



BOYS FROM SCOTCH COLLEGE UNDERNEATH LOVELL ANSTEE BROOKE'S UMBRELLA

ART EDUCATION ASSOCIATION OF WESTERN AUSTRALIA

BEYOND THE ART ROOM

JOURNAL 3, NOVEMBER 2003

Planning for next year

Visual Arts History Strategies

By Lisa Paris

One strategy which has proved helpful to my students when preparing for the end of year art history examination (which is easy to implement) is as simple as talking about images which occur in everyday life.

Friends and family members can debate with the student the embedded meaning of advertisements, photographic imagery and television programs. The point in such an undertaking is to reveal the often manipulative intent of the picture maker, and this activity/strategy runs to the heart of the context of visual arts-works and images.

The application of this strategy in the art classroom is easy to see – the more we practice trying to figure out why an artist does a particular thing, the sharper our powers of perception become. The jump from analyzing an advertisement to deconstructing a famous work of art is not that far. The very act of debating the artist's intention with members of one's family enables the student to voice an opinion in a safe environment without fear of ridicule.

Whether a parent is able to identify the actual context of an image is almost irrelevant because the value in such debating lies in the very act of 'rational persuasion'. Put simply, the student has an opportunity to form an opinion about the art work/image and thereafter practice persuading another person to see why their opinion is valid.

The first section of the end-of-year exam is all about such persuasion. To help build the student's confidence in this area, the Curriculum Council has provided an Image Analysis Format, which every student should use. The image analysis format is so important that students should identify what each area of inquiry is seeking to reveal and then memorise the key pointers under that category. When they then attempt to debate the meaning of an image with their friends and family, the issues of first impression, style, subject, form, technique, mood/feeling and contextual influences can form a scaffolding for the discussion.

Whether their first impression of the image matches the artist's actual intention for the work is of limited significance. What is important is whether the student can make some informed judgments about the look and possible meaning of the work. The image analysis format will thereafter help students justify why they make the judgments they do.

An equally valuable strategy for tackling sections two and three of the exam (where specific periods in Australian and International art are reviewed) lies in shifting the focus of study from names, dates and data, to identifying the major priorities of the art movement being studied. While the facts of an artist's life may provide interesting reading, it is probably true to say that this kind of life history is of little value in understanding why that person went on to become an important artist. In short it is the works of art which distinguish an artist, not their personality or family life.

Students sitting the end of year exam should avoid recounting the facts of artists' lives. They should talk about the formal elements of the art works of the period and the context which gave birth to them. Similarly, whole art movements are distinguished by the priorities and beliefs they held (as demonstrated in the art works produced), rather than by the time period in which they occurred.

Sections two and three of the art history exam are best answered through an analysis of the major works of the movement being studied. Here again the image analysis format provides an invaluable and essential tool for deconstructing important images and revealing how they are markers for the beliefs and priorities of the movement.

Another strategy which is invaluable in preparing to answer sections two and three of the exam involves writing a one or two page image analysis essay on a different art work (or pair of images) each week. The activity enables students to practice their image analysis skills on important works from the Australian and International Art movements they have chosen to study. The very act of analyzing such works will enable students to form a deeper understanding of the priorities of the art movement. In most cases students will see common attributes surface among the works and these repeating elements will synthesise the priorities of the movement. Furthermore, the act of writing a weekly image analysis contributes to a repertoire of images which can be mentioned and discussed in the exam. Appropriate commentary can be practiced and prepared in a less stressful environment than the exam, building both confidence and expertise in forming and defending judgments. Throughout the year students can extend their knowledge of artists, artworks and movements by participating in the mandatory tutorials and bigger essays which their teachers will undoubtedly set for assessment items. This class-work alone, however, is not sufficient to adequately prepare for the exam. Nonetheless, it may be helpful to make a point of evaluating their own and other students' performance in such tutorials by applying the image analysis criteria to the presentation. The question of how the format was utilized may well highlight strengths and weaknesses in the presenter's preparation and have ramifications for better preparation for the student's own tutorial later.

Finally, the best advice which can be offered to students preparing for the exam is simply to look at visual artworks critically rather than passively. The image analysis format will provide a set of questions which can be applied to any work of art in order to make discerning comments about the look of the work. The use of line, shape, tone, texture, colour and space can be easily identified and referred to.

Revealing the embedded meaning of an image is a more difficult undertaking which (like most things in life) becomes easier to do with practice. The key to the end-of year exam is precisely this, and students should practice their skills of verbal analysis/debating daily, with weekly essays to reinforce and build their repertoire of important images. With such strategies in place, the only issue remaining is one of general literacy, where spelling and grammar continue to be important. Once again, the age-old adage that 'practice makes perfect' holds true.

I wish you well in your endeavours and hope that you and your students may find these suggestions helpful in your preparations for the exam.

Getting Out

Annalakshmi Restaurant – A Cultural Approach at St Mark's

By Eliza Leano



RANGULA PAINTING



TRADITIONAL INDIAN DANCING

Annalakshmi Restaurant was the venue chosen for a Year 12 TEE Art excursion for the project titled, "Exotica". The project stemmed from an initial want to approach the still life theme in a fresh way. What culminated from this experience were students individually exploring and developing a variety of themes related to, "Exotica" – the figure, symbolism, exotic flora were some ideas also explored.

This project added a multicultural dimension to the course and also highlighted the many influences other cultures have had on western artists and craftspeople of the past and present as seen in the works of Delacroix, Ingres, Monet, Van Gogh, Gauguin, Picasso and Whiteley to name a few. Such a project also challenged students to look beyond the decorative aspects of art and craft of other cultures and explore the cultural significances of techniques, design systems and methods of representation. Upon returning to school students were encouraged to continue their learning of Indian culture from Annalakshmi and/or look at the arts of other cultures and make links with western artists. 'Annalakshmi' is not just an Indian restaurant specialising in vegetarian food. It is also the centre for Indian culture and the arts in Perth. It is a voluntary run organisation where volunteers willingly share their background knowledge of Indian culture with an emphasis on the arts.

The centre runs Indian dance workshops and yoga classes for the public. They also run a gift shop that support communities in India and is full of examples of Indian art and crafts. "Annalakshmi", is the goddess of "abundance", and this excursion experience certainly was abundant in many ways.

Upon arrival we sat down for a meal during which our host explained the food they were eating, how it was prepared and the ingredients. There appeared a 'still life' arrangement ready to study in many parts of the venue! Our host explained the background of various artefacts and art objects around the venue. The interior could simply be described as "richly decorative", with intricate wood and stone carvings on walls and floors, ornate furniture, decorative Indian fabrics, colourful glazed ceramics, traditional Indian musical instruments and many sculptural forms of the goddess, "Annalakshmi". Students soon learnt that there was cultural meaning and significance behind the artefacts and art objects.

After our meal we moved to the workshop part of the visit where traditional Indian dancing was demonstrated and students learnt how the different movements told parts of a story. The dancing provided opportunity for some gestural figure drawing and students were more than happy to participate in some dancing themselves!

Students then learnt about some painting forms such as Henna painting and Rangoli painting then created their own. Both are non-permanent forms of painting. Henna is used to decorate the body for festive occasions and Rangoli is used to decorate the ground. Rangoli painting is done with different

coloured legumes and flour. This painting was usually created for festive occasions and designed in a circular format similar to Islamic rose windows. The excursion concluded with observation drawing of some of those 'exotic' still-life arrangements before us.

Each time I have organised this excursion I have always found the people Annalakshmi Restaurant incredibly generous of their time, knowledge and very welcoming of students. I am sure there are many other venues that can provide students with a similarly enriching art experience, which as art teachers we need to tap into in order keep our art courses vibrant and attractive to students. Please don't hesitate to share your great excursion ideas with your colleagues!



Anna Lakshmi



HENNA PAINTING

Getting Out

Virtual Public Art Walk

By Leslee Rowlands

What is public Art?

You will need to visit Art Source to find out or view the video, 'Talking to Strangers'



Art source is a database for finding artists who do public art and bring together building companies, architects and artists to work on projects.

- Read the opening notes for the site.

Artsource interactive has an image base and a good search engine so you can find images of artists work. You can view the images or save them in a file as a resource. It also gives you a starting place for finding out more about local artists.

<http://interactive.artsource.net.au/apps/WebObjects/Artsource>

Explore the site

1. Click on to the site
2. Begin a search
3. Region: plug in Fremantle
4. Type of project: plug in Public; open spaces
5. Submit
6. About 19 artists will appear (Some of these artists live in Fremantle and some have produced work for public places in Freo)
7. Save a few images and note the names of the artists to assist in further searches.
8. Save images of works you know are in Freo
9. Keep searching until you have 10 or so images saved to a file
 - Then using the net find a map of Fremantle (you can access a Perth road directory or try tourist information Fremantle)
 - Save it and place the images you have collected on the map as thumb nails
 - Alternatively you can print out the map and the images in thumbnails and through further research place them accurately on the map.
 - If you are in the country and come to Perth for a visit to Freo you can bring the images with you and using a map from the tourist bureau near the town hall, seek out the art works.
 - Start with Greg James' portrait of the sculpture of Peitro Portcelli.

Find Coral Lowry's Chess set.

Reference: Video; Talking to Strangers, Public Art in Western Australia, Western Australian School of Visual Arts, Edith Cowan University, Perth, Western Australia, 1997

Virtual Public Art Walk

By Leslee Rowlands

The Public Art Walk is part of a program for year 11 and 12 Art and Design and is aimed at meeting outcomes 8 and 9. Students have already studied Public Art using the Art Source site <http://interactive.artsource.net.au>.

Students have made a dossier of images of public artwork in Perth and hence recognise some of the work they will see. The culmination of the research is to design and make a maquette of a public art pieces in response to a real brief.

The Western Power Parkland is also a fantastic venue for a public art study. There is plenty of information about the new park and Kings Park in general, available at the information centre near the restaurant. Look for the friends of Kings Park magazines.

EXCURSION CHECKLIST

Public Art Walk – approx 3 hours plus travelling time to and from the city.

CATERING

Morning Tea – Cafè and deli at QVI building forecourt.

Lunch – Picnic at Kings Park or if students buy lunch from the Kiosk be prepared to spend time waiting for orders to come through. Meals and a drink under \$8

Permission Slips – standard for all excursions, half day required.

School Forms – Nil

Costing – Bus and Lunches (could use public transport to get to and from Perth).

Medical Forms – not required for this excursion (may need to be aware of bee sting allergies).

Accommodation – Nil

TRANSPORT

Driver – Yes

Bus Size – Small 22 seater or public transport. Adults to Supervise 1 for 18 senior students however 2 adults preferred .

LIST OF EXCURSION REQUIREMENTS

Art Materials – Worksheets, clipboards and pencils, digital cameras x 2, plenty of labelled disks, spare camera batteries. Students need to wear comfortable shoes, have hats and sunscreen, small backpack for lunch and water bottle.

Gallery Feature



EXTERIOR OF JOHN CURTIN GALLERY



PATRICIA PICCININI, 'CALL OF THE WILD', INSTALLATION FOYER SHOT AT JOHN CURTIN GALLERY 24 JANUARY–6 APRIL 2003. PHOTO: ADRIAN LAMBERT

John Curtin Gallery

By Michelle Siciliano

The John Curtin Gallery at Curtin University of Technology, is an amazing gallery dedicated to showing cutting edge contemporary exhibitions to a world-class standard of presentation. The John Curtin Gallery often shows exhibitions that otherwise would not be seen in Perth unless you traveled interstate or overseas to London, New York, Berlin or Tokyo.

Access to the exhibition program is assisted by the John Curtin Gallery programs providing a number of opportunities to engage with the art, visual culture and critical thought of our time. A dedicated education program enables teachers to provide a high level of engagement for their students through processes of interaction, discovery and enjoyment.

The John Curtin Gallery's programs for schools have been noted as studentfriendly and student-centred. Contemporary art ideas and approaches such as new digital technologies are utilised for students imaginative expression through creative art activity.

Michelle Siciliano is the Education and Access Coordinator at the John Curtin Gallery. Michelle is well qualified with a degree in Education as well as a Bachelor of Visual Arts (Hons) and a wide-range of experience in differing educational settings. With this background Michelle is able to provide an art related activity designed to suit the particular teaching and learning requirements of the classroom teacher.

The John Curtin Gallery has successfully provided valid and meaningful art activities for all ages ranging from pre-primary to secondary, tafe and tertiary as well as adult groups. The gallery can provide a range of activities from guided tours to workshops for groups of up to sixty students, which is most useful for primary schools, which usually need to hire a bus to have an excursion experience.

(Free bus parking is also provided in front of the gallery).

The John Curtin Gallery is able to do this through its attention to detail in the planning stages and the structuring of the gallery activity. This approach to programming is assisted by the exceptional skills of the gallery's education team.

Currently the John Curtin Gallery is providing this education service free of charge. Over any year at the John Curtin Gallery, teachers will find an art exhibition that can be utilised in classroom curriculum beyond the arts learning area.

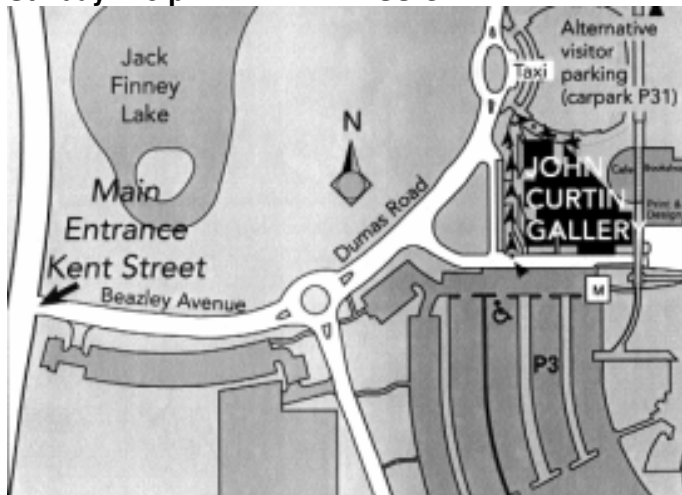
The John Curtin Gallery is also committed to providing a quality and comprehensive public program including film seasons to support the exhibition program. Details of these and the exhibition program can be found on the website www.johncurtingallery.org.

The John Curtin Gallery is flexible with time and the activities are tailored to meet the time allocated.

Contact Michelle Siciliano at John Curtin Gallery for more information or to discuss your individual group's needs by email Michelle.Siciliano@curtin.edu.au or telephone 9266 4153.

**John Curtin Gallery Building 200 (Opposite Kirribilli Café) Curtin University of Technology,
Kent St, BENTLEY WA**

**Opening hours Tuesday to Friday 10.30am–5pm,
Sunday 1–5 pm. FREE ADMISSION**



MAP OF JOHN CURTIN GALLERY

Gallery Feature



ART GALLERY OF WESTERN AUSTRALIA EDUCATION

Investigate & Create Program 2003/2004

Investigate and Create offers students a unique art experience combining an interactive guided tour of the collection with a practical art activity. These are designed to enhance students' knowledge and encourage creativity whilst engaging with artworks. Choose from a number of programs which are linked to the Curriculum Framework.

CREATING WITH COLOUR, FACES AND FEELINGS, FORM, FIGURE AND SPACE, COMMUNICATION THROUGH ART, NIDJA BOODJA: 'THIS LAND', MARK ON THE LANDSCAPE

SPECIAL EXHIBITIONS PROGRAM

See the website for current details

www.artgallery.wa.gov.au

YEAR 11 AND 12 PROGRAMS

Year 11 & 12 Art

Visual Analysis: Art History and Criticism

Year 11 & 12 English and English Literature

Visual Text and Contexts: The Construction of Meaning

• Art Gallery of Western Australia offers school groups:

Free Guided Tours by Voluntary Gallery Guides

Art Activities with an Education Officer, charges apply

Visual Analysis for year 11 and 12 students

Study days for year 11 and 12 students

Preview breakfasts for teachers

- We offer art activity/tours for up to sixty students per hour.
- We cater for Pre-Primary to year 12 student as well as mature age and ESL students.
- Yes, we can adapt our tours and art activities for any special needs group.
- We are close to the Perth train station, there is a drop off and collection point for buses in Beaufort Street.
- We provide Voluntary Gallery Guides.
- The Education Officers conduct curriculum linked art activities which enhance the student's knowledge about art.

The Mission of the Art Gallery of Western Australia is to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art, and to increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia.

Phone: 9492 6696 • Fax: 9492 6648 • Email: educate@artgallery.wa.gov.au

For exhibition and event details contact our website: www.artgallery.wa.gov.au

Workshops

Painting Workshop

By Cathy Gordon

I recently held a very rewarding painting workshop at Santa Maria College with the year 11 and 12 TEE art class. Their teacher, Carol Wohlneck and I planned the lesson to coincide with students' curriculum, to introduce colour theory and give the students a positive painting experience.

Strand: Art techniques, technologies and processes

The workshop started with a review of the colour wheel, and introduced the art term "desaturation" to decrease the intensity of a colour by adding its complement.

Students mixed a tonal scale from black to white in 10 even steps. This careful mixing of measured quantities of paint on the palette induced students to concentrate on the subtle process of adding white to raise the tone of a colour.

Using a complementary pair of colours students then mixed a strip of 10 steps starting with a saturated colour, which was desaturated with ever increasing amounts of its complement.

Next to this key students painted a mountain landscape starting with the darkest, most saturated colour in the foreground with each area of landscape behind painted with progressive, lighter desaturations.

When finished the girls put their paintings up for review and the effect was a stunning suite of atmospheric landscapes. One student working with green and red produced a beautiful pink sunrise while the choice of yellow and purple brought a chilly feeling to a desolate place. By softening the edges of the mountains on the horizon one painter further enhanced the distant mist of a rain-drenched environment.

The workshop lasted two and a half hours by the end of which students could employ colour in their paintings to make shapes jump out of the page, to evoke distance by desaturation and tone. As a home extension exercise a complimentary pair of colours was used in one cubist composition, which produced a lively body of harmonious paintings.

Cathy can be contacted on: lateafternoonlassoff@yahoo.com

Camp Ideas



Camp Locations by Janet Hummerston, Brooke Hyland & Lisa Young

Name Rottnest Island Camp
Address Kingston Barracks
Phone 9432 9111
Accommodation Dormitory style/cottages (Governor's Circle)
Catering Full catering or self catering in cottages
Distance 10km, ferry
Facilities Hall, Video room
Particular Art Activities Inspiration from the natural island vistas, museum, guns and tunnels, tourists and holiday makers. Sand sculpture, sand casting, seascape painting & drawing.

Name Eastern States Tour
Address Sydney and Melbourne
Phone n/a
Accommodation Sydney YHA, Richmond Hill Hotel
Catering Cafeteria, Breakfast & Dinner, Local Restaurants
Distance n/a
Facilities Conference, Meeting room, Tourist Info
Particular Art Activities Brett Whiteley Studio, the Rocks, MCA, Mono Rail, Chinese Gardens, Manley Ferry trip, Coogee Beach, Sirius Cove, Opera House, Harbour Bridge, MoMA – Heide. National Gallery of Vic, RMIT, Heidelberg, Box Hill, Mentone, Powerhouse Museum, AGNSW.

Name Woodman Point
Address Cockburn Road, Munster
Phone n/a
Accommodation Cottages/Dormitories
Catering Fully catered
Distance
Facilities Hall
Particular Art Activities Boatbuilding yards, Quarantine center, Industrial areas, coastal plain.

Name Ern Halliday
Address Whitfords Ave, Hilarys
Phone n/a
Accommodation Dormitories
Catering Self catered
Distance
Facilities Indoor courts area/studio
Particular Art Activities Beach, bush, micro and macro views, collections etc man-made and natural.

Name Lake Navarino Forest Resort
Address PO Box Waroona
Phone 9733 2106
Accommodation
Catering
Distance 90 mins
Facilities

Particular Art Activities

Skyscapes, Paper making



PHOTOGRAPHS OF LA SALLE ART CAMP AT NEW NORCIA & SERVITE ART CAMP AT MARGARET RIVER.



Name Apex Camp Jurien
Address c/- PO Jurien Bay
Phone 9652 1010
Accommodation Dormitories
Catering
Distance 90 mins
Facilities
Particular Art Activities Beach

Name Thundelarra Station
Address Situated 80km North West of Paynes Find, 80km South East of Yalgoo
Phone
Accommodation Shearing quarters
Catering Self catered
Distance 5.5 hours
Facilities Shearing shed as studio space
Particular Art Activities A scenic tour through vineyards, historic towns and kilometres of wheat belt country. With its variety of wildlife and unique scenery, Thundelarra offers a rare opportunity to appreciate life in the Australian outback; see life as it is on a Murchison sheep station.

Name New Norcia
Address Benedictine Community of New Norcia
Phone
Accommodation Old Convent (sleeps 43) St Gertrudes and St Ildephonsus
Catering Catering
Distance 200 km
Facilities Art Gallery & Museum on site, Hall, Art room and Video
Particular Art Activities Opportunities for the visual inquiry of architecture, landscape, gravestones, churches, on site. Hall, Art Room stain glass windows, paintings and sculptures within the churches. The visual and Video. collaboration, history myths and spiritual elements of New Norcia make it an excellent inspiration.

Name Wharncliffe Mill
Address Carter's Rd,
Phone
Accommodation Dormitory
Catering Self Catering
Distance 5 hours drive
Facilities Large undercover area and kitchen
Particular Art Activities Close to Art Galleries, Mammoth Caves, Happs Pottery and other inspirational sites.

Name East Perth Redevelopment precinct
Address 5 mins from Perth city
Phone
Accommodation Any hostel in Perth or its surrounding suburbs. Point Walter Campsite, Attadale or School of Insolated and Distance Education, Leederville
Catering catered
Distance Attadale 20mins, Leederville 5 mins
Facilities varied
Particular Art Activities There is a lot here e.g. Architecture (new apartments etc), under the Windan Bridge, swimming pool, the footbridge in Claisebrook inlet, the inlet itself (reflections etc), the old power station, conference room cafes etc. There is also a public art walk you can do with students which is very good.



PHOTOGRAPHS OF LA SALLE ART CAMP AT NEW NORCIA & SERVITE ART CAMP AT MARGARET RIVER.

Name The CBD
Address In the central city
Phone
Accommodation Any hostel in Perth or its surrounding suburbs. Point Walter Campsite, Attadale or School of Insolated and Distance Education, Leederville
Catering catered
Distance Attadale 20mins, Leederville 5 mins
Facilities varied
Particular Art Activities The urban environment – the CBD, inside and around the QV I building (lots of great reflections, angles, architecture), construction sites, the bell tower, the Barrack St jetty redevelopment, shop front windows, undercover car parks (the basement level of the one under the Alexander library is often deserted – very surreal).

Name York
Address "The Barn" where the Girl Guides stay. Contact Tourist Info Centre for further info.
Phone n/a
Accommodation see above
Catering self catering
Distance 1.5 hours
Facilities 16 Bunks
Particular Art Activities Great for old buildings.

Name Hillarys Marina
Address Hillarys
Phone n/a
Accommodation Ern Halliday Centre
Catering self catering
Distance 20 mins
Facilities Hall/Dining area, expansive grounds
Particular Art Activities Water, buildings and boats.



Case Study Wharncliffe Mill Forest Camp

Margaret River Art Camp

By Gen Baker

VENUE: WHARNCLIFFE MILL FOREST CAMP Carters Road, Margaret River

Cost: \$8.80/night for an adult, \$5.50/night (child 17 and under)

\$50.00 deposit within 14 days of booking CAMPSITE

Kitchen: large gas cooktop, two big fridges, large sink and urn. There are two clean electric BBQs under the covered area. There is nothing else included. You will need to bring: matches, cooking utensils (saucepans, egg flip, cutting boards, sharp knives, plastic wrap, detergent, toaster, sponges, soap etc.) We did end up driving to Margaret River to purchase any implements which we discovered were not included. The kitchen area opens onto the large under cover working area.

Sleeping Quarters: there are three areas for sleeping. A 2 bunk bed room which we used for teachers. A dormitory which has about 12 bunk beds on the ground floor and another dormitory with about 8 bunk beds upstairs. Put the quietest group upstairs. We separated boys and girls using the two areas. We made a mistake and put the boys upstairs! Mattresses are only supplied on the bunks. All rooms have lino floors and there is a broom for sweeping.

Ablutions: A new ablution building is being built and would be ready for use now. The only ablution area had only two showers and one toilet. We went with a small group so that was not a problem. The new building looks like it would cater for many more students. Toilet paper was supplied however we did take extra just in case. There is a mop for cleaning the floors.

General Areas: there is a very large under covered area for producing creative artwork. There are about 6 wooden tables with seating attached. The BBQs are under this area and the bus can also be parked undercover if it is raining. This area is open on two sides. There is another area which is enclosed on three sides. This is a good area for displaying artwork after any sketching sessions. Bins are supplied with plastic bags but it is a good idea to bring extra plastic bags. There is a sort of outside sink which is near the under covered work area. This is excellent for washing dirty art soiled hands and brushes.

Activities: Michelle Miller from rivers of silk came to do a silk painting session with the students. She came to the venue. We didn't need to organise very much except place paper on the wooden tables to stop the ink from staining the wood. Cost: \$100.00 for two hours plus \$10.00 per student for materials. We took some small paintbrushes and A3 frames to assist with the numbers of students. Michelle's email address is: riversofsilk@netserv.net.au

Galleries to visit: Gerry Reilly – Melting Pot Glass Studio Telephone: 9757 2252 Lot 158 Boodjidup Road, Margaret River. Gerry is pleased to organise a workshop for students. Open daily 10am – 5pm, however ring to organise a demonstration or workshop. Happs Pottery will give a demonstration on wheel throwing however they can be unreliable. Myles forgot we were coming and his wife contacted Myles' brother to do the demonstration. Plan to visit only.

Mammoth Caves: Ring to organise the visit. They are very helpful and will turn on all the lights so the students can get the best effect for drawing. Some of these drawings were amazing. The students really found this an exciting experience. The Mammoth Cave is the one cave you don't require a guide and can stay in for some time. We used the headphones for some time but then the students preferred the quietness of the caves for their drawings. All students should bring a small torch for this activity.

Prevelley Beach: We went from the Caves to Prevelley Beach to sketch the sunset. The students just loved this activity and the chalk pastel drawings were full of expression. Capturing the change of light as the sun went down was a memorable experience for all concerned and featured in the final studio pieces in some way.

Camp Fire: There are wood heaps. You will need newspaper and matches to light the fire.

Valuable guide: Your guide to the Margaret River Artisans. Can be picked up from the Tourist Bureau in Margaret River. I suggest that is the first point of call.

What to Pack: Students: Sleeping bags, pillows (with pillow slips), towel, personal toiletries, visual diaries, warm clothes, torch, comfortable shoes, music.

Teachers: Sleeping bags, pillows (with pillow slips), towel, personal toiletries, warm clothes, torch, comfortable shoes.

For art camp: plastic rubbish bags, sketching boards, clips for clipping the paper to the boards, charcoal, oil pastels, lead pencils, a variety of coloured papers (pastel papers, oil paper, watercolour paper), gouache, inks, roll of butchers paper, A3 frames for silk painting, a variety of paint brushes, turpentine, oil sticks, water soluble oil pastels, newspaper, CD player, CD's; we took a Laptop and placed the digital photos on the screen for the students to finish off their days sketches.

Food: We bought chickens in Busselton and had chicken, bread and salad on the first night. For breakfast we had cereals, eggs, bacon and toast on the BBQ. We bought fresh bread and rolls on Saturday morning to make our lunches.



CAMP IDEAS BY TAMMY ROBINSON-HALL

Wharnclyffe Mill Forest Camp ITINERARY

The times are approximate only.

Friday 23 May

12.05pm

Meet at the Art Room, pack the bus and leave the College.

4.00pm

Stop at Busselton to purchase food for the evening meal. (And snacks for the rest of the trip!)

5.00pm

Collect keys from Department of Conservation and Land Management, Margaret River.

5.15pm

Arrive at Wharnclyffe Mill Forest Camp Site. Find accommodation, unpack bus. Set up drawing tables.

5.30pm

Meet in the Shed, collect art materials, venture out for en plein air sketching. Collect interesting flora to sketch. Collect wood for the camp fire. Place paper on the table for drawing with oil pastels.

6.30pm

Light camp fire. Prepare our evening meal. Chicken and salad, sit at the paper tablecloth and sketch anything using oil pastels. Students to wash own dishes and pack away oil pastels.

7.30pm

More time for sketching the environment using collected flora and a variety of media. Night time sketching. Sketching the camp fire.

10.00pm

Collect green sticks for toasting marshmallows. Supper of milo, coffee, tea and biscuits. Toasting

marshmallows on the camp fire.

11.00pm

Shower, prepare for bed. Lights out 11.30pm

Saturday 24 May

7.30am

Wake, shower.

8.30am

Prepare breakfast. Draw on tablecloth using oil pastels. Wash dishes.

9.00am

Finish drawings from previous night. Prepare for silk painting workshop.

10.00am

Cover tables with paper so the ink doesn't stain the tables. Begin the Silk painting workshop.

12noon

Clean up, place silk paintings to dry. Weigh them down so they don't blow away. Make sandwiches for lunch. Wrap in plastic wrap.

12.30pm

Set off for Glass Gallery. Glassblowing from 1–2 at Gerry Reilly's.

2.30pm

Head off to Mammoth Caves.

3.00pm

Collect headphones from check in point. Get all the lights turned on in the cave.

4.30pm

Leave the cave and drive to Prevelly Beach for sketching the sunset.

6.00pm

Leave the beach and head back to camp.

6.30pm

Unpack the bus. Collect wood for the camp fire, light the fire.

7.00pm

Evening meal, sketching on the tablecloth, wash up dishes afterwards.

7.30pm

Art Games.

9.00pm

Clean up after art games. Set up artwork for viewing the days sketching. Complete artwork as required.

10.30pm

Clean up all drawing materials and pack away artwork for the evening. Sit around the camp fire telling stories, cooking marshmallows and having our late night supper. Sketching on the tablecloth.

11.00pm

Some students may wish to finish off their sketches, others shower and to bed.

Midnight

All students must be in bed, lights out.

Sunday 25 May

7.30am

Wake up, shower, breakfast. Sketch on the tablecloth. Prepare lunch and pack the bus. Sweep out the dormitories, ablution blocks.

8.30am

Pack the bus with all personal belongings and art materials. Students who are organised may like to do some last minute sketching.

9.00am

Leave the campsite, drop off the keys.

10.00am

Tour of Happs Pottery and look at the variety of pottery. Purchase if you want!

11.30am

Visit Simmos Icecreams.

4.00pm

Arrive at Servite College Art Department. Unload the bus of all art materials, esky, cordial container, artwork and personal items. Clean out the bus. Parents to collect you, leave for home.

Year 12 Art Project

Student Brief Year 12 Art Studio Area: Painting "Exotica"

The art of other cultures has long been a fascination and inspiration for many western artists and designers hence you have theme of "Exotica" or "Orientalism". Explore, be inspired by the exotic, learn about the artistic expressions of other cultures then express your vision of "Exotica" in a unique way.

Appreciation

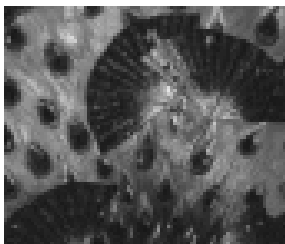
- Reflect on how specific western artists have been inspired by other cultures and the exotic. Look to art works with the theme of "exotica" or "orientalism". Make links with the THEME/IDEA and COMPOSITION.
- Explore the art of another culture and examine its stronger design qualities such as PATTERN, MOVEMENT, and SHAPE.

Visual Inquiry

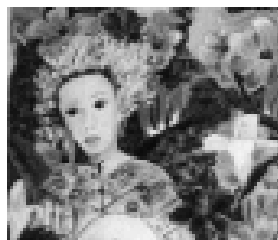
- Produce direct observational drawing compositions of the "Exotica" still-life and interiors of Annalakshmi Restaurant. Capture the exotic ambience in your compositions through emphasis on SHAPE, PATTERN AND COLOUR.
- Use a variety of wet and dry media.

Studio Practice: Painting

- Develop your visual inquiries into a number of compositions, which captures the ambience and attitude of "Exotica".
- Your developed compositions should explore strong CHIAROSCURO, A FOCAL POINT, PATTERN AND MOVEMENT a clear response to the theme of "Exotica".
- Experiment with painting surfaces and painting media.
- Produce a final design of your painting composition in full colour, media and to scale.
- Document your final piece.



CLAIRE JORGENSEN,



YR12 KASSY O'BRIEN, Yr 12



YR12 MELANIE ELLIOTT, YR12

Teacher: Eliza Leano, St Mark's Anglican Community School

Year 11 TEE Art Project



ART PROJECT 2, 2003 **Spirit of Place** Year 11 TEE Art

Create a painting based on visual inquiry of New Norcia and the idea of the 'spirit of place'. Inspiration can be drawn from the environment including the churches, architecture, windows/stain glass, religious items, myths and landscape.

The visual inquiry will be completed on our art camp to New Norcia.

"SPIRIT" Sense, idea, essence, uniqueness, heart, soul, vigour, pulse

"PLACE" Site, haven, shelter, environment, vicinity, sanctuary, destination, location, shroud, community locality.

Your interpretation could be of:

- The 'metaphoric' place – expressive, emotive, abstract, spiritual, mystery, memories, myth, relationships, religion, atmosphere, culture.
- The 'physical' place – formal, direct, literal, layout, architecture, spaces, decoration, ornament, interiors, contrasts in the environment.

Drawing

On camp we will be doing a variety of "Creative Drawing Sessions" where you will be drawing a variety of subject matter using a variety of drawing materials. Your camp booklet will explain all the finer points!

Inter-relationships

Choose two artists that support your artistic and conceptual ideas. Include artworks that have influenced you and supporting visual and written evidence in your folio. One of these artists must be an artwork that you viewed in New Norcia. Your chosen artists must be painters so you will paint your influenced design.

Remember your interrelationships must be reflected throughout your folio including your studio.

Design Development

Work back into camp drawings with a variety of media. Use the photos from camp as a reference.

Engage in media experimentation based on your drawings. Create painting samples using a variety of painting techniques and mediums of subject matter from camp that could possibly be used in your final studio.

Decide your major artist intention from the original concept of "Spirit of Place". What was it about New Norcia that captured your attention? Create a least three possible designs for your final painting. In your exploration of subject matter, style, technique, colour scheme and composition consider your artist intention. Combine your media testing with your designs. Consider the size and the shape of your canvas to the impact of your work.

Studio

Create an acrylic painting from your final design that expresses your idea.

Construct frame and canvas or prepare board.

Prepare materials needed.

You must include a final photograph, detail photograph and artist statement at the conclusion of your studio.

Teacher: Brooke Hyland, La Salle College

New Norcia could be a place of:

Personal mediation, prayer, worship, devotion Biblical place Sacred site Ceremony, ritual, habit Christian culture Borrowed culture - European Religion or superstition Miracles – "Miracle of New Norcia"	Displaced culture History, heritage School girls, school boys Social politics – opportunity or extinction? Myths, mystery – "the Blue Lady" Holiness – symbols, icons Memories – whose? Friendships, relationships – "God and man", "Church and man" Decoration, ornament, craftsmanship, design
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