

# ACCA Regional Tour 1

16 April – 31 May 2010

3 venues

12 artists

14 works

**ARTS  
VICTORIA**



Department of Education and  
Early Childhood Development

## ART1 AT BENALLA ART GALLERY

features a major audio-visual installation by young Melbourne artist, Brendan Lee. Proving Ground draws on two classics of Australian cinema and literature: *Wake in Fright* (1961) and *Chopper* (1991). Both films reflect upon Australian notions of mateship, camaraderie and belief systems.

Situated in the heart of Victoria's bushranger country, the Benalla Art Gallery occupies a striking modernist building by the lake. The gallery presents an exhibition program of Australian art in the Bennett Gallery, in addition to the permanent collection which includes elements of the region's history and recounting an Australian-European settlement story. The collection continues to develop with recent acquisitions including outstanding Indigenous works and contemporary media postmodernist works. The Ledger Collection comprises Australian art from the 19th and early 20th centuries with an emphasis on Australian landscape and Australian women artists. The collection is divided into two parts: the Ledger Collection of 19th and 20th century art and the Gallery Collection of modern and contemporary art in a variety of media. The Benalla Art collection includes painting, prints, works on paper, textiles, ceramics and sculpture. On display is a tapestry of Sidney Nolan's 'Glenrowan', from his Ned Kelly series. Following the 2002 bushfires, we commissioned artist Rick Amor to create a work which responded to the blackened landscape. The result, 'The Arc - aftermath of bushfires in the North East' is a record of the tragedy of the fires, and an affirmation of nature's powers of regeneration.

# BRENDAN LEE



*Proving Ground, 2007*

Audio visual installation with dual-channel DVD projection, tyres, car parts, wood, lights, vinyl  
courtesy of the artist

## ARTIST STATEMENT

Originally, *Proving Ground* was a dual channel video installation encased in a mountain of car tyres representing a collapsing recreation of Melbourne's notorious Pentridge Prison. In one corner under the rubble was a partially exposed vehicle, the last of the great Aussie Muscle cars: a black VK Commodore. Inside the eerie dark walls there played a mash up of classic Aussie characters extracted from film history. *Wake in Fright* meets *Chopper* in a showdown of booze and blokes.

*Proving Ground* is set around two adaptations of Australian literature; *Wake in Fright* by Kenneth Cook and *Chopper* by Mark Brandon Read. Both texts reflect upon Australian notions of mateship, camaraderie and belief systems. *Wake in Fright* focuses on the local pub and takes the angle that alcohol is the way Australians deal with being in a blighted, dry land. The main character (John) is inherently an outsider not wanting to blend in, just wanting to bide his time until returning to the city. John isn't a lucky chap. Each day develops into a waking nightmare, which all stems from the evil beer being forced upon him from every angle. The *Chopper* series of novels tackles the norms of a sector of society labelled the Melbourne Underworld. *Chopper's* take on Australian culture (criminal culture) is grounded in reality yet disguised and manipulated into an unrealistic portrayal of historical events. The film adaptation went one step further by visualizing and further stretching the truth with directorial artistic license and adding to the characterization and myth of the Australian outlaw.

The characters in *Proving Ground* are based on - and quote adaptations from - Australian films. Each character interrogates the new chum upon entering the bar, testing him for a reaction. Essentially the patrons are mocking the outsider in a nod to the classic larrikin. The underlying aspects of *Proving Ground* were a questioning

of the differences between a Larrikin, a Bogan and a Hoon. I've tried to intertwine each of the classifications and blur the lines between them in order to demonstrate the slippery nature of those terms in reference to the clichéd Australian masculine identity. I conducted fieldwork in rough and remote locations throughout Victoria looking for distinct examples of the three stereotypes where I was the outsider sparking off confrontations and trepidation with the locals. Fieldwork was also documented at a recently opened legal burnout area called DragTag - a response to governmental anti-hoon legislation. The facility was open to the public on Australia Day giving me the perfect opportunity to incorporate it into the narrative sequence.

Unlike a burnout pad, a proving ground is where unreleased cars are road tested and put through their paces. Ford and Holden go to great lengths to keep their new models shrouded in secrecy not wanting the rival to have the upper hand in presenting their car as the national image of Australian identity. In much the same way as the Australian 'strine' is indicative to this region, the car models were a class war within a 'classless' society.

Proving Ground doesn't attempt to provide the answer to the differences between a Larrikin, a Bogan or a Hoon - it opens the topic up to debate - and in doing so, questions the Australian male identity and how that image is forged.

## **BIO**

Born Maryborough, Victoria, 1974. Lives and works in Melbourne. The video and photographic artworks of Brendan Lee are an exploration of the evolutionary nature of Australian cultural identity. In recent years, Lee has focused on investigating the undercurrents of our society by commenting on groups and teams that are unique to Australia, its stereotypes and history.

## ART1 AT SHEPPARTON ART GALLERY

features works from a selection of artists who have participated in ACCA's recent exhibition programs. Artists include Nick Devlin, Pat & Jen Berean, Nathan Gray and Justine Khamara.

The Shepparton Art Gallery has an active exhibitions program that includes curated, local community and touring exhibitions. There are three dedicated exhibition spaces for temporary exhibitions. The Shepparton Art Gallery proudly presents a permanent exhibition that tells the story of Australian Ceramics, in addition to the gallery's superb collection of Australian paintings and works on paper.

## PAT FOSTER & JEN BEREAN



*Public Relations, 2009*

Installation of various construction and industrial materials  
courtesy of the artists and Murray White Room, Melbourne

### ARTIST STATEMENT

*Public Relations* continues a series of spatial interventions that merge references of public spaces with the specific architecture of the gallery space. This new work will be composed of large concrete brick forms reminiscent of public toilets positioned directly below the pre-existing lighting grids within the gallery space. Their size and proportions are directly determined by those of the lighting grids.

The structures take their formal cue from the S-shaped public toilet blocks common to parks; sites that are often related to shadowy exploits, places that are designed to be cold and uncomfortable. There is a degree of anxiety when one turns the corner into the toilet, an anxiety predicated upon previous experience perhaps, but also a projected fear. This type of public toilet block has a distinct architectural style. Often constructed in the 70s and 80s they are familiar expressions of modernism, but underlying their style are the pragmatics of designing out crime. They are built tough, concrete bricks, steel mirrors and toilets: aware of the battle they must fight against mis-use. Within the green park surrounds they appear almost as military tanks, or monuments to function; and as a welcome sign of relief.

To simply transpose a public toilet block to a gallery space would do little more than play with context. Rather, for us, it is more interesting to take elements from the architecture of these structures and integrate them with the gallery space



**BIO**

Jen Berean born Calgary, Canada in 1981. Pat Foster was born in Launceston, Tasmania, 1981. Jen and Pat both live and work in Melbourne. Pat and Jen have been working collaboratively since 2001. Pat graduated with a Bachelor of Fine Arts (Honours) in 2005 from the Victorian College of the Arts. Jen graduated from RMIT with a Bachelor of Fine Arts in 2001 and a Bachelor of Architecture in 2006. The work of Jen and Pat reveals different ways of connecting artists, audiences and ideas. Their interventions, events, found or stolen objects and architectural actions intervene with the understood functions of relationships, public spaces, designs and systems. The work will consist of two sculptural compositions made up of familiar materials from our built environment. Drawing from elements of public toilet blocks in parks, the sculptures will continue our interest in the aesthetics of violence, the embedded anxiety in the design of public space, and the use and misuse of these spaces.

# JUSTINE KHAMARA



*Dilated concentrations (Simon) (Me), 2009*  
UV laser print on laser cut stainless steel 109 x 75 x 45cm (Simon)  
115 x 80 x 45cm (Me)  
courtesy of Private Collection

**ARTIST STATEMENT**

“The photographic portrait captures a duration - a duration experienced by a subject in time and fixes it onto a two dimensional surface. In these works, the flat photograph, a concentrated moment, is literally dilated back into three dimensions. For some time now my practice has revolved around an almost morbid fascination with the way in which photography never quite fully captures a ‘true’ image of those we know best. Art historian Giovanni Lista has described the act of taking a photograph of somebody as one that translates the plurality of being into a single image and dispels the ego through the image of the body, which is nothing but it’s shell. The title ‘Dilated Concentration’ comes from a snippet of a text I once read

which suggested that an 'identity', a 'self' or 'person-hood' is fluid and mutable - what we recognize as another or even our own selves is constructed out of a series of concentrations in time."

**BIO**

Born in Melbourne, 1971. Lives and works in Melbourne. Justine Khamara works mainly with photographic reproductions to create complex sculptural collages. Often focusing on the ontology of the self, and eschewing a desire for interconnectivity between the self, the art object and others, Khamara's practice combines repetitive, hand-made actions with the technology of mechanical photographic reproduction.

# Nick Devlin



*Within you, without you*, 2007-09  
Television monitors, CC-TV cameras  
Courtesy of the artist

'We were talking — about the space between us all  
and the people — who hide themselves behind a wall of illusion  
Never glimpse the truth — then it's far too late — when they pass away.'

George Harrison

**ARTIST STATEMENT**

*Within You, Without You* is essentially a mirror — an electronic reflection where public and personal space meet in a collision of contradiction. It echoes the philosophies of Emmanuel Levinas in the 'face to face' meeting with the viewer and the random nature of this meeting references the works of John Cage and the cut up techniques of William S. Burroughs and Brion Gysin.

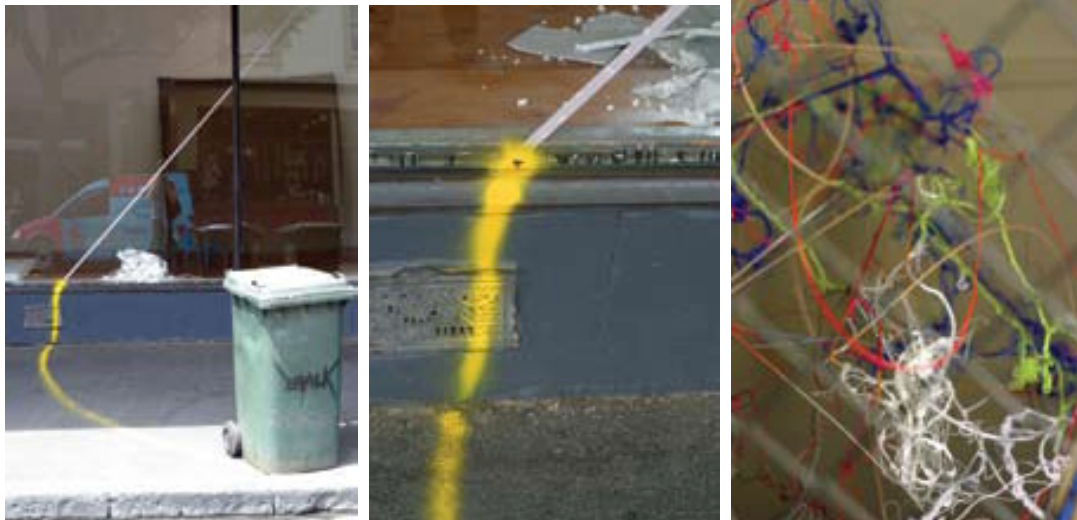
"I suppose what I'm trying to do is make you look. We see our images every day in mirrors, but mostly it's an unconscious glance; when something is re contextualised you look at it differently." The Age, March 16 2009

"The visual effect of physically standing in front of the work is reiterated in the lyrics by George Harrison. The title, which originally eludes to the Hindu idea of Maya and reincarnation, I have used as a pun to reiterate that on one level the work relies on the involvement of the viewer yet still continues to function without them."

**BIO**

Melbourne based, English born artist, Nick Devlin completed a Bachelor of Fine Arts (Painting) in 1991 and post-graduate studies at the Victorian College of Arts in 1994. Devlin works in various mediums, including painting, drawing, video and mixed media sculpture, often in the form of backlit peephole miniatures or stacks of recycled televisions replete with hidden cameras that demand the viewer engage directly with the work itself. In these sculptures, Devlin tackles the social issues of surveillance, environment and identity, themes he often explores throughout his work.

# NATHAN GRAY



*Permeation for Shepparton Regional Art Gallery, 2009*  
Installation of drawing and mixed media  
courtesy of the artist

**ARTIST STATEMENT**

The work *Permeation for Shepparton Regional Art Gallery* feeds directly out of a recent work completed by the artist at Gertrude Contemporary Art Spaces. This earlier work sought to reflect and connect to the environment and community surrounding the Gallery. Gray's interest was in the way the art could reflect the surrounding community, linking it to the street, studio and office spaces. Gray utilized the language of drawing and worked largely with line and materials such as textas and paint cans as sculptural objects. He also provided methods of feedback from the community and viewers. The lines in Gray's work linked the street, the spaces and the artworks and were created by several small scale drawing



experiments, selected books on local history of the area, particularly natural, indigenous and pre-gentrification and a microphone, linking the street to a speaker in the artists' studios.

For the Shepparton Regional Art Gallery, Gray seeks to make similar connections between the artwork and its surrounding environment and community. By making observations about the town of Shepparton this new work will also link the works, the galleries various spaces and the surrounding area, working with the architecture of the gallery, including the galleries already existing use of glass, making the permeation more visible from both the inside and outside.

The plan: To remove 2 panels from the walls exposing wiring that will arc across the space touching different surfaces and forming drawn lines in space. This will finally re-enter the wall in a different part of the gallery. This will be combined with drawings of the shadows of the wire in various lighting conditions on the walls around them. The intention is to draw the ephemera of the space with its flows of data, electricity and changing shadows and to make play out of the mundane elements of physical life. The aesthetic for the piece should be broad diffuse and expansive, incorporating large parts of the gallery and moving from floor to ceiling and up into the light well. Materials used will be telephone, internet and electrical cabling, cable tubing and cable ties. The wires will appear sheathed, split, then stripped of plastic sheaths to show the fine copper wires finally these wires will then be substituted for purely drawn lines across walls floors and perhaps ceiling. Then recombined as they go back into the wall. Some suspension may be necessary but this can be provided by the materials themselves. The aesthetic of the drawn elements will approximate shadows and wires as closely as possible, matching the colors of the wires used and utilizing ink and brush to mimic shadows with the intention of expressing movement between the physical and represented worlds, highlighting the physical underpinning of the fictional realms of ideas provided by technology.

## **BIO**

Born Perth, 1974. Lives and works in Melbourne. Nathan Gray is an artist and musician whose work is optimistic, dynamic and festive. He creates brightly coloured, improvised assemblages that incorporate sculptural experiments, screen print and drawing. His work integrates large numbers of elements using a process akin to brainstorming or mind-mapping in order to discover links between specific crafts, materials, cultural practices and ecologies.

## ART1 at Wangaratta Exhibitions Gallery

features a selection of video works from some of Australia's most exciting young video artists including Shaun Gladwell, Anastasia Klose, Laresa Kosloff, David Rosetzky, Darren Sylvester and Daniel von Sturmer.

Established in 1987 the Rural City of Wangaratta's unique regional gallery is housed in a heritage building located in the arts precinct, a short walk from the CBD. The Gallery collects textile art, wood, and significant works of art from, and about the north east of Victoria region. Wangaratta exhibitions Gallery presents a relevant, diverse and changing visual arts program, consisting of national, state and regional exhibitions; including local artists, touring exhibitions and joint ventures with the public galleries sector in Victoria. Each exhibition runs for approximately one month, with over 10 different exhibitions held throughout the year.

# SHAUN GLADWELL



*Woolloomooloo Night, 2004*  
digital video, 16:9, stereo sound  
05.07

courtesy of the artist and Anna Schwartz Gallery, Melbourne and Sydney

### ARTIST STATEMENT

In *Woolloomooloo Night* (2004) we study a figure performing at a gas station at night, within a fixed frame. Observing the performance from a distance, we enter an intimate space that at once connects us to the performer's introspection and at the same time maintains the distance between us.

We witness the Capoeira performance (or training) with such intensity that after a while everything in the camera's frame is performing, and time begins to stand still

in contemplation. Gladwell's use of slow motion has become a trademark of the artist's aesthetic style, however this video regards a sense of slowed motion in real time footage.

## BIO

Born Sydney, 1972. Lives and works in Sydney. Utilising the medium of film, Shaun Gladwell's works pivot around a subjective, bodily understanding of different spatial environments: public, private and the corporate in-between. By transposing the critique of built environments from skateboarding, BMX riding or breakdancing culture to an art context, Gladwell poses questions pertaining to a civic right to land, occupation and its use or misuse.

# ANASTASIA KLOSE



*Je suis une artiste aussi!* 2007

DVD

04.50

## ARTIST STATEMENT

### ***Film for my Nanna (made in 2006 in Melbourne)***

Inspired by family lunches, where I would experience feelings of failure due to not being married or bearing offspring. This was a frustrating, because it always made me feel like a defective, but I know now that this is a fairly normal feeling for the single woman, because she is taught to feel ashamed of being single, instead of feeling proud and independent and getting on with the things that matter. So, in a 'who gives a fuck' gesture, I wear a sign and parade my shame for all to see. And actually the people on the street (Swanston Street, Melbourne) really understood it, and thought it was hilarious. Mum filmed it (Elizabeth Presa) and she also did my hair and makeup. The dress came from an opp shop, and was far too small for me.

No scene was choreographed or arranged, people's responses were spontaneous, and you can probably tell I was running away half the time from the attention.

***Bonjour Paris! Je suis une artiste Aussie! (2007 filmed in Paris)***

Filmed along the Seine in Paris in early 2007, this video was inspired by feelings of cultural inferiority, and yearning in vain for European/international recognition. Again, Elizabeth Presa (mum) filmed, and I edited and performed. Truly an excruciating experience to walk around Paris with the sign, but the point is that no one cares, and it is all captured on video.

**BIO**

Born Melbourne, 1978. Lives and works in Melbourne. Anastasia Klose's practice explores themes of endurance and humanism through the almost ritualistic performance of transgression. These performances often engender feelings of embarrassment or suffering for the artist, but also utilise self-deprecating humour to reflect on the human capacity for empathy and compassion.

# LARESA KOSLOFF



*New Diagonal* 2007  
digital video  
03.00

*Deep & Shallow* 2004  
digital video  
04.00

*Feeling for You* 2002  
animation  
02.25

## ARTIST STATEMENT

Laresa Kosloff's Super 8 films explore the subjective process of 'truth' in relation to time, space and memory. These films capture people interacting with the built world, undertaking work and leisure activities. The Super 8 camera acts as a filter, reinterpreting everyday scenes and disengaging them from a contemporary sense of time and space. Cultural activities are reframed in new ways, playing with our impressions of the past and assumptions about the present.

Laresa Kosloff performs a spinning action wearing an enclosed diamond shaped costume in *Dizzy pupil*, inducing an experience of vertigo within an empty white space. She struggles to maintain her balance and to re orientate herself within this environment, surrounded by emptiness and enclosed within a black geometric form. This work playfully enacts Kazimir Malevich's seminal 'Black Square' painting (1915), which renounced representational painting in favour of non-objective form. Malevich claimed to intuit metaphysical experiences in these artworks,<sup>1</sup> and Kosloff acts out this proposition by literally *embodying* a 'void' space. *Dizzy pupil* is equal parts homage and comic parody, exploring the legacy of received cultural values, and formal solutions to an existential quest.

<sup>1</sup> Charlotte Douglas, *Swans of Other Worlds: Kazimir Malevich and the Origins of Abstraction in Russia* (Michigan: UMI Research Press, 1976), 54.

## BIO

Born Melbourne, 1974. Lives and works in Melbourne Laresa Kosloff works mostly in video or Super 8 film formats, choreographing performances or capturing people engaged in repetitions of movement. Her work references physical comedy, silent films, Modernist objects and the representation of sport and is perceptive of the dynamic between the subject and object, the figure and form.

---



# DARREN SYLVESTER



*You should let go of a dying relationship*, 2006

DVD  
03.31

*If I only do one good thing in life, this is it*, 2006

DVD  
04.30

courtesy of the artist Sullivan+Strumpf Fine Art, Sydney

## ARTIST STATEMENT

*You Should Let Go Of A Dying Relationship* is a meticulous and inadvertently comic restaging of David Bowie's 1977 music video *Heroes* and of Kate Bush's *Wuthering Heights* (released a year later), running side by side.

'I saw *Heroes* on a video jukebox in a bar and couldn't hear it however I knew the song and felt a sense of nostalgia without even hearing the music. This is where the original idea came from – a video recreation with no sound. I wanted the theme of the work to be about a couple unable to let go of a dying relationship. I then set about looking for a video of a female performer that would work with *Heroes*. It had to be of the same era; a video of a female artist alone in a studio and a song that ran for the same length as *Heroes*. After two weeks, *Wuthering Heights* came along. The work depended on myself being as close as possible to the videos, to know them more than anyone else. The moves were all memorized – I don't know how many times I watched those clips, every night for a couple of months. The fact of just repeatedly watching them became part of the process. I didn't want it to be similar. It had to be the same. I then performed these two tragic love songs silently, as mime. The length and editing and camera angles is exactly the same as the originals. What occurs is Bowie and Bush silently dance off each other, drifting into frame, spinning around, looking away, looking to each other and fading out.'

***If I Only Do One Good Thing In Life, This Is It***

2006, two channel DVD, sound, duration 34min, edition of 6  
courtesy the artist Sullivan+Strumpf Fine Art Sydney

This video is a continuous single take, filmed at IKEA in Richmond, Victoria. There are two cameras, one pointed at the registers as you leave, the other at the kiosk across from the exit.

'In my practice previously, I had used emblems and logos from companies within my photographic work; here I decided to use a company directly and ask to do a project in conjunction with them. To create an act of kindness. I chose IKEA for two reasons. Firstly, they are known throughout the world and I would be attaching myself to a large corporation that almost all people in western society would recognize and secondly, I wanted a cheap gift for people and the ice creams are only 50 cents at IKEA, so I could afford the offering. The title of the work is what it is. That once complete, I had done my good deed for people and by filming it is my documentation. I don't know if I have done other good deeds. However this is the only one I can show you. My role in the video is simply buying IKEA ice creams from the kiosk and walking around and handing them out for free as people leave IKEA. I was wearing an IKEA uniform, however I paid for the ice creams. IKEA insisted we have a lot of security on the day of the shoot. So just out of frame we had not only myself but two cameras – roped off, yet in full view – two IKEA security guards, one ACCA representative and two assistants. Everyone who took an ice cream was given a card to say they had been filmed for an artwork and that if they wanted to be removed, they could be [we had planned to digitize them in post-production]. However, no-one contacted us at all. Everyone left happy.'

**BIO**

Born Sydney, 1974. Lives and works in Melbourne. For some years Darren Sylvester's work has been concerned with exploring young lives: the fragility of relationships, the vulnerability of love and hope for the future. Best known for his high-resolution photographs, Sylvester's imagery is littered with the detritus of popular culture – music videos, nights out and junk food. By placing such objects in relation to people, Sylvester shows how the most disposable elements of our disposable culture can be embodied with emotional intensity.

# DAVID ROSETZKY



*Nothing like this, 2007*

16mm film transferred to DVD

24.36

courtesy of the artist and Sutton Gallery, Melbourne

## **ARTIST STATEMENT**

Fashion, with its emphasis on surface and materiality, provides an interesting counterpoint to Rosetzky's interest in layering and portraiture and the relationship between interiority and exteriority, reality and fantasy, authenticity and artificiality. 'Over the last decade ...[Rosetzky] has quickly and quietly amassed one of the most coherent, nuanced and interpretatively resonant bodies of work in the country. Single-minded and singular in approach, the hallmark of his practice is an intensely self-aware contemporary emotional mannerism.' Robert Cook, Associate Curator of Contemporary Art, Art Gallery of Western Australia, 2007.

## **BIO**

Born Melbourne, Victoria, 1970: Currently lives & works in Melbourne. David Rosetzky works predominantly in video and photographic formats, creating scenarios in which human behaviour, interactions, individuality and identity come under intimate observation. Technically and aesthetically precise, his slick portraits resemble the idealized images found in high end advertising screen culture. Rosetzky has been making portraits since the early 1990s. His stylized, moody and strikingly beautiful videos, photographs, animations, sculptures and drawings are presented in complex installations that explore the central themes of identity, subjectivity, contemporary culture and community. Rosetzky is primarily interested in the ways in which relationships with others shape a sense of self and group belonging. Artifice, illusion, deceit and anxiety are subtle themes that extend across his practice.

# DANIEL VON STURMER



*Colour Bars*, 2008

HD video

07.26

courtesy of the artist and Anna Schwartz Gallery, Melbourne and Sydney

## ARTIST STATEMENT

*Colour Bars* (2008) is part of an ongoing series of works that use paint as the primary material and gravity as the agent of action. The bounded frame of the video is, in these works, an analogue for the embodied frame of perception. The pictorial space is a controlled environment in which microscopic changes can unfold with expansive effect. The works are intended to function as springboards from which philosophical questions can arise. *Colour Bars* can be read in a number of ways but it is in the synthesis of these various meanings that it is revealed. It appears to be an abstract painting played out in real time. The slow flow of paint seems to embody time itself, tuning our attention to the nuances and subtleties of its plastic form. As the colours fill the frame a different order of image emerges - a representation of the standard colour bars used in video production. This composition of colours is used as a reference point for calibrating equipment and broadcast signals but can also signify either a break in transmission or some error of programming. This shift in reading from a kind of 'pure' abstraction to an almost mundane recognisable image - itself the very representation of 'no image' - encapsulates von Sturmer's interest in the relationship between our habits of thinking and direct observation. It attempts to reveal hidden qualities in ordinary events and in so doing point up the processes by which we define and categorise the world.

## BIO

born Auckland, New Zealand, 1972. Lives and works in Melbourne. The frame defines the parameters of Daniel von Sturmer's work. His objects sit within the binding frame of plinths or are set within the frame of a camera; his videos both begin and end at the limit of the frame. Colour fields and geometries populate his work, leaning towards the mediative and tensile tendencies of formal spaces and flat planes of colour.

# QUESTIONS & FURTHER RESEARCH

## **Victorian Essential Learning Standards**

The learning activities devised relate directly to the following VELs: The Arts; Visual Arts; The Humanities; English, History, Geography; Interpersonal Development, Personal Development & Personal Learning; Communication, ICT and Thinking.

The Arts, Visual Arts, Level 6

The Humanities - The Arts, English, History, Geography, Level 6

## **VCE Art**

### **Unit 1, Outcome 2, Art and Society**

Identify and discuss the cultural contexts of art, the social functions of art and the interpretation and presentation of social issues and/or themes in art with reference to selected artworks.

### **Unit 2, Outcome 2, Art and the Individual**

Interpret and discuss artistic identity with reference to selected artworks.

### **Unit 3, Outcome 2, Interpreting art**

Interpret different aspects of an artwork's meanings and messages and compare artworks through the application of interpretive frameworks.

### **Unit 4, Outcome 2, Discussing and debating art**

Critically discuss commentaries on artworks and apply interpretive frameworks in the analysis of selected artworks to support personal points of view about their meanings and messages.

## **VCE Studio Arts**

### **Unit 3, Outcome 3, Studio production and professional art practices**

Discuss art practices in relation to particular art form(s) and analyze ways in which artists develop distinctive styles in their artwork.

Compare the feelings of fantasy or illusion in the works. How does this affect the viewer and their interpretation?

Assess whether you would categorize the art making practice of the artists as design, architecture, installation, sculpture or something else. Investigate how each of these art forms contributes to each artist's art making process.

Write a review as if you were writing an article for an art magazine. Include an overview of the exhibition as a whole, the use of materials, themes and ideas as well as your personal response to the works.

### **Unit 4, Outcome 3, Studio production and art industry contexts**

Analyze and discuss roles and methods involved in the presentation of artworks and analyze and discuss current art industry issues.

Consider the layout of *the* exhibition, and the way in which the placement of each of the artists' works is important to the overall visitor experience.



## VCE Media

### Media Outcome 2: Media Production Skills

After exploring a range of the artists work, explore the way in which other contemporary artists shift our perception. Create your own video work, which similarly shifts our sense of perception and the way we see things. Write, direct and produce this video work. Create your own stories and then develop imagery and a script.

## VCE Psychology/English

Many of the artists are exploring human psychology in their works. Select three artists and explore the way in which their work alludes to the interior and exterior self and to the subconscious.

## VCE Art

### Unit 3 Outcome 1

Use the analytical frameworks to analyze and interpret artworks produced before 1970 and artworks produced since 1970

or

## VCE Art

### Unit 1: Contemporary Frameworks

How does the choice or presentation of subject matter or medium, materials and techniques reflect or challenge artistic or social traditions?

Justine Khamara uses contemporary materials (UV laser printed image on stainless steel) to portray portraits of herself and her brother. Look at different artists depictions of portraiture throughout history. Compare one artist working in portraiture pre 1970 to Justine Khamara's portraits. Use a formal and cultural analytical framework to compare and contrast methods and materials.

## VCE Art

### Unit 4 Outcome 1

Discuss and debate an art issue using selected artist/s works as context

Justine Khamara's stainless steel portraits are not physically created by the artist herself. Who should be recognized as the creator when artists, apprentices and craftspeople work collaboratively to create artworks? How valuable is the personal idea to the production process and presentation of artworks?

Students need to:

- identify the issue
- use relevant aspects of analytical frameworks in their discussion.

Consider the way in which the work of Brendan Lee invites us to question the Australian male identity?

Shaun Gladwell drew inspiration for his work from personal experience, namely being an avid skateboarder. Analyze his work using a personal analytical framework.

Look at other a range of the other artists who explore the personal in their work.

Shaun Gladwell worked as a war artist in Iraq. Compare and contrast the work of two other official Australian war artists working Iraq, Lyndel Brown and Charles Green. Look at past artists who have also explored war in their work. Look at the work of Francisco Goya, Pablo Picasso and contemporary artist Jenny Holzer.

## **VCE Art**

### **Unit 1, Outcome 2**

Shaun Gladwell, in his film works, slows down the speed at which the characters are moving. In these works he is interested in presenting another version of time, one that goes against the fast pace of contemporary urban life. Look at the work of contemporary artist Tacita Dean who, similarly to Gladwell, also slows down the pace of her films to take the viewer out of the pace of contemporary life and ask them to contemplate what is before them. Analyze and compare one film work of Shaun Gladwell's to one film work of Tacita Deans. Use a formal and cultural analytical framework to do this.

## **VCE Media**

### **Film work**

Shaun Gladwell, is interested in depicting urban subcultures creatively reclaiming privatized urban spaces. He is particularly interested in bodies in motion within these spaces. Consider the ways artists explore the urban landscapes in their works. Make a film that focuses on the urban environment.

## **VCE Art**

### **Unit 1, Outcome 1**

Analyse and interpret a variety of artworks using the cultural framework and the personal framework (interpret how an artists's experiences, feelings, thinking and/or personal philosophy can be reflected in an artwork)

Anastasia Klose is an artist who uses herself as the subject of her artworks, appearing in both her film and performance works. Look at the work of past artists who also include themselves in their work as a way of commenting on a personal, cultural or gender issue. Look at the work of Cindy Sherman, Rembrandt and Jean-Michel Bazquiat. Analyse and compare all three artists using a personal and cultural analytical framework.