

# EDUCATION RESOURCE KIT

Educational programs are designed to spark curiosity through the discovery of new ideas, immersive experiences and growth of youth through art & culture.

AT THE CENTRE



## BOLD

August 5th to October 22nd, 2023

### Visual Arts 7-10 Outline:

In experiencing the BOLD exhibition, students further develop to an appreciation of the different kinds of artworks, and how the artists world can be interpreted.

#### Syllabus Links:

##### Students learn about:

- the material, physical and virtual form of artworks intentionally made by artists
- artworks produced for exhibition and display
- artistic practices, conventions and the networks of procedures that inform the approaches to artmaking of different artists or group of artists
- how the world can be interpreted in art and the ways in which ideas are represented
- different kinds of artworks in 2D, 3D and 4D forms including their symbolic, representational, physical and material properties
- different audiences for artworks including art critics, art historians, members of the public, teachers, parents, students, other artists

#### Objectives:

##### Students learn to:

- investigate the expressive and stylistic possibilities of different media and techniques used by artists and recognise how these aspects contribute to the kinds of artworks they make
- adopt the role of an audience member when viewing art in various locations (eg in school, gallery visits and web exhibitions)
- interpret and explain relationships between artists – artworks – the world – audiences

## Activities:

### Before your visit:

- Discuss the Artists featured in the BOLD exhibit - students can research individually, or in groups an artist and the key features of their perspective and artistic style. See the examples of artists and resources provided below.
- Brainstorm the types of frames that they might expect to see from the selected artists based on their past artwork. Use the Frames worksheet to assist with questions for students to focus on.
- View and analyse an example one of the artist's prior work

### During your visit:

- Students to take notes in their process diary examples of artworks - students can sketch artworks or use the art as inspiration for their own artwork
- Discuss the various influences present, the symbolic nature of aspects of various artworks
- Students can choose one or more examples that they are drawn to, what makes this piece stand out? How am I positioned as the audience?
- Students identify who the audience of these artworks are – who do they notice are viewing the art?
- Students watch the Joan Ross artwork *Touching other people's butterflies* and note the audio visual techniques employed by the artist, as well as her stylistic choices in the animation
- Students to take note of the emotional responses they may have to certain artworks

### After your visit:

- Discussions of the artworks presented could include the expressive and stylistic possibilities of different media and techniques
- Students can use one example, or teacher can choose as a teacher led activity to explain relationships between artists – artworks – the world – audiences
- Discuss the choices that the artists may have made in their art making process
- Discuss how they felt as the audience, and how the artists intentions may have been influenced by their perceived audience
- Students to use colour theory (see Youtube resources below) to design an artwork intended to provoke an emotional response

## Resources:

- **Sarah Renae Clark**, *Color Theory Basics: Use the Color Wheel and Color Harmonies to Choose Colors that Work Well Together* (2020) <https://www.youtube.com/watch?v=Yel6Wqn4I78>
- **Google Arts and Culture**, *Color: How It Changes the Mood in Art* (accessed 2023) <https://artsandculture.google.com/usergallery/color-how-it-changes-the-mood-in-art/XgKSfPrv2f5sIQ>
- **Art Therapy Blog**, *Color Psychology: The Emotional Effects of Colors* (accessed 2023) <http://www.arttherapyblog.com/online/color-psychology-psychologica-effects-of-colors/>
- **Artyfactory**, *Color Theory for Art and Design - Color as Emotion* (2022) [https://www.artyfactory.com/color\\_theory/color\\_theory\\_3.htm](https://www.artyfactory.com/color_theory/color_theory_3.htm)
- **Ben Quilty**: *Ben Quilty* (2021) <https://benquilty.com/>
- **Gail Naden (Wiradjuri Artist): Georgia Wilson, ABC Local: 'Claiming our ground': a digital tribute to the Yirrkala legacy** (2013) <https://www.abc.net.au/local/stories/2013/07/04/3796285.htm>
- **Madeleine Winch: Art Gallery NSW, Madeleine Winch: Facing the canvas** (2017) <https://www.artgallery.nsw.gov.au/prizes/archibald/2017/29860/>
- **HG Wedge (Wiradjuri Artist): Ian Potter Museum of Art: Roger Benjamin, The Vizard Foundation Art Collection of the 1990s** (accessed 2023) <https://www.vizardfoundationartcollection.com.au/the-nineties/explore/hj-wedge/>
- **Ken Done: Ken Done** (2023) <https://kendone.com.au/about-resources.php>
- **Jean Isherwood: National Portrait Gallery, Jean Isherwood OAM: 1911-2006** (2021) <https://www.portrait.gov.au/people/jean-isherwood-1911>
- **Steven Giese: Sara Browne: The Lismore App, Sunday Profile: Artist and teacher Steve Giese** (2022) <https://artedit.com.au/best-of-activist-art-steven-giese/>
- **Peggy Napangardi Jones: Alcaston Gallery, Peggy Napangardi Jones: 1951-2014** (2022) [https://en.wikipedia.org/wiki/Peggy\\_Napangardi\\_Jones](https://en.wikipedia.org/wiki/Peggy_Napangardi_Jones)
- **Petrina Hicks: NGV, Petrina Hicks: Bleached Gothic** (2020) <https://www.ngv.vic.gov.au/exhibition/petrina-hicks/>
- **Helen Lempriere: Gloria Gamboz, Helen Lempriere: Mid-20th century representations of Aboriginal themes**, University of Melbourne Collections, issue 22 (June 2018) [https://museumsandcollections.unimelb.edu.au/\\_data/assets/pdf\\_file/0008/2942270/12\\_Gamboz\\_Helen-Lempriere-22.pdf](https://museumsandcollections.unimelb.edu.au/_data/assets/pdf_file/0008/2942270/12_Gamboz_Helen-Lempriere-22.pdf)
- **Noel McKenna: Museum of Contemporary Art, Noel McKenna** (2023) <https://www.mca.com.au/artists-works/artists/noel-mckenna/>

# The Frames

## **Cultural Frame**

*Cultural and social meanings:*

- 1.What cultural group, race, place, identity is represented?
- 2.What ideology is revealed in ideas, concepts, manifestoes, shared beliefs?
- 3.What social class, gender?
- 4.What political stance (dissent or support, propaganda or protest)?
- 5.What beliefs- secular or spiritual?
- 6.What significant events?
- 7.What meanings?
- 8.What signs and symbols reveal this information?
- 9.How do these cultural and social meanings affect the art practices of this artist?

## **Subjective Frame**

*Personal psychological experience:*

- 1.What is my first impression?
- 2.What do I see, hear,...?
- 3.What is the emotional impact?
- 4.What do I feel, recall, remember?
- 5.What am I reminded of?
- 6.What intuition or imaginings do I have about the artwork?
- 7.Do I like it?
- 8.What has it got to do with me or my experiences?
- 9.What emotions does the artist want to express?
- 10.Why did they make it?
- 11.What is it about?

## Structural frame

*Communication, system of signs:*

1. Describe the visual language of line, shape, colour, texture, tone, focal point, visual devices lighting, composition, 3D space.
2. What style, or period, or art movement?
3. What materials and processes are used?
4. What other use do found objects have?
5. What symbolic value do the above convey?
6. Why were these symbols, signs selected?
7. What are the relationships between the symbols, signs?
8. What formal conventions are shown eg perspective, tonal modelling?
9. What cultural conventions are shown eg landscape, nude?
10. How do all of these explain the world at the time and now?

## Postmodern frame

*Ideas that challenge the mainstream:*

1. Is it mainstream or is it outside the mainstream?
2. What is appropriated, quoted from another source?
3. Explain the source and what meaning is added.
4. Does this produce humour, irony, parody, wit, playfulness?
5. What is omitted or disregarded?
6. What is re-configured and reinterpreted?
7. What is challenged in social cultural values, beliefs spiritual/secular, power authorities?
8. What is challenged in art practices—classifications, conventions, art movements/styles?
9. What is challenged about art history, the masterpiece, art for art's sake, the role of art?

# EDUCATION RESOURCE KIT

Educational programs are designed to spark curiosity through the discovery of new ideas, immersive experiences and growth of youth through art & culture.

AT THE CENTRE



## BOLD

August 5th to October 22nd, 2023

### Stage 6 Arts Outline:

In experiencing the BOLD exhibition, students further develop their knowledge of art criticism, art history and practice by visiting and evaluating exhibitions.

### Syllabus Links:

#### Students learn about:

- **Practice:** An understanding of practice will affect such things as students' intentions, interests, interpretations, decisions, actions and judgement within the parameters of the Preliminary and HSC courses. Students' knowledge of the variations in the relationships between agencies in the conceptual framework when using the frames will create different accounts of practice and can generate a more informed development of their own practice
- **Conceptual frameworks:** The agency of the artist includes:
  - a person making artworks individually, collaboratively as a group, school, movement or enlisting others to produce their work
  - practitioners such as artists, craftspeople, designers, architects, filmmakers, performance artists, digital and multimodal practitioners. The concept of the audience includes art critics and art historians, teachers, students, entrepreneurs, patrons, curators, dealers, members of the public, auction houses, writers and theorists. Audiences are produced through the display of, and interaction with, artworks. Artworks exist as a representation of ideas that reflect such things as personal responses, cultural views, symbolic interpretations and critical reinterpretations of other ideas. Artists' responses to the world may shape the dynamics of practice as a vigorous and changing entity. Artists can also investigate, interpret and represent the world as a material, conceptual and social experience as well as a place of imaginings, intuition and the personal as ideas for representation.

### Objectives:

- During the Preliminary and HSC courses students learn about selected artworks using these as examples to explain their understanding of the visual arts. These examples should include artistic practice in Australia which should include contemporary contexts
- Students learn how to evaluate and explain the significance of particular artists, artworks, audience responses and representations of the world in these studies
- In the Preliminary course, art criticism and art history can focus on particular aspects of content such as the agencies in the conceptual framework, the notion of practice, and how the frames offer different interpretations of the visual arts

## Activities:

### Before your visit:

- Explore the artists whose works are exhibited in the BOLD Exhibition (see resources for examples and links).
- Using information they have gathered in their research, students to make an assessment of the artist's conceptual frameworks.

### During your visit:

- Students to take notes in their process diary regarding the artworks and how they represent the conceptual frame of the artist ie through use of colour, symbolism, references
- Students can choose one or more examples that they are drawn to, what makes this piece stand out? How am I positioned as the audience?
- Students identify who the audience of these artworks are – who do they notice are viewing the art?
- Are the artworks representing the artist's world in a material, conceptual, social, imagining, intuitive or personal manner?

### After your visit:

- Students to consider how their use of colour could influence their own artworks.
- Students to practice artwork using a referential style in the manner of a selected artist.
- How could students incorporate their own frames into their artmaking practice?
- Students to identify their own intended audiences, and how this impacts on how they practice their art. How would it change for a different audience?
- Discuss how their own worlds can influence their pieces and how they can be represented through colour, symbolism etc
- What symbolic references could they draw from in their own representations?

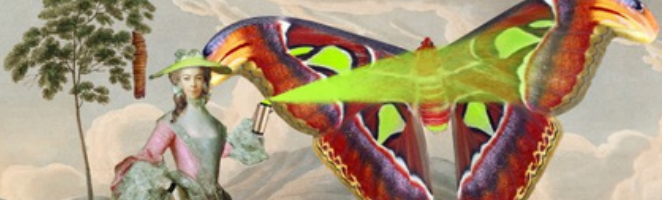
---

## Resources:

- **Ben Quilty:** *Ben Quilty* (2021) <https://benquilty.com/>
- **Gail Naden (Wiradjuri Artist): Georgia Wilson, ABC Local:** *'Claiming our ground': a digital tribute to the Yirrkala legacy* (2013) <https://www.abc.net.au/local/stories/2013/07/04/3796285.htm>
- **Madeleine Winch: Art Gallery NSW,** *Madeleine Winch: Facing the canvas* (2017) <https://www.artgallery.nsw.gov.au/prizes/archibald/2017/29860/>
- **HG Wedge (Wiradjuri Artist): Ian Potter Museum of Art: Roger Benjamin,** *The Vizard Foundation Art Collection of the 1990s* (accessed 2023) <https://www.vizardfoundationartcollection.com.au/the-nineties/explore/hj-wedge/>
- **Ken Done: Ken Done** (2023) <https://kendone.com.au/about-resources.php>
- **Jean Isherwood: National Portrait Gallery,** *Jean Isherwood OAM: 1911-2006* (2021) <https://www.portrait.gov.au/people/jean-isherwood-1911>
- **Steven Giese: Sara Browne: The Lismore App, Sunday Profile: Artist and teacher Steve Giese** (2022) [Art Gallery of NSW Inside ARTEXPRESS](#)
- **Peggy Napangardi Jones: Alcaston Gallery,** *Peggy Napangardi Jones: 1951-2014* (2022) [Art Gallery of NSW Inside ARTEXPRESS](#)
- **Petrina Hicks: NGV,** *Petrina Hicks: Bleached Gothic* (2020) <https://www.ngv.vic.gov.au/exhibition/petrina-hicks/>
- **Helen Lempriere: Gloria Gamboz, Helen Lempriere: Mid-20th century representations of Aboriginal themes,** University of Melbourne Collections, issue 22 (June 2018) [https://museumsandcollections.unimelb.edu.au/\\_data/assets/pdf\\_file/0008/2942270/12\\_Gamboz\\_Helen-Lempriere-22.pdf](https://museumsandcollections.unimelb.edu.au/_data/assets/pdf_file/0008/2942270/12_Gamboz_Helen-Lempriere-22.pdf)
- **Noel McKenna: Museum of Contemporary Art,** *Noel McKenna* (2023) <https://www.mca.com.au/artists-works/artists/noel-mckenna/>

# FEEDBACK FORM

AT THE CENTRE



## BOLD

August 5th to October 22nd, 2023

Please let us know a few details about you & your visit to WPCC today.

Student

Teacher / Educator

Has visiting today deepened your understanding of:

Student Experiences

YES

SOMEWHAT

NO

Understanding of different art practices

Teachers / Educators Before visiting today had you:

Accessed our resource kit?

YES

NO

OR, i was unaware of educational resources.

We welcome your feedback: