

TWENTY

Two decades of Queensland photography

Senior: Visual Art

In Unit 1, students look at their material world through the concept of 'art as lens', applying different lenses or viewpoints. They explore how artists work through processes to create new ways of thinking, meaning and representation. Beginning with tangible forms as inspiration, they examine and respond to focuses of people, places and objects, producing figurative and non-figurative representations.

Students apply the contexts, foregrounding the personal and contemporary contexts to analyse and interpret visual communication and meaning in artworks. Students will be exposed to multiple viewpoints by examining the artist's value systems that underpin or influence the way subject matter is perceived and represented. Students use a range of materials, techniques and processes to create a folio of experimental work in response to artist research and personal observations.

Students experiment with a range of approaches to improve technical skills, foster curiosity and creative thinking, and inspire innovative art practices. They are guided through the inquiry learning process to develop, research, reflect and resolve responses through learning experiences that facilitate investigation and experimentation.

As audience, they consider their connection to the images and objects artists use, and how artists' viewpoints and representations challenge audience perspectives. As artists, they consider how different lenses might filter accurately or distort viewpoint, and through these lenses, they communicate how they look at and respond to the world.

<https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visual-art/syllabus>

Visual Art 2019 v1.1

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Unit of Work	Unit 1: Art as Lens
Key inquiry questions:	<p>Developing — how do artists generate solutions to visual problems?</p> <p>Researching — how do artists react to stimulus?</p> <p>Reflecting — how do artists consider ideas and information, media techniques and processes?</p> <p>Resolving — how do artists communicate individual ideas as visual, written or spoken responses?</p> <p>https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visual-art/syllabus</p> <p><i>Visual Art 2019 v1.1</i></p>
Content Description	
<ol style="list-style-type: none">1. implement ideas and representations to generate individual solutions for the depiction of the material world2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others3. analyse and interpret art practices through the personal and contemporary contexts4. evaluate art practices, traditions, cultures, and theories to explore diverse figurative and non-figurative representations of the material world	

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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/senior/senior-subjects/the-arts/visual-art/syllabus>

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Learning Objectives and Success Criteria

Learning Objectives

Students are learning to:

- implement ideas for visual responses that explore ways of looking at and representing places and objects to extend subject matter from realism to innovative abstraction using a range of processes, such as deconstruction, distortion, stylisation and reduction
- 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

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- reflect on the impact of different lenses that filter and distort representations in artworks as they consider ideas and information, media, techniques and processes
- realise ideas in making and responding tasks through the personal and contemporary contexts to communicate innovative representations of the material world

Success criteria

Students will be successful when they can:

- analyse and interpret an artist's work through the personal and contemporary contexts
- create visual responses through various lenses including beauty and ugly, abstraction and seeing as an artist
- evaluate their own work and the effectiveness of the techniques and processes employed
- communicate and justify their own viewpoints through the creation of 2D and 3D experimental works

Teaching Notes

Timing

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5 x 1 hour lessons

Resources

- devices such as cameras, phones or ipads for students to create photographs
- data projector
- internet access to State Library of Queensland database and YouTube
- internet access to use free digital imaging software
- printer
- basic art supplies including paints, paintbrushes, paper and scissors, A3 and A4 cartridge 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.

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

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.

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All of the images in this resource can be found in the State Library of Queensland's digital exhibition, [TWENTY](#) or in State Library of Queensland's One Search catalogue. Photographs are also listed with their image number throughout to allow students to find the images in One Search.

Didactics included through this resources can also be found in the digital exhibition and projected in the classroom, or viewed on student devices.

Please check all copyright permissions on the images in this resources and the exhibition before reproducing for any assignment work.

Learning Activities

Lesson 1:

Introduce [TWENTY](#) Exhibition to students through a brief explanation, or exploration of the exhibition homepage, and explain that the class will be focusing on Architecture.

Watch the video [Richard Stringer architectural photographer: digital story and oral history](#).

Show students [Brisbane City Hall, 2003. Irmer Reina. \(Image number: gwc 00008\)](#).

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Ask students if they know the building in the image, what it is called, what does it represent, and if they have any memories of visiting it. Viewing this image through a personal context, what do you think the artist's viewpoint of it is? Ask them to write some thoughts down in their visual diary and then share their answers to the questions with their "elbow partner". Follow with a class discussion on who likes the building due to positive memories, it's visual features, architectural style, what it represents and how it has been portrayed in the image for example. Alternatively, who sees these features and aspects in a negative light?

Discuss the lens of *beauty* and *ugly* with the class. In their visual diaries, students are to draw up two columns titled 'Beauty' and 'Ugly'. Students consider their environment to define 'beauty', then define 'ugly'. Using a contemporary context, consider the built environment and ask if all old buildings are ugly and all new buildings beautiful? Then pose the question whether all art has to be beautiful? In their visual diaries, students are to add architectural attributes that they believe may belong in each column.

Introduce the students to the following image:

[Girders visible as Festival Hall is being demolished, 2003. Marc Wright. \(Image number: 28845-0001-0020a\)](#)

Pose the following questions to students to discuss with their "elbow partners":

- What can you see in this image?
- What don't you see in the image that you would have expected to see?
- What do you think the story is here?
- What is your personal viewpoint on what you see happening in this image and why do you say this?

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- Do you think the photographer/artist has the same viewpoint as you? Why?

In their visual diaries, students are to find evidence in this image to add to the columns titled 'Beauty' and 'Ugly'.

Show students the image below and ask the same questions again. In comparing the two images, ask students to think about whether all art has to be beautiful?

[Isis Masonic Lodge No. 93, Childers, Queensland, 2014. Victoria Cooper, Doug Spowart. \(Image number: 32529-0005-0001\)](#)

Read (or project) the following image didactic to the class as they view the following photo of the Gold Coast:

Although a Victorian, John Gollings has a long-held fascination for the Gold Coast, stemming from childhood holidays in the 1950s. When Gollings returned in 1973 to photograph the city's buildings, he "fell in love with the faux architecture and the kitsch lifestyle". Forty years later, he photographed the same locations, but found a much altered urban landscape.

[Looking south along Surfers Paradise Avenue near the corner of View Avenue, Surfers Paradise, Gold Coast, 2013. John Gollings. \(Image number: 29348-0001-0003\)](#)

Lead a class discussion, posing the following question to the students: What does kitsch mean? Write down some examples of Kitsch. Ask students to list what kitsch objects they may possess.

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Have students analyse this image through a personal context and consider what evidence they can find that the artist sees the beauty of this built environment. Discussion would include the time of day the artist chose to photograph this scene, including the use of line, colour, tone and repetition.

After the discussion, instruct students that they are to undertake photography of their built environment at school through the lens of *beauty* and *ugly*.

Students are to undertake two tasks:

1. Look for an interesting composition where there is a juxtaposition of *beauty* and *ugly* to include in an individual photo.
2. Create a photographic Dyptich with two contrasting vertical images. These two photos may have *beauty* and *ugly* in each, or one may depict *beauty* and one may depict *ugly*.

To assist, teacher can suggest ideas such as finding close ups of cracks in cement or shadows of nature on buildings. Find two vertical images to create a composition of contrast. Students are to consider zooming in on architectural features, tilting the camera diagonally to create a more dynamic and abstract image. Use a digital imaging program to create any further interest to the images emphasising *beauty* and *ugly*.

For homework, students may like to gather the 'kitsch' souvenirs they may have collected on a previous holiday and create a small still life composition with which to photograph these objects.

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Lesson 2:

Show students the following image of the interior of an architect's home and consider the image didactic:

[Interior of the 'Pavlyshyn House', designed by Ukrainian-born architect Roman Pavlyshyn, at 62 Milsom Street, Coorparoo, Brisbane, 2018. Richard Stringer. \(Image number: 31505-0001-0004\)](#)

Western Ukraine-born Roman Pavlyshyn, an immigrant from post-war Germany, is perhaps Queensland's most unknown architect. He worked on the Queensland Cultural Centre and the now-demolished law courts complex in Brisbane. Pavlyshyn designed this house at Coorparoo for him and his wife. With a classic mid-century modernist design, it possesses elements also suited to Brisbane's sub-tropical climate.

Students are to examine the concept of 'home.' Lead a whole class discussion on the concept of 'home' and what 'home' really means for each individual. Compare student responses and discuss.

In small groups, ask students to brainstorm and undertake collaborative mindmaps, commencing with the central word of 'home' (include positive and negative physical features and nontangible elements that constitute the concept of 'home').

For example – positive physical feature: roof. Negative physical feature: security screens

Non tangible feature: sense of belonging. Negative nontangible feature: feelings of stress (e.g. family conflict)

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Individually, students reflect on their own homes, where they feel safest and where they spend the most time. Rather than represent their home figuratively, students are to map it with the use of abstract circular shapes with larger sizes representing the amount of time they may spend in the space, and the use of colour to communicate their emotions of how they feel in that space.

Teacher asks students to examine the traditional Queenslander house through the following image:

[Historic house 'Cremorne' at 154 Flinders Parade, Sandgate, Brisbane, 2018. Richard Stringer. \(Image number: 31417-0001-0011\)](#)

Ask students what they already know about Queenslander style houses and to quickly jot this down.

Still in their groups, students then need to refer to [Queensland House, Queensland Museum.](#)

Individual students within each group are to view different links within this webpage to gather information on the traditional Queenslander style of home. What size? What materials? Where were the largest spaces? Write these on the whiteboard. Focus on the attributes of a Queenslander style of home. Through a historical context, discuss cultural, social, international and environmental influences on original Queensland house designs. In visual diaries, students are to individually undertake a quick pencil sketch of a traditional Queenslander house, then annotate it with some of the attributes they have found through research.

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Prior to watching the video [Bligh House with Graham Bligh and Kevin Gray](#), teacher asks students to think about the environmental and lifestyle factors that came into consideration during the design. After watching, students are to research what *Mid-Century Modern* means and list the attributes of the house that exemplify this movement?

What features of this house are particularly relevant to Queensland? Additionally, as they watch, students are to study the use of light within the spaces as well as the building materials, comparing and contrasting with the building materials used in the Traditional Queenslander house.

Direct students to independently explore more architectural images from the State Library of Queensland [TWENTY](#) exhibition and study how the artists have used elements such as line, colour and repetition to visually communicate their own personal viewpoints. Students to choose two images to save and create some brief annotations.

Lead a whole class discussion on the lens of seeing as an artist. Teacher asks students to consider how to approach photographing their school buildings through the lens of seeing as an artist. What elements would they look for to create experimental artworks?

Students to view the following video, [7 Tips for architecture photography, COOPH.](#)

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Students should now be able to undertake experimental photography of their school buildings through the use of interesting angles, shapes, repetition etc. Students also have the option to create further manipulation through the use of digital imaging software to create contrast, change colours, create a monochromatic image or add extra effects such as posterisation.

Lesson 3:

Commence lesson with the image [Empty parking spaces outside Suncorp building, Stuart Street, Dalby, 2013. Liss Fenwick. \(Image number: 29871-0006-0001\)](#)

Introduce the concept of the lens of abstraction. Leads a discussion of previous learnings, then encourage students to examine the image and be guided by previous questions that they should ask themselves whilst viewing images, such as: “How has the artist communicated their own personal viewpoint in their work?”

The following questions may assist some students:

- Look how they have represented the original architect’s work.
- What has the photographer tried to communicate?
- Is the photographer being sympathetic to the original design?

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Ask students to search **TWENTY - Architecture** and find another image that is of particular interest with the use of line or angles. Students to introduce the image and undertake an analysis of the image with their “elbow partner”. Discussions will include what they think the artist is trying to communicate and their personal viewpoint. Additionally, students need to use Visual Art terminology in their discussions and make notes in their visual diary.

MAKING:

1. Students are to find architectural features of school buildings and photograph them close up at an angle, look at the use of line.
2. Students are to choose their favourite 3 images and either print out or save for use in a digital program for next lesson.

Lesson 4:

Teacher asks students what they can recall about the three different lenses they have learnt about and discuss these with their “elbow partners”. Students should understand the concept of abstraction and be able to edit their images to find an image which has an interesting intersection of lines and angles, that can be simplified into some basic shapes.

MAKING:

Students need to either have images from previous lesson printed out or be able to use digital imaging software to zoom in on an interesting intersection of lines and angles. By simplifying and reducing the amount of lines, they either freehand copy these onto a large A3 piece of cartridge paper or canvas, or print out the image and project it so they can trace the angles onto the A3 size sheet.

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Students then either choose an analogous or monochromatic colour scheme with only 3 or 4 distinctly different tones (including white) to create an abstract work using blocks of colour to create distinct shapes.

Lesson 5:

MAKING:

Students are each given one sheet of A4 cartridge paper and a pair of scissors. They are to use previous exercises and their own images as a stimulus to create a 3D experimental work. Students are to be deliberate about creating diagonal folds in the paper and to create cuts, without taking any paper away (the paper has to remain complete when placed flat). When completed successfully, this folded paper structure is to be able to free stand as a small 3D sculpture with various triangular shaped planes.

Working in pairs, students are to individually place these structures on a plain background and with the use of individual torches to emulate the sun, create interesting contrasts of light and shadow effects. Students are to photographically document these various effects.

Students are to then use coloured cellophane and place over the front of their torches with a rubberband to create interesting colour effects, which they then also photograph.

Finally, students are then to take their small 3D sculptures outside in the full sun to photograph them in the built environment, using various angles and locations to create a variety of dynamic images.

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Teacher then leads a full class discussion, asking students to write down what they know now that they didn't know before, as well as the following questions:

- What was the most challenging aspect?
- What was something unexpected they found?
- What they would like to investigate further as a result of what new knowledge they have learnt?

Additional Resources

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

Queensland Museum. Queensland House. Available at: qm.qld.gov.au

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Bligh, G, Gray, K and Saffron, D. (2013). *Bligh House with Graham Bligh and Kevin Gray, 26 Feb 2014, 29380/2*. [video]. Available at: http://bishop.slq.qld.gov.au/webclient/StreamGate?folder_id=0&dvs=1594177254446~249

Cooper, V. and Spowart, D. (2014). *Isis Masonic Lodge No. 93, Childers, Queensland, 2014*. [image]. Image number: 32529-0005-0001. Available at: http://onesearch.slq.qld.gov.au/primo-explore/fulldisplay?vid=SLQ&docid=slq_alma21258395560002061&context=L&search_scope=SLQ&lang=en_US

COOPH. (2019). *7 Tips for architecture photography*. [video]. Available at: <https://www.youtube.com/watch?v=wCGMRA502qI>

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Gollings, J. (2013). *Looking south along Surfers Paradise Avenue near the corner of View Avenue, Surfers Paradise, Gold Coast, 2013*. [image]. Image number: 29348-0001-0003. Available at: http://onesearch.slq.qld.gov.au/permalink/f/1oppkg1/slq_digitool870965

Reina, I. (2003). *Brisbane City Hall*. [image]. Image number: gwc00008. Available at: http://onesearch.slq.qld.gov.au/primo-explore/fulldisplay?vid=SLQ&docid=slq_digitool228882&context=L&search_scope=SLQ&lang=en_US

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State Library of Queensland. (n.d.). [Richard Stringer architectural photographer: digital story and oral history](https://twenty.slq.qld.gov.au/theme/architecture). [video]. Available at: <https://twenty.slq.qld.gov.au/theme/architecture>

Stringer, R. (2018). [Historic house 'Cremorne' at 154 Flinders Parade, Sandgate, Brisbane, 2018](http://onesearch.slq.qld.gov.au/prime-explore/fulldisplay?vid=SLQ&docid=slq_digitool1520709&context=L&search_scope=SLQ&lang=en_US). [image]. Image number: 31417-0001-0011. Available at: http://onesearch.slq.qld.gov.au/prime-explore/fulldisplay?vid=SLQ&docid=slq_digitool1520709&context=L&search_scope=SLQ&lang=en_US

Stringer, R. (2018). [Interior of the 'Pavlyshyn House', designed by Ukrainian-born architect Roman Pavlyshyn, at 62 Milsom Street, Coorparoo, Brisbane, 2018](http://onesearch.slq.qld.gov.au/permalink/f/1oppkg1/slq_digitool1498696). [image]. Image number: 31505-0001-0004. Available at: http://onesearch.slq.qld.gov.au/permalink/f/1oppkg1/slq_digitool1498696

Wright, M. (2003). [Girders visible as Festival Hall is being demolished, 2003](http://onesearch.slq.qld.gov.au/prime-explore/fulldisplay?vid=SLQ&docid=slq_digitool606485&context=L&search_scope=SLQ&lang=en_US). [image]. Image number: 28845-0001-0020a Available at: http://onesearch.slq.qld.gov.au/prime-explore/fulldisplay?vid=SLQ&docid=slq_digitool606485&context=L&search_scope=SLQ&lang=en_US

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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.

Date prepared: 16 July 2020

Date revised:

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