



Learning Resource

James C Sourris AM Collection

Senior Visual Art: Unit 1 (Anne Wallace and Judith Wright)

Senior Visual Art

Learning in Units 1 and 2 builds a foundation for study in Units 3 and 4. The course of study focuses on contexts as a way of making and responding to artworks. Teachers provide a variety of learning experiences that explore each of the contexts and the unit concepts. Students encounter different options in making and responding that will assist independent learning in Units 3 and 4. Units 1 and 2 are developmental, where students experiment with and experience two-dimensional, three-dimensional and time-based media areas across Units 1 and 2. The balance of media areas is determined by the teacher and local resources. Learning experiences are scaffolded by the inquiry learning processes and work through researching, developing, reflecting and resolving. The course becomes less teacher-directed as students discover and become more confident in their individualised expression. By the end of Units 1 and 2, students should have experienced a diverse range of approaches for demonstrating solutions to visual problems. While students are not required to produce a body of work, they should be given the opportunity to understand the process of developing a body of work through teacher-directed learning experiences that relate to the concepts and focuses. In making and responding, students should be given the opportunity to demonstrate increasingly higher order critical analysis and thinking in a variety of forms. (QCAA, Visual Art 2019 v1.1, General Senior Syllabus, Page 14,) <https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visual-art/syllabus>

Unit of Work

Unit 1: Art as lens

Key inquiry questions:

- Developing — How do artists generate solutions to visual problems?
- Researching — How do artists react to stimulus?
- Reflecting — How do artists consider ideas and information, media techniques and processes?
- Resolving — How do artists communicate individual ideas as visual, written or spoken responses?

Content Description

1. implement ideas and representations to generate individual solutions for the depiction of the material world
2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
3. analyse and interpret art practices through the personal and contemporary contexts
4. evaluate art practices, traditions, cultures, and theories to explore diverse figurative and nonfigurative representations of the material world
5. justify representation of artists' personal viewpoints
6. experiment in response to artists' contemporary representations of people, place and objects
7. create meaning through the knowledge and understanding of a range of two-dimensional, three-dimensional and time-based materials, techniques, technologies and art processes
8. realise responses to communicate meaning through multiple viewpoints.

https://www.qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_visual_art_19_syll.pdf

Learning Objectives and Success Criteria

Learning Objectives

Students are learning to:

- analyse and compare artworks through the personal context to interpret emotions, sensory experiences, personal philosophy, beliefs and ideas, and how these contribute to engagement, communication and meaning through responding, students examine how artists are influenced by life and experiences, and consider how their own feelings and background influence their physical and emotional reactions as audience
- analyse and interpret artworks in teacher-directed, reverse chronology case studies to investigate and compare historical influences on contemporary artists and approaches
- experiment with a range of lenses in visual responses that represent the material world, such as: manipulation of meaning and artist's intention by exploiting, emphasising or distorting degrees of representation, visual language and expression to convey ideas
- justify how artists apply lenses to represent and communicate personal values and viewpoints in artworks

https://www.qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_visual_art_19_syll.pdf

Success criteria

Students will be successful when they can:

- analyse and compare the lenses and contexts evident in artworks by Anne Wallace and Judith Wright
- experiment with visual language and expression in their own artmaking to create emotional impact using light and shadow
- evaluate the effectiveness of their own experiments
- justify their viewpoints about the artist's works and practices

Teaching Notes

Timing

5 x 1 hour lessons

Resources

Lesson 1: Post-it notes or marker pens, poster paper, blu-tack.

Lesson 2: n/a

Lesson 3: Equipment and materials needed for each group: small interesting objects, preferably with some significance to the students such as jewellery, seed pods, small figurines, small toys. Alternately provide materials to make forms from (for instance, paper, foil, sticky tape, plasticine, and so on); cardboard box to arrange objects in, torch to create shadows, camera/ipad/ laptop or phone to act as camera.
Optional: tripods, coloured cellophane or transparent fabrics/ plastics to create effects with light.

Lesson 4 and 5: Each student will require access to paints in the primary colours and white, suitable surfaces to act as paint palette e.g. ice cream container lids, paper to paint on, water containers, brushes, paper towel or rags to clean brushes, brushes in a range of sizes, protection for tables such as plastic or paper.

Teaching Notes

In order to get the most out of this resource, become a State Library member today for free and immediate access to digital resources.

<https://patron.slq.qld.gov.au/Register>

Once you have set up your State Library Membership you can access Kanopy, ebooks and databases including those referred to in this resource.

Kanopy is an on-demand streaming video platform that offers classic films and documentaries. It's free with your State Library membership. Kanopy films can be streamed in your classroom, or students can access via their personal devices using their State Library membership.

To access Kanopy, databases and other e-resources suggested in this resource, ensure students are logged in with their State Library membership before following the resource link.

Learning Activities

Lesson 1

Inquiry question: What inspires Anne Wallace's lens of nostalgia?

Introduce Anne Wallace's paintings to students by showing them some images of her works without providing any contextual information. Ask students to each think of and write down three questions they would like to ask Anne Wallace to help them understand her paintings.

During viewing

Ask students to take note of at least three influences on Wallace's practice.

Show students the video, **Anne Wallace interview: The James C Sourris AM Collection** (<https://www.slq.qld.gov.au/research-collections/art-and-design/australian-library-art/james-c-sourris-am-collection>)

After viewing

Students work in small groups to discuss and list Wallace's influences and compile answers to their questions. Create a new class list of unanswered questions. Put this list on the classroom wall so answers can be added to it. As the lesson progresses direct students to place answers on the list using pens or post-it notes.

Ask students to consider and share their own memories of visiting their grandparents' or other older relatives' or friends' homes. Ask them to draw the furniture, the objects, and describe the mood or atmosphere of the home from their personal memories.

Ask students what they think Wallace means when she says she, “*arrived late to the party*”?

Discuss the meaning of the word ‘*nostalgia*’ in relation to ‘Art as lens’ and Wallace’s personal viewpoint.

Other specific questions arising from the video that may need addressing could include: What is mid-century modernism? Who is Raymond Chandler and how is this writer relevant to Wallace’s practice? Students could be allocated specific researcher roles to provide answers for the class.

Observing and analysing

1. Show students Wallace’s painting called “**That was long ago**”, from 2005, which features bats flying out of a modernist house. <https://www.slq.qld.gov.au/blog/portrait-artist-featuring-anne-wallace> Give students the opportunity to spend time observing the painting and then to read and discuss the contextual information about it. Students should discuss their emotional response to this painting. Ask them: How does this painting make you feel and why do you feel this way? Students can add any answers to their class questions.
2. Show students the video about the modernist Brisbane house built in 1959 from the digital series called **Hot Modernism 2013-14**. The video is called **Mid-century Queensland with Sue Bennett and Chris Osborne**. <https://vimeo.com/98308385>
3. Direct students to analyse and compare the mood of “**That was long ago**”, with the mood of the house and its occupants in the video they just watched. Ensure students use art terminology and justify their views by providing evidence from the painting and the video. This task could be an individual, group or whole class activity. Discuss students’ responses. Students should be able to recognise that the painting uses light and shadow, the sunset and the huge cloud of bats to create a sombre/frightening mood compared to the airy and light mood of the house in the video with its cheery occupants, their much-loved modernist furniture and nick-knacks. Direct students to add any answers to their class list of questions.

Lesson 2

Inquiry question: How are Anne Wallace’s and Judith Wright’s practices similar?

Before viewing

Explain to students they will view a video about a different contemporary artist called Judith Wright and ask students to view the video, **Judith Wright interview: The James C Sourris AM Collection** <https://www.slq.qld.gov.au/research-collections/art-and-design/australian-library-art/james-c-sourris-am-collection>

After viewing

Show students Wright’s artwork, “A wake”, 2011, in the QAGOMA collection

*NB Students will need to search for the artwork in the QAGOMA collection <http://collection.qagoma.qld.gov.au/qag/imu.php?request=search>

Lead a discussion using a visual thinking routine like *See Think Wonder*. Students describe what they can see in the work, what they think might be happening and what they still wonder about it or Wright's practice.

For more information on [See Think Wonder](#)

In pairs or as individuals, students choreograph a short series of movements that elaborate on the emotional narrative they perceive in "A wake".

In small groups, students discuss the similarities and differences between the artworks and practices of Anne Wallace and Judith Wright. Use the following table as a starting point:

	Medium	Size	Figurative or non-figurative	Focus- People, place, object	Context - personal, cultural, Contemporary, formal	Artist's lens	Visual language used to create meaning	Viewer responses/ feelings/emotions
Anne Wallace								
Judith Wright								

Students use this information to write a paragraph. Possible topics could be: evaluate which artist's work is more personal and which is more contemporary or evaluate which artwork is more emotionally evocative. Students should justify their responses by referring to specific examples of visual language and expression from the artworks and their knowledge of the artist's practices.

Students share their responses.

Lesson 3

Inquiry question: how can light and shadow create a mood or a lens?

Equipment and materials

For each group: small interesting objects, preferably with some significance to the students such as jewellery, seed pods, small figurines, small toys. Alternately, provide materials to make forms from (for instance, paper, foil, sticky tape, plasticine, and so on); cardboard box to arrange objects in, torch to create shadows, camera/iPad/ laptop or phone to act as camera.

Optional: tripods, coloured cellophane or transparent fabrics/ plastics to create effects with light.

If time allows set up classroom prior to the activity. If not allow setting up and cleaning up time.

Making

Students work in small groups of three or four students at stations in a darkened classroom or space. They make small sculptural forms or use small personal objects arranged in a cardboard box, directing light from torches to cast interesting shadows.

These are photographed using long exposure settings. Student experiment with the possibilities of their media and equipment and may need to search online for assistance with camera settings. As they research this process, students should analyse their results and reflect on ways to improve or capitalise on results.

Encourage students to make notes in their visual diary about camera settings and materials; types of moods created by dark tones and light tones.

By the end of the lesson students should have experimented widely and have at least one image that can be printed in black and white for use in the following lessons.

Lesson 4

Inquiry question: How can coloured paint depict light and shadow?

Equipment and materials

Each student will require access to acrylic or other suitable paints in the primary colours and white, suitable surfaces to act as paint palette e.g. ice cream container lids, paper to paint on, water and water containers, brushes, paper towel or rags to clean brushes, protection for tables such as plastic or paper.

Making

Students work individually to experiment with tonal effects. Restrict the paint palette to one pair of complementary colours and white. This way, students can explore the potential and role of colour in creating shadows with paint rather than relying on black. Pairs of complementary colours are red and green, blue and orange and yellow and purple.

A revision of the colour wheel and colour relationships might be useful to introduce this lesson - depending on your students. For instance, the eBook titled: *Special subjects basic color theory: an introduction to color for beginning artists*

http://onesearch.slq.qld.gov.au/permalink/f/1upgmng/slq_alma21266663430002061

Add relevant art terminology to the board, screen or wall so students can see and use the vocabulary when discussing their work.

Have students begin with painting a tonal scale of shades in which progressively increasing amounts of one colour are added to the other until they are in equal amounts.

For example

Red	Red + 1 part green	Red + 2 parts green	Red + 3 parts green	Red + 4 parts green	Red + 5 parts green	Red + 6 parts green	Red + 7 parts green	green
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Another tonal scale experiment is to progressively add white to one colour to create increasingly lighter tints. For example,

Orange	Orange + 1 part white	Orange + 2 parts white	Orange + 3 parts white	Orange + 4 parts white	Orange + 5 parts white	Orange + 6 parts white	Orange + 7 parts white	Orange + 8 parts white
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Challenge students to create as many different colours, tints and shades as they can with their limited palette.

Challenge students to create forms using tones, for instance to paint a circle so it appears as a sphere.

Students reflect on their experiments in their visual diary.

Allow time for cleaning up.

Lesson 5

Inquiry question: How can emotion be created through painting?

Equipment and materials

Each student will require access to paints in the primary colours and white, suitable surfaces to act as paint palette e.g. ice cream container lids, paper to paint on, water containers, brushes, paper towel or rags to clean brushes, brushes in a range of sizes, protection for tables such as plastic or paper. Printed black and white image from lesson three or a tonal drawing of a small object.

Making

Use questioning to elicit from students the inquiries that have occupied them in the previous lessons. Students should examine their black and white photo and decide what emotion it evokes in a viewer. They should verify this with a partner. Make a list of their emotions on the board.

Working from the photo as starting point, students could replicate the dramatic use of light and shadow to generate a sense of fear, terror or uncertainty. Alternatively, they could explore an opposite emotion by allowing light tones or tints to dominate.

Students will need to apply close observation to see the tonal range and interpret that into tints and shades of paint.

In this experiment, palettes could be extended to include other colours (not black) but the creation of shadows using complementary colours should continue to be investigated.

Students reflect on their experiments in their visual diary and evaluate the success of their intentions. Students give useful feedback to each other in small groups or pairs using relevant art terminology.

Allow time for cleaning up.

References

Project Zero, 2019, *See, Think, Wonder*, Harvard School of Graduate Education,
https://pz.harvard.edu/sites/default/files/See%20Think%20Wonder_2.pdf, date accessed 28/5/2020.

Additional Resources

Bradford, J. *Smart phone smart photography: simple techniques for taking incredible pictures with iPhone and Android* Retrieved May 28, 2020 from SLQ One Search Catalogue <https://ebookcentral.proquest.com/lib/slq/detail.action?docID=5608387>

Piper, H. (Director). (2008). *Cracking the Colour Code* [Video file]. Electric Pictures. Retrieved May 28, 2020, from Kanopy.

Piper, H. (Director). (2008). *The Power of Colour* [Video file]. Electric Pictures. Retrieved May 28, 2020, from Kanopy.

SLQ One Search Catalogue http://onesearch.slq.qld.gov.au/primo-explore/search?vid=SLQ&lang=en_US

Visual Thinking Routines: Classroom Snapshots, *Gholam, Alain*, *Athens Journal of Education*, v6 n1 p53-76 Feb 2019
<https://eric.ed.gov/?id=EJ1208373>

State Library of Queensland acknowledge Aboriginal and Torres Strait Islander peoples and their continuing connection to land and as custodians of stories for millennia. We are inspired by this tradition in our work to share and preserve Queensland's memory for future generations.

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