

EDUCATION KIT

THE LIKENESS

Cruthers Collection of Women's art

11 February – 1 July 2017

ABOUT THE EXHIBITION

Over the fifty years of collecting that form the basis of The Cruthers Collection of Women's Art at UWA, the Cruthers family developed a particular interest in self-portraiture and portraiture. Attracted to the way these genres expressed aspects of an artist's biography and identity, the family amassed close to 100 artworks that depict likenesses across a range of styles and disciplines, from traditionally representational studies of the likeness to the conceptually challenging investigations of identity. The emphasis on self-portraiture and portraiture in a collection of Australian women's art offers both opportunity and unique provocation: to celebrate the lives and achievements of Australian women, whilst also examining critically the subjects and concerns in art that become associated with the 'feminine'. Rotating artworks over the course of the exhibition, *The Likeness* offers a unique opportunity to examine the stories that portraits tell about not only sitter and artist, but about our changing perceptions of art and society. *The Likeness* consider the changing role and significance of portraiture, and our ongoing fascination with the human subject.

EDUCATION KIT: THIS IS DESIGNED FOR UPPER SCHOOL COURSES BUT MAY BE ADAPTED ACROSS ALL YEAR LEVELS.

THE EXERCISE: ART INTERPRETATION

For your visit we have focused on the area of Art Interpretation and specifically visual analysis. Resources have been developed with close reference to the guidelines set out in both the Years 11 and 12 General and ATAR courses. Details of the guidelines are available online using the links below:

[Visual_Arts_Y12_Syllabus_ATAR_PDF](#)

[Visual-Arts-Y11-Syllabus-ATAR](#)

The four outcomes of **Visual Analysis, Personal Response, Meaning and Purpose** and **Social, Cultural and/or Historical Context** will be addressed alongside an analysis framework.

The artworks selected for focus use a variety of media, themes and approaches so that students can explore a diverse spectrum of styles in this popular genre.

A 'compare and contrast' activity has been included to allow students to compare the different approaches, uses of elements and principles as well meaning and purpose in artworks.

To encourage the use of descriptive language, a list of adjectives has been included.

The list is by no means exhaustive, but it will help to enrich written expression and enable students to more accurately describe the use of artistic conventions and the elements and principles evident in artworks. You are encouraged to add to this list with your students when you return to the classroom.

Art interpretation consists of the following four outcomes:

Visual Analysis

Using art language to describe formal organisation, meaning, artistic style and the elements and principles of art.

Personal response

Provide alternative viewpoints using research, visual analysis and contextual information to support opinions.

Meaning and purpose

Identify formal, stylistic and technical elements of artworks that contribute to meaning or function. Identify the meaning, value and beliefs communicated in artworks.

Social, cultural and /or historical contexts

Comment on the social, cultural and/or historical contextual factors that have influenced or shaped the art practice or production of artwork.

The following activities are designed to help students engage with artworks. There are three analysis activities that you can work through during your visit seated in front of the artworks, or you work through them back in the classroom.

Activity One

KINESTHETIC RESPONSES

Look at image A: Mary Edwards, *Self Portrait with Hibiscus*, 1949



What does this artwork taste like?	What does this artwork sound like?
What does this artwork smell like?	What does this image feel like?

Consider the frame in relation to reading the work.

Activity Two

ADAPTATION OF FELDMAN'S CRITICAL ANALYSIS FRAMEWORK

Look at image B: Elisabeth Kruger, *Forty Two*, 1997



Using the framework below answer the following applicable questions
 Make notes about the artwork, image B, using Feldman's framework.

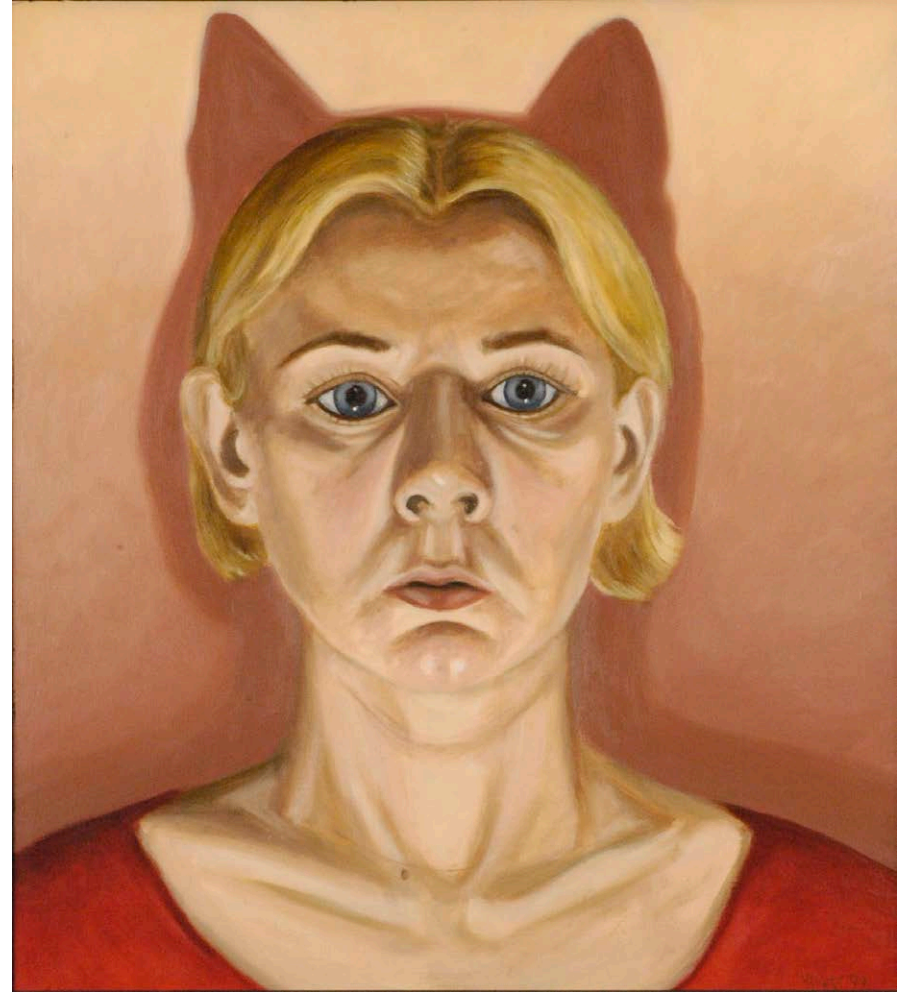
<p>DESCRIPTION Visual language</p>	<p>Providing a pure description of the object without value judgments; identify the key features of the artwork.</p> <p>FIRST IMPRESSION</p> <p>What is the work? (This may be a painting, a print, sculpture, craft work...)</p> <p>What can you see? (Subject matter, main elements/principles used...)</p> <p>What is the impact of the image? (Visual interest, impact on the viewer...)</p> <p>STYLE</p> <p>In what manner has the artist given form to the artwork? (Evidence of artistic handwriting, use of pictorial conventions - use of space, symbols...)</p> <p>Is there any evidence of historical or period style? (Neoclassicism, Art Nouveau, Social Realism...)</p> <p>Is there any evidence of the style of a particular culture, social or political group? (Chinese Painting, Aboriginal Bark Painting, Graffiti, Fascist Sculpture...)</p> <p>SUBJECT</p> <p>What is the subject matter of the work? What is it about? (Landscape, object, idea, event person...)</p> <p>Is the subject matter remembered, imagined or observed? How can you tell?</p> <p>Is the subject immediately obvious or is it embedded or hidden in the work? (Use of metaphors, symbols, analogies...)</p> <p>Is the subject matter an avenue for the expression of political, social, religious or moral ideas? (The ideas of a social group, the artist, or the patron...)</p>
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<p>ANALYSIS Visual language</p>	<p>Formal analysis looks at the way the artist has used art elements and principles to produce the artwork.</p> <p>FORM</p> <p>How has the work been arranged? How do the parts go together in the composition?</p> <p>What elements of design have been used?</p> <p>(Variety of shapes, kinds of lines, use of tone - describe 3D as a compositional device, use of colour, use of space, use of texture...)</p> <p>What principles of design have been used to assemble the work?</p> <p>(Repetition, balance, rhythm, harmony, proportion...)</p> <p>What is the relationship between the way the work has been arranged and the subject matter?</p> <p>How has the subject been treated?</p> <p>TECHNIQUE</p> <p>What skills and techniques have been used?</p> <p>(Etching, use of a palette knife, wood turning, bronze casting...)</p> <p>What materials have been used and how has the artist/craftsperson/maker used equipment and tools.</p>
<p>INTERPRETATION Meaning and Purpose Social, cultural and historical context</p>	<p>Determining what the features suggest and deciding why the artist used such features to convey specific ideas.</p> <p>INFLUENCES</p> <p>What influences (if any) can be detected in the work?</p> <p>(Social commentary, political engagement, religious ideas, moral values, art movements or styles, feminist perspectives, racial or ethnic concerns...)</p> <p>Are there any contextual references evident in the work?</p> <p>(Historical, social, political, theoretical background to the production and reception of works of art)</p>
<p>JUDGEMENT Personal Opinions</p>	<p>Judging a piece of work means identifying the significance of the work and its importance in the visual arts.</p> <p>MOOD OR FEELING</p> <p>What message or meaning (if any) is conveyed by the work? How is this message conveyed?</p> <p>What expressive qualities or feelings, moods, emotions (if any) are revealed in the work?</p> <p>(Love, hate, fear, sadness, warmth, nostalgia...)</p>

Activity Three

CONTRAST AND COMPARE

Look at Image C and D: A.M.E. Bale, *Self Portrait*, c1906 and Yvette Watt, *Self Portrait*, 1999



Create a box divided into sections.

Make two lists to compare and contrast the artworks. List one what is similar, list two what is different about the artworks.

	Similar	Different
Consider the visual language (elements and principle)		
Consider the meaning and purpose		
Consider the social cultural and/ or historical context		
Consider your personal response to both artworks		

ELEMENTS AND PRINCIPLES RESOURCE

ELEMENTS	PRINCIPLES
LINE	REPETITION
POINT	UNITY
COLOUR	SPACE
FORM	BALANCE
SHAPE	CONTRAST
TONE	EMPHASIS
TEXTURE	MOVEMENT

ELEMENTS

LINE

straight
curved
simple
complex
thin
thick
heavy
light

loose
organic
mechanical
calligraphic
broken
dynamic
horizontal
controlled

delicate
sensitive
loose
erratic
graphic
vertical
parallel
continuous

POINT

sharp
dull
dotted
spotted

mosaic
motley
stippled
dappled

splashed
hard
soft

COLOUR

cool
warm
brilliant
subdued
dominant
subtle
contrasting
harmonised
intense

naturalistic
opaque
transparent
lurid
mellow
gaudy
lacklustre
complimentary
analogous

bold
dull
monochromatic
rich
minimal/limited
soft
low/high key
symbolic
flat

FORM

mass
volume
bulbous
protrude
convex

concave
solid
kinetic
static
geometric

voluminous
implied
void
spherical
organic

SHAPE

geometric
organic
sharp
smooth
dynamic
static
plane

surface
outline
contour
angular
symbolic
blurred
dominate

flowing
complicated
angular
realistic
simplistic
abstract
undefined

tone

light
dark
sombre
shadows
chiaroscuro

dull
muted
harsh
high key
sfumato

flat
controlled
soothing
solid
minimal

TEXTURE

smooth
impasto
prickly
scaly
simulated
controlled

frenzied
real
weathered
matte
uniform
tactile

subtle
actual
soft
flat
rough

PRINCIPLES

REPETITION

continuous
flowing
exact
varied
ordered

random
organised
pattern
rhythmic
progression

dynamic
replicate
recurring
consistent

UNITY

focal point
harmonised
relationship

homogenous
uniformity
continuity

similarity
unification
rhythmic

SPACE

real
illusionary
positive
negative
shallow
depth

surface
distance
distorted
empty
visual depth
scale

filled
perspective
foreground
minimal
aerial
implied

BALANCE

symmetrical
asymmetrical
formal
informal

equal
unequal
centred
off-centre

imbalanced
unstable
counter balance

CONTRAST

opposites
duality
opaque
transparent
static

kinetic
brittle
pliable
smooth
rough

light
dark
difference
intense
inverse

EMPHASIS

stress
accentuate
loud
strong
affirm

advance
significant
attention
distinct
intense

focal
point
leading
lines

MOVEMENT

horizontal
vertical
diagonal
spiralling
staccato
gentle

simple
complex
energy
darting
rolling
lyrical

sweeping
wandering
pulsing
flowing
sharp
complex

List of artworks:

A.M.E. Bale, *Self Portrait*, c 1906
Courtesy Cruthers Collection of Women's Art

Yvette Watt, *Self Portrait*, 1999
© the artist

Mary Edwards, *Self Portrait with Hibiscus*, 1949
© the estate of Mary Edwell-Burke, Fiji Public Trustee Corporation

Elisabeth Kruger, *Forty Two*, 1997

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