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OF WESTERN AUSTRALIA  
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MOUNT LAWLEY WA 6929



SCULPTURE

JOURNAL 1, APRIL 2001

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## PRESIDENT'S REPORT



In time, when I look back on term one 2001 I will have to say to myself - what a shocker! We seem to be have been slogging away and getting nowhere! The School ball, the dinner dance, reflection days, motivation days, swimming carnivals, the cross-country carnival, this excursion, that excursion - I steadily tick them off the calendar and then

wonder if we will ever get stuck into our real work! On the positive side of course, is that those events are now out of the way and we have a relatively event-free term two ahead, so we will no doubt manage, as we have done in the past.

It was really great to have had new faces at the AGM and our committee is a larger body as a result. Fresh ideas, different views and great networking opportunities come from an expanded, interested group and I am sure we will all benefit from this situation. We achieved many worthwhile outcomes during 2000 with the primary committee's publication of the new volume of 'Arts Still Alive', we conducted workshops and made contributions to art education committees as representatives of our education sectors. Most of the secondary committee's focus has been on making sense of the new post-compulsory initiatives, and we have been very active in working through possible directions for art education from 2005. We view this as a critical issue as it will dictate the way students are taught in years 11 and 12 for the next 20 years! The issues of whether one course of study named Art & Design is adequate to meet our needs, of how English language competency is to be achieved are two of a huge range of questions that need careful consideration. This suggests we have to have as much input as possible, to ensure non-art educators don't get a mandate to develop courses of study and extension units that simply aren't appropriate for visual art education in the coming decades. Both the primary and secondary sub-committees will be responding to the questionnaire and I urge you all to do the same before the April deadline. Make it a priority within your art departments, gather with other like-minded professionals and write as many comments as you can to support your views. If we do not take the time and effort to be involved, the process will move on without us - and it goes without saying that this could be disastrous if non-art educators have too much say in how our subject is to be delivered. The Curriculum Council will be involving syllabus committees in the development of courses of study. We are fortunate that nine AEA members are on the Art and Art & Design committees and we will be meeting with the Focus Group (Art) on Friday 11 May - we have a lot of work to do to be ready for that meeting.

Perspectives 2000 is now showing at the Art Gallery of WA, and it is an excellent exhibition. Natasha King has been

responsible for curating Perspectives and she must be congratulated for the diligence she has displayed in 'getting it right'! As we know from past years, this is a great showcase of talent and hard work and it is relevant for primary and secondary sectors alike. A really positive way of maintaining the profile of visual art in your school community would be to offer to take your Principal to the Art Gallery, buy him or her coffee at the café and wander through the exhibition together. Use the time to explain the types of skills a person needs to produce such excellent work and remind your principal that it cannot be achieved without opportunity, training and encouragement! Stress how much prestige there is for a student in having work exhibited in any public venue. It would be pretty difficult for an administrator not to acknowledge the many valuable learning experiences art offers, after seeing this exhibition. Please promote Perspectives in your weekly newsletter so that your school community becomes more aware of its importance as a vehicle for students' to voice their individuality and creativity. The fact that it is the most popular exhibition held in the Gallery is testimony to its popularity. The other great event at the Gallery is of course, the Monet exhibition in July 2001. This will be a viewing must for us all!

I would like to thank all past and present committee members for their contribution to art education in Western Australia during 2000 and look forward to continuing as President of our association in 2001. I hope you have a great holiday and I will bring you up to date with current information in our next publication. If you wish to contact any of the committee in the mean time, their details are listed on the back page of this journal.

Finally, please ensure you renew your membership as soon as possible. Your school should have no hesitation in paying this from allocated funding, as it is a valuable form of networking and professional development. We sent a copy of our Mission Statement to all members in January and you may wish to attach a copy of this to support your application. Membership to professional associations is of course, a tax deduction.

Membership entitles you to a considerable range of benefits (which are listed on the reverse side of your card) in addition to being a part of a professional team. The association really needs paid up financial members in order to continue its essential contribution to Art Education in Western Australia.

Regards  
Thelma Cluning

The Art Ed Association of WA  
Website is coming ...



ART EDUCATION ASSOCIATION OF WA  
P O Box 541  
MOUNT LAWLEY WA 6029  
ABN 26 384 618 452

## MEMBERSHIP RENEWAL/NEW MEMBERSHIP APPLICATION

## TAX INVOICE

Annual Membership Fee \$40.00 (including GST) for January - December 2001

TOTAL AMOUNT DUE \$40.00

Please detach this form and send with your remittance to the Treasurer (Janet Hammonston) at the above address and you will receive your receipt and membership card.

Member Code \_\_\_\_\_  
(quoted on previous membership card)

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Christian name			
Home address			Post Code
Professional Title			
Workplace Name and Address			Post Code
Telephone	(H)	(W)	
Fax	(H)	(W)	
Email	(H)	(W)	
Postal Address:	Home <input type="checkbox"/>	Work <input type="checkbox"/>	please tick your preference
The Art Education Association is setting up a Website. Do you agree to have your name listed on this site as an Association member?			
		Yes <input type="checkbox"/>	No <input type="checkbox"/>

## OFFICE USE ONLY

Art Education Association of WA  
ABN 26 384 618 452  
Official Receipt

Our Ref. Code \_\_\_\_\_

Received from - \_\_\_\_\_

The amount of \$40.00 to cover Annual Membership Fee for 2001 - including GST

Janet Hammonston - TREASURER

Date \_\_\_\_\_



## ART & DESIGN

### SALTIMBANCO FIGURES

#### YEAR ELEVEN



**Name:**  
Project Brief  
Extension Project

**Start Date:**  
**Due Date:**

#### Project Description:

You are to design and construct a sculpture based upon the circus. You are to focus your attention on to the human body and its capacity to extend itself in performance, particularly the antics of the performers in *Cirque du Soleil*.

As you work through this project make sure you re-read this project brief to make sure you have covered all aspects of the brief.

**Planning Record:** You are to keep detailed planning notes in your folio. Ensure you go through your folio before you hand it in and get rid of any excess stuff. Demonstrate consideration for the layout of the page and organisation of your folio.

**Ideas Generation:** We will watch 'Saltimbanco' by *Cirque du Soleil* for inspiration. Look at the movement, colour and costumes. Collecting, analysing and organising information in relation to your project is an ongoing activity. (What can you do if no Saltimbanco in town?)

**Research:** Before you develop a design for your project you need to complete research. You are to research the work of a Sculptor who creates figures (somebody that can influence you). Possible sources: 'Art and Australia', the internet and The Sunday Times 'Home' lift out. Identify what it is that appeals to you about this artist's work and how it relates to the sort of work you wish to construct.

**Drawing:** You are to record from direct observation and personal experience. Look at the human figure. Consider how the body contorts, focuses energy and strength and also what happens to it when we push it to the limits. You are to make gesture drawings and figure studies of the performers as you watch. Create at least a page of thumbnail sketches. These studies will form the basis of your designs. You are to make visual inquiries in relation to your chosen idea. Do several drawings with consideration for the elements and principles using a variety of media and techniques.

Remember to continually evaluate as you work (ie. I like this design because . . .)  
Consider the layout of your drawings on a page.

**Design Development:** Once you begin to generate ideas, you begin to make decisions about the direction of your work. What do you want to make? How do you want it to look? What colours are you going to use? What sort of materials are you going to use? Why? How? Etc. Consider the armature of your sculpture, how will it effect your design? Complete and submit a final coloured design for assessment on:

**Media Testing:** We will construct a Marquette for you to experiment with painting techniques.

**Production:** Make sure your designs are ready for our workshop times. Cut metal. Bend. Assemble. Braise. Mount on base. Wrap with plaster in one session. Ensure your work will be ready for the completion date of:

**Self Assessment:** At the end of this process plan to re-read this project brief and make sure you have included all of the relevant work. A reminder to put work in chronological order and fill out the self assessment sheet, making comments on your progress in this project.



ART EDUCATION ASSOCIATION OF WESTERN AUSTRALIA  
MINUTES OF THE ANNUAL GENERAL MEETING HELD 24.2.01

**APOLOGIES:** Heather Scott, Helen Schneider, Cheryl Hancock, Karen Sabotay, Kathy Carlton, Rita Basilio, Lucy Young, Patti Howells, Justine Cotton

**Item 1:** Thelma thanked everyone for their support and requested continued commitment by our members.

#### Item 2: TREASURER'S REPORT

We need to improve our membership in order to remain financial and be in a position to really represent art educators fully.

#### Item 3: PRIMARY REPORT

Thelma thanked Janet and Val for their record keeping.

**Item 4:** Art Education Syllabus Committee - Celeste Rossi has resigned and we will be required to fill that position. Jenny Dilkes showed interest and her name will be forwarded to Curriculum Council. Gillian Jenkins is our contact in the Curriculum Council until the Council appoints a replacement for Digby.

**Item 5:** There was some concern regarding rural people paying \$40.00 each when they cannot receive the benefits city members do. It is possible for rural members to join as a school and the Head of Art would have their name on the Membership Card.

**Item 6:** Digby de Bruin addressed the meeting giving the Curriculum Council overview on Post-Compulsory Education. An information session on the Post Compulsory Education Review with Digby as our informant is to be organised.

The Art Education Association needs to be involved in the discussions and complete the Questionnaire by the end of May (Deadline has been extended from the end of April). There is a need for everyone to contribute whether it be as an individual, a School or an Association. There is an on-line response for those wishing to access that way. It is an important focus and will impact on K-12 and it will require art teachers to become more flexible. It is proposed that there will be one course of Study being Art & Design. We must of course, decide whether we feel this is an adequate structure - we need to think about this and pass it on to our representatives on the Syllabus Committees. Students will be required to take 5 courses of study with 2 extension subjects of 40-50 hours. At this stage we are not sure what the model will look like. The CC Website has three 'courses of study' available for pursuit and members are encouraged to look at them critically, in order to gain better understanding of how art might be written. Rosemary Norton can be contacted at the Curriculum Council in regards to Post Compulsory Education.

**Item 7:** Rosemary Wallace spoke on her Workshops 'Webs, Wings and Lacy Things'. The Workshop provided a generic workbook which moved into ceramics, textiles and sculpture with a variety of artists. A video has also been prepared which addresses interrelationships within the curriculum. Rosemary demonstrated three different techniques to make lace and ways to make it a suitable project for co-educational schools. (Arts Edge offers artists to work as an artist-in-residence at your School). The cost of the Workshop is \$143.00. Package was handed out CRAFTWEST NEW DIRECTIONS 2001-2003 and a glossy LACE catalogue. Lynda Dorrington is the Executive Director of Craftwest and is very interested in looking for fully curated National and International exhibitions. Members were encouraged to see the LACE exhibition at Craftwest. Rosemary was thanked for her contribution.

#### Item 8: NOMINATIONS FOR EXECUTIVE COMMITTEE.

Janet Hummerston would like to relinquish her position of Treasurer in 2002. She requested members to think about applying for next year. Thelma was returned as President and Jan Bowlder was elected Vice President. Genevieve as Secretary and Janet as Treasurer. Thanks were extended to Marie McNeil for her efforts in 2000.

#### Item 9: NOMINATIONS FOR THE SECONDARY COMMITTEE.

The 2001 Committee are listed on the back page of the journal. Within this Committee the others who elected for Sub-Committees are: (Convenor is to be elected at the first Secondary Meeting).

**Web Site:** Cheryl Hancock (Primary), Andrew Frost, Kathy Mills, Mavis Prosser as an Advisory member.

**Publications:** Di Good, Jean Aitken, Mavis Prosser, Dionne Garvey.

**Primary Committee:** Val Brooks (Primary Treasurer), Tammy Robinson-Hall (Primary Co-convenor), Merlyn Leader (Primary Co-convenor), Karen Sabotay, Jan Bowlder (Vice President), Cheryl Hancock, Jan Quinn, Gary Adamson, Lynne Tognoli, Hilary Brooke, Peggy Hutchinson.

Thelma thanked all the outgoing committee members. It was decided not to introduce another Sub-Committee for Workshops but to keep the planning within the Secondary/Primary Committees.

#### Item 10: GENERAL BUSINESS

Thelma brought to the members attention the many handouts along the front bench. The Art Education Association Conference in New York InSEA 31st World Congress 20-25 August 2002. This is to promote international understanding by Education through Art.

A conference by the Centre for Excellence and the Curriculum Council has been held recently. It show-cased the work the Curriculum Council has been undertaking with teachers and schools in the development of outcomes focused education. This work has been captured in the new support material 'Making Progress' which will be distributed as part of the sessions. Prof. Stephen Heppell was the key-note presenter.

Some Interesting Reading Material: *Common characteristics of successful Art Departments*, Geoff Harris, Curriculum Co-ordinator, New Zealand and *Primary Art Pedagogy: Everything a generalist teacher needs to know*.

Brushstrokes Image Analysis images and a Teachers Resource book was displayed. This is at a cost of \$385.00, has very large images and a very helpful resource book. All images are laminated for preservation. 'Very Useful Resource Book' is still available through the Association. \$25.00 "Arts Still Alive" Journals are available from Val Brooks at Alinjara Primary School, 9342 3388.

The Catholic Arts Leaning Area Professional Development will be held at the CEO 12-4pm on 30th May. Peter Carey is the new contact person at the CEO for The Arts. Registration is required to Grethel Fonceca Fax 92129283. Cost: Catholic Schools \$12.00, Others \$30.00 Content will be: Sharing of ideas and successful practices in the Arts classroom with an emphasis on Year 8. Work session on Post-Compulsory Education.

The meeting was closed at 12.20pm

# ARTS "STILL ALIVE" VOLUME 8

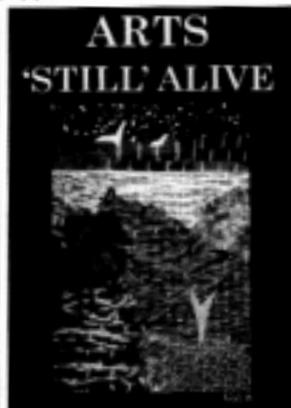
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This popular publication is a must for every teacher. Included are over 25 carrier projects, organised in a sequential 3 lesson step-by-step format addressing the curriculum framework and arts learning area outcome statements. This volume also includes 3 intergrated curriculum projects. A wide range of techniques and mediums are addressed along with an informative glossary. The projects are divided into early childhood, middle childhood and early adolescent phases. Includes colour.

The book is compiled and produced by the primary sub-committee of the Art Education Association

**COST – Volume 8**  
 Art Education Association Members \$20  
 Non – members \$22  
 Postage per copy \$2.25

**Limited quantities available of  
 previous volumes**  
**Volume 5 \$12 Volume 6 \$12**



Send payment to: Val Brooks  
 Alinjara Primary School  
 Northumberland Ave  
 Alexander Heights 6064  
 Telephone : 9342 3388  
 Fax : 9247 3263  
 \*Cheques made payable to  
**ART EDUCATION ASSOCIATION OF WA**

## ORDER FORM

ARTS "STILL" ALIVE

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Volume	No of Copies	Cost	Postage per copy	Total \$
8				
6				
5				
<b>TOTAL</b>				



### SCULPTURE VIDEOS

The following are some sculpture videos that might be helpful to your sculpture projects. They have been sorted by year. The Alexander Library on the Mezzanine floor has most of these videos available for short term borrowing, check with your school librarian to see if your school is a member.

1. **Henry Moore: carving a reputation** (video) ABC, 1999.  
 Available From: Check school resources.

Call number: 730.92MOO

2. **Take 5 with Betty Churcher** (video)1998.

An intriguing behind the scenes look at some of Australia's art treasures including work by sculptors Rosalie Gascoyne and John de Andrea (Allegory; After Courbet AGWA). Available from: Alexander, A.H. Bracks, Munglinup, Mirrabooka, South Hedland, Fremantle, Albany, Geraldton, Perth City and Mount Claremont libraries.

Call Number: 708.9TAK

3. **Sculpture: tools, materials and techniques** (video) 1996. Applesed Productions

History of sculpture; working with metal; with cloth; stone; carving tool; jigsaw; wax models; clay models; furnace.

Available From:

Call Number: 731.028SCU

4. **The emerging contemporary scene** (video)1993.

Traces the emergence of contemporary art and sculpture in Western Australia from the 1950's to the 1980's. Features the work of Hans Arkeveld and Howard Taylor.

Available From: Alexander Library

Call Number: V5513

5. **Hermitage Museum of St. Petersburg – The vast sculpture collection** (video) 1992.

Fascinating stories about the art, artists and times of the 18th and 19th century European sculpture held and exhibited by the Hermitage Museum.

Available From: Alexander Library

Call Number: V5393

6. **Mastery in three media, volume 3** (video) 1992.

Features the works of American sculptors Calder, Smith, Chamberlain, Nevelson, Hunt, Edmondston and Christo. Available From: Manning, Perth City, Fremantle, Mandurah, Vincent, Cottesloe.

Call Number: 709.7MAS

7. **Basic sculpture for beginners** (video) 1999

Michael O'Connor demonstrates step by step the basics of sculpture. Using a block of clay and one tool, he creates a simple bust.

Available From: Alexander, Mandurah, Toodyay, Willetton, Public Library Stock, Whitford, Melville City Square, Cottesloe, Mundaring and Belmont Libraries.

Call Number:730.028BAS

## NATIONAL ART EDUCATION ASSOCIATION

Office of the Executive Director  
 Phone 703-860-8000 Fax 703-860-2960  
 E-mail: naea@dgs.dgsys.com

FOR RELEASE AUGUST 11, 2000

**InSEA INVITES THE WORLD TO NEW YORK**  
 For International Conversations Through Art

August 19–24, 2002 Marriott World Center Hotel InSEA, a society of international art educators, representing 80 countries and 2000+ members, will hold the 31st InSEA World Congress in New York that emphasizes International Conversations across cultures. Two components of the program will be Keynote Panels and Invited Seminars where philosophers, artists, art educators and scholars of culture will address the themes. *Imagining Traditions, Thinking Aesthetics, Making Minds, and Viewing Media and Meanings.*

A Call for Papers and Research Papers (for the Research Conference, to be held August 17 & 18 2002 at Teachers College, Columbia University to explore *Searching the Art of Inquiry* will be issued December 2000.

Exhibits will profile the renaissance underway in New York. City public schools and the Practice of art and art teaching. Exhibits will be shown in museums, schools, and community centers around 'New York City.

For information send a postcard with your name, address, phone-number and e-mail address to: Prabha-Saharabudhe, Co-Director & Administrator, 31st InSEA World Congress, Teachers College Columbia University Arts & Humanities Dept., Box 78, 525 W. 120th Street, New York, NY 10027; e-mail: ps123@columbia.edu

# PROJECT TITLE: Frenetic Forms

THEME: Sculpture (Thermolite Bricks)

TEACHER: YEAR LEVEL: 9

YEAR LEVEL:

**PROJECT DESCRIPTION:** Students will design and subtractively sculpt Cubist inspired Figures from Thermolite Bricks.

## ARTS IDEAS:

1. Gesture drawing of student models in a variety of media e.g. ink, conte' crayon, pencil, and fineliner.
2. Contour drawings in ink, artline 200, pencil and charcoal.
3. Multi-media studies of models.
4. Develop a series of compositions in a cubistic (multi-viewpoint) form from one of the parts or all of the drawings.
5. Create a collage from one of your compositions.
6. Drawing the face, learning the correct proportions (Photocopies taken by teacher)
7. Distortion of the sketch by cutting up of photocopy and displacing the pieces.
8. Complete notes throughout the visual diary, taking care to describe the purpose of the task and how you feel you achieved a satisfactory result.
9. Make sure your diary contains all work as directed and is kept neat and well organised.

## ARTS SKILLS AND PROCESSES:

1. Develop two Cubist style designs from your figure studies and the portrait work (some students may wish to combine the face and figure or work with either of the two in isolation).
2. Apply colour to each design using media of your choice to 'liven up the designs'.
3. Decide on the design you will pursue as your final studio, now draw the design from all angles. (Remember that it must be interesting from all angles). This is to be executed in lead pencil.
4. Present as a Mini Studio to your teacher for approval.
5. Students are to experiment with the Thermolite Bricks using the subtractive method of sculpting. Tools to be used are: saws, files, sandpaper etc.
6. Safety is crucial when sculpting the medium, therefore students must all wear dust masks when handling the material. Care must be taken with the tools at all times. Students will also be working outside where there is plenty of ventilation.
7. When individual students feel comfortable with the medium then they can collect their brick and begin the basic shape, which will be refined as the work progresses.
8. Students must remember the cubist principles when they are sculpting, constantly checking their work from all angles
9. Complete form and sand as required for the desired finish.
10. Present for assessment along with the Visual Diary, (Date to be advised).

## ARTS RESPONSES:

1. Ensure that you make notes throughout the design process about construction and evaluate your progress.
2. Discussion in the Visual Diary about the relevance of the Cubist influence in your work.
3. A formal written evaluation must be completed at the end of the project, get this sheet from your teacher and be sure to hand this in with the Visual Diary.

## ARTS IN SOCIETY:

1. Introduce the Cubist period, it's characteristics and the feature artists eg: Picasso.
2. Look at where the period sits on a timeline of the history of art.
3. Complete a research assignment on Picasso and hand in for assessment. Requirements for this are to be given to you via a handout, with due dates.
4. Integrate information about the influence throughout the Diary as you sketch.



The Primary sub-committee of the Art Education Association in 2000 consisted of a team of 10 people. Our aim being to represent, strengthen, develop, enthuse and support both, primary school art specialists and generalist classroom teachers in the area of the Visual Arts. Furthermore we support each other and feed our work through our respective primary school networks.

One of our main focuses is the production of the book 'Arts Still Alive'. The group also organises professional development in areas of interest and need and provides representation at various meets.

### Committee Members 2000

Co-convenors - Jan Bowdler and Tammy Robinson-Hall  
Treasurer - Val Brooks

Committee members - Gary Adamson, Hilary Brooke, Cheryl Hancock, Merlyn Leader, Karen Mistilis, Lynne Tognolini and Jan Quinn.

### 2000

During this year we met at REDD'S café in Subiaco once a month or so on a Tuesday afternoon. Here we discussed, organised and implemented various agenda ranging from workshops, professional development, finances (including GST), representation at conferences, reviewing of Arts events, curriculum, assessment, association web-site and 'Arts Still Alive'.

On occasions we have met for half or full days on a Saturday or during school holidays to grapple with larger agenda items, such as the 'Arts Still Alive' book.

Once again in May we manned a stall at the Literacy Conference held at the Hyatt.

We discussed and researched the possibilities of producing a video on teaching primary school visual arts. The plan would be to include some demonstrations of sample lessons, colour mixing and ceramic tips. This could be a support item to the 'Arts Still Alive' book or an entity on its own. The concept is still to reach fruition.

### Arts Still Alive - Volume 8

The production of Volume 8 of the book was published in 2000 and once again was a success. The project commenced with a 'Show 'n' Tell' on 29 May at North Balga Primary School. Here we asked various primary school art teachers from all over to present art projects on the given Visual Arts carrier project proforma addressing the outcome statements and provide sample artworks.

Projects were then collected, selected, proof-read and published in the book along with the committee's work on the Curriculum Framework, Outcome Statements, Art Learning Statements, glossary, recommended suppliers and photographic images.

The book was released on 31 November and is available through Val Brooks at Alinjara Primary School and a host of art supply stores and bookshops.

This year the book has seen a number of improvements, as with each publication, and is even more professional.

As always Jan Bowdler has been a huge driving force and contributor to the success of the book.

### Plans for 2001

- 'Arts Still Alive - Volume 9', with some developments, including the litigation of children's artwork.
- Professional Development that hopefully will include a workshop with Graham Hay on paper clay, printmaking at the Fremantle Arts Centre, clay workshop by Fran Wallis at North Balga Primary.
- Further explore the possibility of a video on teaching primary school art.
- Representation at the Literacy Conference.

### Committee Members 2001

Co-convenors - Merlyn Leader\* and Tammy Robinson-Hall  
Treasurer - Val Brooks

'Arts Still Alive' coordinators -Jan Bowdler\* and Gary Adamson\*

Committee members - Gary Adamson, Jan Bowdler, Hilary Brooke, Cheryl Hancock, Karen Mistilis, Lynne Tognolini and Jan Quinn.

New joining committee members - Fiona Bryce and Karen Sabitay.

\* Note that these are changes to the committee and that a new responsibility/position has been created as 'Arts Still Alive' Coordinators due to the large task this has become.

## Artists who facilitate sculpture workshops:

Coral Lowry  
Graham Hay  
Robyn Lees

or contact Bunny Young at the Visual arts Foundation of WA Tel: 9383 4878

# Feature Artist Coral Lowry

## THINK PUBLIC ART

**D**ynamic artist Coral Lowry talks about her experiences working in the area of Sculpture as an emerging force in the field of Public Art and her particular love of working with children in schools.



HER STUDENT WORK, A CHANCE MEETING, AN AUKWARD CONVERSATION, 1990

Coral Lowry was born in 1951 in Perth W.A. and began a B.A. in Visual Arts at Curtin University in 1986 with a Major in Ceramics. She completed this course with a Distinction and gained the Student Development Award in 1990. Coral taught and worked as a Technician until

1992 at the University part-time, whilst doing her own work. However she did re-evaluate her reasons for doing the course at this time, realising it was not to become a Technician but an artist in her own right. This is the point at which she applied for and won her first Commission which she started in 1993.

The work was created for the Parkfield Primary School in North Australind. The school was the first country primary school in Western Australia endorsed by the Ministry of Education to have a "per cent for art" applied as part of the Government's public art strategy. The work titled 'Play' is made of recycled plates of galvanised steel and round bar. The figures have a satin patina, the surface colours are silver to charcoal and are designed to catch the light. The figures create a play of shadows across the pavement and walls, changing with the time of day and as seasons change. They brim with energy and create a sense of fun within the school environment. Derived from the children's shadows, the final design evolved substantially from Coral's original idea - due to the very nature of collaborative work and of course the structural considerations.

"Play" launched Coral's Public Art career and through persistence and hard work, she now has numerous pieces located around Western Australia bearing testimony to her expertise.

CITY OF FREMANTLE Coral has completed three major Public Artworks in the Fremantle area - all worthy of a visit. The South Terrace Seating Area 'Meeting Place', 'A Walk Along Time' in Montreal Park

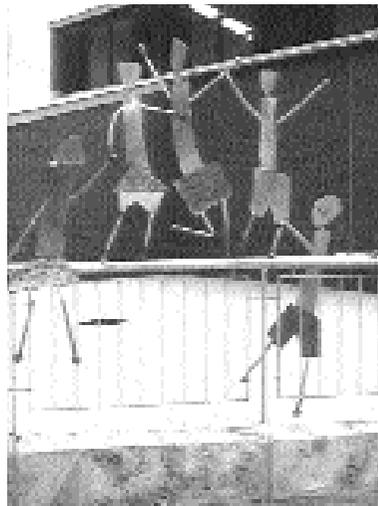
which was created by Coral and fellow artist Holly Storey and 'The King's Square Chess Table'.

The 'Meeting Place' is made up of a small number, thoughtfully designed, galvanised steel stools dispersed along the side-walk. Central to these is a circular table, both bear inscriptions. These works reside at the entrance to Timezone and were the result of the Council requesting Coral to work with the youth of Fremantle to reinvent this space. The idea was to design a functional area that would help to ease the tension apparent between the youth and cafe owners, which resulted from a lack of seating for non-food purchasing clientele.

Coral's first step was to set up a series of workshops with youth from the area. The selected group was drawn from: The Yonga Aboriginal School, The Kim Beazley School, youth in the Juvenile Justice system and the homeless. The workshops provided youth with an opportunity to discuss issues they were dealing with as individuals. These topics provided the subjects for the final thought provoking inscriptions on the surface of the works.

'A Walk Along Time' is comprised of a number of differing elements. A rammed limestone entrance displays embedded and imprinted shells and fish skeletons. A circular garden with an intersecting time line (path way) is the central focus of the work. The path displays images of prehistoric animals designed by students from White Gum Valley Primary and South Fremantle High Schools. The student's designs

CORAL LOWRY, PLAY, 1993



## STING-RAYS

MATERIALS

- 20 x 20cm or 40 x 40cm square of strong cardboard
- 24 x 24cm or 41 x 41cm square of pigskin sets
- wire for tail
- masking tape
- tissue paper
- news paper
- marbled
- hooks
- acrylic paint
- msa-a-passa and PVA mix glue
- varnish

- wire cutters
- scissors
- paint-brushes

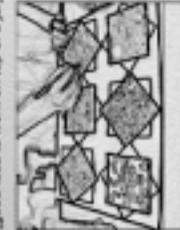
EQUIPMENT



1. Cut one corner off cardboard, stick tail on (opp. corner) with masking tape



4. Paper machine around edge of sting-ray with tissue paper. Cover entire sting-ray with tissue paper (good idea to work on top of a jar)



5. Design work for transfer onto sting-ray surface as pattern.



3. Blend up or down both remaining corners



7. Paint sting-ray white.



5. Add one layer of newspaper then another of tissue paper.

9. Transfer design onto sting-ray. Paint, varnish.

8. Add eyes/marbles and hooks. Allow to dry

# STING-RAY

## Project Brief Year Eight or Ten Sculpture

Name: \_\_\_\_\_

**Project Description:** You will create a STING-RAY mobile using construction and papier-mache techniques. This 'flying' water creature will then be covered with designs influenced by Aboriginal Art.

### Arts in Society (understanding the role of arts in society)

- Develop an understanding that Australia's cultural diversity has influenced the development of art-work within our society.
- View a video on Aboriginal art-work, and view samples and/or slides of both traditional and modern Aboriginal art-work, particularly the work of Emily Kngwarreye, Sally Morgan and Jimmy Pike. This work will assist us to explore the notion of how arts vary according to time and place and apply this historical and cultural understanding in creating and responding to art works.
- You will observe the use of symbols and story telling in Aboriginal culture.
- Complete image analysis, share your discoveries with the rest of the class in a group discussion.

### Arts Ideas (generation of arts works that communicate ideas)

- Develop ideas for a design influenced by the work of Aboriginal artists. Create a sculpture that takes known ideas and transform them by exploration and experimentation. Aim to give your sting-ray a distinctive look.
- Create a final design to be transferred onto your sting-ray. Present this design in your sketchbook.
- Design to be enlarged and transferred using pencil, ensuring design is suitable for a mobile (to be viewed mainly from underneath).

### Arts Skills and Processes (use of skills, techniques, processes, conventions and technologies of the arts)

- Observe demonstration on correct techniques and skills for safety and conventions.
- Construct Sting-Ray frame using chicken wire, cardboard, wire, masking tape and paper.
- Papier-mache over structure with newspaper ensuring that you smooth carefully as you work. Put a final layer of tissue paper over whole structure.
- Once dry paint white, then cover with one colour (your base colour).
- Transfer your design onto the sculpture and paint. Seal using varnish. Add eyelets in for hanging.
- As you work you will recognise that art conventions develop and change over time and within particular cultures; and that these conventions are not rigid.

### Arts Responses (use of aesthetic understanding to respond to reflect on and evaluate the arts)

- Describe, analyse interpret and evaluate your experiences as you create. Complete self evaluation, reflecting on your progress and the progress of a classmate throughout the project. What have you learned? Did you enjoy the project? Did you experience success?
- Present your sting-ray for display in the class room and/or school exhibition. Reflect on the impact of a school (or at least a couple of classes) of sting-rays!

<b>STING-RAY LEVELS</b>	<b>ARTS IDEAS</b>	Explains ideas through painting	Owns different manifestations of ideas and values to create a design for display	Creates and synthesises several design designs	Communicates original ideas in an effective and detailed manner, creating a finished sculpture.	Completes a self-critical analysis of their work.	Adopts ideas from long-standing and traditional design styles and adapts for use in a contemporary context.	Uses a variety of materials, media, styles and forms, and adapts for use in a contemporary context.	Adopts ideas from long-standing and traditional design styles and adapts for use in a contemporary context.	Adopts ideas from long-standing and traditional design styles and adapts for use in a contemporary context.
	<b>ARTS SKILLS AND PROCESSES</b>	Shows evidence of display	Completes paper models over time (with assistance) and displays display.	Constructs form and structure with appropriate materials.	Completes construction and painting of display design. Has, then displays work to final plan. Work is finished.	Displays a well-represented sculpture in a reflective and reflective way.	Displays work in a professional manner. Makes finished work with care and ability, creating a high-quality display.	Displays work in a professional manner. Makes finished work with care and ability, creating a high-quality display.	Displays work in a professional manner. Makes finished work with care and ability, creating a high-quality display.	Displays work in a professional manner. Makes finished work with care and ability, creating a high-quality display.
	<b>ARTS IN SOCIETY</b>	Responds to Aboriginal artworks	Recognises and talks about Aboriginal art.	Creates design designs after looking at Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.
	<b>ARTS RESPONSES</b>	Responds to artworks	In own words describes what processes have been used.	Recognises design that was influenced by the work of previous and that present.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.	Understands and explains the significance of Aboriginal art.

# Feature Artist Coral Lowry

were computer manipulated and cut by a water jet technique into copper paneling. The work is a focal point of the park landscape and provides recreational space for all members of the local community.

CITY OF MANDURAH In January 2001, Coral was involved with the Coodanup Community College in Mandurah, creating vibrant, innovative floats for the local 'Crab Fest' parade. The project was sponsored by Cleanaway and each float comprised wholly of recycled products. The project was widely applauded for its success in raising the awareness of the visual arts within the local community. As a result of this initiative, the Mandurah Council has allocated additional funding for this event in 2002.

Coral stated that 'Trippin Triffids' at the Garden City Shopping Centre was her favourite public art commission. It is her most recent and ambitious project and is quite remarkable given that she had only two months to complete it. An architect associated with the project had seen her previous work in a magazine, which featured her Joondalup Lakefront Project. He contacted her, asked her to present some ideas for the space at Garden City and she developed a series of forms based on the cross-sections of plant life. The architect was extremely positive about Coral's ideas and it was agreed by the board that the design would enhance the chosen environment.

Coral's process was to draw up plans and create models. These were then dissected by the design engineer who created computer generated images of the models. There was further investigation of the design practicalities including longevity, safety, materials and weight to ensure successful construction. Patterns were then cut from these computer generated images at the steel suppliers and Coral worked with the engineering company in the welding and fabrication of the structures. Once completed, the pieces were transported to the venue by trucks, cranes lowered the works into the space and they were secured using concrete footings. Coral then had to work with the landscape, irrigation and lighting consultants to develop the garden and water feature. The presence of running water adds to the natural rusting process of the materials, along with the applied hydrochloric acid and copper paint surface treatments.

Coral is presently working towards national recognition in the form of acceptance of her work in public places around Sydney Harbour and beyond.

Coral particularly enjoys the challenges of public art, from the initial idea through the design process, the organisation of funding, the excitement of the 'solo exhibition' concept at the unveiling of her works and of course, the impact and responses of the public.



GARDEN CITY, TRIPPIN TRIFFIDS, 2000

**WORKS IN PROGRESS** Coral is presently working on the City of Armadale 'Centenary of Federation' sculptures, which are a set of 4 works, each one representing 25 years history of the area. The first of these will commence at Borrello Park in Roleystone and will feature a sculptural tree and cross representing the pioneers of the Kelmescott area. These symbols represent strength, remembrance and regeneration.

**INSPIRATION** Coral considers the Australian contemporary artist Fiona Hall important for her use of metals and the execution of the medium.

**HISTORICAL** The surrealist artists Duchamp and Dali.

**LITERATURE/MUSIC and ENTERTAINMENT** 'Shoe Money', by Maggie Anderson a series of short stories on the peculiarities of life. Coral likes to work to the music of Edith Piaf and Freddy Mercury and she highly recommends the Amalfi restaurant when you next visit Mandurah.

Coral is more than happy to be contacted by teachers for school residency programmes, information and advice on public art.  
email: coral.lowry@bigpond.com.au

Dionne Garvey

## MARY KNOTT

I attended Claremont School of Art as a mature age student and completed the 4 year Art Studies Certificate and 3 year Fine Art Diploma majoring in Sculpture. It was here that I was encouraged to consider myself 'seriously' in particular by my sculpture lecturer Tony Jones.

After graduation from art school, I rented a studio space in Northbridge in a complex known as the 'Wowhouse' where the interaction with other artists made a big impact on me. I began to see art as a 'real job' and have treated it as such ever since. My studio is now an old farmhouse in the country where I work alone. Working in such isolation I find that ideas come readily to me from my subconscious and I am free to explore these ideas. I like to think that my work references the human condition and by using the boat as a symbol for voyaging and combining the boats with figures (generally non-gender specific) I have embarked on a personal narrative that is open to the interpretation of the viewer.

Initially my sculptures tended to be constructed with readily available materials including paper, old cane blinds, plaster, some wood and clay. Some of my earlier works on the theme of the boat were constructed from cane and paper and were therefore fairly vulnerable despite their apparent strength. The opportunity to move into the public area came when I had a chance meeting with a bronze caster who

MARY KNOTT, ENCOMPASS, 1996



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MARY KNOTT, NEAR TIDE, 2000

was interested in casting my cane and paper boats in bronze. This meeting has enabled me to apply for public Art Projects.

I enjoy working with clay and particularly on a large scale I find it very satisfying. From an original in clay it is possible for me to employ the bronze caster to make moulds, cast the piece, finish the surface and apply a patina.

Since graduating in 1985 I have held 9 one-person exhibitions, been selected for numerous group shows and produced 4 sculptures in the Public Art arena.

My work has been purchased by the Art Gallery of W. A., Parliament House Canberra, The University of W. A., the City of Bunbury, the City of Wanneroo, the Justice Department, the Office of the Attorney General, the Commonwealth Law Courts, the Royal Perth Hospital, the King Edward Memorial Hospital and Artbank W.A.

## ART ED JOURNAL OF WA TEE MARKING



### 4. (a) How many people did you mark with?

MARKER A: Usually one co-marker, sometimes two.  
MARKER B: The overall group was about 10/12.  
Reconciliation: three at the most.  
MARKER C: Marked the same papers as one other.

### 4. (b) How would you consider the reconciliation process?

MARKER A: A useful process. It was an opportunity to clarify my own thoughts and consider others.  
MARKER B: I found it to be an opportunity to see how other teachers operate/how they think/how they mark. If anything it increases your own confidence.  
MARKER C: Sometimes very lengthy and tedious but necessary and valuable.

### 5. Is knowledge of all fields a problem? How do you overcome lack of knowledge in some themes?

MARKER A: Initially this was a concern. However, it was an opportunity to broaden my own knowledge; do some extra reading. It was necessary to check information at times and to double check during the reconciliation process.  
MARKER B: I enjoyed 'learning' about other Art History areas. Of course I had my encyclopaedia handy for times when I suspected something as not right. A good essay is hard to fault! If the writer was not fluent, I addressed the marking criteria supplied and only sought further help if I was unsure.  
MARKER C: Yes, it can be – but as an experienced marker I have an innate sense of standards and what is required in an answer.

### 6. What would be the benefits of having a bigger team of markers?

MARKER A: There would be less papers per marker thus making the task less arduous.  
MARKER B: I am not sure. More time would be the main outcome. You would have less papers to mark, but this could produce more problems.

The Curriculum Council is now seeking expressions of interest from teachers who wish to be appointed as Art History or Visual Diary markers. Country teachers will need to gain approval from the Principal to be absent from school during the marking period and will be responsible for travel and accommodation costs.

### People to contact:

Mrs Trina Edwards tel: (08) 9273 6312  
email: edwat@curriculum.wa.edu.au

Mr Neil Wilson tel: (08) 9273 6309  
email: wilson@curriculum.wa.edu.au

Mrs Jenny Morup tel: (08) 9273 6309  
email: morup@curriculum.wa.edu.au

### WHAT IS YOUR 'FIRST LOVE'?

The Art Education Association of W.A. are celebrating the concept of teachers as artists and want to present an exhibition of works highlighting the talent, skill and creativity of art educators around the state.

We need 'expressions of interest' from art educators who would like to participate in an exhibition next year. We would like to receive 'expressions of interest' (including some details and a photo that is representative of the type of work you do) from interested educators for planning purposes (that is writing proposals, booking spaces etc).

### EXPRESSION OF INTEREST

'First Love' an exhibition celebrating teachers as artists.

Name: \_\_\_\_\_

Educational Institution \_\_\_\_\_

(ie. Name of school/Tertiary Institution): \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

E-mail address: \_\_\_\_\_

Studio Area: \_\_\_\_\_

Medium: \_\_\_\_\_

Subject matter: \_\_\_\_\_

Approximate Number of Works:    1    2    3

Approximate Size of Works: \_\_\_\_\_

Small (up to): 30 X 30cm, Medium (up to): 60 X 60cm,

Large (over) 60 X 60cm

Preferred Exhibition Time: April/ July Holidays 2002.

- Include a labelled non returnable slide/photo of the type of work you produce for proposal purposes (if possible). The Completion of an 'Expression of Interest' form does not commit you to the exhibition it just assists with the planning of this exhibition.

Please send this information by April 30th 2001 to Dianne Good at 7/84 Murray Rd, Bicton W.A. 6157.

If you have any queries please email me at: dgood@jsracs.wa.edu.au

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## TEE MARKING

Have you ever considered being a marker of TEE Art History papers? Every year a team of teachers apply themselves to the task of reading and marking student responses to the Art History paper.

The experience is both rewarding and enlightening and has been described by some markers as the best form of PD available to teachers of TEE Art.

It is an opportunity to interact with other teachers to gain a sense of overall standards and to know exactly what is realistic to expect of our students. For this issue of the journal we approached the Chief Examiner for Art History in 2000 and some recent markers, for their comments.

### TEE ART HISTORY MARKING

Teachers with at least three years experience teaching Year 12 TEE Art History are encouraged to submit an expression of interest to be considered for appointment as a marker. While the appropriate balance between new and experienced markers must be maintained, we need some new markers.

You may be reluctant to apply due to lack of familiarity with all the themes. Markers however, find that although they are not experts on every theme, they have enough background to make reliable and valid assessments of candidates answers. Even knowledgeable and experienced markers find that occasionally they need to check a reference. It should also be noted that each paper is marked independently by two markers so the responsibility is shared.

Support for markers is provided by a trained workshop, a Marking Guide and the guarantee of assistance from the Chief Marker or other members of the Examining Panel.

Teachers often say that they would like to mark TEE scripts but end-of-year school commitments prevents them from applying. In the past, markers have successfully juggled school and marking demands and school administrators are generally keen to support this form of professional development. The appointment of more markers would reduce the marking load and allow markers to opt for half a load.

Marking TEE Art History papers can be a refreshing experience due to the excellence of some scripts and the insights provided in Image Analysis answers. It

would be of great assistance in your teaching and provide an overview of, (a) how candidates tackle questions, (b) what markers look for in answers, (c) common difficulties experienced by Candidates, and (d) the scope of the syllabus as a whole.

Teachers who have marked in the past but not last year will not automatically be contacted by Curriculum Council so they need to submit an expression of interest.

For further information about marking Art History papers talk to one of the teachers who have marked recently: Jean Aitken, Mazy Casotti, Keryn Cooper, Jeannette Giroud, Coby Kirwan.

### QUESTIONNAIRE

1. *How would you describe your experiences as a marker?*

MARKER A: It was a good experience, working with other markers who had taught Art History at both secondary and tertiary levels.

MARKER B: One of the best forms of PD an Art teacher can experience.

MARKER C: Particularly in the past few years under the current Chief Examiner - very positive.

2. *What benefits have there been to your teaching of Art History?*

MARKER A: Gaining a sense of the standard reached and subsequently being realistic in expectations of students.

MARKER B: There has been a marked increase in knowledge base. It is also an excellent way to make contact with other teachers and schools for resource sharing.

MARKER C: I have a real sense of overall standards and know exactly what is required of the students.

3. *How much time was involved?*

MARKER A: 2/3 weeks in which there is little time for anything else.

MARKER B: For the 3/4 weeks of marking and reconciliation I was busy in that my evenings were taken up with marking. However, breaks were very important. Tired markers don't mark well.

MARKER C: Two or more full weeks (no time for much else!)

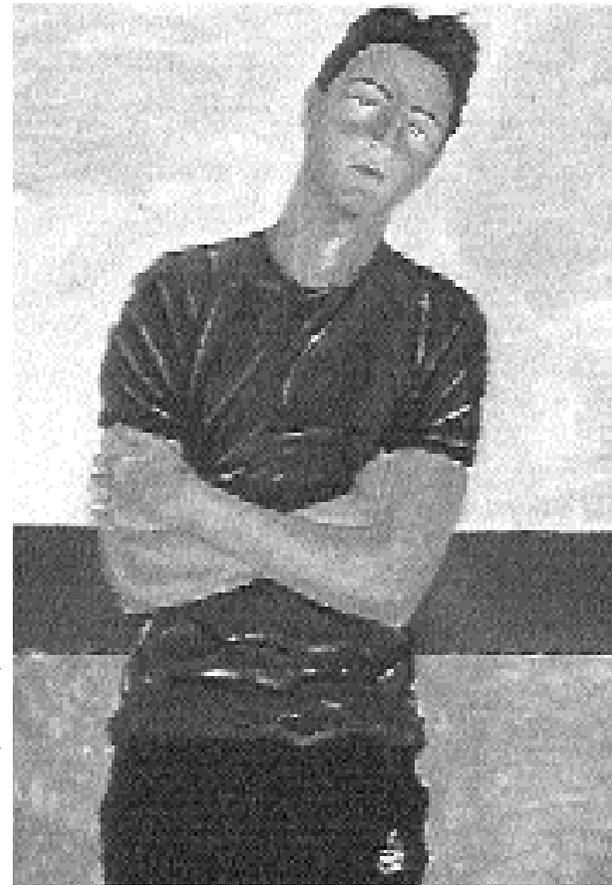


PHOTO: JONATHAN BUGHU, SELF-PORTRAIT, 2000

as politics, the environment and interpersonal relationships.

This year's *Year 12 Perspectives* showcases an impressive mixture of artistic mediums including photography, computer generated imagery, garment design, sculpture and painting. Now in its ninth year, the show has become an important event within the Art Gallery's calendar and a key focus for secondary art students and teachers. Other resources to assist teachers include the exhibition catalogue, teachers resource kit and several of the top visual diaries which are available to view by phoning 9492 6644. There was a teacher's Professional Development Day at the Gallery on the 7<sup>th</sup> April as well as student study days to be conducted throughout April. For bookings and more information on these days, please call the Gallery on 9492 6644.

Due to the generous sponsorship of Dr Haruhisa Handa and the International Foundation for Arts and Culture, two \$5000 grants will again be offered to students to develop their own artistic interests. The successful regional tour of *Year 12 Perspectives* to Karratha, Geraldton, Kalgoorlie, Albany and Bunbury will again take place for a second year in a row.

In 2001 new Cultural Exchange Initiatives between Japan and Australia are promoted through *Year 12 Perspectives*. This year's show includes selected artwork by

Japanese students. Works from *Year 12 Perspectives* will be shown in an exhibition of student work at the Australian Embassy, Tokyo in July 2001. This new development reinforces the important cultural and educational links between Japan and Australia.

*Year 12 Perspectives* is one of the Art Gallery of Western Australia's most vibrant projects for young people within our local, state and international communities.

## YEAR 12 PERSPECTIVES

Art Gallery of Western Australia  
29 March–20 May 2001  
Free admission

The views and ideas of West Australian youth come to the fore once again through the vibrant *Year 12 Perspectives* at the Art Gallery of Western Australia. The exhibition features works of Year 12 TEE Art and Art & Design students from 2000.

*Year 12 Perspectives* provides youth with an outlet to express and communicate their views on subjects as varied



## PERTH CITY

This excursion proved to be an excellent introduction to sculpture for Year 11 students. In the morning session students discovered, made thumbnail sketches of, and wrote about a range of sculptures within the inner city. The afternoon session was held in the Art Gallery of WA where a gallery guide provided a more formal introduction to sculpture and its varying formats.

The walk was taken directly from an excellent booklet developed by the City of Perth (available from the Art Gallery) called ART CITY, which is a detailed guide, with maps, to contemporary public artworks in the City of Perth.

On the walk students had to look at 10 works in all - 2 of their own choice and 8 designated ones. The use of a digital camera as well as a conventional camera to record information was encouraged.

At each site, using a Visual Diary format of their own choice, the students had to,

1. Record the title, artist and location.
2. Indicate the type of sculpture (relief/free standing etc.).
3. Briefly describe the work.
4. Discuss the use of media.
5. Give their interpretation of the work.

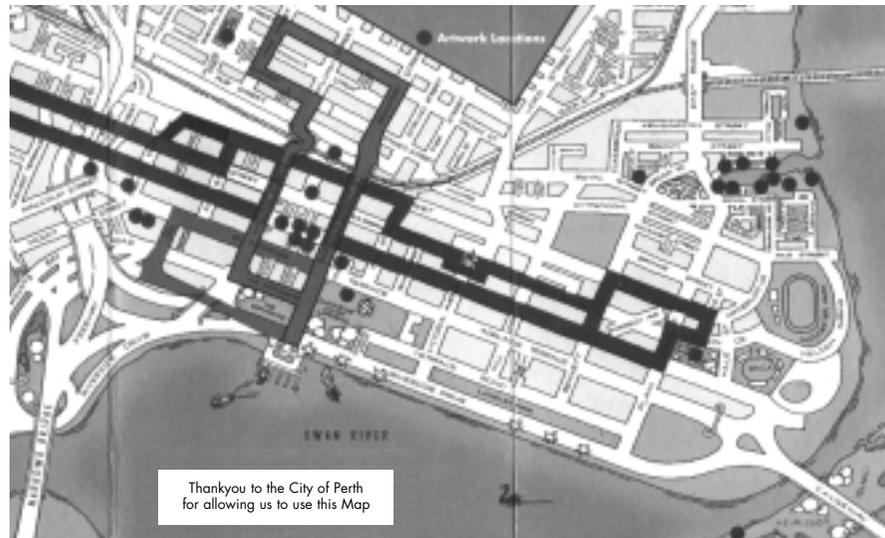
6. Make a series of small studies of the work (thumbnail sketches).
7. At the end of each site session I would read out the information provided in the booklet about the artwork.

We commenced at the Perth Railway Station, walked through to Forrest Place, through to the Hay Street Mall to Stirling Gardens and then up St. George's Terrace to the Barrack's Arch. There are numerous sculptures to look at on this route. The designated ones we studied were:

1. 'Circumvolution'- by Miv Egan.
2. 'Two Fighting Snakes' by Tjupuralla and Matthew Gill.
3. Street Entertainment - Percy Button tightrope walker - by Adrian Jones.
4. 'The Table Sculpture' by Adrian Jones.
5. Xangaroos- by Joan Walsh - Smith and Charles Smith.
6. 'Going Home' by Anne Neil.
7. 'As The Crow Flies' Part 1 and 2 by Anne Neil.
8. 'Unidentified Photographer' by Anne Neil in collaboration with Greg James.

The following assignment formed a major part of students' Art History/Criticism requirement for the unit. The students were encouraged to use their photos, photocopies of drawings and any other found images for the assignment.

**Assignment:** Prepare an article called 'Perth - City of Sculpture' for an international tourist brochure. Your



presentation needs to be both visual and verbal. Discuss several of the works seen on the excursion and any others of your own choice. Consider layout and use of art language in your presentation.

Prior to the walk students were given the following basic information:

Sculpture is the art of arranging shapes in space. It is three-dimensional art, for all sculpture has length, width, and depth. It can be made from any substance that will hold a shape, but the most common materials have been stone, wood, clay or metal. Sculpture may be made in the round, to be looked at from all sides, or in relief. Traditionally sculpture falls into these two groups. Broadly, sculpture is a process of cutting away unwanted parts - glyptic, or building up forms - plastic. Both processes are concerned with mass, volume, space, colour, form, scale and texture.

Some vocabulary associated with sculpture - carving, sculpture, sculptor, inscribe, relief, assemblage, mobile, model, casting, bronze, pedestal, plastic, glyptic, intaglio etc. (Student's were asked to add to the list as the unit progressed)

Rosemary Wallace

## EAST PERTH ART WALKS

On the last Sunday of each month the Holmes-A-Court Gallery are now conducting guided walks of the public art around the East Perth precinct.

The Art Walks are designed to promote greater awareness of the public art in the area adjacent to the Holmes-A-Court Gallery, and to highlight the strong links between the various artworks and the history of East Perth.

Booking essential: \$14 includes talk and picnic lunch.

## GOMBOC GALLERY

Gomboc Gallery is the largest privately owned Art Gallery in Western Australia. Situated just thirty minutes from the heart of Perth, in the wine-growing district of the Swan Valley. Established in 1982 on 4.5 hectares which is being developed into a Sculpture Park.

The Gallery's policy is to provide an exhibition venue for established and emerging West Australian artists of all disciplines and to give extra encouragement and assistance to sculptors by way of the on-site bronze

foundry. The Gallery endeavours to cover the full spectrum of artistic tastes and philosophies thereby providing a stimulating display of diverse Western Australian Fine Art.

Gomboc Gallery is hosting it's annual 'Sculpture Survey' exhibiting works from invited artists, Universities (Curtin and Edith Cowan) and TAFES (Central and Midland). Opening on Sunday the 8th of April, the Sculpture Survey runs until the 29th of April 2001.

## LAWRENCE WILSON ART GALLERY ARTWALK, UNIVERSITY OF WESTERN AUSTRALIA

The first thing most visitors to the University of Western Australia notice are it's resplendently verdant surrounds. Nestled within it, however, are treasures less visible - artworks by some of Australia's finest artists. For instance, there's Leonard French's powerful mural 'Emergence', Howard Taylor's massive shimmering sculpture 'Black Stump', Robert Junipers robust steel work 'Plant Form', Joan Campbell's 'Integrata' in the School of Music garden and Napier Waller's positively stunning mosaic 'The Five Lamps of Learning' over Winthrop Hall's Great Gate. Helping you find these (and more) enriching and rewarding pieces is the Lawrence Wilson Art Gallery's Art Walk. As it stands, it comes in two versions - D.I.Y (do-it-yourself) and guide-led. The D.I.Y version is for those wishing to explore the works at their leisure, either solo or with a small group of friends. Doing so is incredibly simple - just swing by the Lawrence Wilson Art Gallery and ask the person at the front desk for an Art Walk brochure. It'll have all you need to find your way from work to work as well as information about what you're perusing. In distinction, guide-led Art Walks are offered on special occasions (notice will be given through the local media) or by prior request. Both walks last anywhere between 45 minutes and an hour-and-a-half, depending upon interest and/or fitness levels. For more information call the Lawrence Wilson Art Gallery on 9380 3707.

Don't forget, you can purchase the SCULPTURE Art Studio Support Document from the Curriculum Council. This gives you all sorts of useful information to help you plan your Sculpture projects.