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GUANGBU CHEN, EDWARD PROBST, JACK CRUSWELL AND JEREMIAH CHAN FROM SCOTCH COLLEGE UNDERNEATH LEVEL ANSTEE BROOKS'S BARBIELLA


GREAT BRIEFS
 JOURNAL 1, JUNE 2004

ART EDUCATION ASSOCIATION OF WESTERN AUSTRALIA
 POST OFFICE BOX 541 MOUNT LAWLEY WA 6929 • www.arted.asn.au



President's Report

By Lisa Paris

In this third and final report for 2003 I wish to extend my sincere thanks to all those who have so kindly supported me in my first year as President of the Art Education Association of WA. Of particular note are Di Good who has so capably administrated the publication of the Association Journal and Janet Hummerston who has held the position of membership liaison and has been an outstanding advocate for new members. Both Di and Janet have advised that they will vacate their positions at the end of 2003 and call for nominations for the roles. The Association membership will clearly be disappointed that Di and Janet have tendered their resignations and I extend the deepest and most heartfelt thanks to both ladies for their generous gift of time and talent. May I encourage anyone who is interested in these positions to make contact with Di and Janet at Perth College for further details.

National Mini Summit

A number of working parties have already met in respect of the National Mini Art Education Summit to be held in November 2003 and preparations for the four day programme of events are now well under way. The Art Education Association of WA has responsibility for convening the last two days (Saturday and Sunday) of the programme and Edith Cowan University and Curtin University have been confirmed as venues for the days. Further support is still required in a number of areas and anyone who may be interested in assisting is encouraged to contact our Vice President Digby de Bruin at the Education Department to nominate for specific roles. Possible areas of contribution extend across Registration and Gallery Tours, Sponsorship, Social Events and Transport. The summit should be of an

outstanding calibre with a truly Western Australian flavour. I shall undoubtedly be in contact with all members via email communication shortly to advise final details, Costs and Registration information. I wish to extend special thanks to Digby de Bruin who has coordinated the various aspects of the summit preparation and to the convenors of each sub committee for the excellent work undertaken thus far.

Good Answers TEE Art History Exemplars

The Association is seeking the support of ten teachers who have a number of years experience in teaching Year 12 TEE art history for the task of reading and annotating Good Examples of past students TEE exam answers. The Curriculum Council has agreed to let the Association have a limited number of past papers of a high caliber in order that a replacement document for the existing '1995 Good Answers' might be compiled. The task of reading and annotating the answer booklets will be undertaken during the 2003 Christmas break in readiness for the printing and distribution of the document by mid 2004. The Association is delighted to have this opportunity to support our membership in the important task of preparing TEE students for the Image Analysis, Australian and International sections of the exam. Further information about the duties of the working party can be obtained from Gen Baker at Servite College, or directly from me via email or phone contact.

Conferences

I was privileged to attend the 10th Annual Curriculum Corporation Conference held at the Perth Hyatt earlier this year where a number of distinguished Australian and International speakers presented papers on Best Practice in Teaching. Issues arising from the continuing tension between generalist and subject specialist approaches to education, ever-changing pedagogy within the reformed education landscape (ala Curriculum Framework) and the implications of teacher registration and the proposed 'National Framework for Excellence in Teaching' were debated. A number of perspectives on pre-service teacher education were presented and representatives of several Professional Associations identified the key characteristics of outstanding subject specialist teachers. Difficult questions associated with future reforms in pedagogical content knowledge within the



ART EDUCATION ASSOCIATION OF WESTERN AUSTRALIA

POST OFFICE BOX 541, MOUNT LAWLEY, WA 6929

ABN 26 384 618 452

Membership Renewal / New Membership Application

TAX INVOICE

Annual Membership Fee \$45.00 for Jan-Dec 2003

TOTAL AMOUNT DUE \$45.00

(no GST charged)

Benefits of the Art Education Association Membership are:

- the opportunity for interaction and exchange between Visual Arts Teachers on a professional and social level.
- a journal three times a year. This journal provides information on Educational Developments (Curriculum Framework, Post Compulsory etc.), local artists, exhibitions, innovations, project briefs and carrier projects.
- Discount on the purchase price of the Primary Arts Still Alive publication.
- Access to 'all areas' of the Art Education Association of WA's Web-site.
- Discounts at a range of Art Suppliers and LUNA Cinemas.

It is very important that you complete all your details below on this form so we can maintain an accurate database. Please send this form with your remittance to the Treasurer (Anita Ganz) at the above address and you will receive your receipt and current membership card.

Member Code _____
(quoted on previous membership card).

Surname			Title
Christian Name			
Home Address			Postcode
Professional Title			
Workplace Name & Address			Postcode
Telephone	Home	Work	
Fax	Home	Work	
Email	Home		
	Work		
Postal Address	Home <input type="checkbox"/>	Work <input type="checkbox"/>	<i>Please tick your preference</i>
<p>The Art Education Association has a website. Do you agree to have your name listed on this site as an Association member?</p> <p>Yes <input type="checkbox"/> No <input type="checkbox"/></p>			

Art Education of Western Australia Website

www.arted.asn.au



Art Education Association of WA
PO Box 541
MOUNT LAWLEY 6929

MISSION STATEMENT

To promote and improve the quality of Art Education in Western Australia through the support of best practice and innovation.

AIMS:

The aims of our Association are to provide:

Communication, Professional Development and Advocacy of the Visual Arts for Arts Educators, specialists and generalist teachers in Western Australia.

Communication:

- Provide our membership with up to date information and guidance in the area of Art Education.
- Raise awareness of current trends in Visual Arts education and Arts practice.
- Regularly produce an Association Journal and support the production of 'Arts Still Alive' and other publications throughout the year.
- Facilitate networking through the sharing of resources and joint planning in the Visual Arts.
- Encourage communication between associations through our affiliation with the Curriculum Council, EDWA, AISWA, CEO, APEA, AGWA and the Centre For Excellence.
- Regularly promote the submission of students' work for exhibition within a public forum.

Professional Development:

Provide professional development which will endeavour to include workshops, lectures and support material for the implementation of changes in education relevant to the Curriculum Framework, Student Outcome Statements, and Post Compulsory Education.

Advocacy of the Visual Arts:

- Advance enrichment of education through the Arts.
- The Association provides a forum to promote the value of art education and to raise the profile of Visual Arts in schools and the wider community.
- Provide opportunities for interaction and exchange between members of the Association on a professional and social level.

Curriculum Framework context were considered and the large number of delegates who had traveled from every state in Australia seemed in excellent spirits at the conclusion of the two days. I can earnestly recommend the experience of attending the annual Curriculum Corporation Conference as being highly valuable and look forward to the 2004 event.

Professional Development Opportunities

Due to popular demand a repeat of the highly successful TEE Visual Diary Workshop was held at the King St. Arts Centre on Monday 21st July 2003. Once again experienced TEE art teachers shared their perspectives on teaching the 5 assessment criteria associated with the visual diary. The event was well patronized and the revised support document was well received. I again extend my thanks to Janet Hummerston, Lisa Young, Eliza Leano and Leslee Rowlands for their outstanding contribution to the Art Education Association professional development programme for 2003. Special thanks to Anita Ganz, Debra Ellery and Gen Baker for their generous support in the presentation of the workshop.

I wish all association members (both new and old) a fulfilling conclusion to the 2003 visual arts education year. I hope that the many activities undertaken by the Association this year have been

of value and I look forward with great anticipation to the mini national summit which promises to be both exciting and challenging. The call to educators to be innovative, inspiring and supportive of our students has never been stronger than it is at present and it is my fond hope that the Art Education Association has been of service to our membership as they meet this challenge.

Congratulations on an excellent year.



'EXOTICA' BY KASSY O'BRIEN, YR12, ST MARK'S ANGLICAN COMMUNITY SCHOOL

Thanks

I have been Editor of the Art Education Journal for the last three years and have been extremely fortunate to work with an amazing team of people in that time including Mavis Prosser, Jean Aitken, Dionne Garvey, Leslee Rowlands, Eliza Leano, Thelma Cluning, Gen Baker and Olivia Venables. As this is my last journal as Editor, I want to thank the Publications Committee for their wonderful ideas, hard work, enthusiasm and company. I have enjoyed our meetings and have learned so much from all of them. I would also like to thank Michael from Basement Design for his patience and expertise and to extend my appreciation to all people who have contributed over the last three years, making this Publication an interesting and useful read for all Art Educators.

Dianne Good



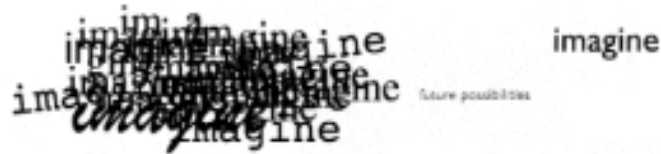
Vice President's Report

By Digby de Bruin



AUSTRALIAN INSTITUTE OF ART EDUCATION and ART EDUCATION ASSOCIATION OF WESTERN AUSTRALIA

National Summit 20, 21, 22 and 23 November 2003, Perth, Western Australia



When was the last time you took the time to reflect on your professional practice and listen to the views of National and International experts and colleagues?

In this age of autonomous, self-determining schools our professional networks have continued to diminish and isolate us from one another.

The Art Education Association is providing this opportunity to renew, rebuild, or build new collaborative and professional networks.

The National AIAE/AEAWA Summit aims to be a challenging and working conference where participants will have the opportunity to discuss and debate issues impacting on visual arts education. The following themes will be explored and woven throughout the summit.

Purpose:

Provide a forum for national discussion and debate issues impacting upon visual arts Education.
Identify issues impacting on Visual Arts Education and AIAE's future direction.
Provide a forum through the AIAE Research Council to consider the role of research on informing practice.
Explore the connections between learning in art and emerging digital technologies.

Theme:

IMAGINE: implications for the future of Australian Visual Arts Education.

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

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

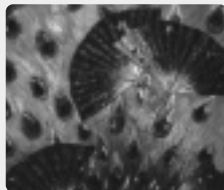
- Reflect on how specific western artists have been inspired by other cultures and the exotic. Look to art works with the theme of "exotica" or "orientalism". Make links with the THEME/IDEA and COMPOSITION.
- Explore the art of another culture and examine its stronger design qualities such as PATTERN, 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, YR12



MELANIE ELLIOTT, YR12

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



Primary Perspective

By Karen Sabitay

The 'Arts Leaders' Strategy' part of C.I.P and presentation by the District Offices, finished in 2002. There are many schools and individual teachers still requiring help to understand and implement the Arts Learning Area in the Curriculum Framework. It may be reassuring to note that C.I.P Phase 2 will be in place by 2004. The focus of this phase will be on making judgements on student achievements. Information about Phase 2 can be obtained through contacting your District Office. In addition, the 'Progress Maps' can now be accessed through the Curriculum Council Website, <http://www.curriculum.wa.edu.au/support/index.htm> giving reference points for teachers regarding making judgements on student achievement.

Arts Still Alive Vol 10 was launched on 9th September at Shenton College, has again been a challenging but rewarding task. With close attention to detail under the management of Cheryl Hancock and support given by existing members of the AEA Primary Sub-Committee, another exciting, 'best practice' arts resource is now available for use. A future survey will offer an opportunity for any constructive comments and criticisms regarding this publication. Members of the AEA Primary Sub-Committee are happy for the publication to evolve in accordance with reflected needs and recommendations, whilst maintaining the successful format being used currently.

The journal's theme being 'Excursions, camps and workshops' can evoke feelings of concern and reservation, concurrently with excitement and genuine intent. The Arts as a learning area has always learnt itself beautifully to creating cross-curricular links, with activities involving some form of

visual inquiry, visual literacy, studio practice and reflection. Teachers have expressed that the 'Arts in Society' strand can be more problematic to integrate and address than the other strands. Excursions, camps and workshops can be tangible ways of addressing this area in your planning. The processes to go through can be somewhat rigorous but checklists are usually provided to assist you in your planning. Educators need to be mindful that these planned activities, although accompanied with ever increasing accountability can be as simple or grandiose as you feel comfortable with. Consider working initially with local talent and interest, involving parents and community members as educators, resources and inspiration. I wish to encourage you to explore what is available in your local community – you may be surprised what lies right in front of you! An example of this was a business I discovered down the road, providing students with a first hand opportunity to see a group of artists including a blacksmith, carpenter, welder, artist, boiler maker, apprentices and a manager working collaboratively on site. It was a rich, thought-provoking excursion that has led to a positive, ongoing association.

Expanding from your immediate local to an extended community can afford you resources such as theatre companies like *Barking Gecko*, *His Majesty's*, *Spare Parts Puppet Theatre*, museums, galleries, libraries, cultural centres, other schools and institutions etc.

Beyond that, with technology bringing far reaching initiatives closer to us, we are able to utilise resources such as Access Asia, interstate theatre companies and exhibitions. Whilst careful forward planning is imperative, it is important also not to overlook incidental opportunities that can arise and be both valuable and long lasting. They can be dealt with on a smaller scale or shorter term and still play an important role in the education process. For example, a four-week drama workshop in a school culminating in a community showcase, can be an effective substitute for not being able to have a full time drama specialist within the school setting.

These experiences can sometimes last a lifetime; try and think of one you may have experienced yourself!

Karen Sabitay
 (Arts/Crafts Specialist)
 Scotch College Junior School.



RANGULA PAINTING

Annalakshmi Restaurant – A Cultural Approach at St Mark's By Eliza Leano

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 described as "richly decorative", with intricate wood and stone carvings on walls and floors, ornate furniture, decorative Indian fabrics, colourful glazed ceramics,



TRADITIONAL INDIAN DANCING



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.

New Norcia could be a place of:

Personal meditation, 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

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



TOMORROW'S YOUTH TODAY BY DAMIEN CAPONE, SETON CATHOLIC COLLEGE, Y12

Third place winner was Jamie Chapman, Yr 12 from Iona Presentation College who produced a movie poster of notably high quality. All aspects of this poster: the foreground figures, the mysterious landscape and the text were beautifully executed and considered.

However high the standard of work exhibited there is a distinct lack of year eight to ten work every year. The exhibition always is top heavy with year 11 and 12 work and it would be encouraging to see the schools place more importance on their lower school work, by being sure they do include at least one piece of lower school work in their submissions.

Finally an exhibition like this one reminds us all of the exceptional talent and vision that the youth of today possess and let's not forget the role the Art teachers play in this process either.

The exhibition is over for another year, however I do encourage you all to make the effort to visit it next year and if at all possible take student groups to see it as you would the 'Perspectives'.

The beauty of this exhibition is that the teachers are empowered by making the final choices about the work entered and it is not subject to a selection panel, all work is accepted on its merits which makes for a diverse and apolitical exhibit.



MOVIE POSTER BY JAMIE CHAPMAN, IONA PRESENTATION COLLEGE, Y12

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 Ranguli painting then created their own. Both are non-permanent forms of painting. Henna is used to decorate the body for festive occasions and Ranguli is used to decorate the ground. Ranguli 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.



ANNALAKSHMI

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!

HENNA PAINTING





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

The ANGELICO EXHIBITION

ANGELICO ART AWARDS REVIEW 2003

By Dionne Garvey

The 2003 Angelico Art Awards, administered by the Catholic Education Office is an exhibition that each year showcases the best artwork of its students from Year eight to twelve. The exhibition opened on Tuesday 19th August at the Forrest Centre, 221 St Georges Tce Perth by The Most Rev. Barry Hickey – Archbishop of Perth and concluded Friday 29th August. There was a capacity crowd at the opening as there is each year. This exhibition seems to have quite a dedicated following of current students, past students, their families and of course Art teachers. The venue which is a relatively new one for the Angelico Exhibition (ie. the past 2 years) also attracts plenty of interest from the business community in the CBD because of its prominent location and the appropriate design feature of the outer walls being completely glass. The exhibition can therefore also be viewed to a certain extent even if the building is closed to the public.

The exhibition is in its 10th year and the future of the exhibition continues to look bright with the excellent standard of work produced by the participating schools. It has been said on more than one occasion that this years' exhibition is the best yet with the quality of work superior to previous years. My feeling is that every year we see a diverse range of work, always innovative in the use of supports and media and this year equally so.

The judges this year were Fr Wayne Davis and Carl Altmann (both have been involved in previous years), who were both very enthusiastic about the range of work produced by the students and spoke at length about the strengths and weaknesses they perceived to be true. The judges choices are always controversial, this year it was pleasing to see that the winning work was quite well spread between the disciplines. As Art teachers we are always concerned, when it comes to judging; that those involved in the process have a very clear understanding of the way we assess the work in the classroom. This year the judges were given a copy of an assessment structure to peruse and consider as they made their choices. The feedback from them was that it brought into context the broad range of elements/components that needed to be considered when making their decisions, and that it was certainly a useful guide.

The Fra Angelico award is set aside for work that embodies Catholic beliefs, there is no specific theme chosen and this allows students to express themselves creatively about their faith. The winner this year was Rachael Dziadowicz, Yr 12 from La Salle College with her colourful and highly skillful painting 'Icons of Faith' which certainly stood out as a clear favourite from this section. Not only because of its exceptional technical qualities, but it also challenges the viewer to have a broader understanding of religion through the depiction of people portrayed in a more universal context.



ICONS OF FAITH BY RACHAEL DZIADOWICZ, LA SALLE COLLEGE, Y12


It is clear from the number of works the exhibition this year that painting is still the most popular discipline practiced in year 12, however there was for me a sense that 3D work is waning to a degree, there was certainly less 3D work entered this year, do teachers find it much easier and safer to send 2D pieces for exhibitions such as this?


The winner of the 3D section Renae Larson, Yr 12 from Saint Brigids College produced a giant sized shell using clay very proficiently in its most natural/raw sense called 'Larger than Life'. A very organic, robust yet at the same time highly delicate piece of sculptural ceramics.

The winner of the 2D section was Rachel Collins, Yr 12 from Santa Maria Ladies College who combined felting, machine embroidery (pictorially and text) with rustic metal and weathered wood to create an unusually eerie storybook approach to her work 'Journey Home'.

Second place in the general winners section was Damien Capone, Yr 12 from Seton Catholic College with a very large acrylic painting predominantly executed with a palette knife showing great competence with his highly textural approach to 'Tomorrow's Youth Today.' A particularly raw approach to painting the figure, capturing the essence of Fremantle culture portrayed through three strong characters.

Wharncliffe Mill Forest Camp





ITINERARY

For information only.

Friday 22 May

12:00pm
Meet at the Art Room, pack the bus and leave the College.

1:00pm
Stop at Buxton to purchase food for the evening meal. (Also snacks for the rest of the night).

5:00pm
Collect keys from Department of Conservation and Land Management, Margaret River.

5:15pm
Arrive at Wharncliffe Mill Forest Camp Site. First accommodation, unpack bags. Set up drawing tables.

6:00pm
Meal in the Shed, collect art materials, venture out for an picnic at Buxton. Collect remaining items in shed. Collect keys for the camp site. Place paper on the table for drawing with oil paints.

6:30pm
Set up camp fire. Prepare tea evening meal. Children and adults sit at the paper table and sketch anything using oil paints. Students to wash near dishes and pack away oil paints.

7:30pm
Many items for sketching the environment using collected items and a variety of media. Light fire and sketch. Sketch the shed fire.

10:00pm
Collect gear outside for loading next morning. Support of milk, coffee, tea and biscuits. Complete next morning on the camp site.

11:00pm
Students prepare for bed. Lights out 11:30pm.

Saturday 23 May

7:30am
Wakeup, shower.

8:30am
Prepare breakfast. Draw on tablecloth using oil paints. Wash dishes.

9:00am
Finish drawings from previous night. Prepare for oil painting.

10:00am
Cover tables with paper so the ink doesn't stain the tables. Begin the oil painting activities.

12:00pm
Clean up, place oil paintings in the fridge. Then clean up the shed. Wash away. Make sandwiches for lunch. Wash up plates.

12:30pm
See off for Glass Gallery. Check out from 1-2 at Gerry Peck's.

2:30pm
Head off to Marmoth Caves.

3:00pm
Collect brochures from check in point. Get all the lights turned on in the cave.

4:30pm
Leave the cave and drive to Preshy Beach for sketching.

5:00pm
Leave the cave and drive to Preshy Beach for sketching.

6:00pm
Leave the beach and head back to camp.

7:00pm
Evening meal, sketching on the tablecloth, wash up dishes afterwards.

7:30pm
Pack the bus. Collect wood for the camp fire, light the fire.

8:00pm
Evening meal, sketching on the tablecloth, wash up dishes afterwards.

9:00pm
Clean up the art papers. Set up artwork for viewing the day sketching. Complete artwork as required.

10:30pm
Close up all drawing materials and pack away artwork for the evening. If possible the camp fire burning, cooking, next morning and having for late night supper. Sketching on the tablecloth.

11:00pm
Some students may wish to finish off their sketches, others already and to bed.

Midnight
All students must be in bed, lights out.

Sunday 24 May

7:30am
Wakeup, shower, breakfast. Sketch on the tablecloth. Prepare artwork.


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 bags.

10:00am
Stop at Phipps Paddock and look at the variety of pottery. Purchase if you want!

11:00am
Visit Giverson house.

4:00pm
Arrive at Swinley College Art Department. Unload the bus of all art materials, oil, paint, containers, artwork and personal items. Check out the bus. Arrive in collect bus, leave for home.



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.

PUBLIC ARTWALK

We will start at the kangaroos 10.00am
 Where are we?
 Can we find a label to give us information about these sculptures?

Things to make notes on 10 min

First impression
Size
Location
Placement
What are they made of?

Let's head up to the Hay St mall. We pass a statue of _____
 Is this a piece of public art?

How many different pieces of artwork can we find in the Mall? Jot them down ... 15 min

W I L L I A M S T

Go down William St to St Georges Terrace and head for Milligan St. Check out the big red thing 10.40

Who made it?
Who owns it?
What can you say about the size of it?
Do you think it is suited to it's location?

WORKING MORNING TEA 20 min

Check out "Going Home" on the other side of the road. This was made by Ann Neill

First impression
What can you say about the size of it?
What are they made of?
What can you say about it's location?

Continue up St Georges Terrace to 'the Photographer'

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

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 where 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 abluion building is being built and would be ready for use now. The only abluion 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 BBQ's 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.

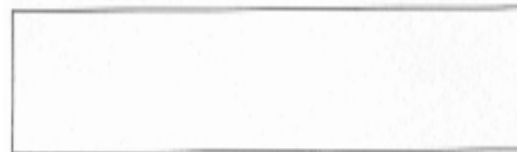
Activities: Michelle Miller from rivers of silk came to do a silk painting session with the students. She came to the venue. We didn't need to organise very much except place paper on the wooden tables to stop the ink from staining the wood.

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

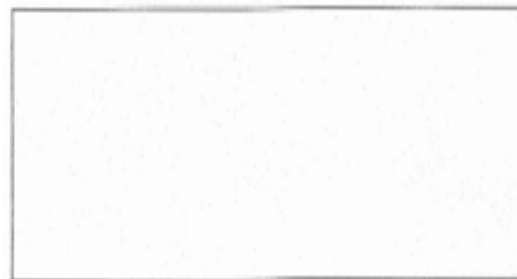
Galleries to visit: Gerry Reilly – Melting Pot Glass Studio Telephone: 9757 2252 Lot 158 Boodjidup Road, Margaret River. Gerry is pleased to organise a workshop for students. Open daily 10am – 5pm, however ring to organise a demonstration or workshop. Happs Pottery will give a demonstration on wheel 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

At 'the Photographer' collect data about the location, who made it, text, materials, size and scale and anything else you think might be useful for your research 5 min



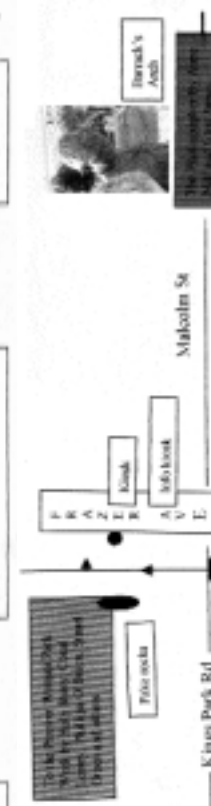
Up the hill, Malcolm St
Cross the road
Rest on the grass at the entrance of Kings Park 11.15–11.20
Assess the site as the prospective area for a new entrance statement
Photograph, sketch map it, make any appropriate notes 20 min max



Head up Fraser Avenue to the kiosk
Order lunch 11.45
Take lunch to grass area, on the way stop at the 'lake rock' for a chat
Picnic till 12.20
Look at the work area around the car park as another possible site for a new piece of artwork. 20 min



Meet the bus at the tram terminus. On the bus 1.10pm and HOME!!! Please



EXTERIOR OF JOHN CURTIN GALLERY



John Curtin Gallery By Michelle Sciliano

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 travelled 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

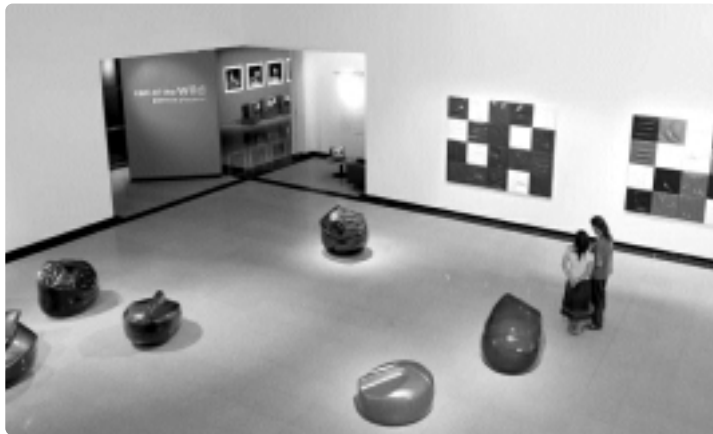
high level of engagement for their students through processes of interaction, discovery and enjoyment.

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

Michelle Sciliano 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



PATRICIA PICCINI, 'CALL OF THE WILD', INSTALLATION Foyer shot at John Curtin Gallery 24 January-6 April 2003. Photo: Adrian Lambert



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

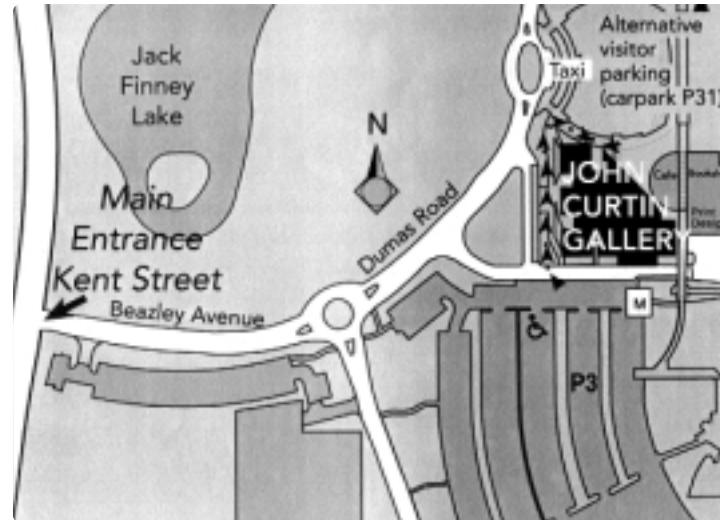
Facilities	Particular Art Activities
Hall, Video Room	Inspiration from the natural island vistas, museum, guns and tunnels, tourists and holiday makers. Sand sculpture, sand casting, seascape painting & drawing.
Conference/ Meeting Room, Tourist Info.	Brett Whiteley Studio, the Rocks, MCA, Mono Rail, Chinese Gardens, Manly Ferry trip, Coogee Beach, Sirius Cove, Opera House, Harbour Bridge, Powerhouse Museum, AGNSW, MoMA – Heide. National Gallery of Vic, RMIT, Heidelberg, Box Hill, Mentone, Beaumaris
Hall	Boatbuilding yards, Quarantine center, Industrial areas, coastal plain.
Indoor Courts area/studio	Beach, bush, micro and macro views, collections etc man-made and natural.
	Skyscapes, Paper making
	Beach
Shearing Shed as studio space.	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.
Art Gallery & Museum on site. Hall, Art Room and Video.	Opportunities for the visual inquiry of architecture, landscape, gravestones, churches, stain glass windows, paintings and sculptures within the churches. The visual collaboration, history myths and spiritual elements of New Norcia make it an excellent inspiration.
Large undercover area and kitchen.	Close to Art Galleries, Mammoth Caves, Happs Pottery and other inspirational sites.
Bathrooms, Hall/Dining; swimming pool, conference room	There is a lot here e.g. Architecture (new apartments etc), under the Windan Bridge, the footbridge in Claisebrook inlet, the inlet itself (reflections etc), the old power station, cafes etc. There is also a public art walk you can do with students which is very good.
As above	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).
16 Bunks	Great for old buildings.
Hall/Dining area, expansive grounds	Water, buildings and boats.





Camp Locations by Janet Hummerston, Brooke Hyland & Lisa Young

Name	Address	Accommodation	Catering	Distance
Rottneet Island Camp	Kingston Barracks 94329111	Dormitory style/Cottages (Governor's Circle)	Full catering or self-catering in Cottages	10km, Ferry
Eastern States Tour	Sydney and Melbourne	Sydney YHA Richmond Hill Hotel	Cafeteria Breakfast & Dinner Local restaurants	
Woodman Point	Cockburn Road, Munster	Cottages/Dormitories	Full Catered	
Ern Halliday	Whitfords Ave, Hilarys	Dormitories	Self Catered	
Lake Navarino Forest resort	PO Box 155 Waroona. 97332106			90 mins
Apex Camp Jurien	C/O Post Office Jurien Bay	96521010	Dormitories	
Thundelarra Station	Situated 80km North West of Paynes Find, 80km South East of Yalgoo	Shearing quarters	Self-Catered	5.5 hours
New Norcia	Benedictine Community of New Norcia	Old Convent (sleeps 43) St Gertrudes and St Ildephonsus	Catering	200 km
Wharnclyffe Mill	Carter's Rd,	Dormitory	Self-Catered	5 hrs drive
East Perth redevelopment precinct	5 minutes from Perth	Any hostel in Perth or its surrounding suburbs. Point Walter Campsite in Attadale is ideal.	Catered	20 mins
The CBD	In the central city	As above	As above	As above
York	"The Barn" where the Girl Guides stay. Contact Tourist Info Centre for further info.		Self-Catering	1.5 hours
Hillarys Marina	Hillarys	Ern Halliday Centre	Catered	20 mins



MAP OF JOHN CURTIN GALLERY

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 forthcoming program has room for development into other areas such as English, and Society and Environment. In 2004 exhibitions will be able to encompass Science, and Technology and Enterprise.

From 26 September to 9 November the John Curtin Gallery will be showcasing a major survey exhibition by Australian indigenous artist Judy Watson sacred ground beating heart, whose highly personal vision of the land combines notions of belonging and ownership. There will be presentation of prints, drawings and paintings produced over the past fifteen years.

Then from the 24 November – 14 December the gallery presents DofA03, revealing exciting new directions in visual art ideas, visions and subjects by emerging artists from the postgraduate program in the Department of Art – Faculty of Built Environment, Art and Design (BEAD Curtin University of Technology).

In the new year opening on 6 February and continuing until 28 March TRACEY MOFFATT – One of Australia's most internationally celebrated contemporary artists will be having a major exhibition of work surveying the past 15 years of her artmaking including photographic and video works. Moffatt's imagery and subject matter is derived from popular culture and television and more recently images of the street and sport.

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.johncurtin_gallery.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

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

Kool 13 Sept 2003–22 March 2004
Mix Tape 27 Sept 2003–4 January 2004
Howard Taylor PHENOMENA
5 February 2004–16 May 2004

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



PAINTING FROM WORKSHOP



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.

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.

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:
lateafternoonglassoff@yahoo.com

PAINTINGS FROM SANTA MARIA WORKSHOP

