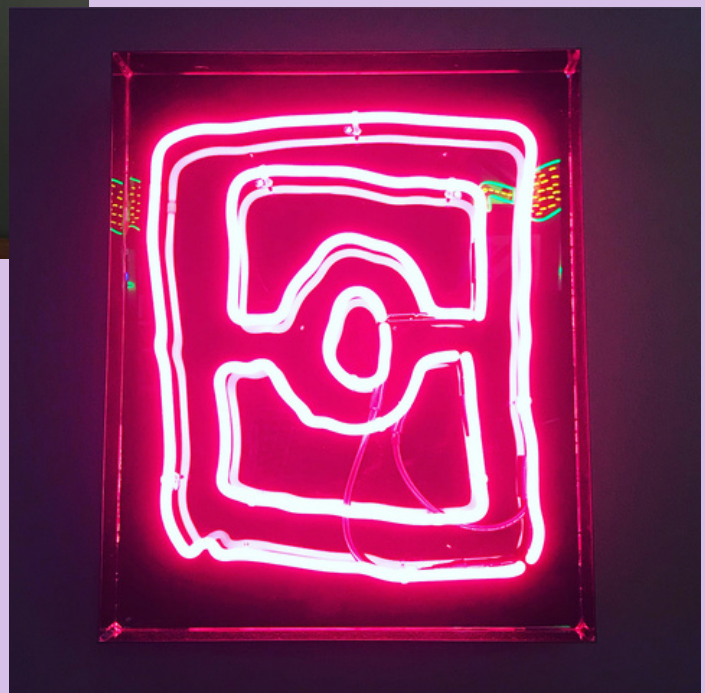


CONTEMPORARY ARTIST - REKO RENNIE

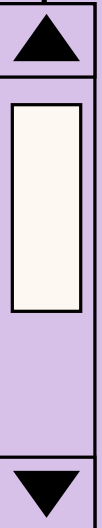
Reko Rennie is an interdisciplinary artist who explores his Aboriginal identity through contemporary media.

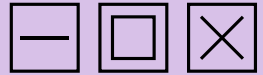
Through his art, Rennie provokes discussion surrounding Indigenous culture and identity in contemporary urban environments.

Largely autobiographical, his commanding works combine the iconography of his Kamilaroi heritage with stylistic elements of graffiti. Merging traditional diamond-shaped designs, hand-drawn symbols and repetitive patterning to subvert romantic ideologies of Aboriginal identity.



From Bark to Neon





Remember Me, 2020

2020 marks the 250th anniversary of Captain James Cook's first landfall at Botany Bay and the HMB Endeavour's charting of the East Coast of Australia. Rennie has responded with a present-day memorial in recognition of the frontier wars, the massacres and the survival of the original sovereigns of this country – the Aboriginal people of Australia. He asks us to consider the personal impact of our past and how history is made today.

'On April 29, I choose not to celebrate the arrival of colonial invaders and the dispossession of our land. Instead I want to acknowledge the original inhabitants whose lives were changed forever on this day, as well as affirm our survival, and reiterate that sovereignty was never ceded.' – Reko Rennie

QUESTION 3 (12 MARKS)

STEP 1: HIGHLIGHT KEY WORDS THAT YOU NEED TO ADDRESS IN YOUR ANSWER.

Compare the practices of one historical and one contemporary artist you have studied this year by analysing and interpreting the meanings and messages of one artwork by each artist. In your response, apply the structural lens and the cultural lens.

Historical Artist _____

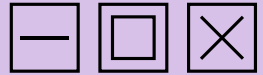
Title of artwork and approximate date _____

Contemporary Artist _____

Title of artwork and approximate date _____

Structural lens

Cultural lens



HISTORICAL

The White Cat,
Pierre Bonnard, 1984

Pre 2001

VS

Post 2001



CONTEMPORARY

After Walter Chando
Iris I, 2022

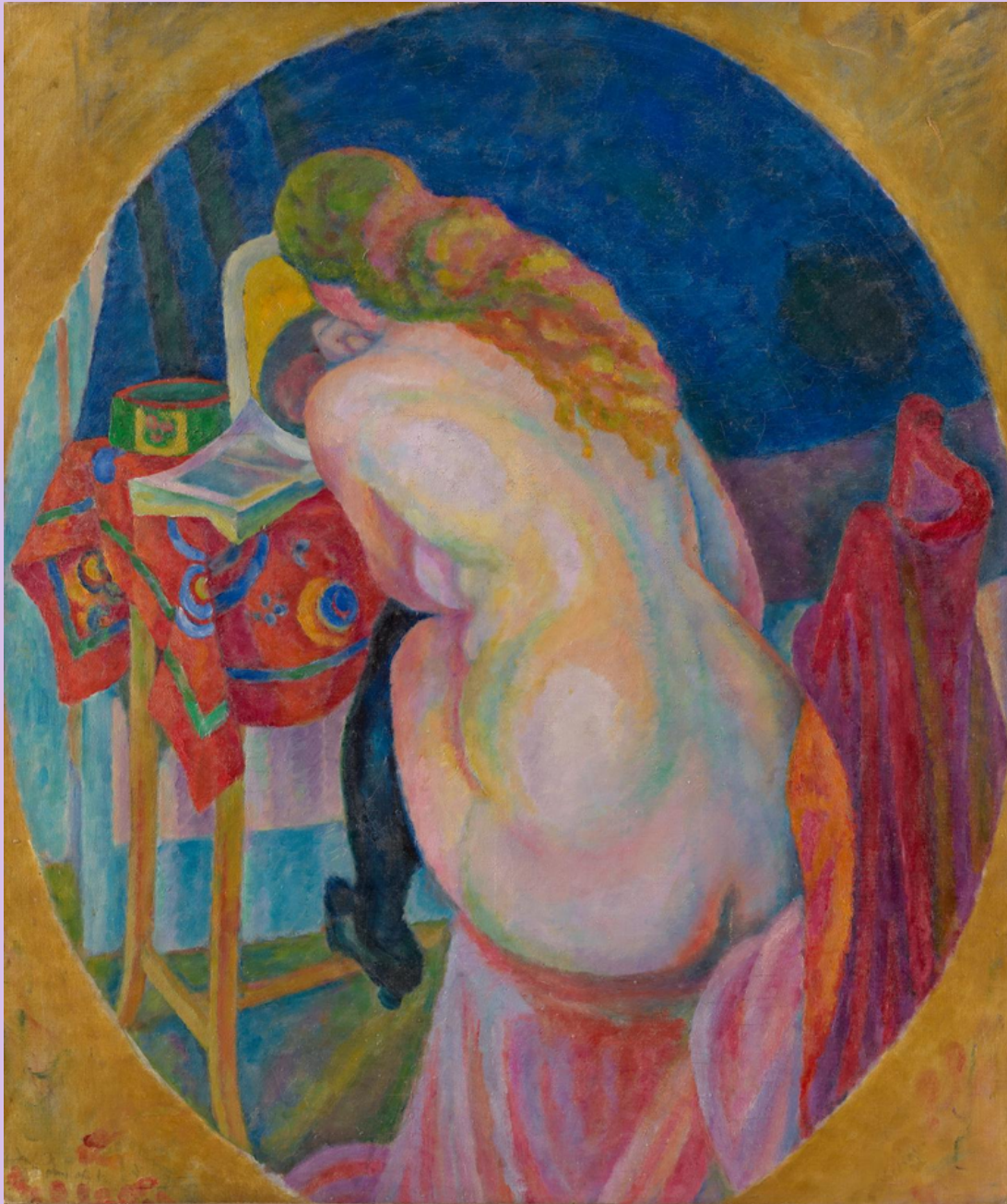
COMPARATIVE ANALYSIS

Consider the following artworks. Pay particular attention to the **subject matter** and dates of each. Without looking up the works online, use your interpretive skills and knowledge of **visual language**, to consider the meanings and messages in both works.

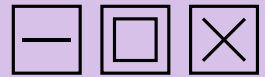
1. With these potential meanings and messages in mind, brainstorm the relevant **contexts** that relate to the artist and/or artwork. Eg, if the work is of a person looking out the window, in 2020, 'The Pandemic' might be a contextual clue to the meaning of the work.
2. Next, create a second brainstorm, listing the significant 'happenings' of each time period that the artwork was created. This does not have to relate to the artworks. Consider the following **contexts**: economic, political, geographical, spiritual, social, cultural, historical, ideological, etc. Eg, what was happening in the world in 1920, vs 2020?
3. You are then free to look up the works online. Once you have, attempt to deepen your analysis, through use of the **Interpretive Lenses** in the SAC/Exam style questions, following the artworks.



HISTORICAL ARTIST - ROBERT DELAUNAY



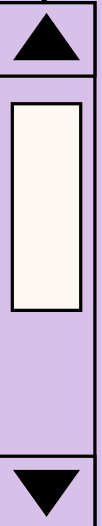
Nude Girl Reclining, 1915

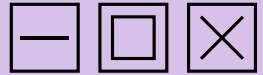


CONTEMPORARY ARTIST - ATONG ATEM



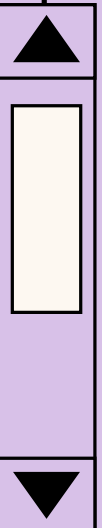
Banksy, 2023

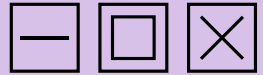




QUESTION

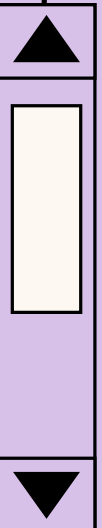
What are the potential meanings and messages in the works? List/brainstorm/write in any way you like...





QUESTION

Brainstorm/list the significant 'happenings' of each time period that the artwork was created. This does not have to relate to the artworks. Consider multiple contexts.



WHAT HAPPENS WHEN THE MEANINGS & MESSAGES AREN'T CLEAR?



Lavinia Fontana
Self-portrait at the Spinet
with the Maid, oil on
canvas,
1577



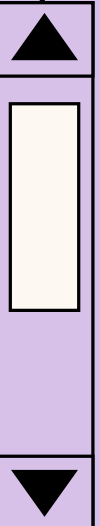
Jonas Wood
Make It Talk,
Teodoro
2006

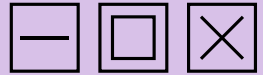


**LIST AS MANY OF THE FOLLOWING, AS YOU CAN
THINK OF. CONSIDER SUBJECT MATTER, MATERIALS
AND AESTHETIC QUALITIES.**

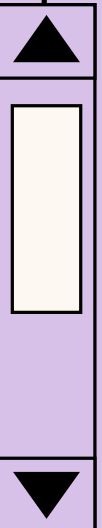
similarities

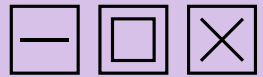
differences





NEXT, TRY AND INFER WHAT MIGHT BE HAPPENING OR WHAT EACH WORK MIGHT BE ABOUT. YOU CAN MAKE AN 'EDUCATED GUESS'. DON'T WORRY ABOUT IT BEING RIGHT. DOT POINT SOME INITIAL IDEAS HERE:





HISTORICAL

Pre 2001

VS

Post 2001



CONTEMPORARY

UNIT 4 - OUTCOME 3



TASK OVERVIEW: Your task is to compare one historical artist with one contemporary artist; comparing their practices and specific artworks.

You have the option to choose your own artists, (from a pre-approved list) or chose from two provided for you.

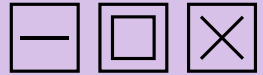
You will have 5 weeks to gather your information, and form your comparison. We will work through some activities in class also, to facilitate this.

RESEARCHING YOUR ARTISTS IS YOUR RESPONSIBILITY, AND MUST BE DONE IN THE 3 HRS OUTSIDE OF CLASS TIME THAT THIS SUBJECT REQUIRES.

CONDITIONS: This task will be conducted as a SAC in an extended class time (100minutes).

However, you will be able to bring and use notes from your research over the term.

This assessment is marked out of 30, and contributes to 10% of your ACP study score.



CHOSEN ARTISTS

GUIDELINES

Use the following websites, to choose two artists.

<https://www.moma.org/>

<https://www.ngv.vic.gov.au/>

<https://www.tate.org.uk/art>

<https://nga.gov.au/>

You must choose:

1x historical artist (Practicing prior to 2001)

1x contemporary artist (Practicing since 2001)

You have the option of using the provided artists below.

You must be able to easily find the following information about them: (If you cannot find this info, you will be unable to demonstrate the key knowledge of this assessment).

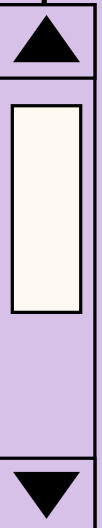
Personal and Cultural Lenses

Meanings and Messages of their works

Materials and Techniques used

Commentary about the artist's practices. Either by themselves or others.

Specific examples of the artist's practices.

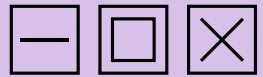


KATHE KOLLWITZ

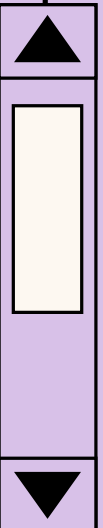
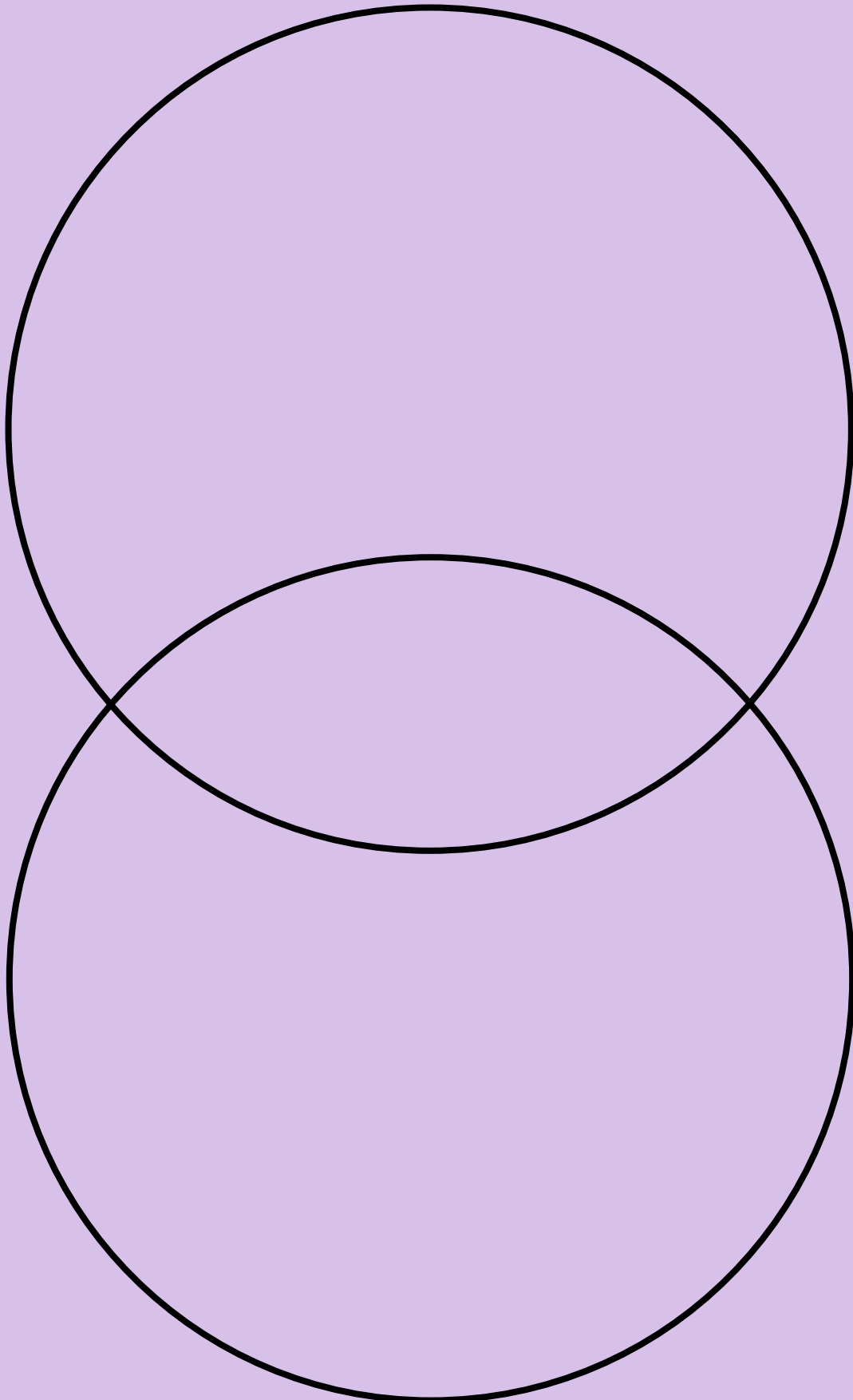


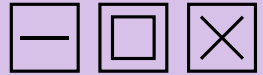
JUDY WATSON

INITIAL COMPARISON



Create a venn diagram of your initial observations, of the differences and similarities between both artist's practices. Similarities that overlap go in the middle!



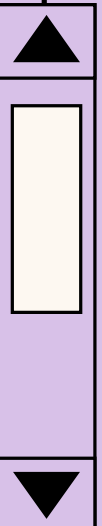


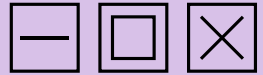
STRUCTURAL LENS COMPARISON

What materials, techniques and processes do the artists use? How does this influence their ideas?

How have the techniques used changed or developed over time?

Compare the processes used by the artist(s).

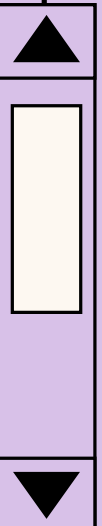




STRUCTURAL LENS COMPARISON

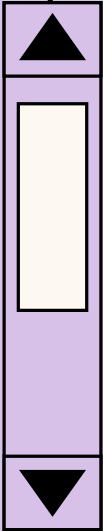
Do they change according to the time and place that they were used?

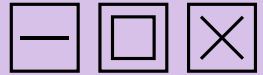
Are there similarities or differences between the aesthetics of the works?



STRUCTURAL LENS COMPARISON

	Materials, Techniques, Processes	Signs & Symbols	Meanins & Messages
Artist 1			
Artist 2			
Similarities			
Differences			



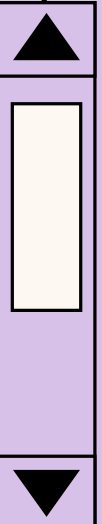


PERSONAL LENS COMPARISON

Did the artist(s) work in isolation, or collaboratively? How has this influenced the work?

Does the artist(s) have specific beliefs that are relevant to the work?

How have the life experiences of the artist(s) influenced the work?



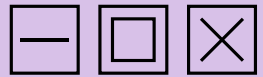
PERSONAL LENS COMPARISON

Do the specific beliefs of the audience affect their response to the works? How?

How would a contemporary audience have responded to each of the works?

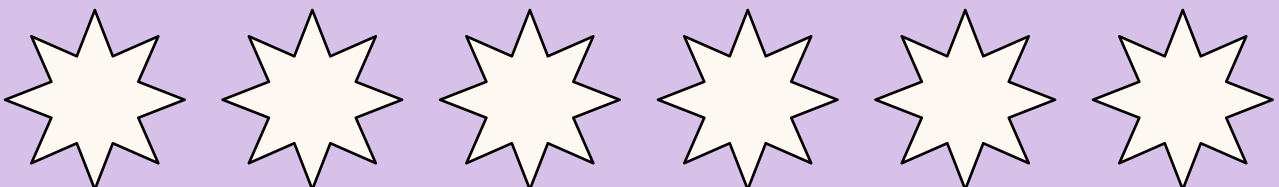
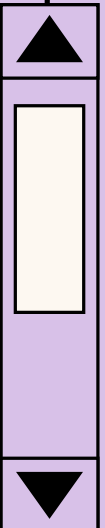


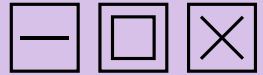
Nick Cave
Speak Louder
2011



PERSONAL LENS COMPARISON

	Collaboration with other artists / working with artisans / interacting with the audience	Individual beliefs, values, ethics, philosophies	Life experiences, family, health	Audience point of view
Artist 1				
Artist 2				
Similarities				
Differences				



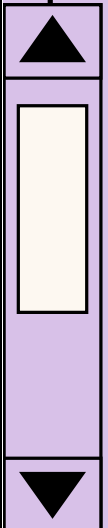


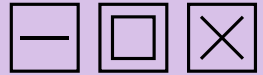
CULTURAL LENS COMPARISON

How have the time periods in which the artists worked influenced them? How is this evident?

Does a contemporary audience interpret the works differently to the original audience? Why?

Do the artists make work that responds to political events? How is this evident?



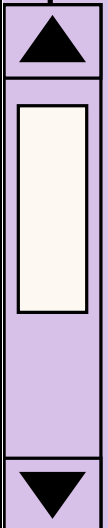


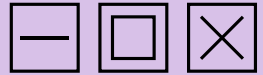
CULTURAL LENS COMPARISON

Do the artists subscribe to a particular spiritual or philosophical ethos? How is this explored in their work?

Have economics influenced the artists? Did they have access to materials, or have they used found or repurposed materials?

Has the work of the artists changed in financial value? How does this affect the interpretation of the work?



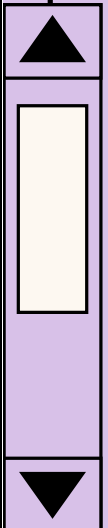


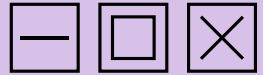
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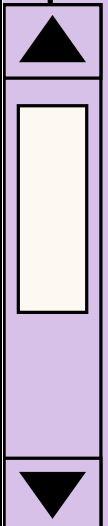


CULTURAL LENS COMPARISON

Does the ethnic background of the artists bring art practices and visual elements to the works?

Is the gender of the artists reflected in their work? How?

Do the artists ask their audiences to consider ethical issues?



CULTURAL LENS COMPARISON

Do the practices of the artists provoke shock or disgust? Why? If not, what do they provoke?

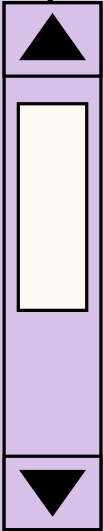
How do these factors contribute to engagement and communication of meaning?

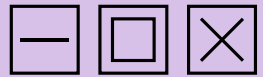


Gracia and Louise
The Remaking of Things
2023

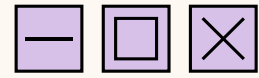
CULTURAL LENS COMPARISON

	Race, ethnicity, religion, beliefs, values, traditions	Location, geography, place, environment	Political and / or socio- economic context	Cultural variation between audience and artist
Artist 1				
Artist 2				
Similarities				
Differences				



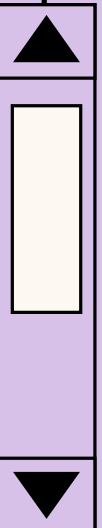


SOURCES OF EVIDENCE



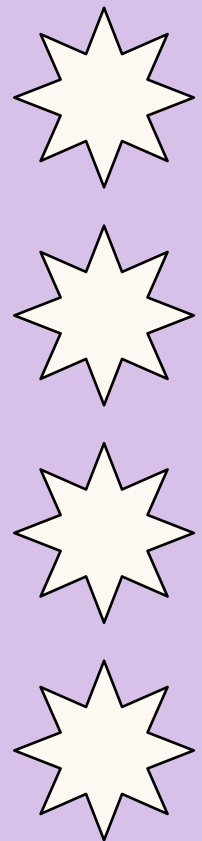
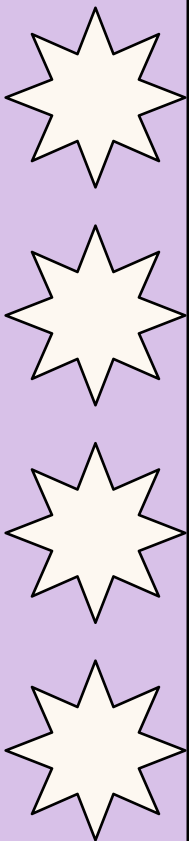
Troy Emery
Mountain Climber

A large part of this outcome, requires you to discover and refer to various sources of evidence. This provides citation for your information, but also gives you a more informed analysis.



CONSIDER RESEARCHING...

ACP textbook
Art gallery websites
Good old google!
Local and city libraries
YouTube
Instagram

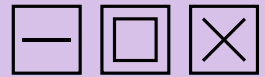




GRACIA & LOUISE

Visit here, for video resources before tackling
the following questions...

[https://www.ngv.vic.gov.au/school_resource/
creative-practice-gracia-and-louise/](https://www.ngv.vic.gov.au/school_resource/creative-practice-gracia-and-louise/)



GRACIA & LOUISE ANALYSIS

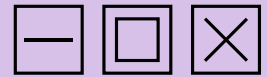
1. Outline the main themes and ideas in the work of Gracia and Louise. What ideas do they want to communicate in their work?
2. Identify and consider Gracia and Louise's use of materials and techniques. How have they used materials and techniques to represent their ideas and achieve a particular style in their artwork?
3. Consider the Interpretive Lenses in an analysis of Gracia and Louise's work. How might you interpret their work through the Personal or Cultural lens?
4. In the video 'Collaboration', Gracia and Louise describe the role of collaboration in their practice. How has collaboration shaped their practice generally? How did collaborating with others contribute to the creation of The remaking of things? What challenges might they have faced without the opportunity to collaborate with others for this work?
5. Discuss Gracia and Louise's use of the art elements (such as line, colour, shape, texture and form) and principles (like balance, contrast, movement, proportion, repetition, rhythm and scale). How has this contributed to the distinctive aesthetic qualities of their artwork?
6. What role do Gracia and Louise hope their artwork might play in society? What role do you think it plays in society and culture?
7. How does Gracia and Louise's art practice make you feel about your work? What have you learned that you might apply to your creative practice?



KELLY KOUMALATSOSS

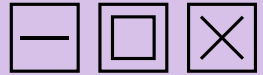
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the following questions...

[https://www.ngv.vic.gov.au/school_resource/
creative-practice-kelly-koumalatsos/](https://www.ngv.vic.gov.au/school_resource/creative-practice-kelly-koumalatsos/)



KELLY KOUMALATSOSS ANALYSIS

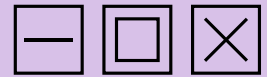
1. Outline the main themes and ideas in Kelly Koumalatsos' work. What does Koumalatsos want to communicate in her work?
2. Identify and consider Koumalatsos' use of materials and techniques. How has she used materials and techniques to represent her ideas and achieve a particular style in her artworks?
3. Discuss Koumalatsos' use of the art elements (such as form, colour and texture) and principles (like balance, contrast and scale) in Portrait of sister in laws: Wemba Wemba Great Auntie Frieda Stewart and Wegaia Great Grandmother Eleanor Stewart. How has her use of these elements and principles contributed to the distinctive aesthetic qualities in her work?
4. Consider the Interpretive Lenses in an analysis of Koumalatsos' work. How might you interpret her work through the Personal or Cultural Lens?
5. What factors might be considered in conserving and preserving Koumalatsos' artworks? For example, the materials used by the artist, the artist's intention and/or cultural context. Does this methodology always align with historical and cultural practice and/or the artist's intentions?
6. Koumalatsos speaks of her desire "...to create some visual language that I felt was missing in society". What do you think she means by this, and how does it connect to her work in Melbourne Now?
7. What role does Koumalatsos hope the artworks might play in society? What role do you think they might play in society and culture?
8. How does Koumalatsos' work consider concepts of matriarchy or matriarchal cultural practices?
9. What elements of Koumalatsos' art practice did you find most interesting? What have you learned that you might apply to your creative practice?



TROY EMERY

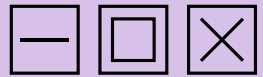
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TROY EMERY ANALYSIS

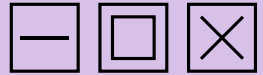
1. Outline the main themes and ideas in Emery's work. What ideas does Emery want to communicate?
2. Identify and consider Emery's creative practice. What materials and techniques does he use, and how do they represent his ideas and achieve a particular style in his artworks?
3. Consider the Interpretive Lenses in an analysis of Emery's work. How might you interpret his work through the Personal or Cultural lens?
4. In the Introduction, Emery tells us he uses 'craft materials that are not maybe considered as having the same kind of theoretical weight as traditional sculptural, fine art materials'. What do you think he might mean by this, and how does this idea contribute to our understanding of the meanings and messages in his work?
5. Discuss Emery's use of the art elements (such as line, colour, shape, texture and form) and principles (like balance, contrast, movement, proportion, repetition, rhythm and scale). How has this contributed to the distinctive aesthetic qualities in his artworks?
6. What role does Emery hope the artwork might play in society? What role do you think it might play in society and culture?
7. What have you learned from Troy Emery's art practice that you might apply to your own creative practice?



MIA BOE

Visit here, for video resources before tackling the following questions...

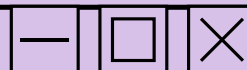
https://www.ngv.vic.gov.au/school_resource/creative-practice-mia-boe/



MIA BOE ANALYSIS

1. Outline the main themes and ideas in Boe's work. What ideas does Boe want to communicate?
2. Consider Boe's creative practice. What materials and techniques does she use and how do they represent her ideas and achieve a particular style in her artworks?
3. Consider the Interpretive Lenses in an analysis of Boe's work. How might you interpret her work through the Personal or Cultural Lens?
4. In Materials, Techniques and Processes, Boe tells us; 'A lot of my canvases have about four layers of paint, of ideas'. Later adding; 'I quite like that process of layering paint, and I find then my paintings have these sort of ghost layers behind it that you can see peeks of'. How might these 'ghost layers' contribute to our understanding of the meanings and messages in her work?
5. Discuss Boe's use of the art elements (such as colour, line, shape, form, tone and texture) and principles (like contrast, proportion, space and scale). How has this contributed to the distinctive aesthetic qualities in her artworks?
6. What role does Boe hope the artworks might play in society? What impact do you think they might have on society?
7. What have you learned from Mia Boe's art practice that you might apply to your own creative practice?



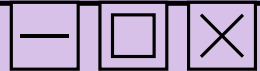


VCAA COMMON TERMINOLOGY

VCAA provides a list of commonly used words in exam questions. This is across all subjects. Learning what each definition means, will help you determine what is required in your answer. How much depth to go into and what to include.

Term	Explanation
account of	Describe a series of events or transactions.
account for	State reasons for; report on.
analyse	Identify components/elements and the significance of the relationship between them; draw out and relate implications; determine logic and reasonableness of information.
apply	Use; employ in a particular situation or context.
assess	Make a judgment about, or measure, determine or estimate, the value, quality, outcomes, results, size, significance, nature or extent of something.
calculate	Determine from given facts, figures or information; obtain a numerical answer showing the relevant stages in the working; determine or find (e.g. a number, answer) by using mathematical processes.
clarify	Make a statement or situation more comprehensible.
compare	Recognise similarities and differences and the significance of these similarities and differences.
construct	Make, build, create or put together by arranging ideas or items (e.g. an argument, artefact or solution); display information in a diagrammatic or logical form.
contrast	Show how things are different or opposite.
deduce	Draw a conclusion from given information, data, a narrative, an argument, an opinion, a design and/or a plan.
define	Give the precise meaning and identify essential qualities of a word, phrase, concept or physical quantity.
demonstrate	Show ideas, how something can be done or that something is true by using examples or practical applications, or by applying algorithms or formulas.





describe	Provide characteristics, features and qualities of a given concept, opinion, situation, event, process, effect, argument, narrative, text, experiment, artwork, performance piece or other artefact in an accurate way.
discuss	Present a clear, considered and balanced argument or prose that identifies issues and shows the strengths and weaknesses of, or points for and against, one or more arguments, concepts, factors, hypotheses, narratives and/or opinions.
distinguish	Make clear the differences between two or more arguments, concepts, opinions, narratives, artefacts, data points, trends and/or items.
evaluate	Ascertain the value or amount of; make a judgment using the information supplied, criteria and/or own knowledge and understanding to consider a logical argument and/or supporting evidence for and against different points, arguments, concepts, processes, opinions or other information.
examine	Consider an argument, concept, debate, data point, trend or artefact in a way that identifies assumptions, possibilities and interrelationships.
explain	Give a detailed account of why and/or how with reference to causes, effects, continuity, change, reasons or mechanisms; make the relationships between things evident.
extract	Select relevant and/or appropriate detail from an argument, issue or artefact.
extrapolate	Infer and/or extend information that may not be clearly stated from a narrative, opinion, graph or image by assuming existing trends will continue.
identify	Recognise and name and/or select an event, feature, ingredient, element, speaker and/or part from a list or extended narrative or argument, or within a diagram, structure, artwork or experiment.
infer	Derive conclusions from available information or evidence, or through reasoning, rather than through explicit statements.
interpret	Draw meaning from an argument, point of view, description or diagram, text, image or artwork and determine significance within context.
investigate	Observe, study or carry out an examination in order to establish facts and reach new conclusions.
justify	Show, prove or defend, with reasoning and evidence, an argument, decision and/or point of view using given data and/or other information.
list	Provide a series of related words, names, numbers or items that are arranged consecutively.
name	Provide a word or term (something that is known and distinguished from other people or things) used to identify an object, person, thing, place etc.
outline	Provide an overview or the main features of an argument, point of view, text, narrative, diagram or image.
predict	Give an expected result of an upcoming action or event; suggest what may happen based on available information.
propose	Suggest or put forward a point of view, idea, argument, diagram, plan and/or suggestion based on given data or stimulus material for consideration or action.
recall	Present remembered ideas, facts and/or experiences.
recommend	Put forward and/or approve (someone or something) as being suitable for a particular purpose or role.
recount	Retell a series of events or steps in a process, usually in order.
state	Give a specific name or value or other brief answer without explanation or calculation.
suggest	Put forward for consideration a solution, hypothesis, idea or other possible answer.
summarise	Retell concisely the relevant and major details of one or more arguments, text, narratives, methodologies, processes, outcomes and/or sequences of events.

