

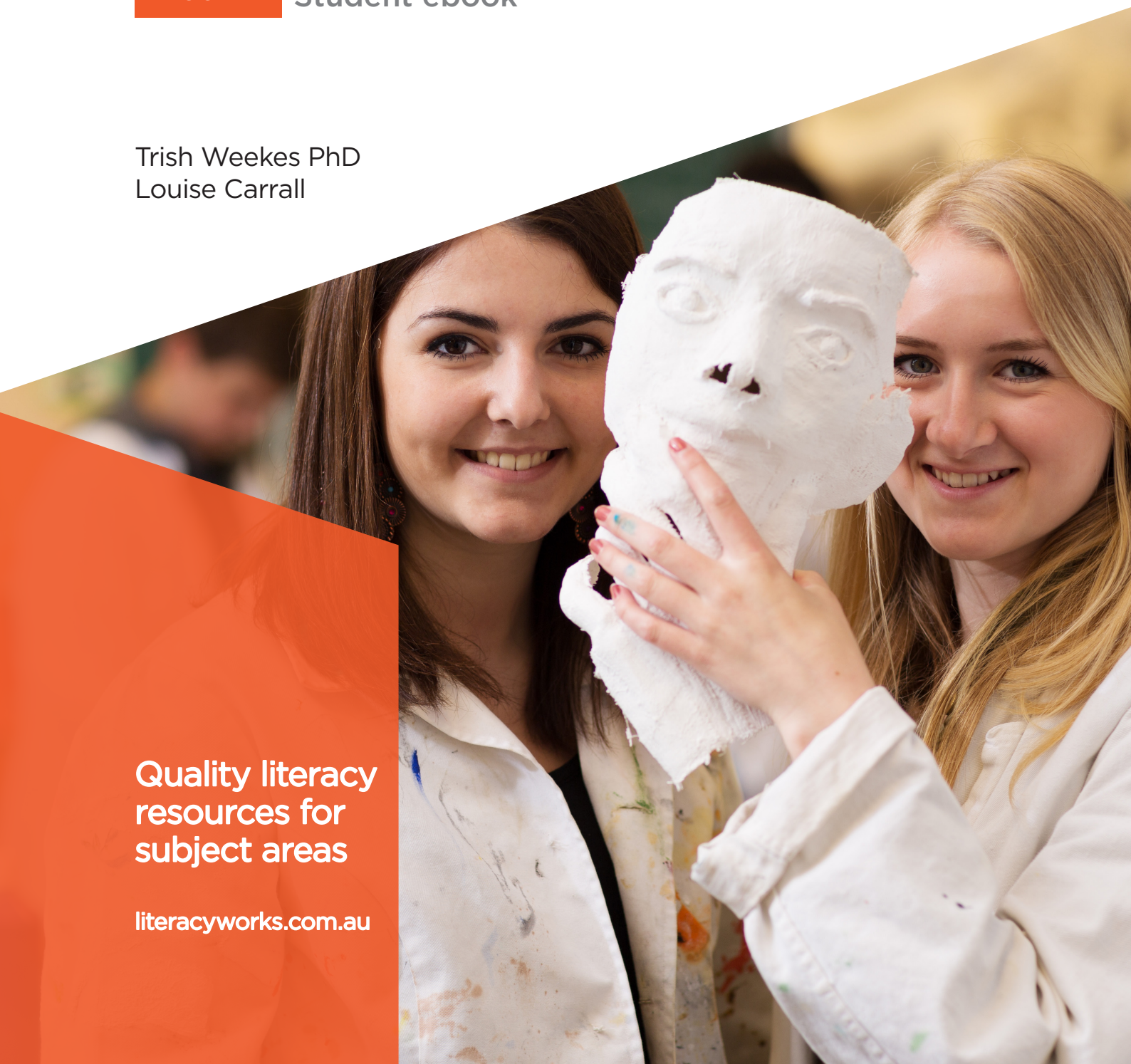
LITERACY WORKS FOR
Visual Arts

BOOK 2 Student ebook

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subject areas

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NSW syllabus links

This book relates to several outcomes in the NSW syllabus for Visual Arts in the strand of **Critical and Historical Studies**. The relevant outcomes for each section of this book are listed below

Objective: students will develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames

NSW syllabus Visual Arts		
pages	Section	
Stage 4		Stage 5
1-40	1. Grammar activities	
	<p>A student:</p> <p>4.7 explores aspects of practice in critical and historical interpretations of art</p> <p>4.8 explores the function of and relationships between the artist – artwork – world – audience</p>	<p>A student:</p> <p>5.7 applies their understanding of aspects of practice to critical and historical interpretations of art</p> <p>5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art</p>
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	<p>A student:</p> <p>4.7 explores aspects of practice in critical and historical interpretations of art</p> <p>4.8 explores the function of and relationships between the artist – artwork – world – audience</p>	<p>A student:</p> <p>5.7 applies their understanding of aspects of practice to critical and historical interpretations of art</p> <p>5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art</p>
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	<p>A student:</p> <p>4.7 explores aspects of practice in critical and historical interpretations of art</p> <p>4.8 explores the function of and relationships between the artist – artwork – world – audience</p>	<p>A student:</p> <p>5.7 applies their understanding of aspects of practice to critical and historical interpretations of art</p> <p>5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art</p>
79-128	5. Responses	
	<p>A student:</p> <p>4.8 explores the function of and relationships between the artist – artwork – world – audience</p> <p>4.9 begins to acknowledge that art can be interpreted from different points of view</p>	<p>A student:</p> <p>5.7 applies their understanding of aspects of practice to critical and historical interpretations of art</p> <p>5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art</p> <p>5.9 demonstrates how the frames provide different interpretations of art</p>
129-146	6. Arguments	
	<p>A student:</p> <p>5.7 applies their understanding of aspects of practice to critical and historical interpretations of art</p> <p>5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art</p>	<p>A student:</p> <p>5.9 demonstrates how the frames provide different interpretations of art</p> <p>5.10 demonstrates how art criticism and art history construct meanings</p>

Canopic jars



Canopic jar, 712-664 BCE, Egypt.

CC0. The Metropolitan Museum of Art, New York, Rogers Fund, 1928, www.metmuseum.org.

Common verb mistakes

Here are some common verb mistakes:

- did done** The student **did** the assignment. ✓
The student **done** the assignment. ✗
done needs a helping verb e.g. The teacher **has done** the marking.
- came come** The artist **came** to our school. ✓
The artist **come** to our school. ✗
come needs a helping verb e.g. The artist **has come** to our school.
- saw seen** We **saw** the jars. ✓
We **seen** the jars. ✗
seen needs a helping verb. e.g. We **have seen** the jars.
- brought brung** We **brought** the clay to the bench. ✓
We **brung** the clay to the bench. ✗ (brung is not a correct word)



Colour in the circle next to the correct verb that should go on the line in each sentence.

- | | |
|---|---|
| 1 The canopic jar in the picture above _____ from ancient Egypt. Canopic jars were made from clay or carved from stone. | <input type="radio"/> came <input type="radio"/> come |
| 2 Most people have _____ images of Egyptian mummies on television. | <input type="radio"/> saw <input type="radio"/> seen |
| 3 Ancient Egyptians _____ many rituals to create the mummies. | <input type="radio"/> did <input type="radio"/> done |
| 4 Priests _____ canopic jars to the deceased body and put the body organs inside. | <input type="radio"/> brung <input type="radio"/> brought |
| 5 The priests _____ special rituals to preserve the organs in the canopic jars. | <input type="radio"/> did <input type="radio"/> done |
| 6 The ancient Egyptians _____ some animals as gods. | <input type="radio"/> seen <input type="radio"/> saw |
| 7 The jackal headed god, called Duamutef, was one of the sons of the god Horus. The jackal canopic jar _____ the job of holding the stomach and upper intestines. | <input type="radio"/> did <input type="radio"/> done |
| 8 Other god shapes and symbols were _____ on canopic jars for other body parts. | <input type="radio"/> saw <input type="radio"/> seen |
| 9 Canopic jars were buried with the mummies in the pyramids and tombs. According to Egyptian beliefs, the canopic jars _____ to the afterlife with the deceased person. | <input type="radio"/> came <input type="radio"/> come |
| 10 In the 1800s, European explorers _____ to Egypt and explored the pyramids and tombs. | <input type="radio"/> come <input type="radio"/> came |
| 11 They _____ the canopic jars inside the pyramids. | <input type="radio"/> seen <input type="radio"/> saw |
| 12 They _____ the canopic jars to museums around the world where you can see them today. | <input type="radio"/> brung <input type="radio"/> brought |

Roman copies of Greek statues



Marble head of Athena: The Athena Medici, CE I 38. CC0. The Metropolitan Museum of Art, New York, Rogers Fund, 2007, www.metmuseum.org.

Adverbials

Adverbials give us more information about a verb, adjective or another adverb. They can be one word or a group of words. Some adverbials answer the questions: where? when? how? how much?

Where?

in Australia, here, there, outside, under the table

When?

tomorrow, soon, in 1900, occasionally

How?

very slowly, easily, well, like an artist, with a brush

How much?

very, partly, completely, totally



Read each sentence below. Then tick a box to show what question is answered by the adverbial in each sentence. The adverbial is in bold.

	where?	when?	how?	how much?
eg. The Roman Empire began to expand in the fourth century BCE .		✓		
1 Roman armies conquered territory throughout the Mediterranean including Greece .				
2 Roman armies stole many Greek artworks and brought them back to Rome .				
3 The Romans were extremely impressed with the Greek culture, philosophy, language and artworks.				
4 Rich Romans wanted to decorate their houses with bronze and marble statues .				
5 There were not enough original Greek statues available in Rome , so some people started to make copies.				
6 Roman artisans (skilled tradespeople) carefully applied wet clay or plaster to the original Greek Statues.				
7 After that , the clay or plaster mold was removed in pieces then put together again.				
8 The pieces were lined with hot beeswax to make one large smooth mold.				
9 More clay was poured over the beeswax mold to make a smooth cast.				
10 The cast was used like a container for bronze to be poured in.				
11 These casts were shipped to workshops in the Roman Empire to create copies.				
12 By the 2nd century CE , the demand for copies of Greek and marble statues was enormous.				
13 Copies of marble and bronze statues completely dominated some Roman public spaces.				

Oil glazing technique

Oil glazing is a painting technique involving building up many thin layers of paint. English words evolved from many other languages, especially Latin, Greek and French. If you know about some of these origins, you can build your word power in Visual Arts.

-  **Read the 7 words below and their origins (where they came from) and the original meanings.**
-  **Draw a line to match the old word with its modern meaning for Visual Arts.**

Word	Origin and meaning
Renaissance	Old French – rebirth, new growth
technique	Greek <i>technikos</i> - skillful in art and craft; <i>-que</i> ending is French
colour	Latin <i>colos</i> – a covering
transparent	Latin <i>trans</i> - through, <i>parere</i> - appears
opaque	Latin <i>opacus</i> - darkened; <i>-que</i> ending is French
glaze	(a noun/thing) old English <i>glass</i>
glazing	(a verb/process) old English <i>glass</i>

Modern meanings in Visual Arts
a technique used in oil painting involving thin layers of paint
a see-through quality
a layer of paint that is thin, transparent and oily
allows little light to pass through, not transparent (also means hard to understand)
the period of time from 1400-1600 when art, music, literature and culture flourished in Italy and Europe.
a way of doing something; a skill or ability
the way an object reflects light giving it a quality, hue, brightness, saturation or chroma

-  **Use one of the words above to fill in each blank in this paragraph.**




Study of a Young Woman, J. Vermeer, 1632-1635

CC0. The Metropolitan Museum of Art, New York,

Gift of Mr and Mrs Charles Wrightsman, www.metmuseum.org.

During the _____ period from the 15th - 17th Centuries, painters developed a _____ called oil _____. This _____ involves applying many layers of _____ on top of each other, rather than mixing a colour. _____ artists including Leonardo da Vinci and Johannes Vermeer used _____ in their paintings. The artist applies an _____ colour as a base layer, then many _____ layers of _____ on top. The light travels through the _____ glaze and bounces off the bottom _____ layer. The _____ of glazing enables the artist to create realistic results and beautiful skin tones, just like a photograph. _____ is very time-consuming and requires a great deal of patience.

-  **In the box on the right, explain the glazing technique in your own words. Include words from the list above and circle them.**

Australia's war artists



AUSTRALIAN WAR MEMORIAL

044147

War photographer Damien Parer (centre) photographed with two diggers, New Guinea. August 1943. Copyright expired. The Australian War Memorial Canberra.

Punctuation

A capital letter is used at the beginning of sentences. Proper nouns (names of people and places) also need a capital letter. A full stop is used at the end of sentences.



Read the paragraphs below. Add the missing capital letters for the start of each sentence and for proper nouns. Add a full stop after each sentence.

(Paragraph 1 has 4 sentences)

a war artist is an artist employed by the australian war memorial war to create artworks that represent different experiences of war and conflict war artists have included painters, photographers and multimedia artists many of the artworks have been exhibited at the australian war memorial and in galleries throughout the country

(Paragraph 2 has 3 sentences)

war artists have been involved in many conflicts in australia's history starting with the first world war the australian war memorial manages the official war art scheme to record and interpret the australian experience of war it is australia's longest running art commissioning program, as it pays artists to create art

(Paragraph 3 has 4 sentences)

war artists show men and women involved in all aspects of the war experience art can show preparations, fighting, routines and celebrations, as well as the emotional impacts on individuals artworks often reveal the causes and consequences of a conflict art continues to play a major role in understanding and remembering conflicts of the past

(Paragraph 4 has 3 sentences)

in recent times, war artists have depicted the activities of the australian forces in conflict and peacekeeping missions war artists have travelled to korea, vietnam, east timor, afghanistan and iraq. recent war artists have included shaun gladwell, ben quilty and indigenous artist, tony albert



AUSTRALIAN WAR MEMORIAL

ART03612

Boulogne in wartime, C. Bryant, 1918.

Copyright expired. The Australian War Memorial, Canberra.

Ceramic pinch pots



CC0 public domain. bptakoma. Flickr

Homophones

There are many words in English which sound the same but have different spelling and meanings. These words are called homophones. For example **too** and **two** are homophones.

too: The clay was **too** dry.

two: I made two **pinch** pots.



Read this procedure about how to make a pinch pot. Then draw a line through the incorrect homophones.

A pinch pot is a simple form of hand maid/made pottery produced in many cultures, from ancient times two/too/to the present.

Take a piece/peace of clay about the size of a tennis ball. Roll/role the clay into a round ball and make shore/sure it is moist. Hold the ball of clay in the palm of you're/your hand. Next, gently press your/you're thumb down threw/through the centre of the ball too/to/two create an opening. Leaf/leave at least some/sum clay at the bottom, about won/one centimetre, to/two/too form the base/bass of the pot. Then use your fingers and thumbs to thin out the walls of the pot with gentle pinching motions. If you accidentally pinch through/threw the base of the pot, roll the clay into a ball again and start again. Then check for breaks/brakes or floors/flaws. Smooth out the surfaces and rims of the pot. Leave/leaf the pot to dry on a board/bored in the air/heir before firing it in a kiln or painting it.



Draw a line to match homophones - pairs of words that sound the same.

scene	whose
allowed	aloud
guest	here
hear	serial
cereal	write
tide	seen
right	seam
some	male
who's	guessed
seem	tied
mail	sum



Write one or two sentences that use both homophones correctly.

1	here hear	_____
2	it's its	_____
3	whether weather	_____
4	queue cue	_____

Museum of Old and New Art



Museum of Old and New Art Hobart

Courtesy of MONA

ITS or IT'S?

One of the most common grammar mistakes involves three letters: I T S.

its ✓ shows that something belongs to a neuter object (not a female or male)
eg. The gallery opened **its** doors at 10.00am.

it's ✓ a contraction, a shortened way of writing 'it is'
eg. **It's** now closed.

its' ✗ incorrect - there is no such word

 **Read these sentences. Draw a tick or cross in the box to show if each apostrophe is used correctly or not.**

- 1 MONA is the Museum of Old and New Art. It's an art museum located in Hobart, Tasmania.
- 2 MONA officially opened its doors on 21 January 2011.
- 3 Its' the largest privately funded museum in Australia.
- 4 Its collections include ancient, old, modern and contemporary art from around the world.
- 5 The owner of the museum, David Walsh, has spoken about what he wanted to create. He says that it's ☐ a "subversive adult Disneyland."
- 6 Subversive means that its trying to undermine or oppose the typical power and authority in society.
- 7 Some art galleries and museums only display artworks by famous artists. However, its' different at MONA.
- 8 The recent exhibition at MONA called 'Museum of Everything' featured artworks by ordinary, everyday people, including people with disabilities. In this way, it's ☐ being subversive because the artists are not famous.
- 9 MONA is like Disneyland for adults because its' an amazing experience to visit.
- 10 When a visitor walks into MONA, it's easy to be disoriented and confused.
- 11 The museum is dug into the sandstone and its exhibition spaces are located in a maze over several levels.
- 12 Since MONA opened in 2011, it's impact on Tasmanian tourism has been huge, with a big increase in tourists and the opening of many new restaurants and cafes.
- 13 The boom that has happened in Hobart due to MONA shows the power of art to transform a city and everyone who lives there. Its' ☐ called 'the MONA effect'.
- 14 If you're Tasmanian or under 18 years of age, it's free to enter the museum.



Snake, S. Nolan, 1970-72, MONA Hobart

CC2.0. jeffowenphotos. flickr.



Add an apostrophe to its if needed in this paragraph.

Snake is a mural by Sidney Nolan on a curved wall in MONA. It's made from 1620 unique artworks. When viewed from a distance, its appearance is like a snake. Nolan was inspired by the Rainbow Serpent, an indigenous symbol. Its 5.6 metres tall and 44 metres wide. The striking colours and the size help make its impact on the audience.

Famous photographers



Apostrophes of possession

An apostrophe can show possession, which means that a thing belongs to something or someone.

If the owner is singular (e.g. one photographer), the apostrophe comes **before the s**.

e.g. The photographer's artworks were displayed.

If there is more than one owner, (e.g. many photographers) the apostrophe comes **after the s**.

e.g. Many photographers' artworks were displayed.

 **Read these sentences. Draw a tick or cross in the box to show if each apostrophe is used correctly or not.**

- 1 One of the world's most famous photographers' was Richard Avedon who took photo's for Vogue magazine in exotic locations in the 1960s and 70s.
- 2 Australia's unique landscape has been beautifully captured by Ken Duncan's panoramic photograph's ☐.
- 3 Lord Snowdon's ☐ photographic subjects included the English Royal Family as he was married to Queen Elizabeths' ☐ sister, Princess Margaret.
- 4 The Sunbaker by Max Dupain, is a famous photograph of a mans' head and arms as he lie's on the sand at Bondi Beach.
- 5 Celebrities' faces often appear on the front cover of magazines. A photo by Annie Lebovitz can make a celebrity more famous.
- 6 Man Ray's famous artistic images bridge the gap between art and photography.
- 7 Famous photo's by Henri Cartier-Bresson include images' of everyday life as well as news photography from some of the twentieth century's most controversial wars and conflicts.
- 8 Landscape's were the focus of the works by Ansel Adams. Ansel's photographs were black and white images' and he pioneered creative photographic techniques to increase the contrast in his photographs.
- 9 Most photograph's by Anne Geddes show babies' dressed up as fairies, flower's or animals.

Apostrophes - contractions

An apostrophe can show that letters are missing in a word:

e.g. You're an artist. (You are an artist.)

e.g. It's ready. (It is ready.)

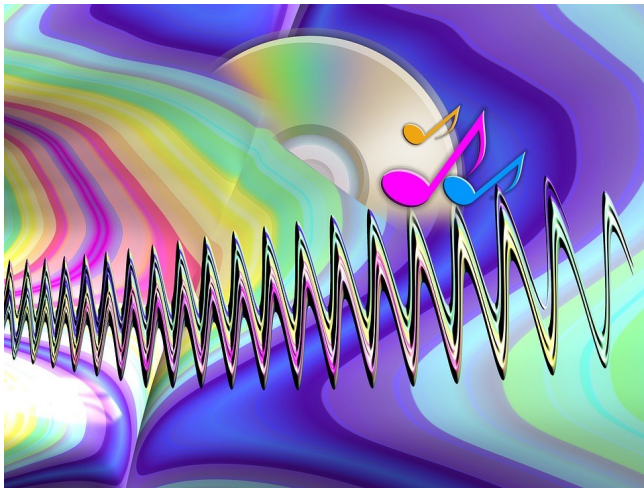
This is called a contraction. The apostrophes show the letters that are missing. We use contractions all the time when we are speaking but not in formal writing at school.



In the sentences below, there are several contractions. Cross out the contractions and write the words in full above them.

You'll learn so much about photography by studying the works of famous photographers. They're some of the most influential artists of recent times. It doesn't matter what kind of art you like - there's a photographer who has created photographic artworks in that style. So who's your favourite photographer? What're their influences? It'll be interesting finding out and it's going to impact your own artworks.

Sound art



Linking ideas with conjunctions

A conjunction is a joining or linking word. A conjunction shows the relationship of one idea to another. Conjunctions have different jobs and different ways of making meaning. The boxes below show the functions of conjunctions.

Adding information	and, as well, plus, also, besides
Giving examples	for example, for instance, in the case
Contrasting ideas	although, but, however, whereas, yet, rather, nevertheless, even though, otherwise
Cause and effect	because, since, as, so, so that, as, therefore, thus

Underline the conjunctions in the sentences below. Write the function or job of each conjunction on the line (ie. adding information, giving examples, contrasting ideas or cause and effect).

Sentence (underline the conjunction)

Job or function

- | | | |
|---|--|-------|
| 1 | Visual artists usually use images to make meaning, however sound art makes meaning through the medium of sound. | _____ |
| 2 | Sound art can involve experimental music, electronics, noise music, audio media, found sound, environmental sound, explorations of the human body as well as sculpture, film or video. | _____ |
| 3 | The first sound art exhibition was held in New York in 1983 although early experiments were conducted by Dadaists, Futurists and Surrealists. | _____ |
| 4 | Sound art has many definitions so any artist using sound in their art can be called a sound artist. | _____ |
| 5 | Sound art provides the audience with different technologies, for example, performance, installation, machinery, electronic and digital instruments and recordings. | _____ |
| 6 | Liquid Architecture is an organisation that supports Australian sound artists and they provide opportunities for performance and collaboration. | _____ |

Follow the instructions below to write sentences using conjunctions.

- Choose a conjunction for giving examples and finish this sentence:**
Environmental sound involves any naturally occurring sounds in the city or countryside _____
- Choose a cause and effect conjunction to combine these sentences. Rewrite the sentence.**
Some people do not like sound art. It is very abstract and experimental. _____
- Choose a conjunction for contrasting ideas to combine these sentences. Rewrite the sentence.**
Some visual artists consider that sound art is not truly art. Sound artists believe that there should be less focus on visuals and more on sound. _____

Art galleries



Subject-verb agreement

In English, the verb can change depending on whether the subject (the noun or thing that the sentence is about) is singular (one person or thing) or plural (more than one person or thing).

A singular noun takes a **singular verb**:

e.g. The gallery **is** in the city.

A plural noun takes a **plural verb**:

e.g. Public art galleries **are** very important.



Look at the subjects in the box below. Sort them into two columns - singular (one) or plural (more than one)

art	the visiting artists	painting	sculptures	major cities	audience
patrons	culture	visitors from China	exhibitions	artworks	
the collection	masterpieces	museums	landmark	the multimedia display	
several attractions	Australia	your local art gallery			

Singular	Plural

 **In each sentence, work out if the subject (the noun at the start) is singular or plural. Then cross out the incorrect verb (is/are) to make the subject agree with the verb.**

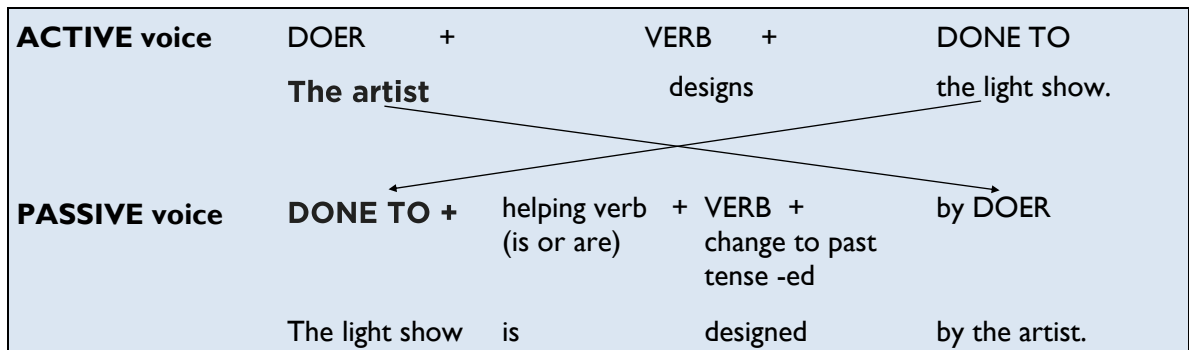
- 1 Art galleries **is/are** important cultural centres. They help us to learn about art and they show us different perspectives on the world.
- 2 Many galleries **is/are** found in Australia's cities and towns.
- 3 The National Gallery of Australia **is/are** in Canberra.
- 4 Over 160,000 art works **is/are** in this gallery.
- 5 The National Gallery of Victoria in Melbourne **is/are** is the oldest public art gallery in Australia.
- 6 Hobart's newest gallery **is/are** the Museum of New and Old Art (MONA), Australia's largest privately owned gallery.
- 7 Sydney's main art galleries **is/are** the Art Gallery of New South Wales and the Museum of Contemporary Art.
- 8 Brisbane **is/are** lucky to have two major galleries; The Queensland National Art Gallery and the Gallery of Modern Art.
- 9 In these galleries, Aboriginal and Torres Strait Islander art works **is/are** exhibited along with international art.
- 10 Many art galleries **is/are** in regional areas where local communities make contributions to the cultural life of their region.

Vivid light festival



Passive voice

We can change the beginning focus of a sentence by switching between active and passive voice. We use passive voice to avoid repeating the 'doer' or person/thing doing the actions in the sentence. These activities relate to things that are happening now (present tense).



 Complete these passive sentences. Fill in each blank with a helping verb (is for singular, are for plural) and change the verb to a past tense form (ending in -ed).

Verbs	Passive sentences
e.g. hold	The Vivid Festival <u>is held</u> in Sydney each year.
1 display	Coloured lights and videos _____ on buildings.
2 project	Light sculptures and multimedia works _____ onto city landmarks.
3 transform	The Sydney Opera House and Harbour bridge _____ into works of art.
4 convert	The Botanic Gardens _____ into a magical wonderland with art and electric installations throughout the gardens.
4 attend	The Vivid Festival _____ by over 2 million people every year.
5 charge	No entrance fees _____ so it is entirely free to the public.
6 use	The entire city of Sydney _____ as a canvas for large scale light installations and projections.
7 conduct	Music performances and discussions about art and design _____ as part of the festival.



Change these active sentences to passive sentences.

- A large audience views the front of a building.

- A projector projects two large, blinking eyes.

- The enormous eyes view the audience.

- This image reverses audience and artwork perspectives.

Are memes art?



First, second and third person

There are three different perspectives we use when writing and speaking:

First person

First person is from the speaker's or writer's own perspective.

e.g. *I think that memes are the new art.*

We can use first person to express our personal opinion, in a process diary or portfolio and to write personal reflections.

Second person

Second person is used when the writer or speaker directly addresses someone else: 'you' or 'we'. Sometimes the 'you' is general (all people).

e.g. *Do you think memes have any value?*

Third person

Third person is used for writing and speaking about someone or something.

e.g. *Memes are online amusements.*

Third person is used for all factual, academic and technical writing.



Draw a tick under a heading to show if the sentence is first, second or third person.

	First person	Second person	Third person
e.g. The term 'meme' was first used in 1976 to mean an aspect of culture that is passed from one individual to another by imitation or sharing.			✓
1 An internet meme is a cultural symbol or idea that spreads from person to person online.			
2 You can make an internet meme by putting an image and some text into a meme generator.			
3 My memes are about animals.			
4 There is now an enormous library of recycled and re-imagined memes.			
5 We could consider internet memes as a collective art project.			
6 Memes owe a debt to Andy Warhol, who brought the everyday into the fine art world.			
7 I think the responses and reactions to memes are funnier than the images themselves.			
8 Some people think that memes are the most democratic art form in history.			
9 Do you think it is insulting to artists to call memes art?			
10 I think memes are an art form.			

Indigenous Australian art



Images on this page: CC0 public domain, pixabay.com.au

Quoted speech

We use quotation marks before and after spoken words. This is called direct speech or quoted speech. We can show more about how the speaker said it by adding a saying verb: she said, he commented etc.

← quotation marks
“Our culture is ancient,” ← comma inside the quotation marks
said the curator. ← saying verb

The curator said, ← comma before the quotation marks
“Let’s see some art.” ← capital letter

 **Read this interview with a museum curator of Aboriginal Art. Add capital letters for names of people and places. Add commas and quotation marks where needed.**

It is wonderful to tell our ancestors’ stories through art said the museum’s curator of indigenous art.

She said aboriginal and torres strait islander people are the oldest culture on earth and we have a rich and deep art tradition.

Many artists live away from the cities explained the curator. They want to exhibit their works in the city so they can share their stories with the wider community.

The curator then commented on the importance of country to aboriginal and torres strait islander australians.

The connection of aboriginal and torres strait islander people to their home country is important she mentioned. For many people, art has become a way to maintain the connection with their home country.

Many indigenous artists make artworks for tourists.

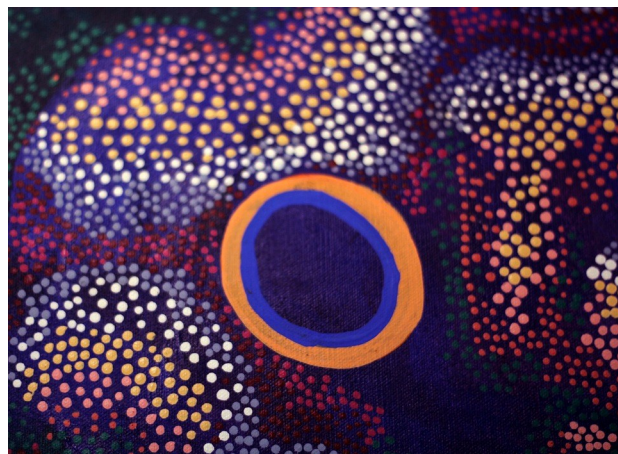
Now some artists are making the transition to art that is exhibited in galleries she explained.

She added There is a new wave of young indigenous artists coming through such as josh muir and teila watson. Many of these new artists create pieces that look nothing like traditional bark painting or dot paintings you might think of. Instead they work in fabric, textiles, collage, illustration, sculpture and interior decoration.

Finally she recommended You can check out the latest indigenous artists through the national indigenous arts awards every year.

What is a curator?

‘To curate’ means to select and look after objects for display in a museum or gallery. Someone who curates is called a curator.



Futurism



Many people are confused about three words that sound the same but have different meanings.

there an adverb, a place
e.g. Hang the artwork **there**.

they're a contraction, a short way of writing 'they are'
e.g. **They're** going to the exhibition.

their a possessive pronoun that shows who it belongs to
e.g. The artists displayed **their** works.

Left: *Unique Forms of Continuity in Space*, U. Boccioni, 1913.

CC0. The Metropolitan Museum of Art, New York, Bequest of Lydia Winston Malbin, 1989,
www.metmuseum.org.

 **Colour in a box next to each sentence to show the missing word: there, they're or their.**

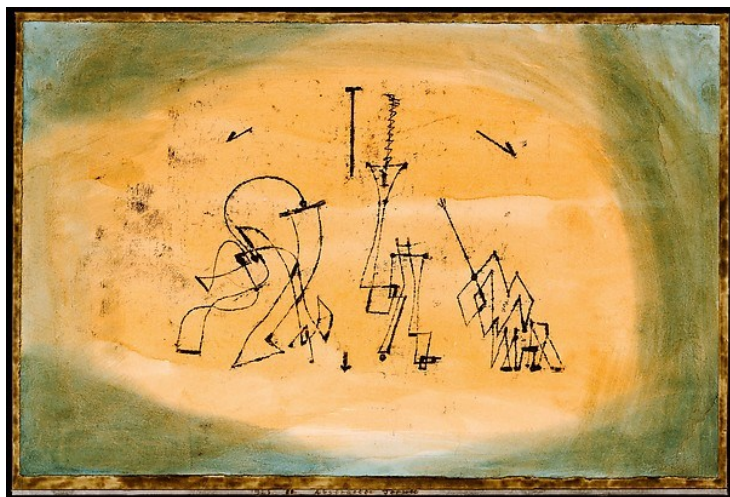
- | | |
|---|--|
| e.g. Futurism was an artistic and social movement started by Italian artists in the early 20th century. _____ art captured the dynamism and energy of the modern world. | <input type="radio"/> There <input type="radio"/> They're <input checked="" type="radio"/> Their |
| 1 Futurist artists included Filippo Tommaso Marinetti, Umberto Boccioni, Gino Severini and Giacomo Balla. _____ known for depicting modern subjects such as machines, cars, aeroplanes and industrial scenes. | <input type="radio"/> There <input type="radio"/> They're <input type="radio"/> Their |
| 2 _____ are several common themes in Futurist art including speed, technology, youth and violence. | <input type="radio"/> There <input type="radio"/> They're <input type="radio"/> Their |
| 3 Futurists wanted to free people from the pressure of _____ past. | <input type="radio"/> there <input type="radio"/> they're <input type="radio"/> their |
| 4 _____ are many Futurist paintings, sculptures, ceramics, graphic designs, theatre and film performances, textiles and architectural works. | <input type="radio"/> There <input type="radio"/> They're <input type="radio"/> Their |
| 5 Futurist artworks tended to show objects in motion and _____ speed and movement are expressed in fluid and angular forms, similar to Cubist shapes. | <input type="radio"/> there <input type="radio"/> they're <input type="radio"/> their |
| 6 The ideas of the Futurists had a big impact on other art movements. _____ influence can be seen in Art Deco, Constructivism, Surrealism and Dada. | <input type="radio"/> There <input type="radio"/> They're <input type="radio"/> Their |
| 7 _____ was an end to Futurism in 1944 when the leader, Marinetti, died. | <input type="radio"/> There <input type="radio"/> They're <input type="radio"/> Their |
| 8 Many Futurist art works are on display in art galleries and museums around the world. _____ often some of the most popular and vibrant works on display. | <input type="radio"/> There <input type="radio"/> They're <input type="radio"/> Their |
| 9 _____ is a famous Futurist sculpture by Umberto Boccioni shown above. | <input type="radio"/> There <input type="radio"/> They're <input type="radio"/> Their |
| 10 The man seems to be racing against a strong wind, like a beautiful machine. His legs are powerful and _____ expressing strength, youth and movement. | <input type="radio"/> there <input type="radio"/> they're <input type="radio"/> their |



Write the correct word on the line: there, they're or their.

The Futurists welcomed war and conflict. _____ view was that Italy was too obsessed with the ancient and Classical past. Unfortunately, many Futurists met _____ deaths in conflict during World War II. Ideas of Futurism spread throughout Europe. _____ were many Futurists in Russia, England and Belgium. _____ remembered as visionaries who predicted the importance of technology in the world.

Abstract art



Abstract Trio, P. Klee, 1923.

CC0. The Metropolitan Museum of Art, New York, The Berggruen Klee Collection 1984, www.metmuseum.org.

Elaborating

Elaborating means to give more information, more detail and examples. These linking words might help you to elaborate.

Linking words for elaborating

in other words	in fact	in particular
that is	to illustrate	for instance
for example	to put it another way	

 **Read this paragraph. Underline all the linking words that help the writer to elaborate and expand on ideas.**



Improvisation 27 (Garden of Love II), V. Kandinsky, 1912.

CC0. The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection 1949, www.metmuseum.org.

Abstract art uses shapes, colours and forms to create impressions and ideas. Abstract art does not represent objects in a realistic or accurate way. In other words, abstract art is separate from the real world. Since it is not restricted by real world rules, abstract art can give the artist freedom of expression. For example, the artist can explore emotions, thoughts and feelings. Abstract art encourages free association, that is, you can give your own meaning to the artwork. To illustrate, you can decide for yourself about the emotions or ideas that are expressed in an abstract artwork. To put it another way, there is no right or wrong interpretation. Understanding abstract art is easy. In fact, all it requires is an open mind and imagination.

 **Write an extra sentence to elaborate on the first sentence. Start your sentence with linking words for elaborating.**

e.g. Abstract art does not use imagery from the real world.	For example , it is hard to recognise people, places or things in an abstract art work.
1 Abstract art expresses complex and deep ideas and concepts.	
2 You can find your own meaning in abstract art.	
3 <i>Improvisation 27</i> by Kandinsky (1912) uses colours and shapes to suggest meanings that are not part of the real world.	
4 Paul Klee's <i>Abstract Trio</i> (1923) shows three shapes that could have several different meanings.	

Installation art



Nominalisation

Academic writing tends to be about things (nouns) rather than happenings (verbs). For example, we can talk about how we **installed** an artwork (verb: installed) but we write about an **installation** (a noun). You might talk about how you **developed** an idea (a verb) but we write about **development** of ideas (a noun). Turning verbs into nouns is a process called nominalisation.



Change the verbs into nouns that end in -tion.

verb	noun
e.g. to install	installation
to construct	
to produce	

verb	noun
to act	
to invent	
to create	



Antiaircraft Defense Art Biennale Installation, Sarah Loetscher, CC0 Public Domain



Find and underline the nominalisations in the paragraph below.

Art installations involve the creation of large artworks. Often the art is designed especially for that location. Installations invites the audience's observation of the artwork from different perspectives and angles. The artwork above left is a representation of everyday objects (cars) suspended in the air, giving the audience a view from below. Some installations also encourage interaction between the audience and the artwork. The installation below left challenges the viewer's imagination with the depiction of an oversized human face inside a massive oxygen mask from a fighter jet pilot. The audience can move around and touch the giant mask, while wondering about the artist's intention.



Choose three of the nominalisations in this paragraph and write them with their verb form.

e.g. installation - to install _____



Change the verb in bold to a nominalisation.

e.g.	The artwork transformed the site.	transformation
1	The room was filled with lights so the audience was immersed in the art.	
2	The artist interacted with the audience.	
3	Many people participated in the art installation.	
4	It took three months for the artworks to be constructed .	
5	The gallery exhibited Asian artworks.	
6	The artist decided to create an enormous gas mask.	
7	The audience reacted by coming up close to the artwork and peering inside.	

Sculpture



Many people are confused about the meaning and spelling of **your** and **you're**:

your a pointer (possessive pronoun) that shows it belongs to you

e.g. Who is **your** favourite sculptor?

you're a contraction, a short version of 'you are'

e.g. **You're** going to the exhibition.



Write the correct word on the line - your or you're - in each sentence.

- When _____ studying sculpture, you might use clay, stone, plaster, papier mache, wax or wire.
- Learning to sculpt will increase _____ confidence and creative possibilities.
- With sculpture, _____ able to plan artworks in three dimensions, instead of just two dimensions in painting or drawing.
- Sculpture techniques will expand _____ artmaking skills.
- You will become empowered to learn to 'see' differently and be inspired to develop _____ own creative expression.
- You can learn about mould making and casting techniques to use in _____ sculptures.
- _____ work can be influenced by famous sculptors such as Donatello, Michelangelo, Rodin and Picasso.
- Research shows that if you learn about sculpture, _____ able to develop observation skills, analytical skills and motor skills, as you manipulate forms with your hands.
- _____ teacher can show you technical solutions to solve the challenges of translating _____ work from an idea into a permanent sculpture.
- Pottery and ceramics are also forms of sculpture. When making ceramic sculptures _____ able to choose different clays and glazes to create the effect you want.



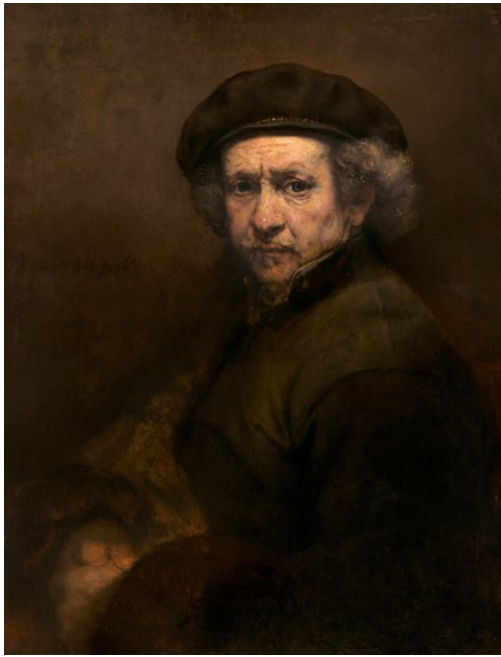
Cross out the incorrect words in the paragraph below.

Starting with sculpture

If **your/you're** interested in sculpture, you can start at home. The choice of materials is only limited by **your/you're** imagination. If **your/you're** lucky enough to have modelling clay at home, it is cheap and it is a great way to develop **your/you're** skills. Plasticine is even better because **your/you're** able to reuse it. If **your/you're** not able to find any clay, you can use any materials lying around **your/you're** home such as cereal boxes, tissues, cans, soap and paper clips. **Your/You're** skills will grow with daily practice.



Self-portraits



Self-Portrait with Beret and Turned up Collar, Rembrandt, 1659.

Andrew W. Mellon Collection National Gallery of Art. open access

Subject-verb agreement

In English, the verb can change depending on whether the subject (the noun or thing that the sentence is about) is singular (one person or thing) or plural (more than one person or thing). For example, 'a self portrait' is singular because there is only one; 'self portraits' are plural because there are more than one.

A singular noun takes a **singular verb** (is or was):
e.g. A self portrait **was** a popular subject in paintings.

A plural noun takes a **plural verb** (are or were):
e.g. Self-portraits **were** common in the Renaissance.



Self-Portrait, V. van Gogh, 1889.

Collection of Mr and Mrs John Hay Whitney, National Gallery of Art. open access




Cross out the incorrect verbs in this paragraph.

A self portrait **is/are** a representation of the artist. Sometimes artists **create/creates** self portraits of themselves at work while they **is/are** painting. Self portraits **has/have** been popular throughout the history of art, in painting, sculpture, printing and photography. Even today, self portraits **is/are** popular with the rise of technology and 'selfies'.

of

e.g. collection of portraits

The first word shows whether it is singular or plural. For example, **collection** is singular so **collection of portraits** is singular too.

 In each sentence, highlight the first word in each subject. Then work out if it is singular or plural. Then highlight the correct verb.

e.g.	Thousands of artists in history	has/have	chosen	their own faces as the subject for paintings and artworks.
1	Two advantages of self-portraits	was/were		that the artist could experiment to build his or her skills and the self-portraits could be sold to collectors.
2	One of the most famous painters in history	was/were		Rembrandt.
3	Hundreds of self-portraits	was/were	painted	by Rembrandt during this life.
4	Rembrandt's technique of creating self-portraits	was/were		to look at himself in a mirror and copy what he saw.
5	The dark colours of the painting above	create/creates		a serious mood and show the artist as a serious and important talent.
6	Dozens of self portraits	was/were	painted	by Vincent van Gogh.
7	The self portraits of van Gogh	was/were		an important part of his creative output.
8	The rhythmic patterns of paint strokes in this self portrait	show/shows		van Gogh's nervous energy.

Parts of a question or instruction

Assignment and examination questions in Visual Arts can be quite complex. Here are the parts or stages of a question or instruction.

If you practise identifying the parts of the question or instruction, you will be able to know what to do and to plan your answer more quickly and easily.

task word



A task word is a **verb** or **question** that tells you what to do

e.g. analyse, explain, why ...?

There may be more than one word that tells you what to do.

scope



The scope is the specific **list of content** to cover from the business theory

e.g. one artist, three artworks, a postmodern perspective

statement



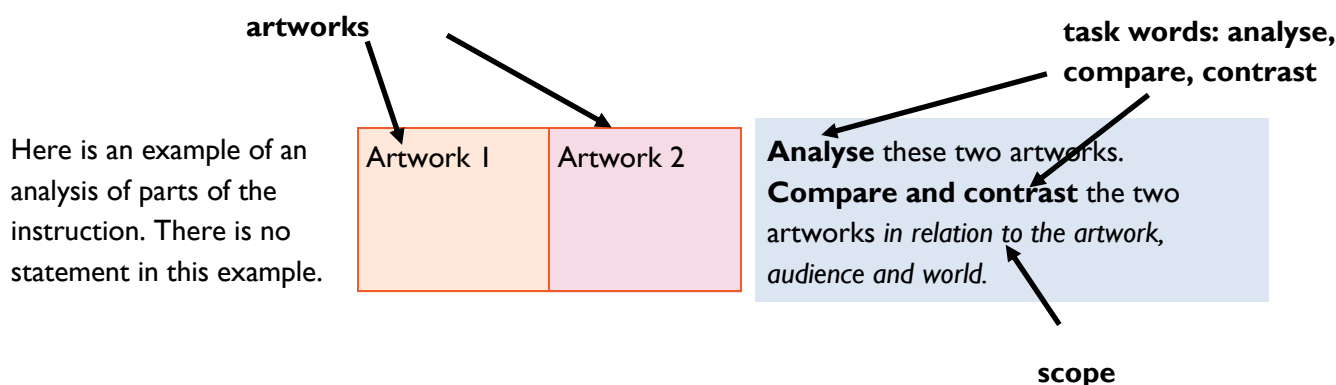
A **statement** is a quote that you have to respond to, agree with or disagree with.


'The artist's role is to challenge us.'

artwork



An **artwork** is provided. Students may be asked to analyse or interpret the artwork or to use ideas related to the artwork in their answer.



 **Analyse the parts of these questions or instructions. Identify the task word, scope or statement. All questions have a task word and scope but the other parts are optional.**

1. 'Pop Art is popular, expendable, low-cost, mass-produced, young, witty, sexy, gimmicky, glamorous, and Big Business.'

With reference to a postmodern perspective and this quote, explain how Andy Warhol's artworks have influenced contemporary art practice.

2. Students are to respond to the following essay question, referring to at least TWO of these artists (Frida Kahlo, Cindy Sherman and Ai Wei Wei). In your response, you must refer to a minimum of TWO artworks per artist.

Investigate how some artists have used their artworks to make social and/or political comments.

Purposes for writing in Visual Arts

This table shows some of the main purposes for writing in Visual Arts. The **genre** relates to the purpose of the text (e.g. to describe or to respond). Usually a genre is a family of different texts that all have a similar purpose. This table also shows some of the common genre families, sub-types as well as some sample assignment questions and instructions. On the next page, you will practise matching questions and instructions with purposes.



Purpose for writing	Genre	Sub-types	Sample questions
To retell events in sequence	Recount	Biographical recount	Provide a biography of the life of your chosen artist
		Procedural recount	Record your artmaking process
To describe the features or characteristics of something	Report	Descriptive report	Describe the qualities of your artwork. What are the characteristics of Islamic Art?
		Compare and contrast report	Compare and contrast two artworks
		Research report	Complete a report to answer several different questions or instructions
Interpret the message or meaning of an artwork (and evaluate it)	Response	Interpretation	Investigate how some artists have used their artworks to make social and/or political comments. From a postmodern perspective, how is appropriation used in this artwork?
		Review/Evaluation	Review an exhibition Evaluate how the artwork is displayed
To take a position on an issue; to present arguments for or against a point of view	Argument	Exposition	‘The function of the audience is to determine the meaning of an artwork.’ Discuss in relation to your chosen artist. Outline the significance of this artwork and its impact on contemporary art.

Purposes for writing in Visual Arts

When you know the purpose or genre that is required by an assignment question or instruction, you will find it easier to complete the task and achieve success.



Draw a line to match the assignment question / instruction with the purpose for writing (genre). Use the table on the previous page to help you.

Assignment question or instruction	Purpose/ Genre
Describe the qualities of your artwork. In your answer, refer to colour, texture, tone, line and form.	retelling events (recount)
Interpret the role of artist, world and audience in this artwork.	describing (descriptive report)
What is the impact of the artwork on the audience?	comparing and contrasting (compare and contrast report)
What is your position on the importance of art in public spaces?	evaluating or reviewing (response)
Analyse the features of ancient Mayan architecture	interpreting (response)
Identify the influences on this artist's artmaking process, materials and artworks.	taking a position (exposition - argument)
When creating your sculpture, what choices did you make? What ideas did you use and which ones did you discard?	
Show the similarities and differences between 2 artworks.	
Write a review of the exhibition.	

3: Recounts

Recounts in Visual Arts

Recount

The purpose of a recount is to retell events from the past. In Visual Arts, you may be asked to read or write two main kinds of recounts: biographical recounts and procedural recounts.



Type of recount	purpose	example
Biographical recount	to retell the life of an artist	Biography of Pablo Picasso and Ben Quilty.
Procedural recount	to retell your artistic process (the procedure you followed) when you created an artwork; often included in a portfolio or process diary	Recounting your artmaking process.

Recounts and the conceptual framework of Visual Arts

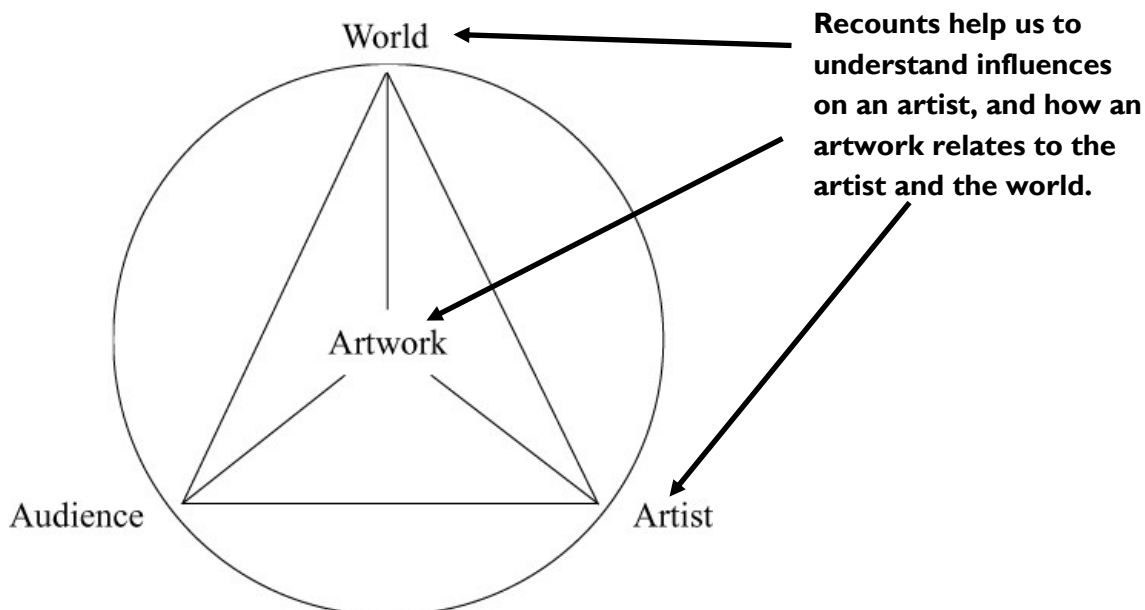
The diagram below shows the relationship between the artwork, the artist, the audience and the world.

Biographical recounts, like the life of Picasso on page 44, help us to understand the relationship between the artist, the world and artworks that the artist creates. A biographical recount will retell main events in someone's life, giving us an insight into the influences or inspirations for the artist's artmaking.

Procedural recounts are about your own artmaking process. Procedural recounts retell how you made an artwork and why you made decisions and choices. A procedural recount can be a paragraph or a longer text. You may have to write a procedural recount as part of an assignment, or maybe as notes in your art portfolio or process diary.

Recounts have common features

- events are organised in sequence from first to last
- past tense verbs are used
- text connectives can help show the time sequence (e.g. first, next, then)
- time adverbials can help to group time (e.g. in his childhood)



Board of Studies NSW (2003) *Visual Arts 7-10 Syllabus*. Sydney: Author p. 22

3: Recounts

Biographical recount: Picasso

A biographical recount is sometimes called a biography. In Visual Arts, biographical recounts can be part of research projects before students analyse the artworks of that artist. However, many students do not know exactly what to look for when they are researching the artist's life. On the right, you can find a handy list of things to look for while reading and researching an artist's life.

When reading and researching for an artist's biography, students should:

- search for important events and dates but not every event in the person's life
- try to find out when and how the artist became interested in art or learnt about art (e.g. Picasso's father was an artist)
- look for milestones (big changes, big challenges, big achievements or awards)
- look for themes or subjects in the person's artwork that are connected with a life event (e.g. Picasso lived in a poor area in Paris then painted images from his neighbourhood).



The Chicago Picasso, P. Picasso, 1967.

Artwork donated by Picasso to the people of Chicago.
Public domain photo by J. Croker



About the artwork

This large sculpture was opened in 1967. It was one of the first major public sculptures in the world. It is 15.2 metres tall and made from steel.

This sculpture is in Cubist style. The actual object it represents is unclear. Some people think it could be based on an Afghan dog or perhaps a person. Picasso never told people what subject matter the sculpture represented and he did not name the sculpture.

Biographical recount: Picasso

A **biographical recount** of an artist retells the life of an artist. It can help us to understand the influences on an artist and how the artist lived in the world. A biography can help us understand the significance of the artist, that is, how important they are. A biography can also help us understand their artworks.

Pablo Picasso, January 1962.
Revista Vea y Lea. CC0. Creative Commons



The first time you mention an artist, use **first name and surname**. After that, use the surname only.

Introduction to person

Pablo Picasso (1881-1973) was one of the most famous and influential artists of the twentieth century. He was a painter and sculptor but also made prints, ceramics and stage designs.

general statement about their art

Key events

Picasso was born in 1881 in Spain. His father was a painter and art teacher, and he encouraged his young son to draw and then to undertake formal art training. During his teenage years, Picasso was obsessed with drawing and painting.

Each paragraph covers a stage of the person's life

childhood and early life

When he was 19 years old, Picasso moved to Paris where he became part of a poor but hardworking artistic community. During his time in Paris, Picasso created many paintings, in a mostly realistic style, using inspiration from the poor areas where he was living.

early career

Starting in 1907, Picasso became heavily influenced by African art. From this inspiration, Picasso's artworks became less realistic and more abstract. This **led** to his development of a new genre of painting: Cubism. Picasso and his colleague Georges Braque **developed** Cubism, a style where subjects and objects are broken up into parts and then rearranged in an abstract way. Picasso and other Cubist painters **held** exhibitions and **started** to achieve fame. Their work **influenced** many other artists and other art movements.

mid career

past tense verbs in bold

During World War I, from 1914-1918, Picasso lived in France, and he continued to paint. After the war, Picasso moved on from Cubist styles to more symbolic styles of painting. He created his most famous painting, *Guernica*, at this time. *Guernica* (1937) is a huge symbolic painting that expresses Picasso's horror at the Spanish civil war. During World War II, Picasso lived in Paris and continued to create stunning artworks including sculptures and ceramics.

1914-1945

text connectives and time adverbials help to show the sequence of events (underlined)

In his later years, Picasso created artworks in many styles. He created many daring and expressive artworks, including large sculptures. He died in 1973 in France.

late career

Significance of the person

Picasso has an enormous impact on the history of art. He created a vast catalogue of paintings and sculptures in a wide range of styles and he is remembered as the inventor of Cubism. He influenced every artist who followed him, and even today, he is one of the most famous and inspiring artists in the world.

What is he famous for?

Who did he influence?

Sequencing events: Ben Quilty

Grouping events and sequencing events

In a recount, we cannot possibly retell every event in a person's life. Instead, we group events together and summarise what happened. Or we can mention an important event. We can do this by using **text connectives**:

e.g. later, after that

or **time adverbials**

e.g. during his childhood; in 1979



Image used with permission by the artist.



Read this biographical recount about the Australian artist, Ben Quilty. Events are not organised well because there are missing words. Choose a text connective or time adverbial from the box and write it on a line so that the recount makes sense.

Ben Quilty (1973 -) is one of Australia's highest profile contemporary artists. He is an award winning painter who is best known for his portraits.

Quilty was born _____ in the outer suburbs of Sydney.
_____, he became involved in self-destructive masculine behaviour, including drugs and alcohol. These images later became embedded in his artworks, as he explored portraits of his mates.

_____, Quilty followed his artistic passion and studied at art school where he developed his painting techniques.

_____ he won an art award that changed his life. The Brett Whiteley Travelling Art Scholarship enabled him to travel to Paris where he lived _____. He was able to see many famous artworks from around the world, and he also painted many urban landscapes.

_____ he dedicated himself to artmaking and he entered many competitions. _____

He won the Doug Moran National Portrait Prize with a portrait of Jimmy Barnes and he won Australia's most famous art prize – the Archibald Prize – for his portrait of his friend and mentor, Margaret Olley.

Quilty was commissioned by the Australian War Memorial _____ to become an official war artist. He travelled to Afghanistan to spend time with members of the Australian Defence Force and then to interpret their experiences through paintings. _____ Quilty spent six months producing work for the Australia War Memorial's national collection. He created many powerful portraits of Australian soldiers that have shown insights into the psychology of war.

Quilty's large, bold paintings have been exhibited at art galleries throughout Australia and around the world. His artwork gives profound insights into Australian experiences and identities and he is influential for young artists today.

When he returned from Paris

in 2011

After his Afghanistan experience

As a teenager

in 1973

After high school

In 2002

for three months

After being a finalist several times



Write the names of the recount stages in the left column:

Introduction to the person

Events

Significance

Time adverbials

This page has three useful lists of language resources for describing time in biographical recounts. You might like to display these to students or make posters out of them, to help students organise time in recounts.



Text connectives of time

showing sequence - before

before
before that/this
previously
earlier
until then

showing sequence - after

then
next
afterwards
after a while

simultaneous time

at the same time
meanwhile
at this point
at this moment

More time adverbials

firstly, first
in the first place
first of all
to start with
to begin
originally

second, secondly
third, thirdly etc

in the end
finally
lastly
eventually
ultimately

Dates

on 2nd June
in January
in 1989
from 1750-1800

Grouping times in someone's life

in childhood
during his/her teenage years / adolescence
in young adulthood
during his/her adulthood
in later life

Clauses that show when something happened

when he returned from Paris
after returning from Paris
when she discovered the European masters
after discovering the European masters

Biographical recount template

Use this template for writing a biographical recount. Organise your recount in stages (on the left). Take notice of the hints and reminders in the column on the right too.

Introduction to person

Include the full name of the person and dates. Make a general statement about their art.

Key events

Each paragraph covers a stage of the person's life, in sequence

*Make sure you use
past tense verbs
(e.g. discovered,
experienced)*

Group events using
time adverbials
(e.g. in her
childhood)
and text
connectives
(e.g. after that,
later)

Significance of the person

What is he/she famous for? Who did he / she influence?

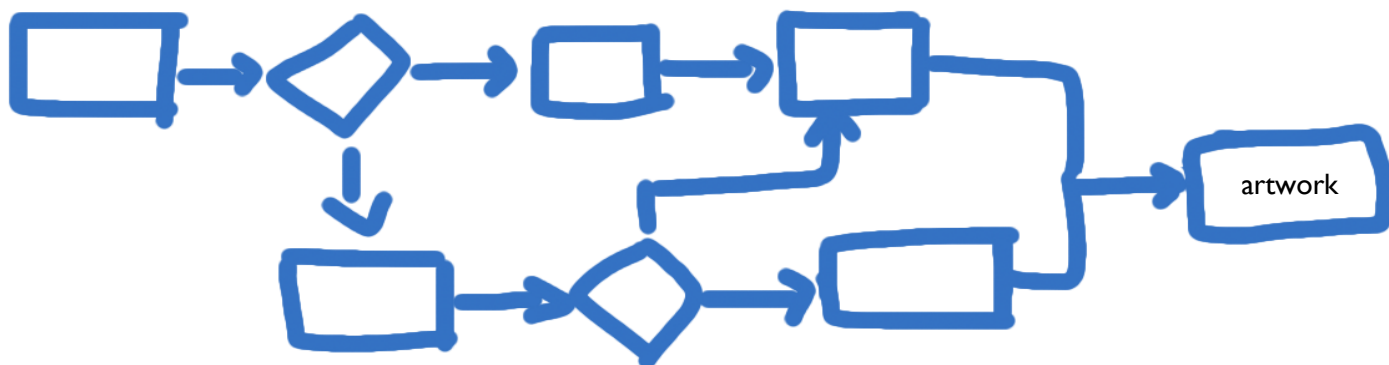
3: Recounts


Procedural recount of artmaking

A procedural recount retells how you did something. In Visual Arts, you will retell your process for creating your artwork, for example, how you came up with ideas for a sculpture, experimented with materials and then created your sculpture. This recount might be part of a report, visual arts diary or part of your portfolio.

A procedural recount in Visual Arts has:

- events in sequence, connected by text connectives (e.g. then, next)
- sensing verbs (e.g. considered, decided, seemed)
- action verbs (e.g. created, found)
- your intention in explained using cause and effect language (e.g. I wanted to)



 Read this example of a procedural recount of an artmaking process and notice the stages (on the left) and features (on the right).

The task

To create a sculpture to represent the city.

Events

At first, I had an idea to build everything from one object. but it seemed too cluttered. I decided on objects that seemed original. **Then** I *experimented* with the glue gun and wire to see what would hold items together. Ideas *built* from here.

I liked ideas of scissors as a base for the sculpture. The glue gun *stuck* them together and they were very sturdy but I needed something to balance with them.

Next, I wanted a contrast in colour and texture so I made a decision to add silver items into the sculpture, like paper clips and small pieces of silver wire. I also wanted to add a sheet of something, like mesh, to break away from all solid objects.

I liked the vertical use of long nails to show the height of the city. **Finally** I put in some smaller nails because I wanted to balance out the larger elements.

The overall aim of the artwork

sensing verbs underlined

action verbs in italics

text connectives and adverbials showing the sequence are in bold

explaining your purpose or intention

The purpose or intention of the artist is shown by:

I **wanted** to.....

and also by cause and effect language:

because...

to (verb) e.g. to see what would hold ...



Highlight all the examples from this recount that explain the writer's intention or purpose in making the artwork

3: Recounts

Recounting your decisions and actions

When you retell your process for creating an artwork, you can use **sensing verbs** to show what you thought about and looked at and decided; and **action verbs** to show what you did.



Sensing verbs

considered	liked	thought
was thinking	looked at	saw
seemed	wanted	reminded (me of...)
noticed	felt	liked the idea (of)
was inspired by	found x inspiring / interesting	

Action verbs

experimented	played with	drew / sketched
used	searched for	tried
painted	put	made
showed	explored	assembled
collected	developed	designed



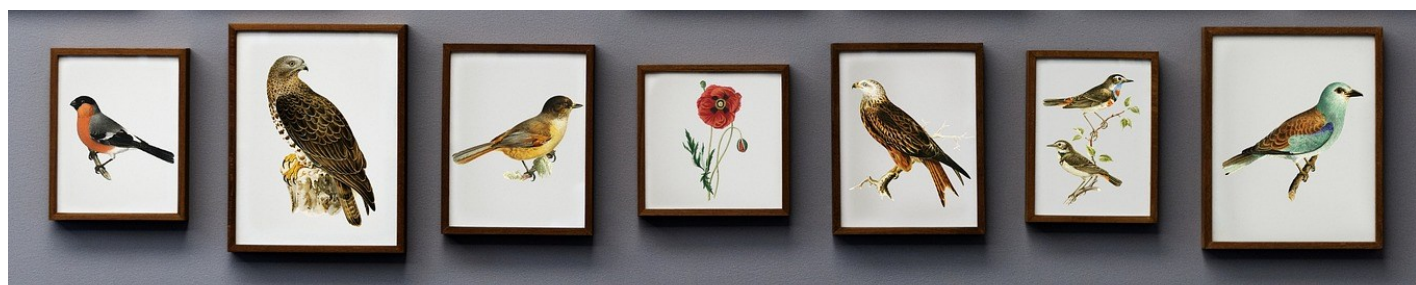
Read these sentences about a student's process for making a sculpture. Look at the underlined verb. Tick a box to show whether it is a sensing verb or action verb.


	action	sensing
eg. At first, I <u>was thinking</u> of a large work.		✓
1 I <u>looked</u> online at other artworks related to mine.		
2 After <u>seeing</u> a lot of other artworks on the same theme as mine, I <u>thought</u> that a smaller artwork was best.		
3 I <u>want</u> a fragile and delicate world for my sculpture so I <u>think</u> that smaller pieces will be better.		
4 So I <u>bought</u> small figurines <u>to use</u> in the sculpture.		
5 I <u>experimented</u> with different placements of the figures.		
6 I <u>moved</u> them around and <u>played</u> with the shapes.		
7 I <u>looked</u> at them from different angles until I <u>felt</u> happy with the shapes		
8 Then I <u>glued</u> them together with a glue gun.		



Write a short paragraph to explain your process for artmaking. Include sensing verbs and action verbs.

Recounting your process and intentions



 A student is recounting how he arranged his set of 7 artworks of birds for display. The events are in the wrong order. Arrange them in sequence from first to last. Underline text connectives that show the sequence.

Events

Then I asked my teacher and friends which images were their favourites.

Eventually I decided to arrange them in a random row with the flower image in the centre.

I considered their feedback.

Initially, I arranged them in different ways, in rows of three or pairs, with smaller frames together and separate.

In the end, I attached the artworks to the wall at eye height.

First, I laid the artworks on the floor.

Explaining your intentions and purpose

Process recounts also explain **why** an artist made his or her decisions.

The purpose or intention of the artist is shown in these ways:

I **wanted** to.....

I **tried** to....

and also by cause and effect language:

e.g. **because**...

to (verb) e.g. to show the sea



 A student is creating a painting inspired by underwater environments. Read this short recount. Underline the wordings that show **WHY** the artist did what she did. Then answer the questions.

I painted a group of fish to show the underwater view. I wanted to make them look like they were real and alive so I used a lot of fine detail. Then I used layers of blues and greens to make the water look deep. I tried to create some contrast so I made the coral look soft and fluffy.

1. Why did the artist paint a group of fish? _____

2. How did she want the fish to appear? _____

3. Why did she use layers of blues and greens? _____

4. What was her intention for creating the coral? _____

Template for procedural recounts

Use this template for writing a procedural recount about your artmaking process. Take notice of the hints and reminders in the column on the right.

The task

Events

State the overall aim of your artwork and subject matter.

Retell events in sequence.

Use text connectives
(e.g. after that, next)

Use thinking verbs to show what you considered.

Use action verbs to show what you did.

Include your reasons and intentions (using cause and effect language)

e.g. I wanted to...
so I ...

Reports in Visual Arts

Types of reports in Visual Arts

This module contains three of the main types of reports that students might be required to write: descriptive report, compare and contrast report and research report. The main purposes and examples are shown in the table below.

Type of report	Purpose	Examples
Descriptive report	to describe the features and characteristics of one thing (one artwork or one style etc)	Describe an artwork; Describe an art style or art movement (pp 58-66)
Compare and contrast report	to compare and contrast the features and characteristics of two (or more) artworks	Compare and contrast two artworks (see pp 67-72)
Research report	to answer a series of questions or instructions with different purposes; each section has a different purpose	Research report with several different sections (see pp 73-78)

Reports show the features and characteristics of something. In Visual Arts, descriptions are the basics.

In Visual Arts, description is a foundation activity, not the end goal of learning. For example, students are often required to describe an artwork as the beginning stage of a longer report involving interpretation or response. Or they may be asked to describe artworks at the start of Year 7, moving into more sophisticated interpretations and responses later.

We know that description is not enough on its own and that students need to develop far more sophisticated abilities to interpret and respond to artworks and artists.

However, describing the key features or characteristics of an artwork is a foundational skill. If students do not understand how to describe something, they are less able to interpret and respond to it.

This book covers the basics of reports, as well as the more sophisticated purposes of interpreting and responding.



Descriptive report

A **descriptive report** describes the features or characteristics of an artwork. Features can include:

- media
- subject
- use of visual conventions, design elements and principles (see Book 1)
- other characteristics (depending on your task).

Some descriptive reports end with a personal comment.

Right *Temple Gardens*, P. Klee, 1920.

CC0. The Metropolitan Museum of Art, New York, The Berggruen Klee Collection 1987, www.metmuseum.org.



Identify artwork	<i>Temple Gardens</i> was created by the German artist Paul Klee in 1920.	Name of the artwork and artist and when it was created
Description media	The work is a pencil and watercolour artwork on three sheets of paper mounted on cardboard. The painting has three panels and the edges of each panel are rough and torn at the edges. The artwork is quite small: only 24 cm by 30cm.	media and size and any special details
subject	The painting shows a crowded scene of buildings, walls, arches, domes and towers, representing temples. There are also stairs leading up to doors. Palm trees are shown in the centre panel and there is some grass at the bottom of the centre panel, showing the gardens. These images could be inspired by Tunisia in Africa, where Klee visited.	what is shown in the painting
elements	The artwork is polychromatic with vibrant primary colours of red, blue and yellow, with oranges and reds dominating the palette. The intense orange contrasts with the more muted earthy tones of brown and grey. Shapes are mostly geometric with semicircles for arches, and more angular triangles and rectangles for the buildings. Organic shapes represent the gardens and trees. The lines and curves create multiple perspectives which are disorienting for the viewer.	link to the title colour (and qualities of colour) shape (and types of shapes) lines and curves space
principles	The contrasting colours and geometric shapes create a sense of energy and interest with multiple perspectives. The space is packed with objects touching each other and overlapping, to convey an impression of a crowded and exotic temple area packed with walls, alleys and buildings. The asymmetrical composition of three panels, with a narrower panel on the left, creates visual interest.	contrast space
Opinion (optional)	I find this painting very appealing, as if it is a window looking out onto an exotic and beautiful world of the temple and garden.	personal comment

Complete a descriptive report



About the artwork

Maurice Brazil Prendergast was one of North America's first abstract painters, even though this early work is quite representational. Prendergast was part of the synchromist movement. Synchromist artists thought about colour in relation to musical sound and explored colour theory.

Source: www.metmuseum.org



Central Park in 1903, M. Brazil Prendergast, 1914.

CC0. The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1950, www.metmuseum.org.

Complete a descriptive report

This artwork is called *Central Park in 1903* by a Canadian painter, Maurice Brazil Prendergast. It was painted in 1914.



The description below has some sections missing. Finish the sentences to complete the description.

Right *Central Park in 1903*, M. Brazil Prendergast, 1914.
CC0. The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1950, www.metmuseum.org.



Description
subject

The artwork shows _____ In the foreground, there are _____
The middle ground shows _____
_____ In the background, _____
_____ The people are wearing _____
_____ that would have been typical in 1903.

elements
colour
shape

The colours in the artwork are _____

There are some realistic shapes like _____
Some of the shapes of the figures are a little blurry and abstract and some are made from blobs of colour, such as _____

line

There are many _____ lines in the painting created by the path, the seats and the carriage track in the background. There are also _____ lines created by the tall trees.

principles

(Choose two principles to write about. You could choose contrast, balance, repetition, emphasis, rhythm and movement or any other principle that is interesting in this artwork.)

Report on an art style: Islamic art

A report on an art style describes the main features and characteristics of the style. It can describe the history, influences, features and significance of the style.

You may be asked to write a description of an art style as part of a larger research project or before you create your own artworks inspired by the style. The example on this page is about Islamic art.



repeated geometric and flower patterns



A mosque (place of worship)



Islamic calligraphy (beautiful writing)

Identify style / movement	Islamic art is the name for a broad range of visual arts produced by Muslim people across the world. There are many diverse styles, including religious and secular (non religious) art in architecture, painting, calligraphy, pottery and textiles.	name the style and art forms / media
Description history and influences	Islamic art comes from Muslim countries around the world, including the middle east (modern day Syria, Iran, Iraq and Turkey), Egypt, Spain and India. Islamic art originated in the middle east in the 7th century. It was influenced by many sources including Roman mosaics, early Christian imagery, Byzantine and Chinese styles.	place and time influences
features	A typical feature of Islamic art is the use of pattern. Repeating elements and tessellations (patterns of shapes) are found, involving geometric patterns with intertwining leaves and flowers. These repeating elements are known as an arabesque. Beautiful calligraphy (artistically shaped writing) is also common, communicating key teachings and messages from the Qur'an, the holy book of Islam. Since the Qur'an states that it is a sin to create idols to worship, there are few human figures in Islamic art.	3 features are included: patterns calligraphy no figures
significance	Islamic art has influenced cultures all over the world for many centuries and it continues today. Islamic art has so many styles and forms in religious and secular contexts. It has had a huge impact on millions of people and it has enriched many cultures around the globe.	who it influenced in the past or influences now

4: Reports

Report on an art movement: Surrealism

How to refer to artist names

The first time you write about an artist, use the person's first name and surname e.g. Salvador Dali. After that use the surname only e.g. Dali.



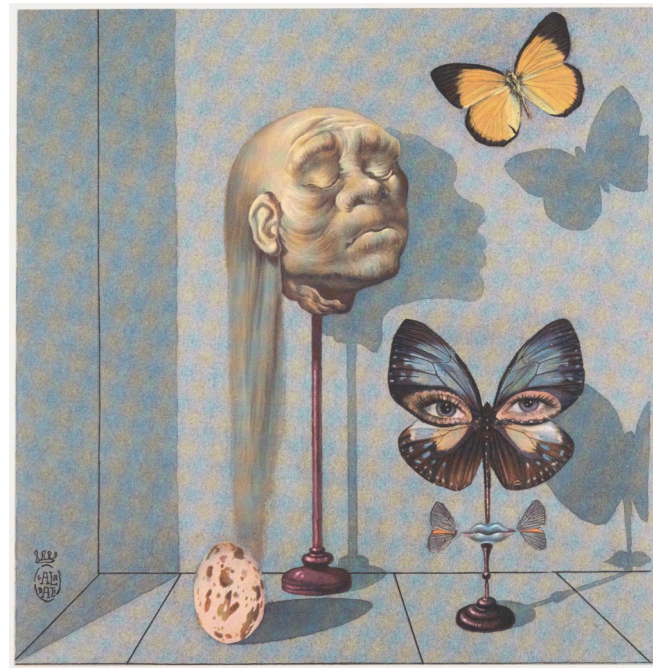
When to use capital letters

Use capital letters for the start of sentences. Also use capital letters for the names of:

- art movements (e.g. Surrealism)
- artist names
- places
- important named events (e.g. World War I).



This page shows a report on Surrealism. The paragraphs are out of order. Draw a line to match the paragraph with the stage of the report (on the left) then correct the punctuation.



Book cover 'La Limite', S. Dali, 1951.

CC0. The Metropolitan Museum of Art, New York, www.metmuseum.org.

Identify style / movement

Description

history and influences

features

significance

surrealism began with contemporary art movements in paris during world war I (1914-1918), including dada-ism surrealist artists included guillaume apollinaire, andre breton, max ernst and salvador dali. surrealism was a significant artistic and intellectual movement through most of the twentieth century

surrealism is a 20th century art movement that explored the power of the unconscious and irrational mind surrealism was a movement in visual arts as well as literature, film and theatre

surrealism was one of the most influential art movements of the twentieth century the influence of surrealism is still found in postmodern and contemporary art styles in fact any art that explores imagination can be found to be influenced by surrealism

surrealist artworks often show everyday objects in illogical, dreamlike and bizarre ways the imagery can be disturbing and surprising this can involve juxtaposition (placing together) of objects that do not usually go together (such as lips and butterflies in the dali image on this page), giving unreal qualities to common objects (such as a butterfly with human eyes) as well as images of decay and violence surrealist images are designed to inspire the imagination and to reveal the madness of the modern world

Descriptive report template

Use this template for writing a descriptive report.

Identify thing to be described		Name of the artwork or style/ movement; other background information
Description		each paragraph should describe one feature, characteristic or aspect of the thing you are describing
aspect or feature 1		
aspect or feature 2		separate your ideas into 3-4 paragraphs
aspect or feature 3		use a topic sentence to start each paragraph (to preview the main ideas or points)
aspect or feature 4		

Compare and contrast report

Compare and contrast reports describe two different artworks and then show the important similarities and differences. Look at the example of a compare and contrast report below and note the features.



Sazai Hall from Thirty-six Views of Mount Fuji, K. Hokusai, 1830.

CC0. The Metropolitan Museum of Art, New York, Rogers Fund 1922, www.metmuseum.org.



Garden at Sainte-Adresse, C. Monet, 1867

CC0. The Metropolitan Museum of Art, New York, www.metmuseum.org.

Identify artworks and context

Describe each artwork

artwork 2

Similarities

Differences

The woodblock print, *Sazai Hall from Thirty-six Views of Mount Fuji* was created by the Japanese artist Katsushika Hokusai in 1830. Claude Monet, the Impressionist painter, was deeply influenced by Japanese artists and he created *Garden at Sainte-Adresse* in 1867 after seeing Hokusai's work.

In *Sazai Hall* by Hokusai, 6 people are standing on a balcony of a temple looking at Mount Fuji. The people have their backs to the viewer as they look at the mountain and a boy is pointing. The colours are mainly blue and yellow with a few pops of orange. The blue is quite intense and the yellow and orange much paler. The artwork has three horizontal sections (the deck, the sea, the mountain/sky). Vertical lines in the deck and the temple also draw the eye upwards.

The oil painting, *Garden at Sainte-Adresse* by Monet also shows people on a balcony looking at a sailing regatta. The colours are dominated by the blue of the sea and sky, with splashes of other colours. The composition also has three horizontal sections (deck, sea and sky) and vertical lines are created by the flags and the edges of the deck.

Both artworks have similar subjects, with people enjoying a view near the water with their backs to the viewer. The composition of both artworks is similar. Both artworks are divided into three sections horizontally and also vertically with an aerial viewpoint for the audience. There are multiple vanishing points to draw the viewer's eye to objects in the distance (the mountain or boats).

In contrast, while both artworks use the colour blue, Monet's painting is brighter and more saturated, with more contrasting colours like red and yellow. Hokusai uses less tonal variation. Monet's oil painting creates a richer sense of realism than Hokusai's less detailed and more stylised, cartoon-like print.

name the artist and artwork

provide context

describe the subject matter

describe important elements

describe the subject matter

describe important elements

identify important similarities

mention important differences

Practise comparing and contrasting

 The two artworks below are both still life artworks of fruit and everyday objects on a table but created at different times. Make notes in the table below to describe each.



Still Life, G. Flegel, 1625.


CC0. The Metropolitan Museum of Art, New York, Gift of Dr. W. Bopp, 1921

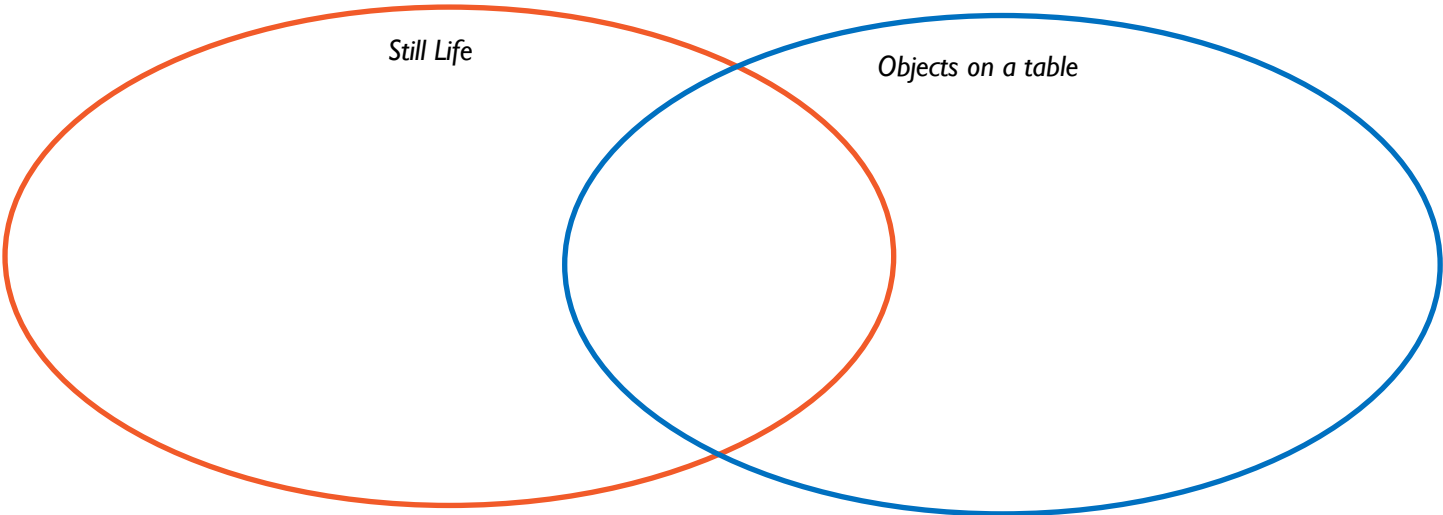


Objects on a table, P. H. Bruce. 1920.

CC0. The Metropolitan Museum of Art, New York, George A. Hearn Fund 1961

	Still Life	Objects on a Table
1	Describe the subject matter of each artwork. What objects can you see and how are they arranged?	
2	Describe the use of colour in each artwork e.g. primary, complementary, muted, bright, dull etc. Name the main colours.	
3	Describe the use of shape in the artwork (e.g. organic, geometric etc). Name the main shapes.	
4	Describe the use of perspective in each artwork (e.g. linear, multiple, flat perspective, overlapping)	
5	Describe any other features you notice in each artwork.	

 In the oval on the left, describe the qualities that are **ONLY** in *Still Life*. The oval on the right is for qualities that are **ONLY** in *Objects on a Table*. The overlapping area is for qualities that are similar or the same in both artworks.



Template for compare and contrast report

Use this template for writing a compare and contrast report about two artworks. You can use the artworks on the previous page or two that your teacher gives you.

Identify artworks and context

Describe each artwork

one paragraph on each artwork

Similarities

Differences

name the artist and artwork

provide important context

describe the subject matter

describe important elements

describe the subject matter

describe important elements

identify important similarities

(both, similarly, similar, same, also)

mention important differences

(in contrast, but, while, different, more, less, compared with)

4: Reports

Plan a research report

In Visual Arts, it is common for students to have written assignments with several sections or parts. Each section has a different focus or question to answer. We are calling these 'research reports' even though they may or may not involve research. The activity on this page helps students learn how to plan a report based on a question or instruction with several stages or parts.

Purposes for writing	Example	Pages of this book
recounting	Write a biography of the life of an artist	42-48
	Reflect on and describe your artmaking process	49-56
describing (reports)	What are the features of Surrealist art?	57-66
	Describe your artwork	
compare and contrast (reports)	Compare and contrast two artworks	67-72
responding / interpreting	From a cultural perspective, how does society influence the artist?	79-120
responding / evaluating	Evaluate your artwork and your peer's artwork	121-128
	Review an exhibition	
arguing (presenting a point of view)	'Art is for everyone'. Discuss in relation to your chosen artist	129-146

4: Reports

Plan a research report

A research report is the name given to a report that has several different sections. Each section has its own heading, topic or question to answer. In general, the research report format below is useful to learn at the start. After you learn this basic structure, you can change it according to the instructions.

Introduction paragraph Preview the issues the report will address and what the paragraphs will cover.

Paragraph 1 Answer the first part of the question or instruction. You can use a heading.

Paragraph 2 Answer the second part of the question or instruction. You can use a heading.

Paragraph 3 Answer the third part of the question or instruction. You can use a heading.

Conclusion paragraph Summarise the main topics covered in the report. This stage is optional.



 **Write a plan for the two research reports below. In each task, each part of the question has equal weight in the marking criteria. For Task 1 and Task 2, write a list of what you will cover in each section of the report and state how many words you would use for each section.**

Task 1: report about an artist (500 words)

Write a report related to the theme of violence in art. Briefly explain the historical development of violence in artworks throughout art history. Then choose one artist who has created artworks related to the theme of violence and describe two of their artworks in detail, with reference to elements and principles of art.

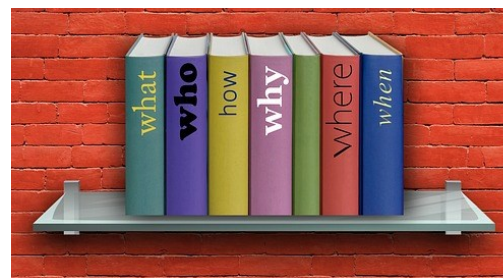
Task 2: report about an artwork inspired by the insect world (300 words)

Describe your drawing. Then describe the processes you used to create your artwork. Identify and describe at least one element that makes a visual impact in your artwork.

4: Reports

Purposes for writing in a report

In some assignments, you will have to create a report or assignment that has several small sections. Instead of writing a whole text that has one purpose (e.g. describing, recounting, responding, evaluating or arguing), a research report has short sections. This activity helps you learn how to identify different purposes for writing in Visual Arts.



 **Read the assignment questions and instructions and underline key words. Identify the purpose of each section and tick a box to show your choice.**

Assignment 1		recounting		describing	responding interpreting	responding evaluating
Landscape artwork						
1	What does your landscape artwork look like? Describe it in detail, including the subject matter, materials, and at least one element that makes a visual impact.					
2	What was your process for making your landscape artwork?					
3	Explain the themes, meanings and ideas that are represented in your artwork.					
4	Identify at least two aspects of your artwork that you consider to be successful and explain why you think so.					

Assignment 2		recounting		describing	responding interpreting	responding evaluating
Artist case study - Banksy						
1	What materials and techniques has Banksy used to create this artwork? Describe the artwork including subject matter.					
2	Discuss Banksy's conceptual practice. What themes, messages and social issues are confronted in this artwork? What relationships are created between the artwork and the audience?					
3	Evaluate the impact of Banksy's artworks on contemporary art practice.					

Assignment 3		describing	responding interpreting	responding evaluating	arguing
1	Describe the artwork. In your answer refer to colour, line, texture, tone, shape, form and space.				
2	From a feminist perspective, how is this artwork challenging the audience's views?				
3	'Artworks must challenge power'. Do you agree with this view? Give reasons for your answer				

Sections of a research report

This page shows assignment instructions for a research report on a landscape artist. The student has chosen to write about the Australian artist, Fred Williams. On the right of the page, you will find extracts (selected parts) from the final report.

on right

Upwey Landscape, F. Williams. 1965.

National Gallery of Victoria, Melbourne.

Felton Bequest, 1965. © National Gallery of Victoria



Upwey Landscape (1965) is one of Williams' most famous works. The subject matter is the Dandenong Ranges near Melbourne, near where he lived. The muted palette of colours include yellow ochre, light pink, blue, green and grey, reflecting the colours of the land in dull light. There are irregular patterns of vertical and horizontal dark lines with abstract tree shapes silhouetted against a neutral sky. There are dark clusters of abstract, loosely defined organic forms.

Williams draws the audience into his sense of place and his vision for the Australian landscape. The flat perspective in his landscapes, where the landscape seems to be tilted upwards, can be disorienting for the audience. The abstract forms entice the audience's imagination and help them feel what the landscape is like and its moods, shapes and colours.


Fred Williams was born in 1927 in Melbourne and died in 1982. He grew up in a working class area of Melbourne and he left school at the age of 14 to become an apprentice box-maker. At the age of 18, he went to art school.

Mollison, J. (1989). *A Singular Vision: The Art of Fred Williams*. Australian National Gallery: Canberra.

Kemp, M. (ed.) (2000). *The Oxford History of Western Art*. Oxford University Press: Oxford.

Landscapes are a major theme in Williams' art. He was interested in expressing the unique qualities of the Australian landscape, informed by approaches of Aboriginal artists and also by Chinese landscape painting.

At the time when Williams began painting in the 1950s, Australian landscapes were quite traditional and looked like European landscapes. However, Williams challenged the tradition and showed Australian landforms in a new way. His paintings used layers of colour and Aboriginal artwork perspectives and dot painting techniques to reflect the vastness and harsh beauty of Australia.

 **Draw a line to match the question or instruction (on the left) with the part of the report it belongs to (on the right). Then write the purpose (genre) of each answer on the line next to each question/instruction:**
biographical recount, description or response

1. Provide a biography of the life of your chosen artist.

2. Explain the artist's practice (themes, influences, subject matter, styles). _____

3. Select one of your artist's artworks and describe the qualities of each work including: colour, composition, focal point, tone, line, form.

4. How does the artist's work reflect the world in which they work? _____

5. How do the artworks created by your artist interact with the audience? _____

6. Provide references in APA format

Responses in Visual Arts

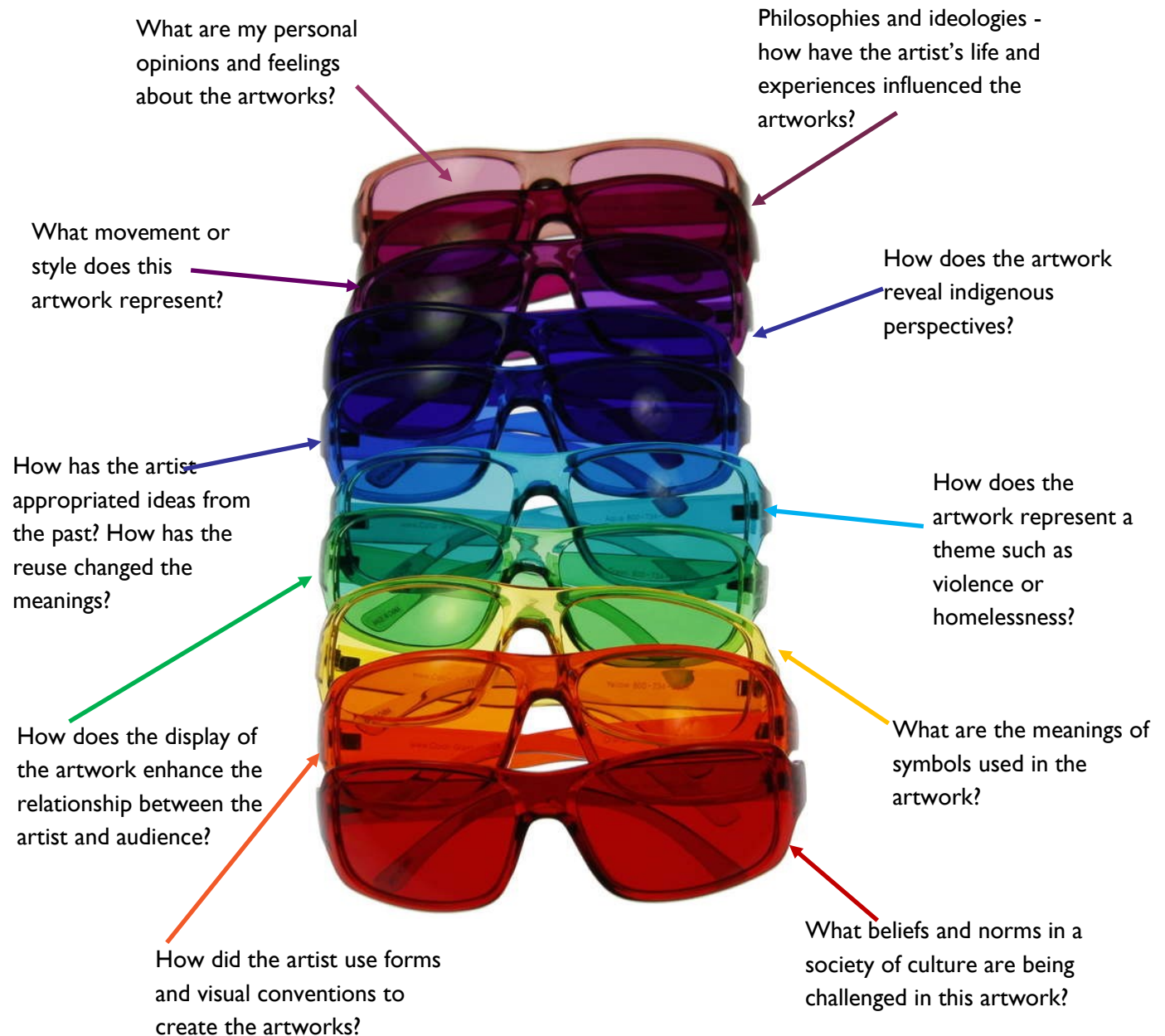
Types of responses in Visual Arts

Responses are a very important genre in Visual Arts. Responses interpret the message or meaning of an artwork. In the response family of genres, this book focuses on interpretations and evaluations/reviews. These are not the only kinds of responses that students might need to do, but they are common or typical genres for Visual Arts. We have not included the **personal response** genre as it is a more basic response that is not typically required in secondary schooling. Personal responses are the person's own opinion about an artwork or artist. In Years 7-10, this is called the subjective frame or psychological perspective, and it is usually part of a research report, not a text on its own.

Type of response	Purpose	Examples
Interpretation	to interpret the message or meaning of an artwork	Interpretation of themes (e.g. violence) Interpretation of viewpoints or perspectives or frames Interpretation of art styles/movements
Evaluation / review	to interpret the message or meaning of an artwork AND to evaluate or give a judgement on it	Evaluate an exhibition Evaluate a peer's artwork and own artwork

Interpretation lenses

In Visual Arts, we need to interpret the meanings of artworks. There are many different ways of interpreting artworks. On this page, you can see 10 different coloured glasses which represent 10 different ways of interpreting an artwork. There are many more interpretation lenses too.



These different lenses help give us different viewpoints or perspectives on the relationships between the artwork, artist, world and the audience.



How could you classify or sort these viewpoints according to the four frames: subjective, cultural, structural and postmodern? Next to each heading, write the questions from this page that relate to each frame.

subjective:

structural:

cultural:

postmodern:

Interpretation of themes

In Visual Arts, you may be asked to interpret the ideas, themes and concepts in an artwork. An interpretation on the theme of violence is shown below. The stages of an interpretation are:

- Statement of meanings
- Description of artwork
- Interpretation of meanings
- Restatement of Meanings

Features include:

- meaning verbs for linking the artwork with meanings (e.g. shows, symbolises, represents)
- description of elements of the artwork and their meanings
- the audience's reaction and feelings, and the relationship between the artwork and audience

Dolls on a Balcony,

L. Moholy-Nagy, 1926

CC0. The Metropolitan Museum of Art, New York, Gilman Collection, Purchase, Denise and Andrew Saul Gift, 2005, www.metmuseum.org.



Statement of meanings

How does the artwork represent the theme of violence?

The photograph, *Dolls on a Balcony* by László Moholy-Nagy (1926), represents implied violence without actually showing it.

Description of artwork

The image is a gelatin silver print showing two dolls lying on their backs on a piece of paper on a balcony. A railing on the left, covered in chicken wire, casts shadows over them in a grid like pattern.

Interpretation of meanings

The naked dolls **symbolise innocence and childhood**. They lie on their backs, **as if they are helpless and vulnerable**. Their arms are raised upwards and the doll on the left is looking up and slightly towards the viewer, as if they are asking for help from the audience. The doll on the right has no legs which is disturbing, **signifying some kind of injury or violence**.

The bold geometric lines of the intersecting balcony railings **represent a prison**. They extend over the frame in a diamond pattern, casting diagonal shadows across the balcony. These bold geometric lines cover and contrast the organic forms of the dolls.

The perspective in the photograph makes the viewer feel uneasy and creates the impression of a dream-like reality. The dolls are placed off centre in the composition and there are abstract dark shadows intruding into the frame, igniting the audience's imagination. The perspective in the image is flattened out. The photograph is taken from an aerial viewpoint and there is a tilted view of the balcony which creates an unreal sense of perspective and space, adding to the ominous feeling.

Restatement of meanings

In an abstract and implied way, this photograph suggests violence and creates an ominous mood. No violence is actually shown but the helpless dolls contrasting with the geometric shadows, and the off-kilter perspective create a distressing feeling of impending violence.

artist, artwork
date
state the theme

media
subject matter

interpretation of
the dolls
(meanings in bold)
audience reaction
(underlined)

interpretation of
the balcony

interpretation of
perspective

audience reaction
(underlined)

restate the theme
summarise the
main
interpretations

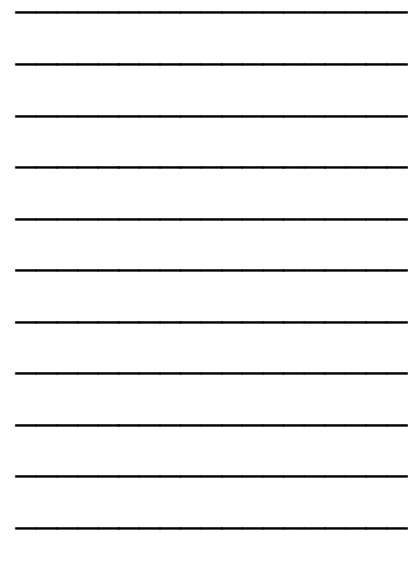
Tip 1

Tip 2

What the artwork or artist does

ominous shocking confusing menacing
horror fearful repulsion tense

- connects with the audience
- draws the audience in
- makes the viewer assume that..
- makes the viewer imagine that ...
- makes the viewer think that...
- makes it seem like ...
- makes the objects appear like....
- wants the viewer to think that ..
- wants the viewer to feel like ...
- confronts the audience
- shocks the audience
- interests the audience

[illegible]

Literacy Works for Visual Arts Book 2 Student book © Literacy Works

Tip 1

Tip 2

violence violent fear injury

means	shows	symbolises	expresses
signifies	represents	evokes	suggests

The demon has a sharp stick, **signifying** pain or injury.

[illegible]

CC0. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Fund, 1951, www.metmuseum.org.

Interpretation: frames

Artworks can be interpreted by using different perspectives, viewpoints or frames. This page gives an example of how to interpret artworks and write notes about different perspectives. The artwork is by John Brack. It is called *Collins St, 5pm* and it was painted in 1955. Collins Street is one of the main streets in Melbourne.

The subjective frame

Personal psychological experience and imagination

Key questions to answer

What is my impression and emotional reaction? Do I like it? What emotions does the artist want to express? How does the artist show their personal experience? How does the audience respond?

Notes - I like all the different faces. I think it's funny the way people are all walking in the same direction, like robots. The mood is quite melancholy because of the dull and boring colours.

The cultural frame

Cultural and social meanings and values

Key questions to answer

How was the artist influenced by culture, gender, religion, class, nationality and politics? How do different audiences value art based on their beliefs and values and ideologies?

Notes: Before the 1950s, when Brack created this artwork, most Australian art was based on scenes of the bush or outback. Brack was trying to show what urban life was like. So he was challenging ideas of Australian identity. He wanted to show how life in the city was empty and meaningless.



Left

John Brack.
Collins St, 5pm.
1955.
National Gallery of Victoria, Melbourne
Purchased, 1956
(3302-4)
© National Gallery of Victoria

The structural frame

Describing elements, principles, conventions, materials and symbols in the artwork

Key questions to answer

How are the elements of art used (line, shape, colour etc)? What style or art movement is involved? What materials have been used? What are the symbols in the artwork? What are they trying to communicate about the world?

Notes - Brack was a modernist who wanted to challenge existing values and move away from realism. Monochromatic colours (brown and yellow) evoke a solemn mood, dull/boring life; repetitive shapes/same direction mean people conform; different facial expressions show they are still individuals.

The postmodern frame

Ideas that challenge values and norms in society

Key questions to answer

What ideas or customs or values are challenged in this artwork? Have any ideas been borrowed (appropriated) from another source? Are there any jokes or parodies?

Notes - Painted before postmodernism was a movement. He is mocking work values e.g. how all the workers go home from work at the same time (5pm) and the dullness of life in the city. He is parodying life in the city.

Write an interpretation: John Brack

 Write an interpretation of urban life in John Brack's painting *Collins St, 5pm*. Consider the painting from four perspectives (subjective, structural, cultural and postmodern). Use the notes on the previous page to help you. Some parts of the interpretation have been provided and there are hints in the column on the right.

	Urban life	
Statement of meanings	<p><i>Collins St, 5pm</i> by John Brack (1955) is a famous Australian artwork that expresses many meanings about _____.</p> <p>At the time it was painted, the artwork challenged stereotypes of Australian bush landscapes and people but even now it is relevant to Australian urban life.</p>	fill in these lines about the themes in the artwork
Interpretation of meanings	<p>From a subjective viewpoint, it seems to me that the painting shows _____</p> <p>_____</p> <p>_____</p> <p>_____</p>	give your opinions about the painting's meaning and how it makes you feel - you can use the ideas in the notes or your own views
viewpoint 1 (subjective frame)		
viewpoint 2 (structural frame)	<p>Brack was a modernist painter who challenged established values and moved away from realism. Brack's technique was to build up multiple layers of paint to give the surface a rich quality. _____</p> <p>_____</p> <p>_____</p> <p>_____</p>	describe the colour palette and its meanings
viewpoint 3 (cultural frame)	<p>The painting provides a social commentary on life in the city in the 1950s. _____</p> <p>_____</p> <p>_____</p> <p>Even while being critical of city life, this painting was also quite radical for the time, as it was different to _____</p> <p>_____</p>	describe the shapes, angles, repetition and meanings
viewpoint 4 (postmodern frame)	<p>Brack created this artwork before postmodernism was a movement in art. However, he did incorporate some postmodern perspectives in his painting. Like postmodernist artists, he challenged _____</p> <p>_____</p> <p>_____</p> <p>_____</p>	describe the artist's view of urban life
Restatement of meanings	<p>Brack's painting, <i>Collins St, 5pm</i>, is an important Australian artwork that expresses meanings about _____</p> <p>_____</p> <p>_____</p>	state how this painting was a change from previous images of bush scenes
		describe what Brack was challenging and mocking
		restate the meanings in Brack's artwork

Interpreting street art



About the artwork

Marseille is famous for its street art and murals. Some artworks are commissioned by the city while others are anonymous. The image below shows the scale of the main artwork being analysed. Other Marseille street art examples are shown on the right. (sources Pixabay.com)



Interpreting street art



Write notes on this page about the artwork. You will be writing an interpretation about the theme of **URBAN LIFE**. Refer to the model interpretation on the previous page.

Marseille (pronounced mar-say) is a large city in France that has a multicultural population. This artwork is a graffiti mural painted on the outer wall of a building

The subjective frame

Personal psychological experience and imagination

Key questions to answer

What is my impression and emotional reaction? Do I like it? What emotions does the artist want to express? How does the artist show their personal experience? How does the audience respond?

Notes

The cultural frame

Cultural and social meanings and values

Key questions to answer

How was the artist influenced by culture, gender, religion, class, nationality and politics? How do different audiences value art based on their beliefs and values and ideologies?

Notes:



Marseille mural
Anonymous.

The structural frame

Describing elements, principles, conventions, materials and symbols in the artwork

Key questions to answer

How are the elements of art used (line, shape, colour etc)? What style or art movement is involved? What materials have been used? What are the symbols in the artwork? What are they trying to communicate about the world?

Notes

The postmodern frame

Ideas that challenge values and norms in society

Key questions to answer

What ideas or customs or values are challenged in this artwork? Have any ideas been borrowed (appropriated) from another source? Are there any jokes or parodies?

Notes

Write an interpretation of street art

 Write an interpretation of the theme of urban life as represented in Marseille street art. Consider the artwork from four perspectives (subjective, structural, cultural and postmodern). Use the notes on the previous page to help you. There are hints in the column on the right.

Statement of meanings

Interpretation of meanings

viewpoint 1
(subjective frame)

viewpoint 2
(structural frame)

viewpoint 3
(cultural frame)

viewpoint 4
(postmodern frame)

Restatement of meanings

Interpret what the artwork is expressing about urban life.

Share your opinions about the artwork's meaning and how it makes you feel - use your notes from the previous page

Use your notes to describe the elements, principles conventions, materials and symbols in the artwork.

Use your notes to interpret the cultural and social meanings in the artwork.

Use your notes to interpret how the artwork challenges values in society and any appropriation.

restate the meanings in this artwork

Interpretation - Chinese Socialist Realism

In order to interpret a style or movement, students need to understand the context. It would be useful to have a class discussion about Communism and China, to find out what students know about this topic. There may be some students of Chinese background in the class and they could provide some interesting personal stories and family histories. The important point in interpreting Chinese Socialist Realism is to contrast the reality of life in Communist China with the images depicted in the art. The Fact Box on the right may help provide some context for this activity. Some photos below are images of everyday life in China in the 1970s.

Chinese socialist realism - the context

In 1949, Chairman Mao became the leader of the People's Republic of China. He continued to be the leader until his death in 1976.

During this time, China was closed off from the rest of the world and all aspects of people's lives were controlled by the Communist party. At first, Mao's government helped to bring about equality and lift many millions of people out of poverty. Over time, a 'cult of personality' developed around Chairman Mao and he became more like a dictator who oppressed any opposition. In the Cultural Revolution (1966-1976), millions of people were persecuted or killed for opposing Communist ideals. Historical sites were destroyed and intellectuals were killed or moved to the country. During this time, economic development ceased and poverty became widespread. This is the context for the Chinese Socialist art in this activity.




Interpretation - Chinese Socialist Realism

In Visual Arts, you may be asked to interpret the influences of an artistic style or movement on an artwork. This page explores Chinese Socialist Realism.

Chinese Socialist Realism

What does the name mean?	Socialism is a type of Communist government where all property and industry is owned by the state and people work for the community not for themselves. Some socialist governments, such as in the Soviet Union and China, led to a form of dictatorship when the people were oppressed. Realism means that subject matter is depicted truthfully.
When and where?	1950s-1980s in China. At this time, China was controlled by Chairman Mao Zedong.
Where did it come from?	Chinese Socialist Realist art was modelled on socialist art in the Soviet Union. Art was mass produced and used as propaganda within China. Propaganda is designed to persuade people and show only one perspective on an issue.
Features of the style	This style was representational art showing workers, peasants (farm labourers) and soldiers as heroes and life in idealistic situations. In reality, many people were starving and oppressed.
Common elements	the colour red (symbolising Communism); the Little Red Book (quotes from Chairman Mao); healthy young people; flowers; nature; industry and factories

 Read the interpretation below. It shows how the artwork reflects Chinese Socialist Realism styles and themes. Then write a your own interpretation of the artwork below.



Chinese poster. 1970s.

This artwork shows Chinese Socialist Realism themes of the heroic soldier and worker. Both figures look young, strong and healthy and they are holding the Little Red Book in the air. One is holding a rifle and the other is holding a sickle (for farm work). They are smiling and looking positive. In the background is a factory. This artwork shows an idealistic view of Chinese life as the figures are strong, healthy and positive and they have the same body posture, showing that they are united. The artwork was used as propaganda by the Communist government to show that the country was unified and that workers and soldiers were heroes.



chinese-posters.net

Chinese poster. 1970s. Learn from the poor and lower middle class and serve them. chinese-posters.net.

Contemporary Chinese art

Contemporary Chinese art reflects many influences, including Chinese Socialist Realism. The artwork on the right is a contemporary poster. It is a **satire** which means that it is mocking or laughing at something, and also judging it negatively. What do you think this contemporary artwork is making fun of? What similarities does it share with Chinese Socialist Realist art?



Anonymous Chinese cartoon. 2018.

 **Write an interpretation of this artwork. Use your knowledge of Chinese Socialist Realism and also of the frames for interpreting art.**

Statement of meanings

Interpretation of meanings

viewpoint 1
(subjective)

viewpoint 2
(structural)

viewpoint 3
(cultural)

viewpoint 4
(postmodern)

Restatement of meanings

Interpret what the artwork is expressing

Share your opinions about the artwork's meaning and how it makes you feel

Describe the elements, principles, conventions, materials and symbols in the artwork.

Interpret the cultural and social meanings in the artwork.

Interpret how the artwork challenges values in society and any appropriation.

Restate the meanings in this artwork

Interpreting a movement - feminism

The activities on the next three pages relate to the Australian artist, Julie Rrap. Analyse these images of two of her sculptures carefully, read the information on this page, then complete the activities on the next page. This will help you to prepare a response to Julie Rrap's artworks.

Julie Rrap

Julie Rrap is an Australian contemporary artist. She has been an important figure in contemporary art for more than 30 years. Since the 1970s, she has worked with photography, painting, sculpture, performance and video. Her main concern is the representation of the female body. Rrap is known as a feminist artist. Feminism supports equality for females and males and also advocates for more power and opportunities for women. Rrap's works are regularly exhibited in major art galleries in Australia as well as many overseas.



How do you think the titles of the sculptures relate to the artworks?

Understanding the titles of the artworks

Stepping Out: means to go out and have fun; to lead an active social life

Stasis Symbol

stasis: means not moving

Stasis Symbol is similar wording to 'status symbol' which means an object or possession that shows someone's wealth or high social position in society, such as expensive clothing or a luxury car.

Left and below: *Stasis Symbol*, J. Rrap, 2008.

[bronze, mirror chrome and black chrome plate and red paint].

Images used with the artist's permission.



Interpreting from different perspectives

Analyse Julie Rrap's sculptures (on the previous page) using these different viewpoints, perspectives or lenses. Write your notes here to prepare to write an interpretation on the next page.



Conceptual framework - artwork materials, audience reactions

What materials/media has Rrap used in her sculptures? _____

How are the sculptures similar to and different from female feet and shoes? How does her choice of material help her to convey her ideas? _____

How does the audience react to the sculptures? _____



Structural frame - elements and principles

Describe the use of colour _____

Describe the shapes in the sculptures _____

Describe the use of texture in the sculptures _____

Describe any other aspects of the artworks that you notice _____



Cultural frame - feminism

Feminism is a movement that argues for the rights and power of females. What are these artworks showing about expectations and values of females in society? _____



Postmodern frame - appropriation

Appropriated means borrowed or taken from somewhere else. Think about bronze sculptures of females in the past (such as the one on the right). How do these represent women? How has Rrap referred and undermined to these traditions? (e.g. what is similar? what is different?) _____



Diana (Goddess of the Hunt),
A. Saint-Gaudens, 1894. [bronze]
CC0. The Metropolitan Museum of Art, New York,
Gift of Lincoln Kirstein, 1985, www.metmuseum.org.



Humour

Julie Rrap's artworks are known for being cheeky, mischievous and poking fun at society. How has Julie used humour in her artworks? What is she trying to show about fashion and female oppression? _____

PEEL paragraphs for interpretations

One useful way of structuring a paragraph is to use PEEL. A PEEL paragraph structure for interpretations is shown below with an example.



Stasis Symbol, J. Rrap, 2008.

P
E
E
L

POINT

State the main point. Preview the perspective or viewpoint for your interpretation. Do not include examples here.

ELABORATE / EXAMPLES

Write more detail about the point. This can be 2 or more sentences. Include examples from the artwork.

EXPLAIN

Explain how the analysis relates to the main point or perspective/viewpoint. This can be 2 or more sentences.

LINK

Link back to your main point or to the main theme of your interpretation or to an assignment question/instruction.

The example below is an interpretation based on the structural perspective. Elements and visual conventions of one sculpture, *Stasis Symbol*, are described and interpreted. Use this model to write another PEEL paragraph on the next page.

P

POINT

The perspective is stated: structural. The main point is clearly stated: that the sculpture challenges the viewer's ideas.

E

ELABORATE / EXAMPLE

The sculpture is briefly described. Elements (form, materials and texture) are described that support the point.

E

EXPLAIN

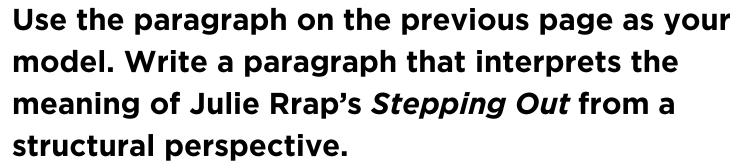
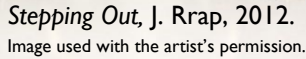
Explain how these examples relate to the point. The reflective surface distorts the viewer just as women's bodies are distorted in fashionable shoes.

L

LINK

The final sentence restates the main point in light of the interpretation.

From a structural perspective, *Stasis Anxiety* is a distorted representation of female shoes that challenges the viewer's conceptions and ideas about the female body. *Stasis Anxiety* shows two shoes that are arranged at 180 degrees and joined at the heel. This form is unnatural because it would be impossible to wear or walk in, as the legs and feet would have to be at an awkward angle. The bronze material is hard and cold, unlike a typical shoe material. The texture of the chrome surface is highly reflective and curved and would distort the image of the viewer as they gaze at the work. The reflective surface reinforces the grotesque distortion of the female body image in high heeled shoes. In this way, the sculpture challenges society's ideas about fashion and shoes for females as unnatural and uncomfortable.

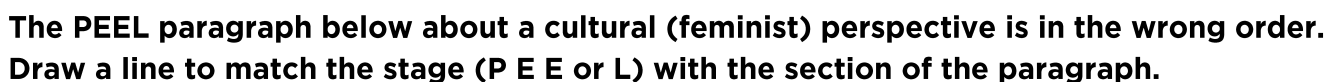


State the perspective (formal/structural).
Make the main point about the meanings in the artwork.

Briefly describe the sculpture. Refer to at least two elements or principles to support your point.

Explain how these examples relate to the meaning and point.

The final sentence restates the main point in light of the interpretation.

[illegible]

State the perspective (cultural / feminist).
Make the main point about the meanings
in the artwork.

Give more detail about how the artwork is feminist and give examples.

Explain how these examples relate to the meaning and point.

The final sentence restates the main point in light of the interpretation.

A cultural perspective reveals that Rrap's sculptures are feminist as they challenge society's ideals of fashion for women.

Writing more PEEL paragraphs



Use your notes and the tips below to write two more PEEL paragraphs to interpret Julie Rrap's sculptures. You can *Stepping Out* or *Stasis Anxiety* as examples.



Humour

Julie Rrap is known for her mischievous artworks and how she uses humour to make her meanings. This PEEL paragraph is about humour.

P

POINT

State the perspective (humour). Make the main point about the impact of humour to help Rrap convey her meanings.

E

ELABORATE / EXAMPLES

Describe how the sculptures are humorous. Give examples.

E

EXPLAIN

Explain how humour gives the artworks more impact with the audience.

L

LINK

The final sentence restates the main point in light of the interpretation.



Postmodern frame

This PEEL paragraph is about how Rrap has appropriated bronze sculptures from the past (like the statue of *Diana* shown on the previous page).

P

POINT

State the perspective (postmodern/contemporary). Make the main point about the meanings of appropriation in the artwork.

E

ELABORATE / EXAMPLES

Describe sculptures of women in the past and how Rrap is referencing them and changing their meanings. Use *Diana* (Saint-Gaudens 1894) as an example.

E

EXPLAIN

Explain how the appropriations relate to Rrap's meaning and point.

L

LINK

The final sentence restates the main point in light of the interpretation.

Interpretation of indigenous perspectives

 This page shows two paintings from Australia's past. Analyse each painting carefully, then follow the instructions to create a short interpretation.

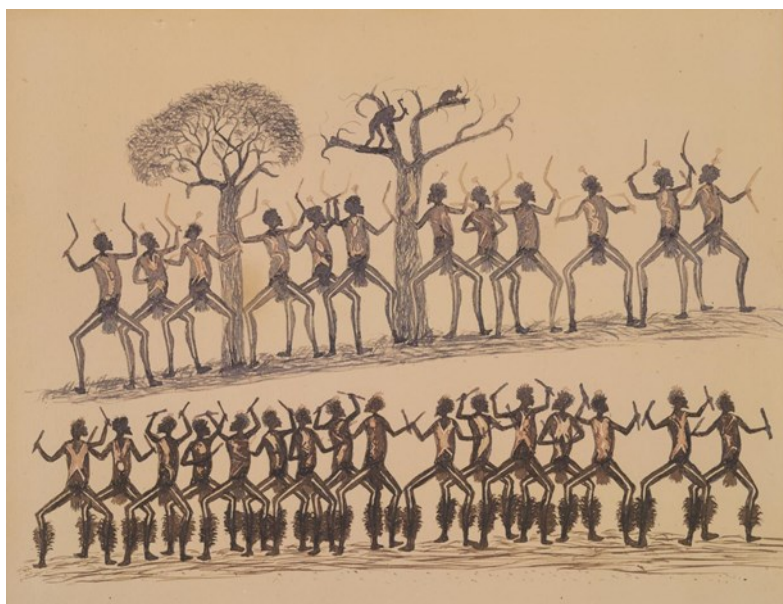


First interview with Native Women at Port Jackson New South Wales, W. Bradley, 1802. Out of copyright. Mitchell Library, State Library of NSW.

William Bradley (1757-1833) was an English naval officer on the First Fleet in 1788. He kept an extensive journal and painted several watercolours about his journey to Australia. This important painting shows one of the first contacts between Australia's indigenous people and the English colonists.

Describe what is happening in this painting. What is in the centre? What exactly are the English doing? _____

What are the Aboriginal people doing? How are they depicted/shown? _____



Ceremony; Hunting possum, T. McRae, 1880. Out of copyright. National Gallery of Victoria

Tommy McRae (1835-1901) was an indigenous artist who worked as a labourer in rural Victoria. His Aboriginal name was Yackaduna or Warra-euea. He experienced a traditional Aboriginal upbringing and later created many drawings and paintings of his life.

Describe what is happening in this painting. What exactly are the Aboriginal people doing? How are they depicted/shown? _____

 Write a short interpretation about how Aboriginal people are portrayed in each painting. What is the perspective of each artist in how they showed events? How do the artists represent indigenous people and culture?

Interpretation: contemporary indigenous art

Before you interpret an artwork, it is helpful to understand the context and background of the artwork. On this page, you will find information about a contemporary artwork by an indigenous artist, Brook Andrew (born in 1970). You will be asked to make interpretation notes on the next page and write an interpretation of how Brook Andrew shows indigenous identity and issues in his artwork.

Brook Andrew is an Australian indigenous artist. He is interested in exploring themes of colonialism and history. His website states that he 'aims to make forgotten stories visible and offer alternative choices for interpreting history in the world today'. (www.brookandrew.com). He is also interested in avoiding stereotypes of indigenous people.

How does the artwork break the stereotype of an Aboriginal man?

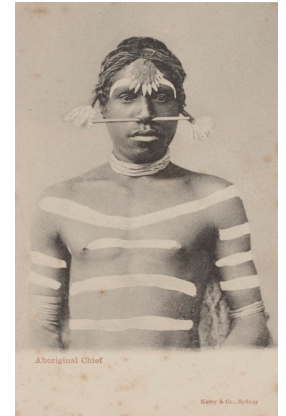
The Chinese writing on the man's chest means 'female cunning'. Cunning means skill in deceiving someone.

At the time when Brook Andrew created this artwork, in 1996, Chinese people were peacefully protesting against their government in Tiananmen Square. The government sent tanks to break up the protest and more than 200 people were killed.



Brook Andrew, *Sexy and Dangerous*, 1996
© Brook Andrew/Copyright Agency, 2018.

Are there any similarities between the experience of Aboriginal people and the experience of Chinese people in 1996?



Sexy and Dangerous is based on an old photograph called *Aboriginal Chief*. In the past, white photographers (Kerry & Co) took photographs of exotic-looking Aboriginal people because white people were fascinated by them. Brook Andrew has used the old photograph but he has changed it.

The Kerry & Co image is the size of a large postcard (13.7cm x 8.5cm). The Brook Andrew artwork is ten times bigger (145cm x 96cm). When displayed, it hung from the ceiling at eye level with the audience.

What impact do you think the artwork has on the audience when they see it for the first time?

Interpreting viewpoints - indigenous perspectives

Each of the boxes on this page provides a different perspective or viewpoint on the artwork. Read the questions in each box then write notes about your response in the empty boxes. Use the white space next to the image if you need more space. You will use these notes to write an interpretation on the next page.

The subjective frame Personal psychological experience and imagination
<i>Key questions to answer</i> What is my impression and emotional reaction? Do I like it? What emotions does the artist want to express? How does the artist show their personal experience? How does the audience respond?
Notes

The cultural frame Cultural and social meanings and values
<i>Key questions to answer</i> How was the artist influenced by culture, gender, religion, class, nationality and politics? How do different audiences value this artwork based on their beliefs and values and ideologies?
Notes:



Brook Andrew, *Sexy and Dangerous*, 1996
 © Brook Andrew/Copyright Agency, 2018.

The structural frame Describing elements, principles, conventions, materials and symbols in the artwork
<i>Key questions to answer</i> How are the elements of art used (line, shape, colour etc)? What style or art movement is involved? What materials have been used? What are the symbols in the artwork? What are they trying to communicate about the world?
Notes

The postmodern frame Ideas that challenge values and norms in society
<i>Key questions to answer</i> What ideas or customs or values are challenged in this artwork? What is the effect of borrowing (appropriating) the old photograph? How does this transform the meaning? What other elements are borrowed from other sources or cultures?
Notes

Prepare for an interpretation

This page helps you write sentences that link your ideas with the artwork and help you interpret it.



Build your understanding of themes and context by answering these questions about the artwork

Theme 1: identity, stereotype

What is a stereotype?

What does 'individual' mean?
How is an individual different from a stereotype?

How would you describe the qualities of the man in the artwork?

Theme 2: colonialism and history

What happened to Aboriginal and Torres Strait Islander people after colonisation?

How was power taken away from indigenous people?

How does this artwork relate to Australian history?



Write a few sentences about what the artwork or artist does. Use these sentence ideas.

What the artwork or artist does

draws the audience in by...

makes the viewer think that...

makes the audience feel ...

confronts the audience as it...

... engages the audience in the way it ...




Choose a few aspects of your analysis from your notes and express what they mean using meaning verbs.

Meaning verbs

means	shows	symbolises	expresses
signifies	represents	evokes	suggests

Write an interpretation of indigenous art

 Use your notes on the previous pages and the language tools for interpreting viewpoints on the previous pages. Write an interpretation of *Sexy and Dangerous* (1996) by Brook Andrew. Use the tips in the column on the right hand side to help you.

Statement of meanings	Brook Andrew: _____	Invent a sub-heading that summarises your interpretation Identify the artist and artworks. Interpret the main meanings. Preview the viewpoints you will be exploring.

Interpretation of meanings	viewpoint 1	Interpret the artworks from one viewpoint. Use your notes from the previous page.

	viewpoint 2	Select a second viewpoint and interpret the artworks from this perspective.

	viewpoint 3	Interpret the artworks from a third viewpoint. Use your notes from the previous page.

viewpoint 4	Interpret the artworks from another perspective.	

Restatement of meanings	_____	Restate the meanings in this artwork

Statement of meanings	
Interpretation of meanings viewpoint 1 viewpoint 2 viewpoint 3 viewpoint 4	
Restatement of meanings	

Restate the main meanings in this artwork

Evaluation / review

In Visual Arts, you may be asked to write a review of an artwork display or exhibition. The purpose of an evaluation is to provide an expert judgement of an artwork or exhibition.

The stages of a review are:

- Context
- Description and evaluation
- Overall evaluation (opinion)

Features include:

- description of three or four aspects of the exhibition or selected artworks and positive and /or negative evaluations of each
- the writer's judgements are given and evidence is provided to support judgements



Context

The 21st Biennale of Sydney is a contemporary art exhibition that showcases the works of 70 artists from 35 countries. The theme this year is 'Superimposition' which means one thing on top of another, or two meanings at the same time.

Name the focus of the review and provide background information

Description and evaluation

artwork/
aspect 1

The biggest drawcard of this Biennale is Ai Wei Wei, the famous Chinese contemporary artist. In *Law of the Journey* (2018), he has created a gigantic black life raft containing huge people, to convey an **important** social message about the plight of refugees coming by boat to Australia. This artwork is **powerful** and **has an impact** about our treatment of refugees. It conveys its message **effectively** but it **does not clearly relate** to the Biennale theme of superimposition.

Identify one aspect or artwork - describe and then evaluate

artwork/
aspect 2

A smaller work by Michael Borremans, called *The Bread* (2012), is **simple** yet **surprising**. It shows a girl's face and upper body, like an old portrait, but when you look closely, the girl blinks. It is a **magical surprise**. This **shocks the viewer** and **makes us question** whether the artwork is a real person or a painting.

evaluation words in bold

Identify another aspect or artwork - describe and then evaluate

artwork/
aspect 3

Juxtaposition of artworks from the past and present meet the Biennale theme **brilliantly**. Older artworks are placed next to contemporary abstract artworks and they seem to **connect with each other and reflect each other**. For example, the grids of Roy de Maistre's colour charts from 1919 are reflected in geometric wooden patterns in the contemporary work, *Sixteen Conversations on Abstraction* (Wijnen 2015).

Identify another aspect or artwork - describe and then evaluate

artwork/
aspect 4

While many of the artworks are displayed in **ideal venues**, some of the artworks seem **too small** for the spaces. For example, *UNcover* (2015) by Wong Hoy Cheong is a series of photo of manhole covers. They are displayed in a huge industrial shed where they seem to be **insignificant** in the massive space.

Identify one aspect or artwork - describe and then evaluate


Overall evaluation (opinion)

In general, Biennale is an **exciting** exhibition with many spectacles and **interesting** artworks that **engage** and **enthrall** the audience.

Provide an overall evaluation

Evaluation words for Visual Arts

Evaluating means judging someone or something. In Visual Arts, you may be asked to write a review of an exhibition or of a series of works by an artist. Reviews by amateurs or students in Visual Arts do not use too much emotion or strong personal opinions. Instead, reviews are mostly positive and respectful of the artist and artworks. You are entitled to your personal opinions but this is only one perspective on art.

 **Sort the words below into two categories: positive evaluations and negative evaluations. Some of the words depend on the context, but you can decide if the word would usually relate to a positive judgement or a negative judgement.**

Word Box					
interesting	engaging	dull	stereotypical	unique	trivial
challenging	unsophisticated	successful	important	boring	
original	insignificant	unsuccessful	significant	limited	




positive	negative



In the box below, you will find positive evaluation words that relate to different things being evaluated:

- the audience's reactions or feelings (e.g. amusing)
- the artist's skill and talent (e.g. skilful)
- the relationship of the artwork with the world (e.g. important).

 **Sort the words in the correct box to show what they are evaluating**

Word box			
fascinating	masterful	timely	clever
appealing	emotional	talented	
thrilling	relevant	brilliant	
surprising	satirical	important	
significant	dazzling		

How the audience reacts

Relationships with the world

The artist's talent and skill

Find the evaluation words



Read these parts of a review of self-portraits by Loribelle Spirovski, a contemporary Australian artist. Underline the positive evaluation words in each paragraph.



No 71, L. Spirovski, 2018.

Oil and acrylic on canvas. 10cm x 10cm

The vibrant and compelling colours engage the viewer's imagination and emotions. The pastel blues and pink are neutral, calming backgrounds to the riot of colours in the faces: the hot, angry red in No 71, the dashes of competing primary colours in No 65 or the skilfully blurred pink and green of No 70. Colour effectively conveys the deep and contrasting emotions of the women.

This series of self-portraits by Loribelle Spirovski, simply titled No 65, No 70 and No 71, provide masterful and complex perspectives of a woman's personality and identity.

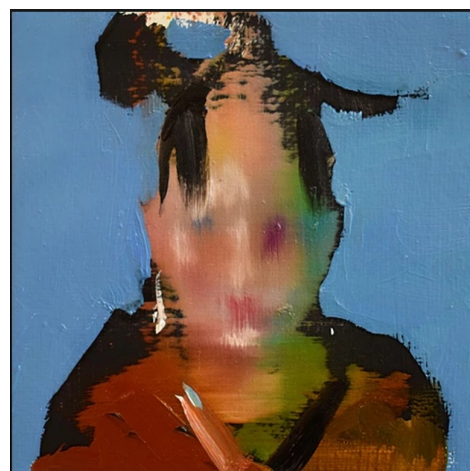


No 65, L. Spirovski, 2018.

Oil and acrylic on canvas. 10cm x 10cm

The portraits create a dream-like and mysterious sense of identity. The facial features of each portrait are blurry, making it hard to see the exact expressions. This creates a sense of ambiguity and uncertainty, that show the artist's intention.

Shape and movement make the portraits unique. The shapes of the head are surreal and distorted and the women have strange hair-dos. The shapes create a distinct and quirky personality for each portrait, which is intriguing. The blurry figures appear to be moving or in motion. This creates a powerful sense of movement as if the person is dynamic and alive.



No 70, L. Spirovski, 2018.

Oil and acrylic on canvas. 10cm x 10cm

Spirovski's portraits are small but powerful snapshots of the swirling emotions inside a woman. They show an authentic perspective on individual identity.

Permission to reproduce images kindly provided by the artist.



Write your personal (subjective) response to Loribelle Spirovski's self-portraits. Use evaluation words to show your opinions and underline them in your paragraph. Give evidence and examples to support your statements.

Evaluation / review template

Use this template for completing a review or evaluation. There are tips on the right to help you.

Context	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	Identify what is being reviewed and provide background information
Description and evaluation		
artwork/aspect 1	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	In each paragraph, identify one aspect or artwork - describe and then evaluate
artwork/aspect 2	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	use evaluation words to evaluate various aspects of the exhibition or artworks
artwork/aspect 3	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	
artwork/aspect 4	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	
Overall evaluation (opinion)	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	Provide an overall evaluation

6. Arguments

Argument: taking a position

In Visual Arts, you may be required to take a position on an issue in art theory or analysis. One kind of argument is called an **exposition**, which is a type of argument genre. The purpose of an exposition is to persuade the reader to do something or take a particular point of view. The main point of view is called the **thesis**. An exposition presents the thesis, then arguments that support the thesis.

In an assignment, you may be given a statement that you have to respond to or an issue that you need to agree/disagree with. You can imagine that your position is on this scale, from 100% disagree to 100% agree.




Read this assignment instruction

'The unique ideas, intentions and influences of an artist are more valuable than the artist's material practice.'

Discuss the relevance of this statement in relation to the practice of (artist name).

this is a statement you have to agree with or disagree with

you have to use an artist as a case study or example

 It is very useful to work out what possible thesis positions you might be able to take. Read the different positions or arguments that are possible for this assignment then practise creating your own on the next page.



The unique ideas, intentions and influences of an artist are **not at all valuable** but the artist's material practice is **very valuable**.

The unique ideas, intentions and influences of an artist are **a little valuable** but the artist's material practice is **more valuable**.

The unique ideas intentions of an artist are **equally** as valuable as the artist's material practice.

The unique ideas, intentions and influences of an artist are **quite** valuable.

The unique ideas, intentions of an artist are **totally valuable** while the artist's material practice is **not valuable**.

6. Arguments

Argument: taking a position

When you take a position in a thesis statement, you do not have to totally agree or totally disagree. You can take a sophisticated and balanced position with the help of adverbials and modal language. If you agree or disagree strongly, you can use the wordings in the **strong** box on the right while other positions are shown in the **weak** and **moderate** boxes.

weak


may might could
perhaps possibility
suggestion partly
somewhat
sometimes
not really

moderate

equally
not completely
both are valid
often mostly
in some respects/ways
x is true but y is also
true

strong

absolutely definitely
certainly must
without a doubt
always
the only/main
purpose

 Use the example on the previous page to help you create possible thesis statements for these two assignments. Write a thesis for each possible position.



'The purpose of art is to challenge our ideas and make us think again about the world we thought we knew.'

Discuss the relevance of this statement in relation to (artist name).

disagree

partly disagree

take a middle position

somewhat agree

agree



'Artworks are a response to time and place.'

Discuss the relevance of this statement in relation to (art movement) and (name of artist).

disagree

partly disagree

take a middle position

somewhat agree

agree

6. Arguments

Preparing to read an argument - Penny Byrne

The argument / exposition in this book relates to artworks by Penny Byrne. Read the background information here and the exposition on p136 to complete the activities on this page.

Penny Byrne is an Australian contemporary artist who works with ceramics. Her website is:

www.pennybyrneartist.com

Penny Byrne worked as a ceramic restorer, repairing old ceramic objects.

As an artist, Byrne finds old original ceramic figurines, breaks them into pieces and then rebuilds and reworks them. This is called 'repurposing'.



Penny Byrne, *I Heart Nauru*, 2017.

140mm x 90 mm x 90 mm

© Penny Byrne/ Copyright Agency 2018

A figurine is a little statue.

Porcelain is a type of delicate pottery that is translucent. It is fine clay used to make delicate ceramic objects.

Nauru is an island nation where Australia has established a refugee detention centre.

Byrne's sculptural works are engaging and often humorous. Their meanings involve popular culture and international politics.

 **Guided by your teacher, read the example of an argument on the next page. Find the main thesis and write it below. Then mark the scale to show the writer's position.**

Assignment instruction: 'The unique ideas, intentions and influences of an artist are more valuable than the artist's material practice.' Discuss the relevance of this statement in relation to the practice of Penny Byrne.

Author's thesis _____

disagree partly disagree take a middle position somewhat agree agree



 **The writer uses sophisticated vocabulary. Draw a line to match the term with its definition below.**

incongruous

invalidates

dichotomy

kitsch

apathy

facet

a feeling of disinterest and failing to act

aspect or viewpoint

cancels out or makes something untrue

does not seem to fit in or match

two opposites

commonplace, cute and unsophisticated or tacky

Exposition - Penny Byrne

The exposition below was written by a Year 10 student, Edward, in response to this instruction:

'The unique ideas, intentions and influences of an artist are more valuable than the artist's material practice.'

Discuss the relevance of this statement in relation to the practice of Penny Byrne.

Thesis	<p>The unique ideas, intentions and influences of an artwork and the artist's physical process have equal value. The Australian ceramicist, Penny Byrne, is known for the political statements she expresses through artworks covering current issues. Her material practice is also unique as she appropriates original ceramic figures and restores them. Byrne's artwork <i>I Heart Nauru</i> (2017) demonstrates this equal importance of material and conceptual perspectives.</p>	<p>State the main thesis (position); introduce the artist and the artwork to be analysed</p>
Arguments		
Argument 1	<p><u>The unique ideas, intentions and influences of Penny Byrne reveal the importance of the conceptual side of art making.</u> Byrne's artworks are influenced by controversial and current issues, such as the Syrian conflict, the Australian refugee crisis and global warming. Her intention is to draw a viewer in with a seemingly innocent and familiar porcelain figurine. She then shocks the unsuspecting viewer with a powerful statement. This is intended to raise awareness and start a public discussion on the issue. In the artwork, <i>I Heart Nauru</i> (2017), she has been influenced by the Australian refugee crisis, specifically an image of a self-harming girl in detention. The figurine of a melancholy girl, perched on a rock, is a serene image. However, the juxtaposition of shocking streams of blood and stitched lips make a mockery of the title of her shirt. The artist has ignited disgust in the viewer that would undoubtedly cause an empathetic, human response. It is clear that the deep conceptual aspects of Byrne's artistic process are crucial to the value of her artworks.</p>	<p>Argument 1 states that unique ideas, intentions and influences are important (<i>point is underlined</i>)</p>
Argument 2	<p><u>Similarly, the material process in an artwork's creation also has a vital role in an artwork.</u> The physical aspects of Byrne's art making stem from her training and work as an artistic restorer. Therefore, her actions, techniques and materials are drawn from porcelain restoration. However, her contemporary artworks are incongruous with the original porcelain figurines. One interesting part of Byrne's process is that she intentionally breaks many different figurines in order to rebuild and create a new figurine. The addition of bronze, glass and plastic elements or paint become crucial to the repurposing process of her art making. Therefore, Byrne's complex, intricate and skilled physical practice clearly invalidates the statement.</p>	<p>Argument 2 states that something else is also valuable - the artist's material process (<i>point is underlined</i>)</p>
Argument 3	<p><u>The statement above creates a dichotomy of conceptual and material practice, but we must closely examine the relationship between them.</u> Material practices are essential as they express the conceptual process of the artist. Similarly, conceptual ideas could not be expressed without a material artwork. Byrne's choice of materials, a kitsch and common ceramic figurine, contrasts with its meaning. As Byrne says, "By doing it in a light-hearted way, it is not forcing it down people's necks, but it's still got a powerful message. People get suckered in by the cuteness, but there's these other levels" (Byrne 2018). Once the recognition of a cute figurine has "suckered" in the audience, they are confronted by Byrne's powerful social critiques. Her action of breaking and shattering vintage figurines symbolises the intention of breaking down the ignorance and apathy of her audience. In this way, Byrne's ideas, intentions and influences are embodied by her physical actions, proving the two are equally vital.</p>	<p>Argument 3 states that unique ideas, intentions and influences have an important relationship with the artist's material process (<i>point is underlined</i>)</p>
Reinforce thesis	<p>Penny Byrne's ability to synthesise conceptual and material sides of her artist's practice exemplify the importance of analysing each facet of an artwork equally. Through examination of Byrne's artwork, <i>I Heart Nauru</i> (2017), we are provided with deep insight into her complex ideas, intentions and influences along with visual proof of the masterful skills necessary to produce fine artworks. It is clear that both conceptual and material art making are both critical facets of Byrne's practice.</p>	<p>The main thesis is restated (in bold)</p>
Reference: Byrne, P. (2018). <i>Penny Byrne</i> . Available at www.pennybyrne.com.au		

6. Arguments

PEEL paragraphs for arguments

PEEL paragraphs for arguments use the structure below. You can mix the two EE stages together with elaborating (tell me more), evidence and examples.

P

POINT

State the supporting argument. Do not include examples.

E

ELABORATE / EVIDENCE / EXAMPLES / EXPLAIN

Give more detail and explain what the point means. Explain how these examples relate to the artist and artworks

E

L

LINK

The final sentence links back to the argument or the main thesis.

The unique ideas, intentions and influences of Penny Byrne reveal the importance of the conceptual side of art making. Byrne's artworks are influenced by controversial and current issues, such as the Syrian conflict, the Australian refugee crisis and global warming. Her intention is to draw a viewer in with a seemingly innocent and familiar porcelain figurine. She then shocks the unsuspecting viewer with a powerful statement. This is intended to raise awareness and start a public discussion on the issue. In the artwork, *I Heart Nauru* (2017), she has been influenced by the Australian refugee crisis, specifically an image of a self-harming girl in detention. The figurine of a melancholy girl, perched on a rock, is a serene image. However, the juxtaposition of shocking streams of blood and stitched lips make a mockery of the title of her shirt. The artist has ignited disgust in the viewer that would undoubtedly cause an empathetic, human response. **It is clear that the deep conceptual aspects of Byrne's artistic process are crucial to the value of her artworks.**

 The paragraph below has been cut up into its stages but it is in the wrong order. Draw a line to link the name of the stage with the correct paragraph part.

P

POINT

State the supporting argument. Do not include examples.

E

ELABORATE / EVIDENCE / EXAMPLES / EXPLAIN

Give more detail and explain what the point means. Explain how these examples relate to the artist and artworks

E

L

LINK

The final sentence links back to the argument or the main thesis.

The physical aspects of Byrne's art making stem from her training and work as an artistic restorer. Therefore, her actions, techniques and materials are drawn from porcelain restoration. However, her contemporary artworks are incongruous with the original porcelain figurines. One interesting part of Byrne's process is that she intentionally breaks many different figurines in order to rebuild and create a new figurine. The addition of bronze, glass and plastic elements or paint become crucial to the repurposing process of her art making.

Therefore, Byrne's complex, intricate and skilled physical practice clearly invalidates the statement.

Similarly, the material process in an artwork's creation also has a vital role in an artwork.

 Look at Argument 3 on the previous page. Mark the stages of the paragraph on the text (P, EE, L).

6. Arguments

Write an argument: Ben Quilty

The argument example in this module relates to artworks by Penny Byrne. You will need to read the background information here and the example argument on p136 to complete the activities on this page.

Ben Quilty is a contemporary Australian artist who is best known for his portraits. He won the Archibald Prize in 2011. You can read more about him on page 46.

In 2012, Quilty became an official war artist and travelled to Afghanistan to meet and paint Australian soldiers. Tarin Kowt is a place in Afghanistan. He spent time with all his subjects and got to know them. He did sketches in Afghanistan and created the portraits back in Australia.



Quilty's war portraits are different from the typical portraits of heroic soldiers in uniform. They show the traumatic stress and emotional impact of war.

Quilty said: 'I wanted to tell the story of what was happening to the people involved and what happens to human beings under such circumstances.'

Ben Quilty uses impasto technique, using thickly textured paint that appears 3D. He quickly applies splashes or daubs of coloured paint with a palette knife or brush.

Trooper Luke Gorman, Tarin Kowt, Ben Quilty, 2012.

190 cm x 140 cm x 4 cm

© Australian War Memorial 2018



Think about this!


- What is the big black hole next to the soldier's face? What do you think it represents?
- The size of the portrait is large. What impact do you think it would have on the viewer/audience?
- Quilty's technique is impasto painting. What is the effect of this technique of artmaking? What do the thick layers of different colours in the artwork mean?

Use this information to prepare to write an exposition about Ben Quilty. The instruction is the same as in the Penny Byrne exposition:

'The unique ideas, intentions and influences of an artist are more valuable than the artist's material practice.' Discuss the relevance of this statement in relation to the practice of Ben Quilty.

You will use the text about Penny Byrne as a model but you will need to use Quilty's artworks and practice.

Write argument paragraphs: Ben Quilty

 On this page, you will practise rewriting a paragraph with the same ideas but a different artist and artwork. Instead of Penny Byrne, write about Ben Quilty. The model paragraph is on the left. Adapt these ideas for Ben Quilty's portrait and fill in the lines on the right.

Argument 1

The unique ideas, intentions and influences of Penny Byrne reveal the importance of the conceptual side of art making. Byrne's artworks are influenced by controversial and current issues, such as the Syrian conflict, the Australian refugee crisis and global warming. Her intention is to draw a viewer in with a seemingly innocent and familiar porcelain figurine. She then shocks the unsuspecting viewer with a powerful statement. This is intended to raise awareness and start a public discussion on the issue. In the artwork, *I Heart Nauru* (2017), she has been influenced by the Australian refugee crisis, specifically an image of a self-harming girl in detention. The figurine of a melancholy girl, perched on a rock, is a serene image. However, the juxtaposition of shocking streams of blood and stitched lips make a mockery of the title of her shirt. The artist has ignited disgust in the viewer that would undoubtedly cause an empathetic, human response. It is clear that the deep conceptual aspects of Byrne's artistic process are crucial to the value of her artworks.

Hints: What were the intentions and ideas behind Quilty's Afghanistan portraits? What was he trying to convey? How does the artwork show this?

The unique ideas, intentions and influences of Ben Quilty reveal the importance of the conceptual side of art making. Quilty's portraits are influenced by

In the artwork, *Trooper Luke Gorman*. Tarin Kowt (2012), Quilty shows

It is clear that the deep conceptual aspects of Quilty's artistic process are crucial to the value of his artworks.

Hints: What was Quilty's process for developing the portraits? What is his art practice? How did this help him to convey his meanings and ideas?

Similarly, the material process in an artwork's creation also has a vital role in an artwork.

Therefore, Quilty's highly personal and emotional art making process invalidates the statement.

Argument 2

Similarly, the material process in an artwork's creation also has a vital role in an artwork. The physical aspects of Byrne's art making, stem from her training and work as an artistic restorer. Therefore, her actions, techniques and materials are drawn from porcelain restoration. However, her contemporary artworks are incongruous with the original porcelain figurines. One interesting part of Byrne's process is that she intentionally breaks many different figurines in order to rebuild and create a new figurine. The addition of bronze, glass and plastic elements or paint become crucial to the repurposing process of her art making. Therefore, Byrne's complex, intricate and skilled physical practice clearly invalidates the statement.

Exposition: Ben Quilty



Write an exposition in response to the instruction:

‘The unique ideas, intentions and influences of an artist are more valuable than the artist’s material practice.’
Discuss the relevance of this statement in relation to the practice of Ben Quilty.

You can write a very similar text to the model text or take your own position.

Thesis		State the main thesis (position); introduce the artist and the artwork to be analysed
Arguments	Argument 1	Argument 1 states that unique ideas, intentions and influences are important
Argument 2		Argument 2 states that something else is also valuable - the artist’s material process
Argument 3		Argument 3 states that unique ideas, intentions and influences have an important relationship with the artist’s material process
Reinforce thesis		The main thesis is restated

Exposition template

Use this page as a template for exposition activities given to you by your teacher.






Thesis		State your main thesis (position); introduce the artist and the artwork to be analysed
Arguments	Argument 1	Argument 1 Give an argument that supports your main thesis. Use examples to support your argument.
	Argument 2	Argument 2 Give an argument that supports your main thesis. Use examples to support your argument.
	Argument 3	Argument 3 Give an argument that supports your main thesis. Use examples to support your argument.
	Reinforce thesis	Restate the main thesis.

Fact Sheet 1: Referencing




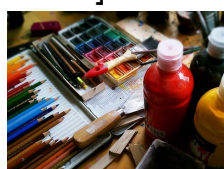

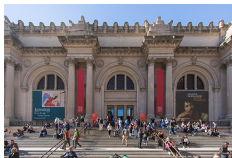
If you didn't invent it, it probably needs a reference or citation! The reference list or bibliography at the end of a report describes all the sources, books, websites in detail. In the text, just use the surname and the year (Jones 2018). This is called 'in text referencing'.

There are several referencing styles, each with their own rules for punctuation. This tables on this page help you with APA referencing. You can find out more on the website of any university. Or google: APA referencing.

Reference a book

Author (surname, initial.) 	Year it was created (in brackets). 	Title of the book (in italics). 	The city where it was published: 	Name of the publisher. 
Jones, T.	(2018).	<i>Why art?</i>	Melbourne:	Trinity Press.
Jones, T. (2018). <i>Why art?</i> Melbourne: Trinity Press.				

Reference an artwork

Artist (surname, initial.) 	Year it was created (in brackets). 	Title of the artwork (in italics) 	Description of material [in square brackets]. 	City (of the gallery): 	Name of the gallery where it is displayed 
Pratt, C.	(1965).	<i>Young girl</i>	[Oil on board].	New Jersey:	Memorial Gallery.
Pratt, C. (1965). <i>Young girl</i> [Oil on board]. New Jersey: Memorial Gallery.					

Reference a website

Author or organisation	Year it was created	Name of the website or web page (in italics).	Retrieved from	URL
Art Alliance.	(2017).	<i>Art for everyone.</i>	Retrieved from	http://www.artalliance.org.au/info
Art Alliance. (2017). <i>Art for everyone.</i> Retrieved from http://www.artalliance.org.au/info				

Why reference? Who cares?

- We want to respect authors and artists who have created works for us.
- It is ethical to acknowledge other peoples' ideas. How would you like it if someone stole your ideas?
- You can prove that you have done your research well and that you understand the topic.



Referencing activities

 **Rearrange these jumbled references. Write the parts into the tables and then write the reference in full below. You do not have to include all the information in the reference.**

1. Book about art called 100 Designs/ 100 Years

Author is Mel Byars

Published in London

Soft cover binding

1999

Company was Rotovision

Author (surname, initial.)	Year it was created (in brackets).	<i>Title of the book (in italics).</i>	The city where it was published:	Name of the publisher.

2. Artwork is called Collins St 5pm

John Brack

oil on canvas

114.8 x 162.8 cm

National Gallery of Victoria, Melbourne

1956

Artist (surname, initial.)	Year it was created (in brackets).	<i>Title of the artwork (in italics)</i>	Description of material [in square brackets].	City (of the gallery):	Name of the gallery where it is displayed

3. Website for the Museum of Old and New Art

in Hobart

www.mona.net

web page is called General Collection

2018

Author or organisation	Year it was created	<i>Name of the website or web page (in italics)</i>	Retrieved from	URL

 **In text referencing only uses the author/artist name and date in brackets. Fill in the in text references in this paragraph, using the information above.**

Images of the city can be found throughout the history of art, as described in a recent review of 100 popular design themes in the twentieth century _____. In Australia, city themes became popular in the 1950s, in artworks by Australian artists such as John Brack _____. Many contemporary images of city based artworks are on display at Australian galleries _____.

Fact Sheet 2: Evaluation words for Visual Arts

This fact sheet shows some useful words for evaluating or making judgements in Visual Arts. Mostly, reviews in Visual Arts tend to be positive, but we have also included some ways that Visual Arts can be negatively evaluated. However, the golden rule is to be respectful and positive overall and to keep in mind the values of Visual Arts!

Engages with the audience

interesting
unusual
challenging
engaging
communicates (x y z)
fascinating
appealing
immersive
reflective
magical
transporting
reflective
immersive
compelling
exciting
thrilling
surprising
captures attention
makes an impact

Shows the artist's skill and talent

skilled skilful
talent talented
flair
mastery masterful
powerful power
brilliant
dazzling
clever

Reflects influences from the world

relevant
timely
in context
significant
important
satirical
ironic
shows social issues

Shows the artist's personality and vision

unique
singular
clarity clear
vision visionary
authentic authenticity
genuine
individual
original originality
distinctive
personal personality
humorous
quirky
eclectic (showing a range of interests)

Creates an illusion

imaginative imagination
illusion
mystery
dream-like
sub-conscious images
uncertainty
ambiguity ambiguous
magical

Display is appropriate

uses the space well
ideal venue
the display enhances the meaning
well chosen space
beautifully lit / displayed

Aesthetic appeal (from the perspective of the person evaluating)

beautiful
grotesque
powerful
detailed
delicate
graceful
bold
confident
vibrant
appealing
repulsive
simple
brilliant
magical
meaningful
intentional
conveys purpose / intention
outstanding
special

Formal or structural perspective - materials, elements and principles for their own sake

purity of materials
clarity of materials
respect for materials
contrast
balance
pattern
rhythm and movement
texture
harmony
similarity (etc)

Reflects influences from a perspective or viewpoint

e.g. reflects a feminist perspective
reflects a postmodern perspective
reflects an indigenous perspective etc

Conveys emotions and creates a mood

(expressing any emotions is a positive thing)

Negative evaluations

the opposite of the positive evaluations
e.g. too obvious
boring / banal / dull
meaning is not clear
not special or original
not engaging or interesting
lacking individuality and personality

Fact Sheet 3: Moods and emotions

This fact sheet shows emotion and mood words that could be useful for interpreting artworks.

INTERESTED

curious
intrigued
enticed
fascinated



CALM

peaceful
tranquil
serene
content
warm



HAPPY

joyful
joyous
gleeful
cheerful



PLAYFUL

childlike
animated
spirited
lively
dynamic
energetic

CONFIDENT

strong
energetic
bold
powerful
assertive
aggressive
inspired

EXCITED

tense
anxious
nervous
feeling of anticipation
feeling of suspense



AFRAID

fearful
terrified
scared
anxious
alarmed
nervous
frightened
timid
threatened
ominous
suspenseful



SAD

depressed
melancholy
hopeless
despairing
pathetic
terrible
grieving /grief



BORED

disinterested
neutral
weary
cold
lifeless
dull
emotionless

CONFUSED

tricked
uncertain
perplexed
unsure
tense
hesitant
frustrated

SHOCKED

repulsed
horrified
nauseated
disturbed
disturbing

EMBARRASSED

ashamed
confronted
vulnerable
uncertain
unsure
hurt
rejected
disturbed



ANGRY

irritated
enraged
hostile
annoyed
upset
aggressive
resentful
provoked
indignant
infuriated
menacing

References

The resources on this page are references for this book and also useful further reading on Literacy in Visual Arts.

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