



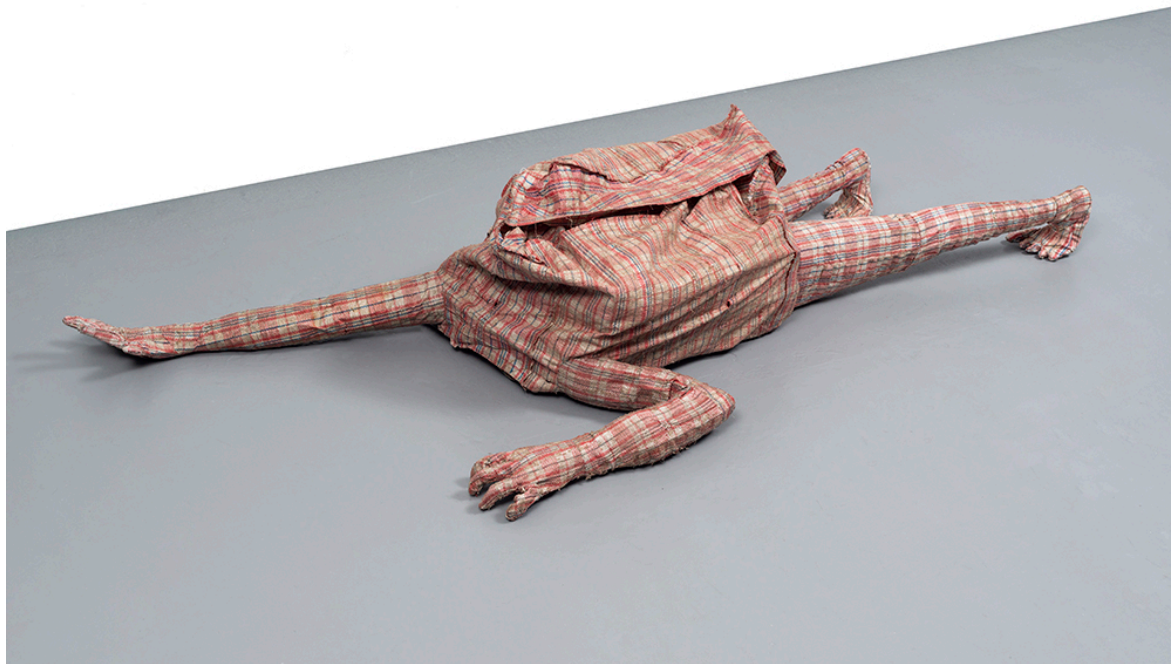
# Studio Arts General

## *Holiday Homework 2021*



Sophie Calle, *Prenez soin de vous*, 2007

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<b>VCAA Studio Arts page</b>	Study Design, Past Exams and Examiners Reports and Assessment info <a href="http://www.vcaa.vic.edu.au/Pages/vce/studies/studioarts/studioindex.aspx">http://www.vcaa.vic.edu.au/Pages/vce/studies/studioarts/studioindex.aspx</a>
<b>Edrolo</b>	<a href="http://edrolo.com.au/Swinburne">edrolo.com.au/Swinburne</a>
<b>Booklist &amp; Materials kit</b>	<a href="https://sssc.vic.edu.au/student-resources/booklists/">https://sssc.vic.edu.au/student-resources/booklists/</a> See compulsory and optional items
<b>Textbooks</b>	<i>Art-isan: Studio Arts for VCE Units 1-4</i> (Recommended but not compulsory – order digital copy through Champion – see booklist)
<b>Holiday homework</b>	<ol style="list-style-type: none"><li>1. Choose theme &amp; complete brainstorm</li><li>2. Source and annotate inspiration</li><li>3. Begin exploration proposal draft (<i>notes, dot points are fine</i>)</li><li>4. Visit a gallery – view some art and get inspired!</li></ol>
<b>Additional Links</b>	<a href="https://www.art-almanac.com.au/">https://www.art-almanac.com.au/</a> <a href="https://artguide.com.au/">https://artguide.com.au/</a>



Dan Halter - Kuzuvva Dumbu - 2019

## 1. Choose your theme + Brainstorms

Due: 1<sup>st</sup> class

Over the break you must brainstorm ideas and select your theme. This is your chance to decide what you will be exploring and creating work about in Year 12, so be yourself and choose something that you strongly connect with. The most successful folios are those with a personal theme – make it your own. A good theme will excite and inspire you the more you look into it. In your first class, you will be required to discuss your theme.

### How to choose a great theme:

1. Brainstorm ALL possible ideas, materials, techniques, list sources of inspiration
2. Circle the ones you feel most drawn to - no more than 2 or 3.
3. Over time you will find there is one that you continually come back to - this is the one!
4. Explore artist's websites, films, songs, poetry, exhibitions, articles, libraries, bookshops - **look for things that relate to your theme** and collect them.
5. Store them in a folder or on a USB. For inspirational art or artists, note the - *Artist's name, Artwork Title, Year produced* and *materials + techniques* if possible (or the URL). When you return to school you should have a collection of related images, artworks, artists and information that relates to your theme. You will use this in the first week back to begin your visual diary (SAT).

### Suggested Brainstorm Topics:

- things you feel passionately about
- materials / techniques you want to experiment with
- art elements + principles  
(see this [link](#) to elements + principles list)
- things you are worried about
- voices that are overlooked
- connections to real life events
- dreams, fantasies, dream locations
- mistakes of the past, future + solutions
- political stances, grievances
- movies, songs, poems you love
- photographic effects
- look at artist websites
- things that need celebrating
- visit exhibitions, films + gigs
- personal thoughts/ experiences
- artists relating to your theme
- concepts relating to your theme

## 2. Inspiration

Due - Week 1

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Complete one - two pages of inspiring images from the web / art galleries, artists, websites, magazines, post cards + art books. **These must be relevant to your theme.** Cut them out, photocopy or scan them and glue these images into your visual diary. Include all URLs / citations under images that are not yours. Hand write comments / annotations relating to what it is about each image that you like or find inspirational. Your annotations should discuss **how** each image / art work / object relates to your theme, and when relevant:

- The use of materials and/or techniques
- The use of art elements and principles to create aesthetic qualities
- The communication of ideas and meaning through subject matter, symbolism and metaphor

**\*Pinterest is not a source!** Avoid sourcing inspiration from here if you can. We really want you to be exposed to recognized, current, and practicing artists and art practice – so focus your research on gallery and artists websites where possible.

## 3. Exploration Proposal Notes

Due - Week 3

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In Week 3, your Exploration Proposal Draft is due. You will write the draft during and outside of class. You cannot write this until you have chosen your theme, which is why you need to start brainstorming in the holidays.

The Exploration Proposal, along with your Work Plan, will outline your studio process - the ideas, subject matter, materials, techniques, artistic inspiration and aesthetic qualities you will explore in 2021. It guides the development of your work throughout the year. All work you produce will continually refer back to the Exploration Proposal – ‘How effectively is what I am doing conveying the theme and ideas expressed in my E.P.?’

Homework: Refer to resource documents and type some notes on each following section (in the ‘Writing the exploration proposal’ handout)

- Theme
- Conceptual possibilities (ideas that link to theme) and possible subject matter
- Inspiration
- Possible materials and techniques
- Aesthetic qualities that you want to create (through art elements and principles)

**REFER TO DOCUMENTS, LAST PAGES:**

- **WRITING THE EXPLORATION PROPOSAL** and
- **EXAMPLE EXPLORATION PROPOSAL**

## 4. Gallery Visits

- As many as possible!

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Try and visit as many galleries and art spaces you can over the break, either IRL or online. Exposure to as much art as possible, will help you to develop your own ideas about what you want to achieve in your SAT folio next year. It's also a great basis for the OC3 in Term 4, where you have to visit 2 gallery spaces and analyse artwork presentations, curatorial consideration and intention, conservation and exhibition design.

Remember to document work that you love or is relevant to your theme – take a photo and include any didactic information (wall label) in your photo including name of the artist, title of artwork, year and medium.

Take particular notice of the way exhibitions are designed (from the layout, lighting, wall colour and placement of works) to the specific presentation of individual artworks.

### MELBOURNE GALLERIES

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

CCP <https://ccp.org.au/>

GERTRUDE CONTEMPORARY <https://gertrude.org.au/>

ART YARRAMUNUA <https://www.artyarramunua.net/>

ANNA SCHWARTZ <http://annaschwartzgallery.com/>

GRAU PROJEKT <https://grauprojekt.com/>

TESTING GROUNDS <http://www.testing-grounds.com.au/>

ACCA <https://acca.melbourne/>

LINDEN NEW ART <https://www.lindenarts.org/>

HEIDI MUSUEM <https://www.heide.com.au/>

TOLARNO <https://tolarnogalleries.com/>

BUXTON CONTEMPORARY <https://buxtoncontemporary.com/>

RMIT <https://www.rmit.edu.au/about/our-locations-and-facilities/facilities/exhibition-spaces/rmit-gallery>

SEVENTH <http://seventhgallery.org/>

DIANNE TANZER <https://thisisnofantasy.com/>

ACMI <http://www.acmi.net.au/>

ANNA PAPPAS <http://www.annapappasgallery.com/>

ALCASTON <http://alcastongallery.com.au/>

KOORIE HERITAGE TRUST <https://korieheritagetrust.com.au/>

DIRTY DOZEN <http://www.creativespaces.net.au/managed-space/the-dirty-dozen-capsule-3>

BLINDSIDE <https://www.blindside.org.au/>

WEST SPACE <https://westspace.org.au/>

BUS PROJECTS <https://busprojects.org.au/>

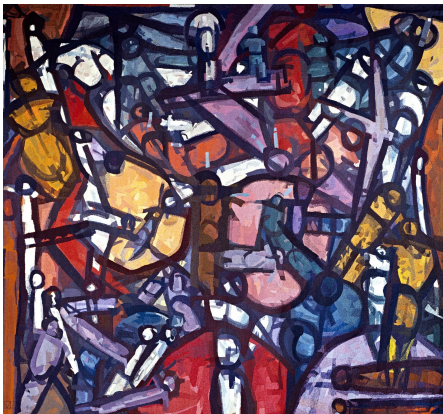
MGA <https://www.mga.org.au/>

MUMA <https://www.monash.edu/muma>

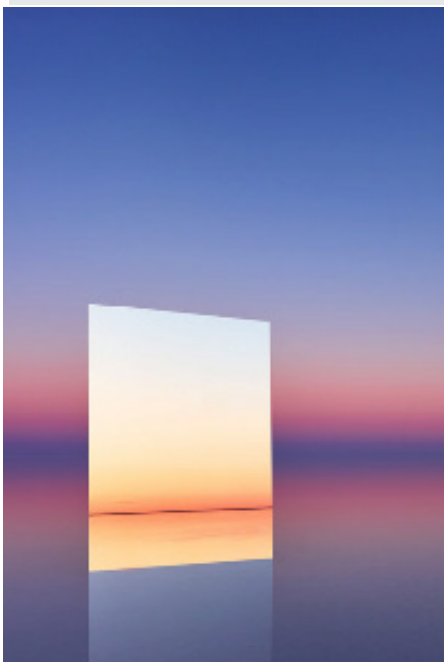
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Lynette Yiadom-Boakye  
A Passion Like No Other 2012



Roger Kemp  
Tapestry by Victorian Tapestry Workshop of painting Evolving forms 1960-65



Murray Fredericks  
Mirror 16, 2017

## WRITING THE EXPLORATION PROPOSAL

This document must be typed, font size 12 & between 750 - 1000 words.

The E.P discusses how you propose to explore your ideas so the language you use must reflect this. Use open-ended language and phrases such as:

“I want to explore...”, “I am interested in...”, “I would like to investigate...” etc

1. Explain your theme / concept and why you are interested in exploring it -  
Discuss your personal motivations for choosing this theme.  
Also outline the subject matter you wish to explore.

2. Discuss at least 3 Conceptual Possibilities related to your theme

Conceptual Possibilities are concepts you can explore that relate to your theme.

e.g. My Theme is ‘Quiet Spaces’ - 3 x Conceptual possibilities to be explored are:

- i. Document private quiet spaces - focus on the home, lighting, people’s habits in these spaces
- ii. Explore public quiet spaces - such as graveyards, benches, parks, carparks, stations, beaches
- iii. explore the effect of objects & architecture on quiet/ space - create my own constructions

3. Insert two highly relevant sources of inspiration (correctly sourced).

Explain why you have chosen each (relate back to your theme) and discuss:

- the artist’s use of materials techniques
- the artwork’s aesthetic qualities and style
- the ideas/ meanings communicated (including the use of symbolism).

4. Describe the Materials and Techniques you will use in your exploration such as:

- Painting: brushes / palette knife / acrylic / oil / brushstroke technique / composition / scumbling / sfumato / impasto
- Video Art: Editing techniques / lighting / performance / sound / sculptural props
- Drawing: Graphite / charcoal / Conté crayons / Tortillons / Smudging / Handmade papers / contour drawing / cross hatching / pointillism

5. Discuss the aesthetic qualities you want to explore or achieve in your work

Aesthetics Qualities = How Art Elements & Art Principles are utilised to create a particular ‘look/ feel/ or mood’

e.g. bold, saturated colours, strong dramatic contrast to create a sense of dynamic energy & excitement

e.g. blurred movement and chaotic use of erratic, frenzied line to create a dizzying, confusing effect

6. Write a Detailed Work Plan plan of how you will complete this task

### See the Example Exploration Proposal and Work Plan

Number 1 (see above) needs its own introductory paragraph. After this you will find that your discussion of numbers 2 to 5 overlaps - as long as you cover everything it’s all G

## Exploration Proposal – Studio Arts Unit 3

### Identity

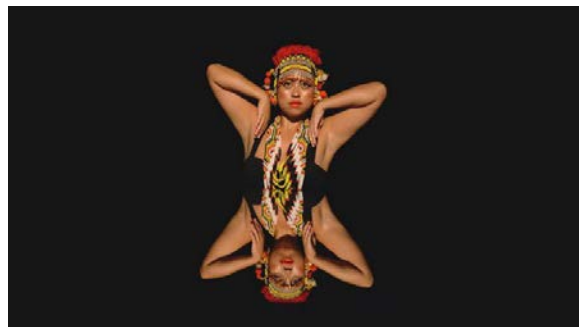
As I mature, discovering more things about myself, who I am and where I come from are becoming very important to my self-identity. I have become more curious about my nationality and am progressively discovering my identity as an individual as well as how my cultural identity defines who I am and influences the ways I interact within the world. I come from a family with a mother who was born and raised in Australia and a father who was born and raised in South Africa and moved to Australia in his late teens. Throughout my studio practice I want to explore concepts relating to 'identity' and how I identify through two different nationalities. We perceive and express ourselves through our own sense of identity and as humans we have different ways in which we display, communicate and express our distinct selves. These ideas and demonstrations of identity are distinct within the individual and will be the focus of my studio arts practice.

I think it is important to consider how people wear their identity and I want to express this through a range of different conceptual possibilities. One possibility I intend to explore is stretching the canvas for my work with material, relating to popular culture such as clothing or fabric or common materials like denim, cotton or silk. Using these materials will investigate the possibilities of the historical meaning of these objects and their materiality to communicate the lineage of self-expression that has been developed throughout time in fashion, style, music and other forms of expression. I am interested in the power these materials could have in symbolising popular culture within my work. As humans, we are able to literally wear representations of our inner selves. I am interested in illustrating how my own identity is worn.

Another possibility I intend to experiment with is the technique of distressing the fabric I incorporate into my work, as a representation of how I am not perfect and the life I live is not perfect either. Distressing in clothing is usually seen as a dirty way of dressing. However, as times have changed more and more designers are giving clothes a vintage and distressed aesthetic that is becoming very popular in the world of modern fashion. Exploring where the trend of distressing in clothing originated from will give me a deeper understanding of how to create my own distressing in fabrics and how fabrics are made.

As identity is my main theme, a way in which people can physically visualise someone's identity is through signs and symbols. All nationalities have distinctive signs and symbols that make that particular nationality known to people all around the world. Within my studio practice I want to incorporate two signs or symbols from the two nationalities I decent from; Australian and South African. I aim to experiment with these symbols to show my unity between the two nationalities and who I am. Aesthetic qualities such as the colours and shapes on national flags will be explored in detail to create a better understanding of the meaning and why particular colours and shapes are used in these flags. I will also be exploring maps, iconic representations and land marks of each country to find links and intersections between the two countries.

The two artists who inspire me are Caroline Garcia and William Kentridge. These two artists both present unique depictions of cultural identity and how unity can become of two nationalities. Caroline Garcia who is an artist who explores the ambiguity of different cultures through performance art, usually merges different choreography from different cultures into one performance. Conceptually Caroline's work resonates with the ideas I will explore over this year and I am interested in drawing from these concepts in her work. Her techniques using video and the photographic image such will also influence my work dramatically. This is inspiring for me as she finds interesting ways to engage the viewer and questions notions of cultural identity and ownership.



Caroline Garcia, photos from "Tropical Hypeisms" performance, 2016



William Kentridge, Still drawings from "Tide Table", 2003-2004

William Kentridge also inspires my art practice, as he is an artist from South Africa where my father was born. Growing up in Johannesburg, South Africa William witnessed one of the twentieth centuries most long lasting struggles; the apartheid. The city that he grew up in inspires his work as he is caught between certain things in the city that make him question why he decides to live there and other aspects that make him think what a remarkable place the city he lives in is. I feel similarly about having a South African heritage when I had the opportunity to experience visiting South Africa with my family to see where my father grew up and discovered who he was. I realized he has a similar relationship with his connection to the country. Kentridge brings his personal experiences and knowledge to public subjects mostly around apartheid and I want to draw from this approach. Kentridge is known for his technique in charcoal drawing and uses a distinct bold and thick stroke of the charcoal; he then turns these drawing into short animated films by using stop-action animation. Political

events and reflections on the tensions and memories of the former inequality in South Africa are commonly the subject of his artworks.

The art forms I would like to explore include textiles and photography. Textiles is an important to my theme as it has a rich history in its cultural significance and it directly relates to how people wear their identities. The recent line of denim by Gucci has an aesthetic quality that I really admire and I want to explore this style further to create designs for experiments with denim and textiles. I am also interested in using photography as an art form particularly a cropping technique to communicate the intimacy of someone's identity.



Gucci embroidered denim pant,  
[www.gucci.com](http://www.gucci.com)



Gucci embroidered jacket with shearling,  
[www.gucci.com](http://www.gucci.com)

The aesthetic qualities that I want my work to possess relate to a distressed yet simplistic style; a modern design with vintage tones and qualities. I want the viewer to experience an immediate understanding of my work and think about the ways in which people wear their identity. The signs and symbols that I will include within my artworks will communicate these ideas.