



Visual Arts Stage 6

Support Document

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See the Board of Studies website (<http://www.boardofstudies.nsw.edu.au>) for the annotated bibliography that complements this document.

1 Introduction

This support document provides further explanation of the new *Visual Arts Stage 6 Syllabus* (1999). It focuses on the content of practice, conceptual framework and frames, case studies and the body of work. These are illustrated and amplified in sample programs and other information. This support document has been prepared for electronic distribution via the Internet and may be updated over time. It should assist teachers in implementing the syllabus with Preliminary course students in 2000.

Section 2 of this support document, *The Conceptual Framework and the Frames*, discusses how the conceptual framework and the frames offer ways for teachers to think about the relationships between various matters of content when planning teaching and learning opportunities. The conceptual framework is introduced as a new aspect of content in this syllabus and is used to represent the ways artists, artworks, worlds and audiences can be understood when different frames are used. This section also contains selected examples using the conceptual framework and frames.

Section 3, *Sample Units of Work — Preliminary Course*, and section 4, *Sample Case Studies — HSC Course*, offer a variety of interpretations of the content, suited to teaching and learning in the Preliminary and HSC courses. They reflect the significant role teachers play in selecting content that is relevant and suitable for the abilities, interests and understanding of their students. These samples take into account:

- the objectives and outcomes of the Preliminary and HSC courses
- content that demonstrates how the conceptual framework, frames, and practice have been interpreted in the particular examples
- assessment strategies including internal assessment tasks, assessment criteria and some other ideas for assessment
- resources and references suited to the intentions of the programs
- course requirements.

The development of a body of work has been introduced as a course requirement in artmaking practice, acknowledging that an increasing number of works in series are being produced for the HSC (including those seen in the annual ARTEXPRESS exhibition) and reflecting shifts in contemporary practice in the visual arts. The production of a body of work involves the development, investigation and extension over time, of conceptual and material understanding in artmaking. Students will continue to use the Visual Arts Process Diary over the duration of the course. These issues and relationships are addressed in section 5, *The Innovation of the Body of Work*.

Art critical and historical practice often involves investigating the visual arts through exhibitions and documentaries, as well as magazines, books, the Internet, gallery websites and other written resources. Section 6, *Using Extracts of Writing*, shows how content can be found in the daily newspaper. Sebastian Smee's *Truly, Madly Darkly* shows an informed art critical point of view developed through relating the agencies in the conceptual framework.

Section 7, on assessment, provides a guide to how assessment tasks may be offered in the HSC course. This information should be considered with other detailed advice on assessment in the *Sample Units of Work — Preliminary Course* and *Sample Case Studies — HSC Course*.

The *Annotated Bibliography* which complements this document can be found on the Board of Studies website (<http://www.boardofstudies.nsw.edu.au>).

2 The Conceptual Framework and the Frames

The conceptual framework maps content of the visual arts as artist, world, audience and artwork. Table 1 below suggests some of the relationships that can be established between the frames and the conceptual framework. Each frame offers a different account of the concept of artist, artwork, world and audience.

Table 1

	Artists may be thought of as:	Artworks may be thought of as:	The world represented may be thought of as:	Audiences may be thought of as:
SUBJECTIVE	naturally talented, geniuses, or emotionally compelled individuals whose intentions are shaped by the free play of the imagination.	records of emotional outpourings, highly evocative reminders of personal memories and experiences.	the realm of experience, the imagination, fantasy, dreams, the subconscious.	viewers who interpret the meaning and value of art in relation to personal associations that can be made.
CULTURAL	social agents who are influenced by and contribute to social, economic and political conditions.	forms of cultural capital that reflect social, community and cultural interests. Artworks can be exchanged, commissioned, purchased, collected, preserved etc.	shared and competing community interests and issues.	consumers, patrons, sponsors, collectors, critics, historians, and the public. The value of art lies in its social meaning.
STRUCTURAL	those that know about and make use of a formalist language that exists outside of themselves and who represent ideas as a system of signs that communicate meaning.	symbolic objects that operate within the conventions of a visual language, material forms, motifs representing ideas, communicate meaning.	codes, symbols and conventions form a commonly understood visual language that acts as a referent of the world.	visually literate, read art as symbols and signs, meaning is coded within a formal structure of visual language that is read by the audience
POSTMODERN	challengers of the prevailing views about what is of value in art, and who use parody, irony and satire to expose power assumptions.	configurations of previous texts that mimic, appropriate and reinterpret other ideas in art to reveal paradoxical and hidden assumptions about what art is.	the abyss or archive within which texts clash and are subsumed into other texts. The world lacks logical conditions that lead to the reassessment of what is known.	skeptical agents who are aware of power relations within the artworld that sustain dominant views about art.

In the Preliminary course, students develop understanding of these four agencies in artmaking and art criticism and history and identify how they differ given the frame or point of view. Section 3, *Sample Units of Work — Preliminary Course*, offers teachers some examples of how students can learn about and learn to use the conceptual framework.

In the HSC course, students build on their understanding of the conceptual framework through investigating these four agencies in more integrated ways in artmaking and art criticism and history to develop an informed point of view. Section 4, *Sample Case Studies — HSC Course*, provides teachers with examples of how students can learn about, and learn to apply, the conceptual framework, practice and frames in integrated ways.

Tables 2–5 offer some examples of how the agencies function in the artworld when viewed through a frame. Using a particular example, connections are suggested between concepts. Other examples illustrate the scope of what might be chosen. These and other familiar examples that are of interest to teachers and students may be suitable for inclusion in broad investigations undertaken in the Preliminary course or for specific consideration and research as case studies in the HSC course.

Teachers should also note that further explanation of some of these examples and their relationships to content can be found in section 3, *Samples Units of Work – Preliminary Course*, and section 4, *Sample Case Studies – HSC Course*.

Table 2: Conceptual Framework in the Subjective Frame

Teachers and students could consider the following question: Using a subjective point of view how can we begin to investigate the function and relationships within and between artist, artwork, world and audience?

Possible examples to develop an understanding of this content could include:

artists	artworks	worlds	audiences
Connections between concepts example: Chagall			
Chagall the imaginative dreamer whose memories of journeys through his family home and spiritual heritage are represented in vivid and emotively coloured paintings.	Over time Chagall's body of work has come to include paintings, prints and drawings. These works are about both personal feelings and are inspired by his interest in expressive use of colour and imagery. These artworks may be viewed as postcards, posters, reproductions, on television or as originals.	Chagall's world represented is his early experience of life in Russia and the inspirational memories that return through his dreams and continue to inhabit his consciousness.	Audiences of Chagall's work may include contemporary critics who continue to evaluate his contribution to the artworld. Chagall could also be considered as the audience of his own work both during the actual making of works or through comments he made in interviews about his practice as an artist.
Other examples:			
The intentions of artists such as Rothko whose belief that the artist responds to and is governed by the very act of making the artwork (see Case Study 2).	Neo-Expressionist artworks such as Anselm Kiefer's <i>Abendland</i> <i>Twilight of the West</i> involve highly textured fields of materials tracing the presence and actions of the artist. Layered surfaces and expressive marks embody intuitive feelings and responses.	The world of Piranesi is represented in hellish imagery, personal, psychological prisons of the mind. Labyrinthine and nightmarish places in artworks remind us of our own inhibitions, fears and feelings of alienation.	Sir Kenneth Clarke, Harold Rosenberg and Emile Zola are critics whose personal reactions to artworks form the basis of their interpretations. Their beliefs about art involve imaginative recreation of how intentions, actions, personality and, preoccupations are represented and embodied in the artwork. (See Case Study 2 for Rosenberg.)
Der Blaue Reiter, a group of artists whose representations of the spiritual side of the self. Kandinsky, Marc and Muntser worked spontaneously to make abstractions based on intuitive and immediate responses to music and the environment. (See Sequenced Unit 1.)	In <i>Blue Poles</i> , Jackson Pollock's huge expressive expanse of confronting poles, delicate calligraphic marks represent emotion, connect with physical sensations and reactions eg angst, freedom, elation and confinement. (See Case Study 2 for a cultural interpretation.)	The world of Whiteley is his subconscious and is represented in many of his works. His literal and imagined associations with heroes or tormented masters such as Van Gogh and Francis Bacon, and his preoccupation with his muse, sex and drugs are subjects frequently occurring in his work.	Audiences base their value judgements about art on notions of the good, true and beautiful, natural talent, genius and the divinely inspired. Personal and aesthetic accounts of meaning are privileged.

Stellarc's beliefs about art are located within the realm of his physical and psychological experiences while involved in performances.

Barbara Hepworth's sculptures embody the essence of nature in the organic forms as true, sensitive representations of nature and pure forms.

Traces, memories, fragments, tokens of experience are the world represented in Wolseley's narratives of journeys into the Australian outback. (See Preliminary Course Unit 1.)

(Preliminary course Unit 1 and Sample Case Study 2 provide more examples of subjective interpretations)

Table 3: Conceptual Framework in the Cultural Frame

Teachers and students could consider the following question: Using a cultural point of view how can we begin to investigate the function and relationships within and between artist, artwork, world and audience?

Possible examples to develop an understanding of this content could include:

artists	artworks	worlds	audiences
Connections between concepts example: Roman art and architecture			
Individual architects, sculptors, engineers, painters and designers working during the rise and fall of the Roman Empire made artworks that represented social, political and religious ideals of their time.	The wealth of paintings, floor mosaics, sculptures and architectural feats such as cities, colosseums, viaducts, amphitheatres and temples were characteristic of the dignity and power of the Roman state.	The world of imperial conquest, military prowess, grandeur, power and luxury is represented in Roman art and architecture.	Audiences of the time viewed the works as statements of superiority and Roman dominance of the world. More recent audiences include other artists and architects such as Poussin, Michelangelo, Christopher Wren and Picasso who have researched the traditions of classical art.
Other examples:			
The Social Realists in Australia in the 1930s and 1940s. Artists are concerned with the pressures of class, racial struggle, economic depression and the effects of war. Subject matter and style of painting maintains the artistic traditions of German Expressionism and Realist works of Daumier and Courbet in the context of Australia. (See Sequenced Unit 2.)	<i>Mr and Mrs Robert Andrews</i> by Thomas Gainsborough is about issues of gender and identity, ownership, property and social status during the late 18 th century in England.	Manet's world, 1890s Paris. The combination of changing political, economic and social structures and technologies cause shifts in tastes and traditions in art. A revolt against the authority of the Salon occurs and Manet revolutionises the concept of the painting, propelled by the critical controversy surrounding his work.	Writers such as Bernard Smith, Anne-Marie Willis, Robert Hughes, Arthur Danto interpret the role and function of the audiences as cultural consumers. They simultaneously shape future traditions of art while also maintaining the forces of production that have shaped their views of art. (For Hughes see Preliminary Unit 1 and Case Study 4.)
Indigenous artist Ada Bird Petyyarre makes artworks about the power structures and the conditions under which works are made. The artist has a role in representing her Aboriginal community ideals and knowledge. (See Sequenced Unit 1.)	Blockbuster exhibitions, corporate or private collections, selections of artworks curated as travelling exhibits (eg the New York Armory Show in 1913, 1939 Herald Exhibition, Cezanne 1999, and From Monet to Moore: The Millenium Gift of the Sara Lee Foundation are ongoing aspects of the artworld). (See Case Study 3.)	15 th Century Italy, Piero della Francesca, the social conditions, tastes in art and commercial transactions between the artist and patron influence what is produced as art. (See Case Study 1.)	The Archibald Prize involves different audiences. Judges (artists, gallery trustees, artworld experts), critics, gallery visitors, documentary makers, an art historian compiling a history of the Archibald Prize.

Table 4: Conceptual Framework in the Structural Frame

Teachers and students could consider the following question: Using a structural point of view how can we begin to investigate the function and relationships within and between artist, artwork, world and audience?

Possible examples to develop an understanding of content could include:

artists	artworks	worlds	audiences
Connections between concepts example: contemporary designers			
Contemporary designers such as product and packaging designers, graphic and digital artists use new materials, technologies and conventions to make works that communicate ideas to visually literate consumers.	Designed objects such as CD covers, virtual websites, interactive games, wearable items, advertising billboards, posters and postcards, products and spaces that convey ideas and concepts and/or may be used as functional appliances and products.	The world represented is the visual language of the popular and contemporary society. This world is a source of ideas, materials, symbols, conventions and signs that are used to make designed objects and products.	Audiences include judges of design awards, consumers who purchase, use and read products made by designers, art critics and historians who research and document the changing conventions, styles and taste of designers and audience consumption.
Other examples:			
Mondrian's formalist system of pictorial design, a vocabulary of lines, shapes and colours used to communicate ideas about how to maintain a balance of structures in a composition. (See Case Study 2.)	The conventions of classicism as a style in architecture involves the use of certain laws and rules governing the use of decorative elements, construction techniques, materials that rely on a complex system of geometric precision and communication of ideas of monumentality, rationality and balance.	The world of the modern architect Frank Lloyd Wright is represented via his convention of form following function that governs the organisation and structure of materials and processes that he used to construct buildings.	Meyer Schapiro's concept of style establishes a system of analysis that involves 'reading' motifs, patterns, elements and qualities of artworks. These 'readings' enable us to locate artworks in particular categories that correspond to groups, periods, values and processes.
Sidney Nolan's uniquely Australian system of signs and conventions uses simplified images to represent the myths and legends of our local history. His narratives of the deeds and fortunes of Ned Kelly are communicated through a recognisable sequence of images.	Synthetic Cubist artworks follow a convention of using signs referring to aspects of the world that are encoded as fragments. These are often pieces of real objects in the form of collage, or are parts of objects that have been drawn or painted to signify an object that is recognised by visually literate viewers.	The world of religion, historical events, court protocols and the regard for knowledge is represented in Hans Holbien's double portrait <i>The Ambassadors</i> . The precisely painted objects, details of clothing and the anomorphic form of a skull signify and communicate information about the artistic conventions of the times. (See Sequenced Unit 3.)	Heinrich Wofflin's system of concepts involving such things as the linear (elements of design) and painterly modes, space, open and closed forms, unity, and clarity offers a scheme as the basis for comparative explanations of artworks.

Table 5: Conceptual Framework in the Postmodern Frame

Teachers and students could consider the following question: Using a postmodern point of view how can we begin to investigate the function and relationships within and between artist, artwork, world and audience?

Possible examples to develop an understanding of this content could include:

artists	artworks	worlds	audiences
Connections between concepts example: Voiceovers: 5th Contemporary Art Project			
<p>A group of artists — Lin Li (Chinese), Nalini Malani (Indian), Mariko Mori (Japanese) and Shirin Neshat (Iranian) work internationally. These women exhibit their works in a range of locations and deal with ideas about cultural margins and displacement.</p>	<p><i>Voiceovers: 5th Contemporary Art Project</i> is an exhibition of installation works called <i>Soul Flight</i>, <i>Remembering Toba</i> <i>Tek Singh</i>, <i>Kumano</i> and <i>Turbulent</i> involving video, combinations of music, TV sets, digital video screens and performance, and multiple voiceovers are used by artists.</p>	<p>The world represented is one of chaos and confusion. The erosion of cultural boundaries and traditions is the focus of the exhibition as artists amalgamate eastern and western rituals, texts and styles that are questioned and parodied through performance.</p>	<p>Victoria Lynn, the curator of contemporary art at the Art Gallery of New South Wales has selected these works for exhibition and could be considered an audience member along with visitors to the gallery and local critics writing in daily newspapers.</p>
Other examples:			
<p>Yasumasa Morimura, a contemporary Japanese artist, reveals and questions inconsistencies between perceptions of western and eastern cultures, male and female stereotypes. (See Preliminary course Unit 2.)</p>	<p>Digital artworks in virtual museums on the World Wide Web undermine the authority and status of the traditional museum and provide alternative sites in which artists and audiences can view and interact with artworks. (See Sample Case Study 4.)</p>	<p>The world of Jeff Koons is a vortex of paradoxical collisions of high art, kitsch, the spectacle that parodies ideas of artist as genius, celebrity, and traditional points of what is valued in art. (See Preliminary course Unit 2)</p>	<p>Griselda Pollock reconsiders the traditional grand narratives about art and exposes women's contributions to art and how they have been marginalised.</p>
<p>Immants Tillers' revisions of images by other artists challenge the authority of the original, mastery of techniques and material forms of art.</p>	<p><i>Garden of Earthly Delights</i> by Fiona Hall is an appropriation of another artist's work. The revision of the material form of the original work undermines the authority and accepted classifications of styles of art.</p>	<p>Gerhard Richter's world is defined as the contingent events and images, materials and texts that are themselves the works he makes.</p>	<p>Norman Bryson's <i>Looking at the Overlooked</i> reassesses the notion of Dutch still life painting in 17th Century.</p>

Imelda Cajipe Endaya, a contemporary artist from the Phillipines, examines the disjunction between the role of women in traditional culture and contemporary questions raised by feminist critique within her culture.

Plight by Joseph Beuys is an installation about the contradictory aspects of the human condition. A felt-covered room contains a piano that can be used to make sounds and communicate. Paradoxically the felt-covered room does not allow sound to resonate and communication is rendered impossible.

The world represented in Barbara Kruger's works is the contradictory messages from advertising images and text, billboard slogans and popular culture. (See Sequenced Unit 3.) (See Sample Case Study 4 for further examples of postmodern interpretations.)

Contemporary audiences of artworks by Cindy Sherman read references in her works. Her satirical use of artifice, reality and references to other artworks plays on how we make assumptions about human nature and the world. (See Preliminary Unit 2.)

3 Sample Units of Work — Preliminary Course

These sample units of work suggest some ways that teachers can build on their current practice in implementing the new syllabus.

The first two units are suggestive of introductory approaches to the Preliminary course. Content is explored directly and explicitly with some of the subtle aspects of relationships between content being inferred at this stage of the course.

The sequence of units suggest how the frames can be used quite explicitly as content in conjunction with aspects of the conceptual framework and notions of practice which are further reflected on by teachers and students over the course.

Each sample of work makes use of a variety of teaching strategies suited to artmaking and art criticism and art history. Students are encouraged to move beyond the classroom as part of their learning in visual arts. They can explore and investigate different aspects of practice, and recognise how the conceptual framework and the frames are taken up in their own work in artmaking, art criticism and art history.

Students are encouraged to discuss, evaluate and reconsider their actions and to make critical judgements in deciding on strategies for further action. Sample units encourage individual and small group work, collaborative projects, and class activities. References and resources are used in interesting ways and include the use of reproductions of artworks, gallery visits, Internet sites, extracts of texts from journals and books, video extracts etc.

Each sample unit acknowledges different kinds of research students will undertake in artmaking, art criticism and art history. These approaches prepare students for the conceptual and material demands of making a body of work in the HSC course and undertaking research in case studies.

Different types of assessment tasks are suggested and sample internal assessment tasks offered. These include artmaking tasks which are generally retrospective in their focus, debates, short-answer activities and essays. These tasks and the ongoing evaluations teachers make about students contribute to assessing students' understanding and progress within the course.

3.1 Patterns of Practice

Sample Preliminary Course Unit 1 — 10 Weeks, 40 hours

This is an introductory unit in the Preliminary course. The content selected takes into account students who have a limited understanding of the visual arts and builds on the learning experiences other students will have as a result of doing the 200-hour Additional Studies course in Visual Arts.

Students learn about practice as the key focus in this unit. This assists them in learning how to engage with it in their artmaking and in their art criticism and art history. Different examples of the practice of artists, critics and historians are studied to build an understanding of the variations of practice and how the frames can be used to offer alternative interpretations of it.

The unit has been developed within certain limits. The focus on practice is contextualised within a study of the land. Students learn about this interest in relation to selected artists, art critics and art historians. These examples of the artists act as possible models for the student's own art making.

Outcomes

Each of the Preliminary course outcomes, P1–P10 (see pp 12–13 of the syllabus), for art making and art criticism and art history is taken into account.

Content

Practice	Artmaking, art criticism and art history. Different examples are studied to introduce students to the nature of practice which can act as a model for students' own work.
Frames	The frames offer different interpretations of practice, particularly in the sequences, procedures, choices and decisions made by an artist and the point of view represented in their practice.
Conceptual Framework	The relationships between the agencies in the art world are considered in terms of how they characterise the practice of artists, critics, historians or students. The examples selected introduce students to different ways that parts of the conceptual framework can be understood.

3.1.1 An investigation of the practice of artmaking through critical and historical accounts (10 hours)

What do artists do? How?

networks of procedures, actions, sequences, and decisions

What conditions or shapes what artists do in their artmaking practice?

frames, point of view, intentions, beliefs, time, place

These questions are investigated in a focused study of four to six examples. The initial study is discrete. In each study, students identify significant features of each artist's or group of artist's practice through an analysis of interviews, video footage, artist's statements, a range of artworks from their body of work and excerpts of other textual material from catalogues, monographs, essays or reviews.

Working individually or in small or class groups, students learn how to develop pieces of writing that are structured around the examples. They could include profiles about the artist's practice or writing about particular works. These pieces of writing and excerpts from related articles or texts become an archive of material to be used for more developed pieces of writing. To consolidate some of the conceptual understanding about practice, examples can be examined in a comparative study using the archive of material developed in each discrete study.

In the first two examples listed below, the artist's practice is interpreted from a subjective point of view. Students consider the ways in which a subjective approach to practice gives particular emphasis to relationships in the Conceptual Framework – the role of the artist as imaginative interpreter of their unique experiences of the world. The procedures and actions in Williams's and Gascoigne's practice provide a model for the student's own artmaking.

Fred Williams: Working directly from a number of landscape sites, Williams translates his personal visions into representations of the landscape through idiosyncratic markmaking and the manipulation of the medium of paint.

Resources

Churcher, Betty, *Eye to Eye: a video on Fred Williams*

McCaughey, Patrick, (1996), *Fred Williams 1927 – 1982*, revised edition, Murdoch Press, Sydney. ISBN 08641 1524 5.

Mollison, James, (1989), *A Singular Vision: The Art of Fred Williams*, Australian National Gallery, Canberra. ISBN 06420 8157 3.

Rosalie Gascoigne: Material objects are collected from the Canberra landscape and then selected and adapted to represent representations of Gascoigne's personal experience of the landscape. Materials act as a residue of memory and association.

Resources

Film Australia Ltd, (1997), *Australian Biographies: Rosalie Gascoigne*

Edwards, Deborah, (1997), *Rosalie Gascoigne: Material as Landscape*, Art Gallery of NSW, Sydney. ISBN 06463 3956 7

Janet Laurence: The structural frame is used to explain Laurence's research and classifications from disciplines such as science, history and anthropology and how

these are used to select and reconstruct ideas about particular sites in installations and sculptural works. Representations of ideas are structured using object and text that signify key concepts.

Resources

Emmett, Peter, (1998), *Janet Laurence*, Art and Australia Monograph, Craftman House, Sydney. ISBN 90570 4171 5
Newspaper and journal articles.

Landscape painters of the Song Dynasty, China: The cultural frame is used to investigate the conditions that contribute to the development of a culturally determined practice in landscape painting including defined aesthetic conventions and traditions, the Confucian belief that the natural world is a metaphor for moral and metaphysical order and the role of painting in the social class of scholar officials.

Resources

Lee, Sherman E, (1997) *A History of Far Eastern Art*, 5th edn, Thames and Hudson, London. ISBN 0 500 23734 4

Nineteen century romantic painters in America and Australia – Church and Von Guerard: The cultural frame is used to investigate how practice is conditioned by the didactic framework of beliefs that determined the nature of representation of the landscape as an illustration of the divine, Christian morality and virtue.

Resources

Bonyhady, Tim, (1985), *Images in Opposition: Australian Landscape Painting 1801–1890*, Oxford University Press, Melbourne. ISBN 01955 3259 7
Hughes, Robert, (1997). *American Visions: The Epic History of Art in America*, The Harvill Press, London. ISBN 18604 6372 X

Christo and Jean Claude: The postmodern frame is used to deconstruct patterns of practice. Artists' statements, the temporary nature of the work, the production of the project using processes such as research, negotiation, sponsorship, and collaborative construction, the documentation of the project, the relationships to political and cultural relationships and with the audience and the site reveal the complex and contingent nature of practice.

Resources

Haume, Nicholas & Christo, Jeanne Claude, (editors), (1990), *Christo*, Catalogue, Art Gallery of NSW, Sydney. ISBN 0 7305 7811 9
Newspaper and journal articles.

3.1.2 Art Critical and Art Historical Practice (10 hours)

What do art critics and art historians do to evaluate and explain artworks?

How do they present a point of view in their writing about art?

In this part of the unit, students learn to use the practices of art criticism and art history more explicitly. Approaches are modelled within class activities. Students then build their own accounts of practice.

Using the material in the study of Rosalie Gascoigne's practice, examples of art critical and art historical writing such as extracts by Deborah Edwards's are analysed to examine the procedures used by critics and historians to assemble accounts about artworks. This is compared with another piece from their archive of articles to highlight different approaches to presenting points of view.

Students, in groups or as individuals, develop a critical account of Gascoigne's artmaking practice. This account would be built using a structure based on the subjective frame and the model in Edward's discussion in the catalogue and would use the archive of material developed earlier in the unit. Students could select another artist or groups of artists studied in the unit and develop their own account of practice.

3.1.3 Artmaking: An investigation of practice (20 hours)

What do artists do? How?

networks, procedures, actions, sequences, decisions

How do artists develop and represent a point of view in their artmaking?

frames, point of view, intentions, responses, evaluation and reflective judgement

How can we develop a point of view in our artmaking?

The teacher introduces students to the strategies and procedures for making artworks modelled on their investigations of artists' practice in their art critical and art historical studies. Through a series of structured activities, students learn about how they can consider

- approaches to investigating ideas
- experimenting with how ideas can be represented
- developing student's confidence and fluency in the use of drawing as an expressive form
- the diary as a site for recording provisional activities and ongoing judgements.

Investigating a landscape site (4 hours)

Students respond to a landscape site. In investigating the site as the subject matter for their artworks, they model their interpretations of the practices of Williams, Gascoigne and Wolseley. Students make a series of drawings/sketches at the site using graphite and charcoal. They learn how to use the materials and markmaking to interpret the visual and tactile qualities of the site. A series of these works are made to build an archive of images that will be further developed in later work.

At the same site, students collect and record objects and images (using photography or drawing) or rubbings that they associate with their experience of the site. In their diaries they record their personal responses to their experiences of the site in written or annotated form in the manner of John Wolseley. This work is added to the archive of drawings from the first investigation.

Extending the investigation (5 hours)

In class, students extend their investigation and responses to the site by developing the drawings they made on-site into a series of studies in their visual diary. Students learn about how the properties and qualities of particular drawing materials can be

used to represent their response to the site. Students could introduce and combine found objects, rubbings and text, as well as developing expressive marks and gestures within their drawings that represent the visual, sensuous and tactile qualities of the site.

Evaluating provisional works and developing a point of view (3 hours)

Students evaluate the material collected from the site and their drawings and how they have represented their ideas. Using the structural frame, they learn how they can evaluate their work from another point of view and consider the ways it communicates ideas in metaphorical, symbolic or formalist terms. They include evaluative comments and annotations in their diaries.

Responses to the site in a finished drawing (8 hours)

Using their evaluations of their drawings as the basis for their decisions, students select particular studies or works that reflect their chosen point of view about the site and adapt these to form a composition for a larger developed drawing.

Choices are made about appropriate style, material and techniques to represent their intentions and are noted in diaries. Students complete a large resolved drawing. Evaluations about decisions and changes made during the progress of the work are recorded in their diaries.

Ideas for assessment — art criticism and art history

The following ideas for assessment could be further developed by teachers and relate to the Preliminary outcomes (P7–P10). Students could:

- research each of the examples studied and build an archive of material related to their practice
- develop descriptive profiles of the artists' practice using their analysis of the archive of material gathered in structured tasks
- develop short drafts of descriptive writing about artworks in class groups, small groups and individually
- explain their understanding of key concepts about practice in short answers or class discussion
- develop a written explanation about the practice of Rosalie Gascoigne from a subjective point of view. Students use a subjective model for their explanation based on their analysis of selected examples of writing.

Sample internal assessment task — art criticism and art history

Students respond to the following essay question:

Select two artists or groups of artists from your study.

Write a descriptive profile of the practice of each artist or group of artists. In your response, outline how the artists' beliefs, interests, choices and actions can be interpreted using one of the frames.

This task should be approximately 1500 words in length. Students have two weeks to complete the task.

Assessment criteria

Students will be assessed on how well they:

- describe the patterns of practice in each example selected (refers to outcomes P7 and P8))
- discuss practice focusing on a frame (refers to P9)
- demonstrate an understanding of relationships between the agencies in the conceptual framework in the examples (refers to P7 and P8)
- persuasively represent their ideas in their development of the discussion with, for example, appropriate language and structure, use of specific evidence and references from art criticism and art history, development of argument (refers to P10).

Sample internal assessment task – artmaking

Students present a selection of the drawings they developed during the unit in response to the site.

Their submissions should also include written annotations and explanations connected to their intentions and responses to the site, explanations of developing artworks and/or completed artworks.

These should be noted in the student's diaries.

Assessment criteria

Students will be assessed on how well they:

- use a range of procedures that are connected and considered in their exploration of practice (refers to P1)
- develop their intentions in response to the site and in making a series of drawing studies and resolved artworks (refers to P2, P4)
- develop a range of representations that reflect either a subjective (imaginative, personal or emotive) or a structural (formalist, structured, or symbolic) interpretation of the site (refers to P3, P4)
- investigate meaning and coherence within and between works and concepts (refers to P5)
- use drawing techniques appropriately and select and use materials that support their artistic intentions (refers to P6)

3.2 What Are Artworks?

Sample Preliminary Course Unit 2 — 16 weeks

This sample unit of work is an introductory unit in a three-term Preliminary program. It begins with a broad investigation of the nature of artwork and how artworks may be understood from within the relationships of the conceptual framework. Frames are introduced at various points throughout the unit.

References used in this program include the following:

Cruz, Smith & Jones, (1997), *Cindy Sherman Retrospective*, Thames and Hudson
Gombrich, (1995), *The Story of Art*, Phaidon
Freeman, J, (1994), *Picasso and the Weeping Women*, Rizzoli and Los Angeles County Museum of Art
Vasari, (1965), *Lives of the Artists*, Penguin
Baxandall, M, (1972), *Painting and Experience in 15th Century Italy*, Oxford University Press
Larousse Encyclopedia of Renaissance and Baroque Art

This unit begins with the question:

1. What are artworks?

Students are introduced to the agencies in the artworld as represented in the conceptual framework. Following general discussion of students' perceptions, four examples are investigated over a period of four weeks:

- **Simone Martini and Lippo Memmi, *The Annunciation*, 1333**
Students consider the physical properties of the artwork: the properties of tempera painting on wood panels on altarpieces, the use and symbolism of gold, the size of the work. They consider the intentions of Martini and Memmi in creating this altarpiece, the religious iconography of Mary and the saints as divine protectors of the city, the relationship between patron and artist, and the possible meanings of the work for historical and contemporary audiences. Students may investigate the political significance of the work in celebrating Siena's status as a city. They could contrast this with contemporary viewers' subjective responses.
- **Pablo Picasso, *Weeping Woman*, 1937**
Students consider the physical and formal properties of the work including its size, the qualities of oil paint and canvas support. They investigate the recurring motif of the weeping woman in Picasso's work as a response to world events such as the bombing of Guernica, and as a response to the artworld (eg to Grunewald's Mary Magdalene). Aspects of the life of the artist such as his relationship with Dora Maar and the recurrence of this motif in a number of drawings, prints and paintings are considered. Students consider the different meanings which may be read by different viewers from within particular contexts. Students consider the particular properties of this work as a painting that employs entirely different visual codes and modes of representation to the previous example. The material properties of this work are significantly different than Martini and Memmi's painting, and students enumerate these differences.

- **Marcel Duchamp, *Moustached Mona Lisa*, 1920**

Students investigate Duchamp's processes, and consider issues such as originality, the ready-made, the found object and appropriated imagery. How can this work be accurately described as a 'physical thing'? The intentions of the artist are considered, as are the responses of the audience at the time. Has the meaning and significance of this artwork changed over time? The cultural frame and ideas about the historical context of artworks are reviewed in relation to Dada. The concept of *iconoclasm* is introduced, and students consider how Duchamp was responding to his world, and provoking a response from his world.

- **Jeff Koons, *Michael Jackson and Bubbles***

Students discuss the physical properties of a work such as this, which defies conventional judgements about the involvement of the artist, the originality or uniqueness of the artwork and the parameters of what is usually defined as good taste. Does the factory-produced nature of this work affect its interpretation? Critic Robert Rosenblum's initial reaction of horrified disgust is considered as representative of an informed audience. How has the artist articulated his intentions? Students consider issues of consumption, and the place of the visual arts in a post-industrial world. Students are introduced to the postmodern frame with considerations of appropriation, irony and pastiche.

In concluding this discussion students write a brief account of each of the four works, using the conceptual framework to structure their responses.

Following this investigation into the nature of artworks, and an introduction to the agencies in the artworld in relation to the four works selected, students shift their focus to the notion of practice in the visual arts.

2. Artmaking – Self as Subject, Artist and Viewer

Students learn about and explore some works of contemporary artists who play with ideas about race, gender, culture and class in the construction of identity. These could include:

Yasumasa Morimura
Ann Zahalka
Gilbert and George
Destiny Deacon

Cindy Sherman
Tracy Moffatt
Julie Rrap
Rose and George Parkin

Students develop a series of photographs exploring their own identity, initially by selecting historical or contemporary artworks which have a personal or cultural significance and projecting slides of these onto their own faces and bodies. Students photograph the resultant evocative images in black and white or colour film, which may be processed commercially for almost instantaneous results. In taking the photographs students learn about framing the image, using angles of view and different viewpoints. They also learn how to use focus, lighting and different backgrounds to maximise the visual impact of the work. In their diaries they

analyse the visual and emotive/symbolic qualities of the works they have created, and consider how their photographs may function as metaphors.

Students further develop these ideas by selecting an identity from a historical artwork and reconstructing it as their own, employing devices such as painted backgrounds, props, costumes, wigs, masks or make-up. Through this device they explore the artifices employed by the artists of the time, and in turn explore their own ideas about such notions as:

Beauty
Heroism
Love

Purity
Evil

Students consider artworks such as Bronzino's *Cupid, Psyche, Folly and Time* and Delacroix' *Liberty Leading the People* in order to clarify how artists have employed allegorical devices. They record their own examples from contemporary sources (the Statue of Liberty? Blind Justice?) in the Visual Arts Process Diary.

Where students have used black and white film they learn about darkroom techniques and learn to process 35mm film and develop prints which may be printed on fibre-based paper and handcoloured. Various handcolouring techniques are explored such as colorvir and sepia toning.

Alternatively, students may use colour film and commercial processing. These prints may be further altered through photomontage techniques and colour photocopying. Students might learn to use computer applications such as Photoshop to manipulate scanned images.

Students record what they learn about in their diaries, and present a rationale for their choice of artwork to deconstruct, for example, an image of Venus or Aphrodite which explores or challenges rigid notions of female beauty.

Sample internal assessment task — artmaking

Students are required to submit two photographic prints as well as their Visual Arts Process Diary for assessment. In addition to notations about their developing sense of practice including ideas, processes and techniques, they are required to submit a rationale in which they analyse the ways in which their work functions as an allegory. They are also required to explain how some of the historical and contemporary artists studied during this unit of work have informed the development of their ideas and techniques. This rationale is to be structured by the conceptual framework (approximately 2-3 pages).

Assessment criteria

Students will be assessed on how well they:

- Use a range of compositional and technical devices in photographs where subject matter and visual conventions are explored (refers to P1, P4)
- Apply a developing awareness of the conceptual framework to the making of an artwork in which the student is subject as well as artist and audience (implied through the device of appropriation) (refers to P2)
- Employ appropriation with an understanding of how it may be used as a postmodern device to interrogate an image and alter its meaning (refers to P3)
- Investigate meaning in their own and others' artworks through written accounts and photographs that coherently express ideas about allegory and identity (refers to P5, P8)

3. Art Criticism, Structural and Postmodern Frames, Artist — Artwork — Audience**What is the practice of art criticism? How and why do critics write about artworks?**

Students read extracts from three examples of critical writings about the work of Cindy Sherman, in relation to a study of four works from different stages in her career:

Unidentified Film Still #7
Untitled #90

Untitled #150
Untitled #213

Extracts may be taken from the reviews of her 1999 exhibition at the Museum of Contemporary Art published in the *Sydney Morning Herald* and *Art Monthly* as well as from the *Retrospective* catalogue published by Thames and Hudson.

The frame or orientation from which the critic is writing is identified, and the agencies within the artworld are used to identify different aspects and emphases in her work. Students consider the changes in meaning as it develops from the early nostalgic yet eerie film stills to her later preoccupation with implied violence and the horror genre.

Working in small groups in the classroom, and using the extracts previously studied as a model, students develop a critical evaluation of a work, presenting it as a hypothetical catalogue entry for her next exhibition. In their evaluation they write descriptively from the structural frame, considering the artist's processes, techniques and the way meaning may be derived by the viewer. The success of the work may be considered in relation to its evocative suggestions of other visual forms such as movies and fashion photography, and the way narrative is implied by Sherman.

4. Art History, Cultural Frame, Artwork — World

What is the practice of art history? How and why do historians write about artworks?

How can art history help us to understand the meanings embedded within an artwork?

Students consider Sherman's series of historical portraits, in particular *Untitled #223* and *Untitled #225* in which a Madonna-like figure is shown with an enlarged breast which spurts milk. Students consider how these works make reference to particular art conventions and traditions from the past.

Students investigate the iconography of religious imagery in the Medieval and Renaissance Christian tradition, from Byzantine icons and International Gothic manuscripts to works by Botticelli, Michelangelo and Raphael, considering such questions as:

- How can specific sacred and secular meanings in works such as these be understood by an audience?
- How were they produced?
- Who for?
- For what purpose?
- How did viewers respond to these works at the time of their production?
- What historical source materials can be used in order to know this?
- How are their meanings different for contemporary audiences?

Students examine how Sherman's treatment of this particular subject matter may influence the viewer's response and interpretation.

Students select a sequence of four images of the Virgin Mary in chronological order which illustrate changes in the way in which this subject matter has been represented. Some of these differences are explained and evaluated, using extracts from writings by art historians as sources and models, ranging from Vasari to Gombrich and Kenneth Clarke, as well as contemporary sources such as the ABC TV series, *'The Renaissance'*.

A contemporary issue is discussed, such as the controversial work by African-British artist Chris Ofili, *Virgin Mary, Elephant Dung*, which when exhibited with the *Sensation* exhibition of British art from the Saatchi collection caused a political storm in New York. In the light of such a controversy, students consider the role of the

audience in the contemporary artworld. They may consider such an issue in relation to questions such as:

- What is sacred art today?
- What is the function of the artist today?
- What subjects are taboo – and why?

Sample internal assessment task – a 50-minute essay test.

Question

Look at Plates 1, 2 and 3 and extracts A and B

Explore the ways in which the artists of these three works use imagery and ideas in order to communicate a range of meanings to an audience.

You must refer to the plates and extracts in your response.

Plate 1: Cindy Sherman, *Untitled #225*

Plate 2: Simone Martini, *Annunciation*, 1333

Plate 3: Pablo Picasso, *Weeping Woman*, 1937

Extract A

'The painting represents the Annunciation – the moment when the Archangel Gabriel arrives from heaven to greet the Virgin, and we can read his words coming out of his mouth: "*Ave gratia plena*". In his left hand he holds an olive branch, the symbol of peace; his right hand is lifted as if he were about to speak. The Virgin has been reading. The appearance of the angel has taken her by surprise. She shrinks away in a movement of awe and humility while looking back at the messenger from Heaven. Between the two there stands a vase with white lilies, symbols of virginity, and high up in the central pointed arch we see the dove, symbol of the Holy Ghost, surrounded by four-winged cherubim.' (Gombrich, (1995), *The Story of Art*, Phaidon)

Extract B

'On one level the weeping woman represented the victims of Guernica. She was the grieving mother, the terrified peasant, the stunned survivor. She was the witness to bloodshed and unspeakable horrors. When Picasso filled in the fifteenth panel of his *Dream and Lie of Franco* on 7 June with the head of a weeping woman, he was making clear his own passionate opposition to Franco and also telling the world that the ordinary person was watching and suffering... Picasso had symbolized Franco's victims, who were also witnesses.' (Judi Freeman, (1994) *Picasso and the Weeping Women*, Rizzoli)

Length of essay: approximately 1000-1200 words

Assessment criteria

Students will be assessed on how well they:

- Apply their understandings of art criticism and art history to the three selected works through an analysis of the visual qualities of each as well as an understanding of their historical and social contexts (refers to P7)
- Develop a well reasoned and soundly supported discussion of the relationships between the artist, their world view, the artwork and the audience as applied to the three selected works (refers to P8)
- Use source materials to support their discussions (refers to P10)

3.3 An Example of Three Programmed Units in a Sequence

The following three units have been prepared for a group of students doing the Preliminary course in Visual Arts who have studied the Additional Studies course. This program sequence is structured in relation to all three aspects of content (conceptual framework, practice, and frames) in each unit. However, within the Preliminary course specific aspects of content are emphasised explicitly for teaching and learning.

Overview of the sequence

Unit 1 — Art and Power: This unit introduces the cultural frame as a set of beliefs about the practice of making and understanding artworks. Students learn about the frame through a conceptual analysis of the nature, operation and characteristics of power within their own community — the school.

In art criticism and art history, students investigate connections between art and power in relation to different historical circumstances. They begin to understand some of the ways in which meaning in artworks relates to the community or world in which it is produced. Certain points in the art study offer opportunities for more detailed analysis of the structure of different contemporary artistic practices which can act as models for student work.

This investigation will be used to inform and generate photo/text assignments in artmaking that explore aspects of the operations of power within the school community. To enhance the students' understanding of the significance of the cultural frame, this unit includes collaborative work that is addressed to a particular community and audience — in this case, their school.

Unit 2 — 'Street' — an emotional geography of the local area: This unit introduces students to the subjective frame as a set of beliefs and practices that can be used in making and understanding artworks. Students learn how they can work subjectively through a series of learning opportunities that highlight correspondences between felt experiences and artistic choices.

Art criticism and art history concentrate on how artists respond to, evoke and communicate highly personal views of the world and how audiences respond to these visions. This study underlines the operation of the conceptual framework in a more explicit manner.

Artmaking activities lead to a project in which students choose forms and directions in a more personal and subjective manner.

(Teachers could consider substituting the street with alternate sites such as parklands, suburban streets, shopping centres, beach areas, wetlands, industrial sites and other sites of personal relevance and interest to their students.)

Unit 3 — reVisions: This unit introduces students to the postmodern frame as a set of beliefs and practices which can be used in making and understanding artworks. Guided readings through two extracts of text encourage a critique and reconfiguration of selected artworks and lead to a reconsideration of artmaking, art criticism and art history as discrete forms of practice. As the artworks are considered as ‘texts’ which represent rich accretions of meaning, students will be introduced to a practice which appropriates traces of previous meanings into a contemporary narrative.

Student assessment will include an essay in which a reflective review and summation of the learning in the Preliminary course is undertaken.

ART AND POWER**Unit 1 (in this sequence)**

33 hours: 17 hours artmaking, 18 hours art criticism and art history

Practice	Artmaking, art criticism and art history
Frame/s	The cultural frame is taught as explicit content and through an emphasis on how meaning is created within a community.
Conceptual Framework	An emphasis on how representations and misrepresentations of social meaning that an audience holds of their world relate to the ways in which artworks represent that world.

Outcomes

Each of the Preliminary course outcomes for artmaking (P1–P6) and art criticism and art history (P7–P10) is addressed.

Resources

Baxandall, M.(1978), *Painting and Experience in Fifteenth Century Italy*, OUP, Oxford. ISBN 0 19 881 329 5

Boime, A, (1987), *A Social History of Modern Art, Vol, 1: Art in the Age of Revolution, 1750–1800*. University of Chicago Press, Chicago. ISBN 0 226 06332 1

1. Art Historical Practice: Introducing the Conceptual Framework (3 hours)

Students begin with a number of short studies of art and power (described briefly below). Students learn about the concepts and vocabulary of *artist*, *artwork*, *world* and *audience*. The examples studied identify the conceptual framework explicitly. The selected subject matter provides an implicit example of the ways in which the cultural frame conditions the relationships between the agents of the conceptual framework. This understanding can be made explicit later in the unit.

Two 14th Century Italian Annunciations

Fra Angelico (1440–60) and Botticelli (c.1490)

In what ways do these images express or appeal to or reinforce religious power within the culture in which they were produced? To Baxandall's¹ notion of the fifteenth century artist as a 'professional visualiser' of religious images who shares in a community of knowledge with the audience — an 'amateur visualiser' is introduced.

Students are questioned about the operation of power within the artworks through the following questions:

- What are the physical qualities of these works and how were they made?
- Where were these artworks seen?
- Who made them and who were they made for?

¹ Michael Baxandall, *Painting and Experience in Fifteenth Century Italy*, OUP, 1978.

Aboriginal art — Ada Bird Petyyarre, *Awelye (for the Mountain Devil Lizard)*

The notion of 'secrecy' at different levels of power and responsibility within a community of meaning is explored. Knowledge as power in Aboriginal art is raised through these questions:

- What is this artwork, what were the conditions under which it was made?
- What are some of the ways in which this artwork represents a community's experience of their world?
- Who are the different audiences of this artwork and what are the levels of access that they have to its meanings?

2. Artmaking

[Note to teachers: This unit asks students to engage in a cultural analysis of power within school. This might elicit insights and responses that challenge authority. The unit as presented here must be undertaken within an atmosphere of trust and serious artmaking practice. Constraints will need to be established: these can arise from the nature of the cultural frame and the particular examples of artistic practice studied. This unit is not about individuals or personalities, it is about structures of power. Alternative institutions could be substituted, such as the family, friendship groups, the class group, or social groups such as sporting teams or organisations that students belong to.]

Students view documentary footage of the discussion, recording and documentation processes which characterised part of Joseph Beuy's artmaking practice. The investigation of power within the school community begins through group work and discussion in response to the following focus areas and questions:

- On a large sheet of paper, set out the positions in the school community in a continuum from most powerful to least powerful.
- How could you represent a parallel representation of degrees of power within the school yard?
- In what ways does power operate in the classroom?
- Are there degrees of access to information and spaces in the school (ie what you are allowed to know and where you are allowed to be)?
- How is power manifested in the organisation and symbols of whole-school occasions?
- How is power and powerlessness internalised through codes of dress, conduct and other regulations?

The documentation of these sessions will be displayed in the classroom. **(2 hours)**

Working in groups, students investigate visual representations of hierarchies within the school through these activities:

- Coding, highlighting and annotating a plan of the school campus for sites and paths of power.
- Visual representations of hierarchies within the school which are schematic/symbolic, and representations which are figurative. **(2 hours)**

The teacher and class identify visual devices which can be used in the representation of power/powerlessness. Students learn about making use of

concepts such as viewpoint, scale, expressive use of tone, type of mark making, open and closed composition. Individual homework assignments require students to present two annotated sketches in response to these tasks:

- Identify the place in the school in which you feel the most vulnerable. Draw this place in a way that communicates your response to it.
- Identify the place or situation in the school in which you feel the most confident.
- Draw or photograph this place and/or situation in a way that communicates your response to it.

Classroom display and discussion of these images is used to identify common responses to issues of power within the school. **(Homework, 1 hour)**

Collaborative Projects

Students view and discuss artworks by Barbara Kruger, Hans Haacke and Victor Burgin. This provides an introduction to collaborative assignments which will use photography and text to explore selected aspects of the operation of power within the school community. These assignments will be addressed to a particular community — the members of the school.

Students revisit the initial analysis of power which arose from the responses to questions. Groups discuss and nominate a concept or issue for exploration. Students are required to use their knowledge of black and white photographic processes to produce a series of six or more images that represent their chosen investigation of power in the school. The images must be accompanied by text. The group must decide upon the way in which text and image will be combined. A demonstration of scanning images and introducing text will be given for those students who are interested.

Students are asked to exploit visual and verbal languages and the significance of photography for recording, witnessing, capturing. They could consider the characteristics of photography which support 'objective' approaches to documentation or more 'subjective' and emotive uses of the medium. Alternatively, groups could use colour photography and found images, collage and any photographic manipulation. **(11 hours)**

3. Art Criticism and Art History

Art and the Legitimation of Power in Seventeenth and Eighteenth Century France. Through the examples of the architecture of the palace and gardens of Versailles, Boucher and paintings of the French Academy, students learn about how images and the design of places can be used to embody and legitimise authority within a community, in this case the French aristocracy and nobility. This study includes a reading from Albert Boime on the structure, regulation and power of the Academy as an 'institution of fine art servicing the court and the higher nobility'².

This will be presented as a short extract and contextual information to introduce students to an art historical practice and to a recognition of the premises and forms of the social history of art characteristic of the cultural frame. **(4 hours)**

² Albert Boime, (1987) *Art in the Age of Revolution, 1750–1800* (A Social History of Modern Art, Vol 1), University of Chicago Press, pp 14–16.

Art in Opposition to Power — Dada in Zurich, Paris and Berlin: This study examines Dada as 'gesture' and sensibility in the context of European society at the beginning of the century. The ready accessibility of readings on this topic will allow students to examine questions about the limits to which art can be oppositional, by contrasting the nihilistic sensibility of Tzara and Ball in Zurich with the more explicitly engaged activities of Heartfield in Germany. **(4 hours)**

Power and Authority in Contemporary Art: This final area of study shifts from the concept of artist as part of a grouping or 'movement' to concentrate on a number of contemporary artworks. These are located within the culture of their production and interpreted as works which seek active engagement with their world and their audience, and as works which challenge dominant ideologies:

Barbara Kruger, *Untitled*, 1981 (*Your assignment is to divide and conquer*)

Leon Golub, *Interrogation II*, 1981

Peter Dunn and Loraine Leeson, Docklands Community Poster Project, *The Changing Picture of Docklands*, 1981 -84.

Victor Burgin, *Poster*, 1976 (*What does possession mean to you?*)

Jeff Wall, *The Stumbling Block*, 1991

Krzystof Wodiczko, *Hirshhorn Museum Projection*, 1988

(5 hours)

Sample internal assessment task — art criticism and art history

Students use the cultural frame to curate a small exhibition entitled 'The Art of Engagement'. Up to ten artworks or art projects which question, expose, analyse or in other ways explore the structure and operation of power may be included. Examples should be chosen for their relevance to a cultural analysis of power: the ways in which they engage with and represent ideologies and collective understanding or misunderstanding of issues such as control, authority, limitations and restrictions, and categorisation.

An introductory essay and catalogue entries for five of the works must be written. Each work or project must be contextualised in terms of the questions posed in the introductory study of Annunciations and Aboriginal art. Students must consider the issues or ideas identified by the work, the audience to whom the work is addressed and the form chosen to represent the relationship between the cultural analysis and the viewer.

Assessment criteria

Students will be assessed on how well they:

- evaluate how the cultural frame affects the selection and explanation of artworks (refers to P9)
- explain how their selections of artworks reflect the concepts explored through the three practices in this unit (refers to P7–P10)
- apply their understanding of how the concept of power can be represented in the visual arts (refers to P9)
- select and explain artworks which exemplify and illuminate the concepts of the introduction in a variety of ways (refers to P10)
- explain the relationships between artworks, the society in which they were produced and the ways in which these can affect an audience (refers to P8)

'STREET' — AN EMOTIONAL GEOGRAPHY OF THE LOCAL AREA**Unit 2 (in this sequence)**

33 hours: 16 hours artmaking, 17 hours art criticism and art history

Practices	Artmaking, Art Criticism and Art History
Frame/s	The subjective frame and the structural frame
Conceptual Framework	An emphasis on artworks as expressions of the artist and of the artist's emotional response to the world

Outcomes

Each of the Preliminary course outcomes for artmaking (P1–P6) and art criticism and art history (P7–P10) is addressed.

Resources

Marc, F, 'Two Pictures', in Kandinsky, W & Marc, F (eds), (1974), *The Documents of 20th-Century Art: The Blaue Reiter Almanac*, Viking, New York. ISBN 670 01931 3
 Kandinsky, W, 'Concerning the Spiritual in Art', in Harrison, C & Wood, P, (1996) *Art in Theory, 1900-1990*, Blackwell, Oxford. ISBN 0 631 16575 4

1. Artmaking

This unit begins with a number of walks through a street near the school. On these walks students are given specific instructions on artmaking activities which go towards the creation of a personal record of the street. These could include:

- Remain silent, look and listen. Return to the artroom and record your impressions.
- Carry a sketchbook, keep your pencil on the page and keep it moving, stop where you become interested in details and record them, keep your pencil moving as you move on, only lift your pencil when you re-enter the school gate.
- Carry a camera, photograph downwards only.
- Make rubbings of textures on the street.
- Make sound recordings of the street.
- Secretly sketch faces on the street. **(2.5 hours)**

These activities are complimented by homework and classwork activities which sort and reinterpret the immediate subjective record of the street in response to instructions such as:

- Write a poem/haiku about the street.
- Listen to a sound recording of the street, make marks and use colours which are visual correspondences to the aural qualities.
- Imagine and map a journey through the street using a combination of symbols and intuitive mark making.
- Use a photocopy of a map of the area in any way which represents your feelings about the street. **(2 hours + homework)**

Latest visits to the street concentrate on direct observational sketches. These include perspective views, close-ups of details using viewfinders and the street seen from different angles. **(1.5 hours)**

Classwork and homework activities synthesise the felt experience with the observed experience of the street in response to two drawing tasks:

- A dream of the street
- The street at midnight.

Students learn how to use monochrome, colour, collage, text, photographic elements, traces of the street in their street diary, materials and formats which best suit their own personal process of memory, imagination, recall and evocation of the street. The limitations of time dictate the exploration of immediate and spontaneous use of materials which students have experienced in the first part of this unit. **(3 hours + homework)**

Note: *This unit offers students a choice of forms. This is to approach authenticity in the exploration of a subjective artmaking practice. Depending on the needs and circumstances of different classrooms, any of the choices which follow could be developed as the focus of the unit.*

Students will be asked to devise an artwork as a response to their experience of the street. Two broad directions are offered — ‘Becoming part of the street’ or ‘Remembering the street’.

Becoming part of the street: A location is chosen to be the site of a sculptural work. This can be literal (eg a maquette for a sculpture at a particular site) or metaphorical (eg imaginary monument, urban wayside shrine, living, documented performance). To undertake these works students can use clay, wire construction, card or found object assemblage to construct a maquette and any combinations of drawing, collage and photography to suggest or record the location of their work in relation to the street. Any works which involve performance must be documented on video or photographic film.

Remembering the street: Students produce a print. This could include text/poetry about the street accompanied by etching/s, found objects/textures from street used in collograph, impressions of the street in monoprints or a painting. Text can be chosen from the students' own writings or from other sources such as poems or songs. Images of the street in the diary will be used as visual sources. The print medium chosen should be related to the student's expressive intentions: elaborated monoprints can represent both a spontaneous approach and, through layering of images, an accumulation of impressions; dry point etching can represent a more distilled refinement of images of the street into a single work. A collograph can represent a synthesis of the emotional and physical textures of the street.

Paintings can develop from images in the sketchbook with students using colour and paint application to capture the sensory experience of the street. **(9 hours)**

Sample internal assessment task — artmaking

'I want you to know what the street means to me.'

Students are required to make a 5–10 minute oral presentation to accompany a personal selection of work produced in this unit.

Guidelines for this task should stress that students should select examples of their work that represent moments or instances of insight into the subject matter and into the material expression and communication of those insights.

Reference must be made to the concept of the subjective frame, the student's awareness of themselves as an artist making choices about how they represent the world, and to any insights gained in art criticism and art history. The final work must be included in the presentation.

Assessment criteria

Students will be assessed on how well they:

- explore networks of procedures used in their artmaking practice (refers to P1)
- reflectively evaluate on the meaning and personal significance of the work produced in this unit (refers to P2–P4)
- explore techniques to communicate emotional, visual and material qualities and insights (refers to P1, P6)
- develop coherence and meaning in both subject matter and the handling of materials to express personal responses to the inner city environment (refers to P1, P5).

2. Art Criticism and Art History

Expressionism as a concept: A wide-ranging and historical look at emotional expressiveness in artworks introduces students to the notion of a subjective approach to art study that values the expression and evocation of emotion. Students view and learn about artworks by artists such as Klaus Sluter, El Greco, Grünewald, Goya, Ensor, Munch, Van Gogh, Soutine, Bacon, Arthur Boyd, Fetting, Baselitz and so on. **(3 hours)**

German Expressionism — Die Brücke: Through a study of the artworks of Ernst Ludwig Kirchner, Max Pechstein and Karl Schmidt Rotluff, students learn how they can use the subjective frame to develop responses to art.

This study concentrates on images of the city. An analysis of distortion in the use of line and brush stroke, colour, perspective and composition encourages an understanding of the subjective narrative of modernism. This narrative considers art as a language through which the artist expresses deeply felt emotional states and in response to which the viewer experiences the evocation of corresponding emotional states. **(4 hours)**

Expressionism — Der Blaue Reiter: This study extends students' understanding of the subjective frame through a consideration of the spiritual/mystical notions characteristic of artists such as Wassily Kandinsky, Franz Marc and Gabrielle Münter. Short extracts from the writings of Kandinsky and Marc are used to explore the notion of artworks as 'materialisations' of the artist's inner world which can speak to an audience of kindred spirits through a temporal and relative interior language of line, colour and form. **(4 hours)**

Readings

Franz Marc, *Two Pictures*³

Wassily Kandinsky, extract from *Concerning the Spiritual in Art; B, 5 : Painting, Effects of Colour*⁴

A study of the representation of the city in the work of the Angry Penguins:

Images of the city drawn from the work of the Angry Penguins are used to allow students to test and apply their understanding gained through the study of European Expressionism and through their own artmaking to creating responses to artworks by Albert Tucker, Arthur Boyd and John Percival. **(4 hours)**

³ Marc, F, 'Two Pictures', in Kandinsky, W & Marc, F (eds), (1974), *The Documents of 20th-Century Art: The Blaue Reiter Almanac*, Viking, New York. pp. 65-69.

⁴ Kandinsky, W, 'Concerning the Spiritual in Art', in Harrison, C & Wood, P, (1996), *Art in Theory, 1900–1990*. Blackwell, Oxford, pp91–94.

'reVISIONS'**Unit 3 (in this sequence)**

33 hours:16 hours artmaking, 17 hours art criticism/art history

Practice	Artmaking, Art Criticism and Art History
Frame/s	The postmodern frame is explored in terms of its challenges to categorisations of artmaking, art criticism and art history.
Conceptual Framework	An emphasis on how the kinds of representations and misrepresentations of social meaning which an audience holds of their world relate to the ways in which artworks represent that world.

Outcomes

Each of the Preliminary Course outcomes for artmaking (P1–P6) and art criticism and art history (P7–P10) is addressed.

Resources

Appignanesi, R & Garratt, C, (1995), *Postmodernism for Beginners*, Icon Books, Cambridge. ISBN 1 874166 21 8

Taylor, B, (1995), *The Art of Today, (The Everyman Art Library)*, Weidenfield and Nicholson, London.

1. Appropriations and Stylistic Heterogeneity

The postmodern challenges distinct and discrete categories. This unit does not make firm distinctions between artmaking, art criticism and art history: students learn how these distinctions can be blurred.

Two student readings thread through this unit. These readings are read in class as an introduction and returned to throughout the unit. Structured questioning helps students to review and articulate their understanding of the readings. An example of what these questions could look like is given below.

1. 'Something called "post-Modernism"', Brandon Taylor, *The Art of Today, (The Everyman Art Library)*, Weidenfield and Nicholson, London, 1995, pp 57–67.

The author of this article adopts a standard cultural approach to chronicling postmodernism as an artistic phenomenon. This makes the article accessible to the students' experience of historical and critical writing.

Taylor's reading of 'post-Modernism' as a response to the moribund and doctrinaire mythologies of Modernism concentrates on characteristics such as the '... embrace of eccentricity, historical pastiche,... rejection of high cultural seriousness.'⁵ Postmodernism is characterised by stylistic features rather than theoretical issues.

⁵ Taylor, 1995, p.57

This limited approach allows students to begin this unit with a visual recognition of postmodern artwork.

2. Extract from *Postmodernism for Beginners*, Richard Appignanesi & Chris Garratt, Icon Books, 1995.

Appignanesi and Garratt offer a reading of postmodernism which embraces the mass media format of the comic book and a cultural eclecticism which is characteristic of the postmodern frame. The usefulness of this text is increased by its location of postmodernism within the context of the 'crisis of representation' in the visual arts. Small sections of the work can be set as readings to prepare students for lessons. Questions can be worked on as homework or classwork.

Example of a short task used as a formative assessment strategy:

Read from 'Marcel Duchamp and the Readymades', pp 34–35 to 'Was Duchamp to Blame?', p 41. Answer these questions:

1. This text sees the beginnings of the Readymade in certain features of cubism. What are these features? Find and list two cubist artworks which include these features.
2. Look at the cartoon on p 35. Explain the implications for our understanding of art in this cartoon.
3. 'Duchamp opened a can of worms. His readymades had unforeseen consequences that have culminated in the dilemmas of postmodern art. Let's see what these predicaments are - which in each case have been posed as answers...'
What are the 'predicaments' identified and in what ways is each one presented as an 'answer' to Duchamp's challenge? Can you identify other artworks which would compliment the examples presented?

Note: *Two activities are suggested, either of these could be expanded into a full unit of work.*

Students undertake two activities which elide theory and practice (or in terms of the syllabus: artmaking, art criticism and art history) through different approaches to recontextualisation of image, history and criticism.

1. Victor Burgin's *The Office at Night*, 1985, is used to generate works which become the site for investigations of selected artworks. The work will be read outwards from the 1940 Hopper painting through analyses of gender, power, networks of vision which include the viewer/audience, the relationship between different systems of symbolic representation.

Brief readings and selections from texts on three iconic artworks are presented in lecture format:

- Manet's *A Bar at the Folies Bergère*
- Robert's *Shearing the Rams*
- Holbein's *The Ambassadors*.

Students choose one of these images, already enriched through layers of interpretation. Students learn how they can recontextualise the selected image through a synthesis of four modes of representation:

- Representation of the image through reproduction (photocopy)
- Verbal representations of the chosen artwork will be sought or created
- Photography or collage will be used to re-interpret part of, or the whole, image. The relationship of the viewer to the network of vision within the image will be explored through schematic/symbolic modes of representation (plans, diagrams, notations)
- Verbal representations of the image are introduced into the composite reading of the work, through quotation, or through significant words and phrases.

The four levels of text are synthesised into one work. Students can work wholly in photography or any of the permutations of collage, photocopy and transparency overlays. **(13 hours)**

The teacher and the class study some of the work of Sigmar Polke, Julian Schnabel and David Salle. There is an element of intuitive selection and a rejection of closure or resolution in the work of these three artists which allows students to work in response to them in an exploratory way.

Students construct an artwork which addresses the practice of one of these artists through issues and practices such as:

- Layering of images
- Eclecticism
- Ironic surfaces
- Deliberate mistreatment of images
- Heterogeneity
- Facile historicism
- Paradox
- Meaning intimated (but withheld)
- Meaning intimated (but absent)

Any combinations of materials may be used to make this work.

The images and ideas which contribute to this work will be recorded in students' diaries. **(13 hours)**

Sample internal assessment task – artmaking and art criticism/art history

Your artmaking practice this year has been guided by structures and sequences of activities which are characteristic of different frames.

- a) Explain the practice you followed in one of the units this year. Your explanation should identify the philosophies and theories of art which informed your thinking, and the activities and procedures that you followed. (Approximately 500 words; 20 marks)
- b) Evaluate how successful you were in working in this frame through an analysis of the work you produced in the unit. (Approximately 250 words; 10 marks)
- c) Research and write a critical account of the artmaking practice of one of the artists studied in the unit. Your account should identify the processes and sequences of activities identified as characteristic of this practice (by the artist and/or secondary sources). You must also relate these to the features of the frame identified in your study of the unit. (Approximately 500 words; 20 marks)

Assessment criteria

Students will be assessed on how well they:

- develop a point of view about their own artmaking and the practice of another artist (refers to P1)
- use research to develop a point of view about the practice of a selected artist (refers to P7)
- construct a critical narrative about their own artmaking practice, reflecting upon what they have done in relation to what they have studied (refers to P10, P7)
- explore their own artmaking practice in relation to representations of the world and the audience (refers to P8)

4 Sample Case Studies — HSC Course

This section describes four case studies as examples of:

- different approaches to the selection of content
- the use of a variety of teaching strategies (including lectures, small-group work, class discussion and presentations)
- interesting ways to use references and resources (including reproductions of artworks, gallery visits, Internet sites, extracts from journals, books and videos)
- the research students will have to undertake to understand a case study (individual and group work, both within and outside the classroom)
- assessment tasks, such as essays, debates and assignments, that will complement the teacher's ongoing judgements about their students' understanding and progress.

Piero and his World has a strong focus on the cultural frame and examines the ways in which relationships between artists and patrons influenced the production of artworks in the historical context of fifteenth century Italy. This case shows how critics and historians can interpret artworks in different ways and reach alternative explanations. The practice of the artist is looked at and is further examined by students in their assessment work.

Abstraction in Twentieth Century Art focuses on different aspects of art historical and art critical practice through the study of a theme or tendency in art across a period of time. The frames have been used as the dominant organiser of content in this case study. The case encourages students to become critical and informed viewers of the kinds of surveys of significant trends in 20th century modernism which are a feature of current critical debate. A study of some examples of art writing shows how the use of different frames can shift emphases on agencies of the conceptual framework. An assignment offers students the opportunity to extend and apply what they have learnt in the classroom to other examples.

Cezanne and the Basket of Apples is undertaken within a broader investigation of 'Art and Its Objects'. It is intended that case would be followed by another in which students use the postmodern frame in a critical re-evaluation of the grand narratives of modernism, and reconsider the notion of artist as genius and artwork as masterpiece. This subsequent case study may be organised around an exhibition of contemporary art such as the Biennale. Students learn about the ways in which practice, frames and artworld agencies offer different methods of inquiry. These focus on differing aspects of an artist, in this case Cezanne, his work and the world. Students recognise how their understanding of Cezanne goes well beyond knowing his baskets of apples to the phenomena of Cezanne in the late twentieth century. They also learn to develop a deeper understanding and a more accomplished approach to interpreting meaning and writing critically and historically.

Critical Debates about Jenny Holzer is offered as a case within a broader inquiry of contemporary artists who use new technologies. This investigation assumes that students have some understanding of artworks by Jenny Holzer and a reasonable understanding of each of the frames. It is intended to extend students' general understanding of the practice of art criticism. In this case study, Holzer's work is the 'case' that two contemporary critics review. Students learn about the very different

interpretations of the artist and her work that are offered by the critics and investigate why there are such differences. This case study offers students opportunities to learn strategies to select evidence from a range of critical sources. They can use this material to inform their cultural and postmodern explanations of the meaning and significance of artworks and artmaking practice.

4.1

PIERO AND HIS WORLD
Sample Case Study 1 — 7 hours

Practice	Artmaking, art criticism and art history
Frame(s)	Cultural focus: historical circumstances in the fifteenth century with some investigation of the structural frame in examining selected artworks
Conceptual framework	Audience—Artist, Work—World—Artist, Audience—Work

This sample case study is intended to extend students' general understanding of the role and practice of the artist beyond their knowledge of contemporary artists or twentieth century artists that they may be more familiar with. Students learn about how particular historical circumstances in the fifteenth century in Italy affected the social exchanges between the artist and client-as-audience, the production of artworks, and the types of imagery used as interpretations of the world. Students learn how to take part in the contemporary critical and historical debates concerning the name and possible meanings of one of the Piero della Francesca's most acclaimed works, 'The Flagellation' or 'The Death of St Jerome' and to review documentation on the recently restored frescoes 'The True Cross' at Arezzo.

This case study encourages teachers and students to think about critical and historical inquiries as forms of research. Questions that are modelled on the conceptual framework could be the subjects of inquiry for different small groups within the class.

Outcomes

Each of the HSC course outcomes for art criticism and art history (H7–H10) is taken into account in this case study.

Resources

Baxandall, M, (1988), *Painting and Experience in Fifteenth Century Italy*, Oxford University Press, Hong Kong ISBN 0 1928 2144 X

Michaels, M, (1996), *Piero della Francesca: The Arezzo Frescoes*, London, Thames and Hudson

Pope-Hennessy, J, (1993), *The Piero della Francesca Trail*, Thames and Hudson

Castiglione, B, (1995), *Etiquette for Renaissance Gentlemen*, (Trans Bull, G) Middlesex, Penguin

Videos: *The Piero Trail* and *Palettes*

Internet address: www.bpel.it/piero_gb/costola.html

Postcards of the artist's work

Work — World — Artist (Cultural Frame)

What are Piero's works about? How are they made? Where were the works located?

Students are introduced to the range of works that are known to be Piero's including the small panel paintings on wood and the larger frescoes for churches. Consideration is given to their religious, public, and institutional functions which, according to Quattrocento views, were to be 'lucid, vividly memorable, and emotionally moving' (Baxandall, p 45). Consideration is given to how the painter acts as a 'visualiser of holy stories' (*ibid*, p 45) — stories that are set in familiar material surroundings and that reflect the styles and tastes of the courts (eg Madonnas, Annunciations, other historical and religious scenes).

Students view extracts of the videos, *The Piero Trail* and *Palettes*. The videos explore some of the techniques of the artist (eg the slow and painstaking fresco technique and the use of oil). Early and later works are compared in terms of decorative and more pictorially real treatments of figures and backgrounds. Students investigate the great insights into geometry and mathematics that Piero displayed in his drawings, and examine the ways he applied them to his paintings. Students also explore the notion of the ideal in Piero's treatment of faces, linking this to the desire of the educated audiences to impose their own personal detail (*ibid*, p 47). Changes in approaches to the representation of space are noted in the left and right walls of the church of San Francesco at Arezzo (JP Hennessy, p 20–45).

Artist — Work (Structural Frame)

Students also view extracts of the videos and read the accounts of the analyses of the compositional qualities of selected works to develop understanding of his mathematical and geometric precision in his paintings more generally (eg in 'The Flagellation' and 'Baptism of Christ'). They consider JP Hennessy's quote about Piero and his work: 'the finality [of his painting] is due not to the painter's imagination, but to his geometrical consistency' (p 52).

Audience — Artist (Cultural Frame)

What connections can be made between Piero and his audience?

Students are introduced to and read about attitudes to painting in the Renaissance courts. They note the etiquette of knowing about painting and regard for skill in painting, the cognitive style of the Renaissance court, and the role and influence of the patron or client (eg Feredico da Montefeltro, Duke of Urbino) as a 'conspicuous buyer of skill'.

Students study and discuss the commercial arrangements that a client entered into with the artist. Terms and conditions of contracts and commissions for paintings are analysed including

- the specifications for subject matter
- methods of payment (eg per square foot or payment for materials and time)
- payment for the recognised and respected master and/or his assistants
- changes in contractual arrangements (eg in the early part of the century there was a focus on precious pigments, gold and ultramarine; later in the century the demand was for pictorial skill).

Among the patrons was the church, and students consider the role it played in coaching the public in the painter's repertoire of events (eg the Annunciation), while the painter responded within a like-minded cultural emotional categorisation of religious events.

Artist — Work — Audience (Cultural and Structural Frames)

Why does such controversy surround 'The Flagellation'?

Students investigate the controversies surrounding 'The Flagellation' as exemplified in the videos and as represented in the critical and historical debates developed by Hennessy, Clark, Wittkower and Carter, and Aronberg Lavin. Consideration is given to whether the Christ-like figure might be St Jerome and who might be the figures in the foreground. Arguments for and against the case are discussed. Attention is also given to the analyses undertaken by historians with respect to Piero's use of light in the painting. Through this study, students build an understanding of how aspects of the work are used for particular purposes in the building of an explanatory or interpretive point of view.

Why has there been so much attention given to Piero recently and to the preservation and restoration of his works?

Students view the video extracts on the repair of 'The Flagellation' and research the information available on the Piero website on the restoration of 'The True Cross'.

The ongoing cultural meanings of the works are explored. Attention is also given to how they have taken on new meanings for contemporary audiences. Attention is drawn to the influence of celebrations that took place in 1992 to mark 500 years since his birth and to the recent scholarship and interest in the painter and his work. The film version of John Mortimer's book 'Summer's Lease' is identified as an important way in which the painter has gained new audiences.

Ideas for assessment

These ideas for assessment, which could be further developed by teachers, relate to the outcomes of the HSC course (H7–H10). Students could:

- research different aspects of the broad questions posed in the study in small groups and present their findings to the class
- report to the class on the different methods and procedures that critics and historians have used to investigate Piero's social circumstances and paintings
- explain how the cultural frame provides a way to understand Piero's work, his role as an artist in his society, and the effect of his audience on his production
- analyse the structural properties of selected paintings.

Sample internal assessment task — extended essay response

Explain the practice of Piero and compare this with a more contemporary artist you have learned about.

- Essay task is to be done as an assignment task of approximately 1000 words.
- Relevant examples should be used to develop understanding of what constitutes practice: eg relationship of the artist to the audience, selected artworks, historical context, significant events, use of technologies, methods of working — individual, collective.
- Visuals and annotated notes and diagrams may be used to amplify the comparisons made.
- Source material including references to critical and historical accounts and selected images must be referenced.
- Students have two weeks to do the task.
- Comparative work should build on one of the contemporary artists studied in another case study.

Assessment criteria

Students will be assessed on how well they:

- apply their understanding of art criticism and art history to this case (refers to H7)
- identify significant aspects of Piero's practice and the selected artists' practice (refers to H7–8)
- present a convincing case that is well reasoned and is explained in terms of what one or more of the frames offers (refers to H9)
- use a range of source material in an informed way to build comparisons of practice (refers to H7, H10)

4.2 ABSTRACTION IN TWENTIETH-CENTURY ART

Sample Case Study 2 — 10 hours

Practice	Art history and art criticism
Frames	Cultural, subjective, structural and postmodern frames used to represent differing critical and historical practices in relation to the theme of abstraction.
Conceptual Framework	World — Artwork, Artist — Artwork, Artwork, Audience — Artwork — World The shifts in emphasis produced by shifts in viewpoint/frame

In this sample case study, students explore how the use of the frames can lead to alternative interpretations of artworks and artmaking.

The case study is intended to develop students' understanding of different aspects of art historical and art critical practice and to encourage students to become critical and informed viewers of the kinds of surveys of significant trends in twentieth century modernism that are a feature of the current critical debate.

Students learn about:

- the practice of studying the persistence of a theme or tendency in art across a period of time;
- the shifts in emphases that are characteristic of different frames in the consideration of the agencies of the conceptual framework;
- the identification of frames and the operation of the conceptual framework in selected examples of art writing.

The frames have been used as the dominant organiser of content in this case study. They are explicitly familiar aspects of content for the students at this point of the course. They provide a set of perspectives through which students can view subject matter and readings as examples of art practice and gain a deeper understanding of the conceptual framework emphasised in the preceding Piero case study.

This case study follows a particular format: surveys of concepts, historical contexts and key images will be presented through brief lectures. Students are issued with photocopies of significant works and worksheets with key points, vocabulary and the citation information for artworks to facilitate note-taking. Students learn to take part in class discussions based around set readings. The readings chosen are either short or are presented as extracts with contextual background. In a mixed-ability class the same text can be made accessible to different students at different levels. The written work in this case study is ongoing and includes notes, short written responses to questions on texts to assist students to prepare for discussions, debate and assessment tasks.

Outcomes

Each of the HSC course outcomes for art criticism and art history (H7–H10) is taken into account in this case study.

Resources

Harrison, C, & Wood, P, (1996), *Art in Theory, 1900–1990*, Blackwell, Oxford. ISBN 0 631 16575 4

Krauss, R, 'The Last Moderns', in Hooker, D, (ed), (1994), *Art of the Western World*, Boxtree Ltd, London. ISBN 1 8528 3951 1

Linker, K, (1988), 'Abstraction: Form as Meaning', in *Individuals: A Selected History of Contemporary Art, 1945–1986*, exhibition at the Museum of Contemporary Art, Los Angeles, 1988, Cross Rivers Press. ISBN 0 8965 9676 1

Moszynska, A, 'Purity and Belief: The Lure of Abstraction', in: Joachimides, C & Rosenthal, N, (eds), (1997), *The Age of Modernism: Art in the 20th Century*, Verlag Gerd Hatje, Stuttgart. ISBN 3 7757 0682 8

Rosenberg, H, (1969), *Artworks and Packages*, Dell Publishing Co. New York. ISBN 4 4000 3803 9544 5

1. Introduction

The teacher introduces students to some of the concepts and vocabulary associated with abstraction, abstract art and non-objective art. The teacher surveys three periods in which abstract art had a heightened significance in modernism:

- 1910–1930 in Europe
- 1940–50 in America
- 1955–70 Europe and America.

(Teachers might find it useful to refer to Anna Moszynska, *Purity and Belief: The Lure of Abstraction*. This survey essay offers a thematic approach to abstraction which will be accessible as a reading to some students).

2. The Cultural Frame (3 hours)

'In periods of dramatic turmoil, artists were driven to search for meaning in what appeared to be a meaningless world dominated by human atrocity.' (Moszynska, p 203)

A lecture is used to introduce students to the cultural concept of abstraction as a response to the world in crisis. Students learn about the relationship between the first world war, Kandinsky's preoccupation with apocalyptic subject matter and the development of abstraction in his ideas and artworks. *Painting With White Border* (1913) and the sketches and studies which led up to it will be used for this study. Abstract Expressionism will be related to America's experience of the second world war and the conditions after the war (Internationalism, the Cold War, the repression of formalism in the Soviet Union). This will lead to a class discussion based on a short reading.

Reading

Rosalind Krauss, *The Last Moderns*, "Jackson Pollock, No. 1, 1948".

After a short overview of the process of abstraction in Kandinsky's work and the background to American abstraction, students will study Krauss's two page reading of *Pollock's No. 1, 1948*.

Class discussion focuses on Krauss's assertion that the significance of abstraction in modernism is that '*... beyond the matter of styles and formalisms, modernism also entails a political belief, this belief that this rationalisation of the very medium of creation would open nations up to one another, would produce a kind of algebra of expression that could cross state boundaries, creating a language everyone could speak.*' (Krauss, p 400)

Sample focus questions

These questions focus students' attention on issues of the cultural frame and on the conceptual framework:

1. We have noted the large number of European intellectuals and artists who were active in America from the 1930s onwards. What effect might these people have had on American cultural life?
2. Many of these artists and intellectuals were refugees from a Europe in ruins. In what ways could this have influenced the ways in which American artists and audiences perceived the significance of modernism in America?
3. Look at Hans Namuth's 1950 photographs of Jackson Pollock. Describe the way in which these photographs represent the artist, artistic practice and the artwork.
4. These photographs appeared in *Life Magazine*. What is culturally significant about the appearance of this photo essay in a mass-circulation, conservative journal such as *Life*?
5. What can we infer about the audience for modern art in America in the 1950s? (Before you answer this question, think about the 1950s as the 'Cold War' period and about the repression of abstraction in the Soviet Union which was mentioned in the introductory lecture.)

3. The Subjective Frame — a dream of the self realised outside of history (3 hours)

*'A painting that is an act is inseparable from the biography of the artist. The painting itself is a "moment" in the adulterated mixture of his life... .. The act-painting is of the same metaphysical substance as the artist's existence. The new painting has broken down every distinction between art and life.'*⁶

⁶. Rosenberg, H, (1959), 'The American Action Painters — Drama Of As If', in Harrison & Wood (1996), p.582

This part of the study of abstraction concentrates on the dominant view of Abstract Expressionism crystallised in Harold Rosenberg's notion of 'action painting'.

The issues covered include:

- An art of pure, heroic individualism, 'the dream of the self realised outside of history (Linker, p 31).
- Prefiguration of abstraction in Symbolist theories of the pure communication of colour and form; Kandinsky, *Concerning the Spiritual in Art* and theosophy.
- 'Action Painting': Jackson Pollock's artistic practice, Native American mysticism, the 'drip' as indexical sign of the artist's presence, emotions (and genius).

Barnett Newman and Mark Rothko

A class discussion focuses on a special study of Barnett Newman and Mark Rothko.

Images studied include:

Newman's *Onement I*, (1948), *Onement VI*, (1953) and *Day One*, (1951-52)

Rothko's *Brown, Blue, Brown on Blue*, (1953), *Untitled, Yellow, Blue on Orange*, (1955), *Black on Dark Sienna on Purple*, (1960)

Readings

A statement by Mark Rothko, 1949

'A picture lives by companionship, expanding and quickening in the eyes of the sensitive observer. It dies by the same token. It is therefore a risky act to send it out into the world. How often it must be permanently impaired by the eyes of the vulgar and the cruelty of the impotent who would extend their affliction universally!'

(Harrison & Wood, p 565)⁷

This reading will be used to study the notions of artist, audience and artworks that are characteristic of a subjective perspective.

The art historian Thomas Hess on Newman's *Onement I* (1948)

'It is an act of division, a gesture of separation, as God separated light from darkness, with a line drawn in the void. The artist, Newman pointed out, must start, like God, with chaos, the void; with blank color, no forms, textures or details. Newman's first move is an act of division, straight down, creating an image. The image not only re-enacts God's primal gesture, it also presents the gesture itself, the zip, as an independent shape — man — the only animal who walks upright, Adam, virile, erect.' (quoted in Linker, p 40)

This reading is used to exemplify the operation of a subjective frame as a critical practice at all sorts of levels. The extraordinary explicit conflation of the artist and God and the implicit conflation of the artist, the artwork, the creation, the world and God will be used to explain the subjective notion of representation of the world as an equivalent of the world.

Students might be interested to note the masculinity of all these readings and relate this back to their cultural understanding of Abstract Expressionism.

⁷Harrison & Wood (1996), p 565

4. The Structural Frame — Art-as-art is nothing but art (3 hours)

"I reduced painting to its logical conclusion and exhibited three canvasses: red blue and yellow. I affirmed: It's all over. Basic colors. Every plane is a plane, and there is to be no more representation." (Alexander Rodchenko, 1939, quoted in Moszynska, p 204)

"The one thing to say about art is that it is one thing. Art is art-as-art and everything else is everything else. Art-as-art is nothing but art. Art is not what is not art." (Ad Reinhardt, 1962, quoted in Harrison & Wood, p 806)

A lecture by the teacher covers the following areas:

- Malevich and 'the zero of form'
- Mondrian and the grid
- Rodchenko and 'no more representation'
- Minimalism — Carl Andre and Donald Judd.

These aspects of abstraction are approached in terms of formal aesthetic characteristics and innovation. The structural frame is engaged with in a consideration of both material and form as signs which create meaning within the western convention of the rectangular pictorial plane as an illusionistic or referential space.

Minimalism — a load of old bricks

Students engage in a debate on minimalism and the annihilation of illusionism in art.

At this stage of the case study they have enough experience of the various discourses that surround abstraction to form and express a point of view which is substantiated by a sense of history and an awareness of critical practice in the visual arts.

The debate will be structured around a hypothetical situation:

A public gallery has decided to buy the artwork *Untitled (Galvanized Iron 17 January 1973)* made by Donald Judd in 1973. This work consists of four identical galvanised iron cubes, each 102 x 102 x 102 cm.

Each student must speak in response to this proposed purchase. They must choose (or be assigned) from a list of voices which could include: a curator for and a curator against, an historian for/against, a critic for/against, a member of the public for/against, a benefactor of the gallery for/against, the minister for the arts for/against etc.

Speeches will be no longer than five minutes. Students must hand in the notes or text of their speech. They must also make a written comment on their personal opinion on such a purchase, whether or not it is at variance with the position they adopted in the debate.

Readings

Donald Judd, 'Specific Objects', in Harrison & Wood, pp 809–813

Harold Rosenberg, 'Vicissitudes of the Square', in Rosenberg, 1969, pp 179–189

Sample internal assessment task

This assessment task is set as an assignment.

1. Look at the artwork: Eva Hesse, *Accession II*, 1967.
Topless galvanised iron cube, 78 x 78 x 78 cm, with plastic tubing inside
Describe the properties of this object as an artwork. (5 marks)
2. Look at the artwork: Louise Nevelson, *Sky Cathedral: Southern Mountain*, 1959, black painted wood, 12 x 124 x 16.
 - a) Imagine that you are seeing this work in a gallery. Describe your response to the presence of the work. (5 marks)
 - b) Describe the associations and emotions that the work evokes. (5 marks)
 - c) Analyse the materials, forms and colour of the work as signs which create meaning. (5 marks)
 - d) Compare this work with a minimalist sculpture that you have studied. Refer to the form of the works, their placement and the artists' intentions. (10 marks)
3. Look at the work: Willem de Kooning, *Woman Singing II*, 1966.
Read this quote from Harold Rosenberg;
"De Kooning's expansion of the resources of painting for opening up the sensibility for interaction with chance, impulse, the arbitrary and the unknown presupposes that the individual as he is pits himself against all systems, while the temperament expressed in this artist's canvasses affirms, like that of Pollock or Bacon, the disorder of the epoch." (Rosenberg, 1969 p 161)
Discuss this work in relation to the characteristics and concerns of American artistic culture in the 1950s and 60s. (20 marks)

Assessment criteria

Students will be assessed on how well they:

- apply their understanding of practice in art criticism and art history (refers to H7)
- demonstrate their knowledge of abstraction in twentieth century art (refers to H10)
- explain understandings of connections between known contexts and unfamiliar materials (refers to H7–10)
- apply understandings of the viewpoints and practices characteristic of the cultural, subjective and structural frames (refers to H7, H9)
- apply their knowledge of the representation of the conceptual framework in relation to different viewpoints (refers to H7, H8)

4.3

CEZANNE AND THE BASKET OF APPLES**Sample Case Study 3 — 10 hours**

Practice	Artmaking, art criticism and art history — Through an investigation of the art practice of Cezanne, and through a close reading of selected critical and historical writings which may be used as models, students develop confidence in their own practice of critical and historical writing.
Frame(s)	<p>Cultural – in examining Cezanne within his historical, social and aesthetic context, and through the students' developing understandings of Modernism as well as of the conventions and traditions of the still life genre.</p> <p>Structural – through close analysis of the formal qualities and meanings contained within specific still life paintings.</p> <p>Subjective – by an examination of Cezanne's own view of his intentions and preoccupations</p>
Conceptual framework	A focus on artist – work – world – audience relationships

This case study is undertaken within a broader investigation of *Art and Its Objects*. Students have explored aspects of the Still Life tradition previously, and have also learnt about the influence of the material object in the art of the early twentieth century, through examination of the cubist collage, the dada readymade and the surrealist object.

It is intended that this case study would be followed by another in which students use the postmodern frame in a critical re-evaluation of the grand narratives of modernism, and the notion of artist as genius and artwork as masterpiece. This subsequent case study may be organised around an exhibition of contemporary art such as the Biennale.

Students who are more dependent, and require more support with their learning might cover only the first section of the case study; while more autonomous learners, or those students who would in the past have attempted the 3 Unit written course, will extend their understanding with Sections 3 and 4. These later sections are intended to represent a more complex and layered approach to integrating the investigation of frames, conceptual framework and practices.

Through this case study, students:

1. learn about the ways in which practice, frames and artworld agencies offer different methods of inquiry which focus more sharply on differing aspects of an artist, his/her work and the world.
2. learn to develop a deeper understanding and a more accomplished approach to interpreting meaning,
3. develop a more accomplished style of critical and historical writing.

Outcomes

Each of the HSC course outcomes for art criticism and art history (H7–H10) is addressed in this case study.

References

- Maloon, T, (1998), 'Still Lifes' in *Classic Cezanne*, pp 84, 85
James, B, (1999), 'Still Life in the Old Dog' in *Sydney Morning Herald*, 16/1/99
Levy, M, (1992), *From Giotto to Cezanne*, Thames & Hudson
Becks-Malorny, U, (1995), *Cezanne*, Taschen,
Schiff, R, 'Sensation, Movement, Cezanne' in *Classic Cezanne*, AGNSW Catalogue, pg 18
Smith, P, (1996) 'Cezanne's Legacy', in *Interpreting Cezanne*, Tate Gallery,
Art Gallery of New South Wales (1998) *Seeing Cezanne*, AGNSW Catalogue,

1. Artist — Work, structural frame

How were Cezanne's still life works made?

How Can They Be Investigated Through Critical Analysis?

Students are introduced to a range of examples of Cezanne's still life works, both paintings and drawings. Students learn about specific techniques used such as brushmarks, or "taches", the way in which colour is applied to the surfaces and the idiosyncrasies of Cezanne's treatment of horizontal and vertical planes within the composition.

Students develop a critical analysis of three works:

- *Plate of Apples*, 1877
- *Ginger Pot with Pomegranates and Pears*, 1890 – 93
- *Still Life with Plaster Cupid*, c 1895

through annotated diagrams and sketches, readings of selected critical extracts and a process of writing, editing and publishing a short descriptive passage about each work.

Readings:

Maloon, T, (1998), 'Still Lifes' in *Classic Cezanne*, AGNSW Catalogue pp 84, 85 – in particular the discussion of Cezanne's difficulties in applying an Impressionist palette and ban on chiaroscuro to the still life subject.

Becks-Malorny, U, (1995) 'I Should Like To Astonish Paris With An Apple', in *Cezanne*, Taschen, – 'Cezanne developed a completely new way of depicting objects in space. He reinvented still lifes on the basis of their two dimensionality...'

What was Cezanne's art practice? In what way was he an innovator?

Students consider two readings from *Classic Cezanne*. Brief quotes and page references follow:

- '*...it is compelling to realise that Cezanne's clumsiness, at first inadvertent, came to be entertained self-consciously, in the spirit of artistic experiment and in the guise of being true to himself...*' (Terence Maloon, *Classic Cezanne* p 36)

- *For Cezanne...the experiential 'moment' of viewer, medium and object was to be one. Just as the viewer of a painting should be aesthetically engaged by its presence, so Cezanne, maker of the painting and viewer of its model, was concerned to work in direct contact and in accord with his motif...* (Richard Schiff, 'Sensation, Movement, Cezanne' in *Classic Cezanne* p 18)

These readings are considered in relation to the two questions. Students construct a tentative answer to which they will return later in the case study.

2. Artist — Work (Subjective Frame)

What can we understand of Cezanne's intentions?

Students read two letters written by Cezanne to Emile Bernard on 29 January and 25 July 1904, in *Paul Cezanne, Correspondence*, edited by John Rewald, Bernard Grasset, Paris, 1978: 'The eye is educated in its contact with nature...'

Cezanne's own view of what he was attempting in his still life paintings is investigated in relation to 'Ginger Pot with Pomegranate and Pears', 1890–93. Students write a brief catalogue description in which the work is described, analysed, interpreted and evaluated. This is supported by extracts from critical and more historical accounts and by appropriate quotes from Cezanne's letters.

3. Artist — Work — World (Cultural Frame)

In what way do Cezanne's works represent and interpret his world?

Students apply the cultural frame to an investigation of the social and historical context within which Cezanne lived and worked. Working in small groups, they investigate such aspects as:

- Cezanne's way of life in Aix
- the economic and social position of the French bourgeoisie at the close of the nineteenth century
- the way in which artists were regarded within society
- the influence of Baudelaire on French writers and artists.

The relationship, artist – work – world, is explored through consideration of such issues as:

- Cezanne's response to Impressionism
- the development of the still life genre, and Cezanne's challenge to tradition through his acknowledgment of the artifices of the studio
- psychoanalytic interpretations – uneasy portraits of Hortense and female subjects in the Bathers series
- why Still Life?

How did Cezanne's work affect the world of art?

Students investigate his influence on the development of cubism, and identify specific works by Picasso and Braque in which the influence of Cezanne is evident. Students identify a range of works by artists such as Picasso, Braque, Cossington-Smith, Wakelin, Miller, Drysdale and Nolan which have discernible influences from, and references to, Cezanne in such aspects as the treatment of subject, aspects of composition, colour and surface. They investigate statements made by the

respective painters in order to clarify how they themselves defined the nature of this influence. Students select ONE work by ONE of these artists and explain the connection in both a visual and a verbal presentation.

Readings

Smith, P, (1996) 'Cezanne's Legacy', in *Interpreting Cezanne*, Tate Gallery, Art Gallery of New South Wales (1998) *Seeing Cezanne*, 'He was my one and only master...' (Picasso)

4. Artist – World – Work – Audience (Cultural Frame)

What can Cezanne's works mean to a contemporary audience?

How can exhibitions alter the meaning of artworks by placing them in new contexts?

Reference: 'Still Life In The Old Dog' (Bruce James, SMH)

Students consider the role and purpose of the 'Blockbuster' phenomenon in contemporary culture through an investigation of such aspects as curatorship, insurance and reciprocal loan arrangements, promotion and marketing, critical writings and public responses.

Students complete the case study by curating a hypothetical exhibition of six works by Cezanne. They design and write the catalogue for the exhibition. This includes a short entry and citation for each work, a plan of the layout of the museum's exhibition space, as well as an introductory essay. This essay justifies and explains their curatorial decisions about the inclusions of individual works and their sequencing within the exhibition.

Sample internal assessment task

Following the completion of two case studies referred to above, students are required to answer the following essay question:

Artists construct a representation, reflection or a critique of their world for the viewer.

With reference to this statement, analyse the ways in which two artists have responded to their world to inspire or challenge their audiences.

Assessment criteria

Students will be assessed on how well they:

- investigate, analyse and explain selected examples from two case studies demonstrating an understanding of practice in art criticism and art history (refers to H7)
- explain how selected artists and artworks may be understood through the relationships between artist, artwork, audience and world (refers to H8)
- demonstrate understandings of how particular frames may shape different interpretations and judgements in art criticism and art history (refers to H9)

4.4 CRITICAL DEBATES ABOUT JENNY HOLZER

Sample Case Study – 10 hours

Practice	art criticism and art history, artmaking
Conceptual Framework	Artist-Artwork-World-Audience
Frames	Structural, postmodern, cultural and subjective

This sample case study, is offered within a broader inquiry of contemporary artists who use new technologies. It follows an intensive study of modernist art practices. This investigation assumes that students have some understanding of artworks by Jenny Holzer and a reasonable understanding of each of the frames. It is intended to extend students' general understanding of the practice of art criticism.

In this case study Holzer's work is the 'case' that two contemporary critics review. Students learn about the very different interpretations of the artist and her work that are offered by the critics and this study sets out to investigate why this is so. This case study offers students opportunities to learn to use strategies to select evidence from a range of critical sources in writing debate, and discussion. They can use this material to inform their cultural and postmodern explanations of the meaning and significance of artworks and artmaking practice.

Outcomes

Each of the HSC course outcomes for art criticism and art history (H7–H10) is taken into account in this case study.

References:

- Barrett, T, (1994), *Criticising Art: Understanding the Contemporary*, Mayfield Publishing Company
- Chadwick, W, (1990), *Women, Art and Society*, Thames and Hudson, London
- Foster, H, 'Subversive Signs' in *Art in America*, November 1982
- Ferguson, B, (1988), 'Wordsmith: An Interview With Jenny Holzer' in *Jenny Holzer: Signs*, Institute of Contemporary Arts and Art Data, London
- Hughes, R, 'A Sampler of Witless Truisms' in *Time*, 30 July 1990
- Hughes, R, (1997), *American Visions: The Epic History of Art in America*, The Harvill Press, London
- McDonald, J, 'Lip Service' in *The Sydney Morning Herald*, 11 July 1998
- Nairne, S, (1987), *State of the Art*, Chatto and Windus, London
- Waldman, D, (1989), *Jenny Holzer*, Guggenheim Museum Publications, New York
- <http://artnetweb.com/artnetweb/guggenheim/mediascape/holzer.html>
- <http://adaweb.walkerart.org/project/holzer/cgi/pcb.cgi>

Artist — Work — World (Cultural/Postmodern Frame)

What are the characteristics of the artist's practice? What are her artworks about?

The teacher presents students with examples of artworks (*Truisms*, *Lustmord* and *Blackgarden*) by Jenny Holzer with a focus on reviewing their understanding of her practice. The teacher and students discuss historical and cultural contexts.

A postmodern point of view is developed with the class. Students learn about how these artworks can be understood as exposing and challenging prevailing ideologies about art. The class are encouraged to consider:

- the artist's use of language in satirical and contradictory ways to parody and question power relations and inconsistencies within our social values
- the collaborative nature of her practice
- her use of new technologies and how the material and virtual aspects of this practice enable the artist to reach audiences beyond the traditional boundaries of the art museum in site specific and virtual contexts.

Artist — Work — World — Audience, Art Criticism

What do Robert Hughes and Hal Foster say about the relationships between Jenny Holzer, her body of artwork, the world and audiences?

The teacher provides an explanation of the significance and scholarship of Robert Hughes and Hal Foster as two contemporary art critical writers. Students are introduced to examples of their writing about Jenny Holzer which form the basis of the critical inquiry. Selected extracts are taken from Foster's article, 'Subversive Signs', and from Hughes' 'A Sampler of Witless Truisms'.

In small groups, students analyse the statements made by each critic about the relationships between the agencies of the artworld. They identify, select and categorise these statements in terms of relationships between:

- the artist and audience
- the artworks and audience
- the artist and world
- the artist and works
- the works and the world.

The teacher leads a discussion about students' findings. Agreement is sought about the categorisation of quotes. These are recorded on two large diagrams of the conceptual framework that have been drawn up on A3 sheets of paper. A comparison is made of each of the diagrams. This reveals the differences between how each critic explains the artworld and its agencies relative to Holzer's work and practice.

How do the two critics support their views of Holzer's work and practice?

The teacher discusses with the students how prosecutors in courts of law justify their assertions and judgements about accusations made about a defendant. This is used as a metaphor to explain how persuasive accounts of circumstances can be used to convince an audience about a value judgement. Students then apply this concept of critical evaluation and argument to the accounts by Hughes and Foster.

They locate and identify evidence that illustrates how each critic constructs a compelling argument that involves judgements about Holzer's practice and work. A class discussion investigates how ideas are introduced, what claims or assertions are made about the artist and her work, how claims are grounded, whether claims are warranted and what bases are used (the frames). Further thought is given to the merit of the argument, its coherence and completeness.

Cultural and Postmodern, Practice

Why do Robert Hughes and Hal Foster make different interpretations of Jenny Holzer's artworks?

Students are asked to apply their understanding of the frames to the points of view maintained by Hughes and Foster. These are thought to be reasonably characteristic of cultural and postmodern beliefs about art. Students consider the intentional networks of relations each critic establishes in making his case (eg the artist's use of language and materials as a form of representation, her relationship to other artists and audience responses to examples of her works).

Using the two accounts as models of cultural and postmodern interpretations, students prepare and develop their own written critical evaluation to support either a cultural or postmodern point of view about Holzer's body of work and practice. Evidence from extracts of other articles by Hughes and Foster, critical accounts by other critics, websites, and Holzer's own statements about her work are examined and used to develop the argument. Students could also consider drawing comparisons between Holzer's work and artworks by other artists they have studied to support their arguments.

How might the value of Holzer's work be judged?

The proposition that "Holzer's works are witless!" is presented as the topic of a class debate. The class divides into two groups — a cultural team (affirmative) versus a postmodern team (negative). Each team breaks into three smaller groups and each group is assigned a focus question. Arguments are built collaboratively and students contribute evidence from their own critical accounts in response to the following focus questions:

What is the meaning and significance of Holzer's use of language and materials?
How do artworks by others you have studied confirm the significance of her practice?
How have different audiences interpreted the significance of her works and practice over time?

Speakers are elected from each group, the debate is chaired by the teacher and a final speaker from each team is nominated to conclude the argument for each case.

Possible assessment strategies

The following assessment strategies relate to the HSC outcomes (H7–H10) and could be used in this case study. Students could:

- select and research other contemporary artists and interpret their works using each of the two frames used in this case study
- trace and research artists whose practices have informed the practice of Holzer
- explain the practice of Holzer and compare this with historical examples of another artist they have learned about
- examine other examples of art criticism by Robert Hughes (and/or Hal Foster) and compare his judgements of another artist's work to his account of Holzer's work.

Sample internal assessment task — “Holzer’s works are witless!”

Following the class debate students will be required to submit:

- written preparatory material for the class debate (approximately 3-4 pages)
- a bibliography noting all references used to extend their arguments (approximately 1 page)
- a critical evaluation of the effectiveness of the debate noting the strengths and weaknesses of the arguments of both teams (1-2 pages).

Assessment criteria

Students will be assessed on how well they:

- apply their understanding of practice in art criticism to this case (refers to H7)
- apply and explain understandings of the relationships between the artworld agencies in a compelling way making use of carefully selected examples (refers to H8)
- use a cultural or postmodern frame to present a point of view that is convincing, justified and well reasoned (refers to H9)

5 The Innovation of the Body of Work

This section addresses some of the issues that teachers have raised about the body of work.

How does the body of work build on current practice?

The types of submitted artworks produced by students for the HSC examination have changed and developed over time. They reflect, to some extent, recent trends in the artworld and the gradual shifts teachers have made in their teaching practice in artmaking.

Students are tending to work in series of artworks, eg in painting, drawing, graphics. These works challenge the perception that artmaking is about producing a single highly resolved artwork, or an HSC 'major work'. Works in a series may reveal differing resolutions or technical accomplishment. They can reveal the shifts that students make in developing and extending their concepts as representational interests. However, even where a single artwork is submitted, many other artworks might have been attempted before the final work is selected. These other works may be highly significant in evaluating and understanding more about a student's practice.

The conceptual and material aspects of practice taken up in the body of work recognise and respect the importance of students' intellectual activity in artmaking. This approach will offer a more extensive account of the conceptual growth students achieve in artmaking. Considering artmaking as a practice and an intellectual pursuit may challenge teachers in their approaches to programming.

It is not assumed that the development of a body of work is a predictable process within which goals are initially set by students and achieved through a linear learning process; rather, practice is recognised as more of a network of procedures, actions and relations. Such an approach anticipates the need for students to understand the relationships within the conceptual framework applied to their own practice and the importance of the frames to the manner in which they go about building a point of view.

The teacher, student and the development of a body of work

The teacher plays a significant role in assisting students to develop a body of work. Some teachers will work in highly structured ways with students, others may be better placed to work with small groups and individuals. The approach taken by a teacher in establishing the conditions and constraints for artmaking will be based on their professional judgement and will reflect the relative autonomy or dependence of individuals and the class.

Teachers should consider ways to draw attention to the possibilities in artmaking that students have not previously thought of. As students develop a deeper and more self-aware understanding of artmaking, teachers can discuss each aspect of content with them. Teachers can contribute to students' developing understanding of practice through:

- negotiating ways of adapting, shaping and selecting emergent ideas and concepts that may be adopted, explored and developed
- supporting and advising students as they plan and sequence actions with concepts, materials and forms
- demonstrating techniques and appropriate procedures in relation to selected materials explaining how the possibilities and limitations of different materials can be exploited
- establishing links between previously considered concepts and how these can contribute to newer developments in their practice
- confirming or challenging critical judgements students make as they reject or accept ideas
- critically evaluating the investigations and documentation of concepts that have been explored in the Visual Arts Process Diary and discussing students' intentions as artists (see pages 29, 30 and 46 of the syllabus for information about the Visual Arts Process Diary)
- encouraging students to reflect on what they know of practice at certain times and negotiate emergent uncertainties, tensions and inconsistencies while working.

During the discussions that teachers have with students, understanding of the concepts within the artworld are developed and used to explain emergent events and issues students encounter in artmaking. Students will be encouraged to locate themselves in the artworld. As they take on the role of artist, they will develop points of view about how their relationships to artworks, audiences and the world can be explained and justified. Teachers can contribute to students' developing understanding of the conceptual framework through:

- explaining how different audiences may understand the work in relation to their perception of the world and other similar artworks.
- encouraging students to reassess or confirm their intentions as artists and provide new directions for the student
- extending and amplifying concepts of the world represented through the use of metaphors, analogies and associations
- explaining how perceptions of the world can be thought about and represented as physical, material and virtual things that are made as artworks
- challenging students to reflect on their views about the world and consider how these may be represented in artworks
- developing and extending students' beliefs about art and their intentions as artists
- revisiting, evaluating and revising representational interests and concepts
- assuming the role of audience to critically and reflect on the meaning of their works at certain times and over time
- reconsidering the relationship of the material forms of works in relation to their meanings.

During discussions of students' work in artmaking, teachers can use the frames to interpret and understand the different meanings of artworks. They are also used to explain the significance of concepts and materials used to make works and how different beliefs about art contribute to the nature of practice. For example, a student may have adopted a particular point of view in their practice that subsequently conditions and shapes their thoughts and actions.

However, the assessment of the student's progress may reveal a focus on one way of working that could be enriched through consideration of other procedures and points of view. Alternatively, a teacher may use a structural account to unfold a series of actions or ideas about the symbols and conventions involved in artmaking that may not have been part of the student's initial subjective and personal considerations about concepts and materials. The introduction to a new or different way of thinking may encourage students to develop deeper and more complex interpretations of their works, practice and role in the artworld. Teachers can contribute to students' developing understanding of the frames through:

- characterising, explaining and challenging different points of view students adopt during the development of artworks over time
- explaining how different points of view may be brought to bear on the meaning of works
- explaining and clarifying artistic intentions as students develop a point of view in their interpretation within and across artworks
- developing and consolidating a coherent point of view that informs their practice as artists over time
- responding to issues of the meaning in their works through the adoption of different points of view
- using different points of view to shape their practical decisions and actions.

Selecting works for a body of work for the HSC examination and syllabus content, outcomes and the body of work

As the HSC course concludes students will be required to make a selection of artworks as their body of work. In so doing they will review the works they have made over the course and make judgements about what to include in their submission for examination. The following questions have been developed to assist teachers and students in the selection of artworks as a body of work:

Practice (refers to outcome H1)

- Which artworks best reveal what the student knows of practice in artmaking?
- Which artworks best reflect the student's developing understanding of practice over time?
- How does this particular selection of works indicate the critical and reflective judgements that characterise a coherent understanding of practice?

Conceptual Framework (refers to H2)

- Which selection of works best represents the intentions of the student?
- How is the world interpreted and explained by the student in this body of work?

- How might this body of work be interpreted by different audiences?
- How does this body of work represent an understanding of the relationships between the conceptual and material aspects of practice in this expressive form? What is interesting about the works?

Frames (refers to H3)

- Which works best represent how the students points of view are sustained?
- Which works best reveal how a frame or frames are extended within and across the works?
- How can this selection of works be interpreted as self-expression?
- How can this selection of works be interpreted as being about social meanings?
- How can the meaning of this selection of works be explained using a visual language of codes and symbols?
- How might this selection of works be understood to be about existing ideas that are reassessed and revised?

Representation (refers to H4)

- How do the relationships within subject matter and forms in this body of work reflect representational interests?

Conceptual strength and meaning (refers H5)

- Which selection of works best represents strong concepts and meanings within and between works?

Resolution (refers H6)

- How does this body of work reflect the student's technical accomplishment within and across the works produced?

6 Using Extracts of Writing

Extracts of art critical and art historical writing offer teachers and students opportunities to understand how writing about the visual arts addresses the nature of practice, the relationships between artists, artworks, audiences and the world, and how different points of view are offered as explanations. Critical and historical writing may be oriented around such things as personal interpretations, cultural interests, visual arts as forms of communication or views about how texts in the visual arts can be recontextualised.

Teachers can build a selection of extracts from journals, art critical and historical accounts, monographs, newspaper articles and anthologies that can be included as part of the programs for the Preliminary and HSC courses.

The following example, *Truly Madly Darkly*⁸ is a contemporary critical account from a daily newspaper. It provides insights into how the subjective frame is used by a critic to interpret the role and function of the artist, artworks, audience and world. We also learn about the characteristics of the artist's practice and how this can be understood from a personal point of view.

The nature of the subjective frame causes the imaginative responses of the viewer (in this case Smee takes the role of the viewer) to be re-experienced or imagined by the reader of the review. For example, Smee's use of language is highly sensual and evocative. His adjectives and descriptions lay out his unique and personal experiences of the artworks by Peter Booth. He uses phrases such as 'astonishing colours', 'niggling sensations' and 'nightmarish images' to characterise images that we respond to. Our understanding of the meaning of artworks and the value of the exhibition become infused with the qualities Smee describes. We relate these qualities to similar experiences, memories, associations and ideas about art.

The following analysis is provided as advice for teachers. These annotations set out to examine how we can explain the review in terms of the content of practice, the conceptual framework and the subjective frame. A sample assessment task is provided to illustrate how teachers could use Smee's critical review in the classroom in the Preliminary course as part of an investigation of practice in art criticism. This learning opportunity and task could also be adapted as part of a case study in the HSC course.

⁸ Sebastian Smee, 'Truly Madly Darkly', *Sydney Morning Herald*, 2 July 1999

lyrical, romantic title draws on reader's experience of these feelings

introduction establishes the nature of the works and we imagine Smee is about to take us on a journey to Booth's world

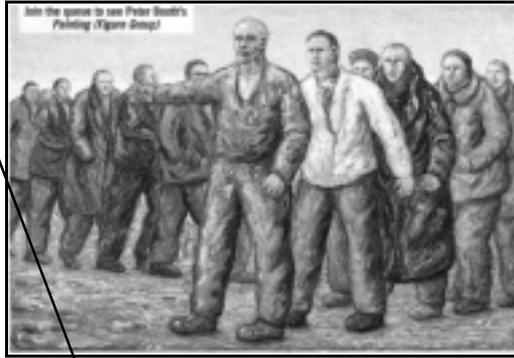
artworld relationships: Booth (artist), his significance in the artworld, his view of the world, his artworks, his role and the nature of his

rich description of exhibition invites the reader to continue to participate

world-work-audience: interpretive judgements of the world as artist's imagination; deeply felt ideas from Booth's unconscious are interpreted as representational interests; nature of audience's response to works is described and establishes the writer's critical point of view

critical practice Smee compares Booth's representational interests to those of the writer Kafka to support his argument about the significance and enduring nature of Booth's choices of subject matter

Audience – work idiosyncratic comments describing personal experience, yet the reader begins to imagine walking through a room full of macabre and compelling images



judgements are supported by a close and vivid examination of properties of artworks and the artist's practice is reconstructed

TRULY, MADLY, DARKLY

Thickly applied paint, astonishing colours and an overwhelming feeling of foreboding. SEBASTIAN SMEE enters the disconcerting world of Peter Booth.

Most people with a passing acquaintance with recent Australian painting will recognise the nightmarish world of Peter Booth. Booth's latest show at Rex Irwin's continues to tap the artist's rich vein of obscure, clunky and profoundly unsettling dream imagery.

The Booth dreamworld is relentlessly private and opaque. His painted scenarios are so odd they could only be the product of his own unconscious. And yet what carries these images through the antechambers of the viewer's imagination is a niggling sensation of recognition: we have felt this awkwardness before, this sensation of "nothing fits".

Booth's imagery is sometimes reminiscent of Kafka's story *Metamorphosis*, in which the character wakes up to find himself transformed into an insect. Booth's world is so fully imagined and so powerfully expressed, that, as with Kafka, you feel the oddness, the weariness, the horror of torpor, in your bones.

There is a single sculpture in the show – a little thing, consisting of a head joined onto two legs. It is so precisely and mercilessly pathetic that all you want to do is groan.

Booth has been painting these nightmarish images for decades now. If anything, he has been lightening up recently – both in his palette and his imagery. What makes his output increasingly impressive has

a lot to do with the quality of the paint. Most of it is applied with a palette knife, so it has a thick, wet, viscous quality. But it is the variety of colour that is most astonishing, often in unexpected areas of the canvas.

Booth's grounds, especially, are densely worked; they pulsate with an almost hallucinogenic energy. You really have to see them up close to experience the optical effect, which is by no means a fluke: it is the achievement of someone who has a deep, abiding familiarity with colour and paint.

Two of the landscapes – *Road* and *Sunset and River* – stand out as exceptional. But the accumulated force of Booth's crowds of men standing by the shore arguing is no less memorable. Do they represent voices in the artist's head, calling out into the void, waiting, absurdly, for some impossible homecoming?

I thought of this passage by Saul Bellow: "You are powerless to get anywhere, to obtain justice or have requital, and therefore in yourself you labour, you wage and combat, settle scores, remember insults, fight, reply, deny, blab, denounce, triumph, outwit, overcome, vindicate, cry, persist, absolve, die and rise again. All by yourself! Where is everybody? Inside your breast and skin, the entire cast."

Recent work: paintings and drawings by Peter Booth, Rex Irwin, Woollahra, until July 10.

artist-artworks evaluative judgements are made about Booth's significance as an artist due to subtle shifts occurring in his practice overtime

interpretations of meaning Smee concludes with a quote that consolidates his point of view about the meaning of Booth's artworks: the quote by Bellow seems to make sense of the meaning of the image accompanying the article and encapsulates the highly emotive ideas that we understand Booth is addressing in the exhibition

building critical judgements of artworks to support writer's personal point of view – comments about the conceptual strength of works as a body of work and speculative rhetorical questions about their meanings are represented; these questions link to the interpretation that follows

Physical properties of the artworks – rich and compelling characterisation of the painted surfaces – reader imagines the surfaces and shares the experience of Booth's knowledge of painting and his achievements that are evident in these works

The following questions could be set for students to investigate how the writer establishes a position about a recent exhibition. In these questions the conceptual framework is directly addressed and students can get some insight into how the writer makes a claim about the meaning of the artist and his work and then goes on to defend his position through a well reasoned argument. He does this by making explicit connections between the artist, his works and interpretations of the world and the way an audience responds. These connections are held together by a theoretical framework, in this instance the subjective frame.

Students are asked to answer the following questions as part of a classroom discussion:

According to Sebastian Smee

1. What qualities exist in Peter Booth's artworks?
2. How does the artist interpret his world?
3. What connections are made between the artist and his artworks?
4. How do audiences respond to the artworks?
5. How does Smee sustain his point of view about the artist and his works?
6. What is the effect of the critic's use of other references in building his interpretation?

The annotations connected to this example (see previous page) suggest how a student might find the information in the article and set about answering questions 1-6.

Follow-up tasks could involve students developing alternative interpretations following the reading of other articles that focus on more structural accounts of the artist's work.

Possible ideas for assessment

These ideas for assessment could be further developed by teachers:

1. Students are asked to present a written or oral account in response to the following question:
 - Do you agree with Smee's views?
 - What alternative interpretations could you offer? How would you justify these?
2. Students research and investigate ways other writers have interpreted the work of Peter Booth. Evidence from the following references could be used to support or oppose Smee's views:

McDonald, H, (1995), 'Madness and landscape: The Art of Peter Booth in the Age of Unreason' in *Art in Australia*, Vol 33, No 1

This article provides a brief history of the artist's career as an artist and interprets Booth's interest in landscapes as a critique of the pastoral landscape tradition in art using a postmodern point of view.

McDonald, J, (February 10 1996) 'Crusoe and High Camp' in *The Sydney Morning Herald*

John McDonald reviews an earlier exhibition of Booth's work using a subjective point of view that is characterised with cultural overtones. While he affirms Smee's views he also amplifies his interpretations using specific examples of artworks by Booth.

Lindsay, F, (1988), 'Paradise Lost: Paradise Regained' in *Creating Australia: 200 Years of Art 1788-1988*, Daniel Thomas (ed), Art Gallery of South Australia, International Cultural Corporation of Australia

Lindsay focuses his rich interpretation on *Painting 1982* and provides insights into the depth of interpretation that is possible when adopting a subjective view.

Lindsay's explanation parallels and amplifies many of Smee's comparisons of the evocative nature of Booth's works and its dream-like qualities.

7 Assessment Advice

In planning an assessment program for the Preliminary and HSC courses, teachers need to consider:

- the nature of the tasks planned, ensuring that they are closely connected to the intentions of teaching and learning in the unit(s) of work and timing in the course
- the syllabus outcomes being assessed
- syllabus components and their weightings — practice in artmaking (50%), art criticism and art history (50%) and their relationships to the conceptual framework and frames
- types of tasks in artmaking, art criticism and art history that take into account the nature of practice, the conceptual framework and frames
- weightings and timing of individual tasks
- that assessment tasks are valid and reliable, fair and equitable
- that students can demonstrate their levels of achievement through the tasks set
- that tasks have clear and explicit criteria for making judgements
- that tasks provide meaningful feedback to students about their achievement of outcomes and relative position within the class/school group
- how, over the next few years, marking schemes can be developed that use the language of syllabus outcomes and where helpful, language from the performance bands (the performance bands are currently in draft form).

The components, weightings and tasks for the Preliminary course are suggested only.

The Board advises that 3–5 internal assessment tasks are sufficient for assessing students' performance in the HSC course. The following table provides an example of how an assessment program could be organised for the HSC course.

In keeping with the Board's requirements individual tasks are worth no less than 10% and no more than 40%. Assessment tasks are linked to the outcomes of the HSC course and over the course, all outcomes are assessed. Outcomes being assessed influence the type of assessment tasks and their weightings (eg in artmaking or art criticism/art history).

Other detailed samples of internal assessment strategies and suggestions for assessment are included within the *Sample Units of Work — Preliminary Course* and *Sample Case Studies — HSC Course*, and *The Innovation of the Body of Work* within this document.

Outcomes	Syllabus Components (Practice)	Syllabus Weightings	Task 1	Task 2	Task 3	Task 4	Task 5
			Date: Mid term 1	Date: End term 1	Date: Mid term 2	Date: End term 2	Date: Mid term 3
	Tasks:		Evaluation of lead up work in diary and developing artworks and in student explanations	Structured essay based on two case studies	Evaluation of ongoing work in diary and developing artworks and in student explanations	Class test: short answer questions and a structured essay based on two (or three) additional case studies	Trial HSC: Evaluation of the conceptual and material aspects of the body of work and critical evaluation of works and practice by student AND short-answer questions and extended response essay
H1-6	Artmaking including conceptual framework and frames	50%	10%		20%		20%
H7-10	Art criticism/ art history including conceptual framework and frames	50%		15%		15%	20%
	Marks	100%	10%	15%	20%	15%	40%