

TEXT- RE READ

EDUCATION RESOURCE

VCE ART MAKING AND EXHIBITING
AND VCE CREATIVE PRACTICE

TEXT – RE READ

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Text – Re Read is an exhibition that features works of Abstract and Non-Objective art.

The origin of each work has come from a text, either a book, or an article, and each artist has expressed their ideas in different ways – through sculpture, painting and video. The texts that the works were influenced by are also featured in the exhibition and help the viewer access the work. Some people find Abstract or Non – Objective art difficult to understand. However if you can take some time to study and ask yourself questions while viewing the work, your appreciation for the artist's intentions may grow and the meaning and concept behind the work might just reveal itself.

Glossary

Abstract Art is work that conveys an idea in a way that is nonrepresentational eg: it doesn't look like what it represents. Sometimes it may be a visual response to an idea, an emotion, a word, or a thought rather than an object, person or place. Examples include Geometric Abstraction, Abstract Expressionism and Cubism.

Non-Objective Art is distinct from abstract art in that it doesn't necessarily draw inspiration from the real world. It is about emphasizing the formal and aesthetic qualities of the artwork itself without being tied to any external subject matter or narrative.

Art Elements are the building blocks of visual communication and are used by artists use to convey meaning in their work. These include line, shape, colour, value, form, texture and space.

Design Principles describe how the elements are assembled and used to create meaning. They include balance, contrast, emphasis, movement, pattern, rhythm and unity.

Patina refers to the change in colour of certain materials including metal and paper as a result of age and/or exposure to the environment.

A **Lariat** is a type of rope or cord, typically made of braided or twisted material, that is used for various purposes, especially in activities such as ranching, rodeo, and cowboy culture. Lariats are often made from materials like nylon or leather and can vary in length, with a small loop at one end and a larger loop at the other.

TEXT – RE READ

This resource has been designed to be used in conjunction with a Gallery Educator led visit to the exhibition.

Exploring the Exhibition

Text – Re Read is an exhibition of Abstract and Non-Objective Art.

What does that mean?

All the works in the exhibition are based on ideas interpreted by the exhibiting artists in a creative way. The works in the exhibition are responses by the artists to a text eg: a book, or an article.

How can we understand what the artist is trying to communicate?

What is great about this exhibition is that there are videos of the artists talking about their inspiration (text) and how they have adapted the ideas generated by their chosen text into an artwork. Scan the QR codes at each work to hear more.

You can watch the artist talk about their work here:



Andrew Christofides



Sean Loughrey and Raafat Ishak



Tracey Coutts



Simon Klose



Janet Dawson



Andrew Rogers



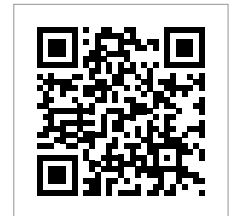
Lesley Dumbrell



Wilma Tabacco



Suzie Idiens



Stephen Wickham

'READING' THE WORK

[See End Notes for Curriculum links](#)
[VCE Art Making and Exhibiting](#)

The art elements and principles are a starting point for interpreting and 'reading' the work you see.

Artists in this exhibition have broken their ideas down into shapes, colours, patterns and forms.

Art Making **Consider and discuss**

Why would an artist choose to represent their idea in an abstracted way?

Describe how the art elements and principles appear in the work and how they have been used to convey meaning.

Consider the materials the artists have used to create their work. How do these effect the way we 'read' the work?

Are there any obvious, special or unique techniques or processes that have gone into creating the work?

Is the choice of material or medium central to how we experience the work?

All the works in the exhibition have been influenced by a text. How has the text the artist has chosen been reflected in the work they have created?

Exhibiting the Works **Consider and discuss**

The text that was the artists initial influence, along with a video of each artist discussing their work features in the exhibition. How do you think these inclusions impact the audience's experience of the exhibition?

How does the title of the artwork help the viewer understand and access meaning in the artwork?

The theme of 'Abstract and Non-Objective Art' ties the work in the exhibition together. Consider the works in the exhibition and why each has been chosen. How do they fit into the overall theme?

The videos accessed by a QR code in the exhibition feature interviews with the artists. They provide insight into into the backgrounds and experiences of the artists within the Australian arts industry. When selecting artists to feature in the exhibition, what do you think some of the considerations of the curators were?

How do you think diversity has featured in the selection of the artists?

Art Creative Practice

See end notes for Curriculum links
[VCE Creative Practice Study](#)
The Structural Lenses from the VCAA
Creative Practice Study Design:

The Structural Lens

The Structural Lens informs the analysis and interpretation of an artwork, and its relationship with the artist and viewer or audience, through the investigation of the use of art elements and art principles, and the application of materials, techniques and processes. It also considers the stylistic qualities and symbolism evident in the artwork, and the context in which artists work and in which artworks are presented or viewed. The Structural Lens can inform the other lenses.

The Personal Lens

The Personal Lens informs the analysis and interpretation of an artwork through the investigation of the personal feelings, beliefs and life experiences of the artist. The evaluation and interpretation of an artwork can be influenced by the life experiences, personal feelings and beliefs of the viewer or audience and the context in which artists work and in which artworks are presented or viewed.

The Cultural Lens

The Cultural Lens informs the analysis and interpretation of an artwork through the investigation of social, historical and cultural influences and representations. This includes the influence of the time and place in which the artwork is made, presented or viewed, as well as the social, historical, political, philosophical and economic influences on the practices of the artist, and how these are reflected in the artwork.

Considering works using the Interpretive Lenses

Choose an artwork and answer the following questions about the work:

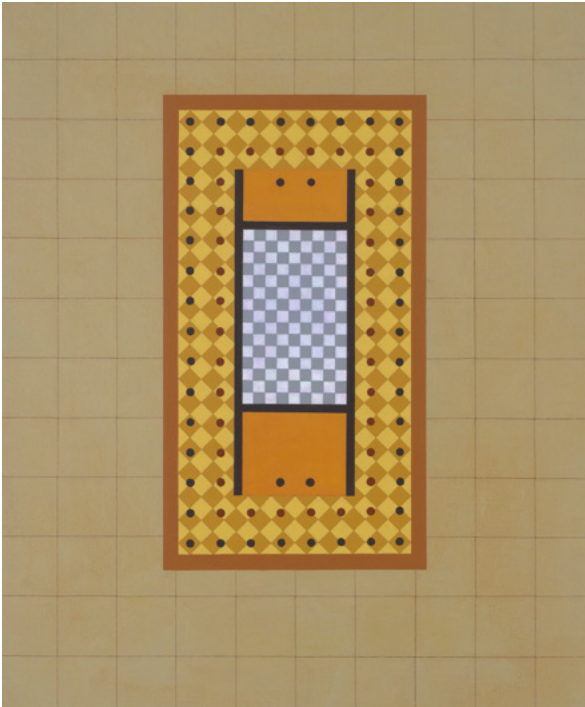
- Consider it from a **structural** perspective – why might the artist have chosen to use certain **materials, techniques and processes** to create the work?

- Consider it from the artist's **personal** perspective. What does the work share about the life or concerns of the artist? How are the artist's own **personal experiences and/ or viewpoints** explored through the work?

- Think about the work from a **cultural** perspective. What does the work tell us about the world the artist lives in, the **community** or **society** they are a part of? How do you think the artist is addressing concerns that they see reflected in the society or communities around them?

- How has the artist used **visual language** to communicate their ideas? Are there any familiar features to the work? Are there **symbolic** features in the work? Are there parts of the work that the artist is using to **represent** something other than what you can see?

WORKS IN FOCUS



Andrew Christofides
Eternal Space II, 2015
Image © and courtesy the artist.
Photography by Michele Brouet

Text:
The Civil Architecture of Vitruvius, 1813 edition.
Vitruvius Pollio, Marcus. Translated by William Wilkins, London, Printed by Thomas Davison, Whitefriars. For Longman, Hurst, Rees, Orme, and Brown, Paternoster- Row. 1812.

Materials: acrylic on canvas

Andrew Christofides has created this work based on the architectural illustrations he discovered in the book titled *The Civil Architecture of Vitruvius*. Vitruvius was a Roman architect and civil engineer working between 80 – 15 BC. He is known for stating that all buildings should have “*finitas, utilitas and venustas*” – strength, utility, and beauty. As well as the illustrations in the book, Christofides was inspired by with the **patina** of the pages.

Discussion Points:

What similarities you can find between the painting and architectural drawings in the book?

The artist talks about the geometry existing as a form of language. What do you think he means by that?

How do you think the artist’s interest in the patina of the book reveals itself in the work?

Artist’s Biography

Andrew Christofides was born in 1946 in Cyprus and migrated to Australia with his family in 1951. He initially studied Economics at the University of NSW (1968–71), after which he travelled to Cyprus and the United Kingdom, where he lived from 1974 to 1982. After completing studies in Fine Art at the Byam Shaw School of Drawing and Painting (1974–75) and the Chelsea School of Art (1975–78) in London, he received a Rome Scholarship and a studio residency at the British School in Rome (1978–79). This was followed by the Picker fellowship in Painting at Kingston Polytechnic in London (1979–80).

He has lectured in painting and drawing at numerous colleges of art in the United Kingdom and Sydney and was Head of Drawing at The College of Fine Arts (2003–2012). He has had 37 solo exhibitions in New York, London and Rome, as well as in Sydney, Canberra, Adelaide and Melbourne. Since 1975 he has been included in over 180 group exhibitions throughout Australia and overseas, including numerous museum and institutional exhibitions.

www.andrewchristofides.com

Notes:

WORKS IN FOCUS



Wilma Tabacco
Lariat, 2022
Image © and courtesy the artist and Gallerysmith
Photography Mark Ashkanasy

Text:
Charta: *Dal papiro al computer*, G. M. Cardona,
Arnoldo Mondadori Editore, S.p.A., Milano

Materials: oil on linen

Wilma Tabacco was inspired to create her artwork *Lariat* after reading a book she discovered in Italy called *Charta: Dal papiro al computer*, that translates to “From Papyrus to the Computer”. She says that reading the book was a turning point, from which her work changed from featuring soulful, personal imagery to a more hard-edged, geometric style. She describes the work as a kind of labyrinth with no escape – similar to the confinement of a lasso. Tabacco also recognises the ongoing reading she does about history, archaeology, art history and theory, fashion through the ages and natural disasters, especially volcanic eruptions, as being influences on her work.

Discussion Points:

Describe how the artist has used line in this work.

Find a spot on the canvas and follow it across the work in the air with your finger – is it one continuous line? How do you think she decided on the journey the line would take across the work?

The artist has titled the work *Lariat*. How does the work remind you of a lariat? How do you make sense of the connection she makes to a labyrinth?

Does the size of the work affect how you feel about it?

Artist’s Biography

Wilma Tabacco was born in the province of L’Aquila, Italy and has lived in Australia since childhood. Her qualifications include Bachelor of Commerce (1972) and Diploma of Education (1973), Melbourne University; Diploma of Fine Art (1979), Phillip Institute, Melbourne; Master of Arts (1995), PhD (2006), RMIT University. She has lectured in painting, drawing and printmaking at the University of Melbourne, Canberra School of Arts, ANU and at RMIT in Melbourne and Hong Kong.

In her work Wilma Tabacco uses abstraction to map a broad range of pictorial fantasies premised on her interest in cultural histories, archaeological artefacts, architectural ruins. Through meticulously fine-tuned colour relationships, form and spatial constructions and pristinely painted surfaces she provides visual material for speculation on a past recast in the present to invoke the future.

Tabacco has presented 46 solo exhibitions since 1988, in Australia, Italy and Korea and participated in over 250 group exhibitions.

www.wilmatabacco.com

Notes:

Install image of *Text – Re Read*.

On the wall L–R:

Andrew Christofides, *Eternal Space II* and *Eternal Space III* 2015, acrylic on canvas, image © and courtesy of the artist.

Tracey Coumts, *Untitled Series 1 (lines contract in)* and *Untitled Series 2 (lines expand out)* 2013, oil on marine ply, and *Weave* 2016, acrylic on marine ply, image © and courtesy of the artist.

Suzie Idiens, *Untitled #10 (Blue Vertical)* 2016, MDF, Polyurethane, image © and courtesy of the artist.

In front:

Andrew Rogers, *I Believe II* 2021, *I Believe IV*, 2022 and *I Believe I* 2012, bronze and stainless steel, image © and courtesy of the artist.

Photography by Simon Peter Fox



Links to the Victorian Certificate of Education (VCE) Art Making and Exhibiting

Unit 1:

Explore, expand, investigate

Area of Study 3 – Investigate – research and present

What role do artworks and their presentation play in society?

Outcome 3

Key knowledge

- the influence of context on the practices of Australian artists and their artworks
- characteristics and properties of materials used by artists to make artworks
- ways in which artists apply materials in the making of artworks
- ways in which artists use techniques and processes to make artworks
- how artists represent ideas and use subject matter to communicate meaning in artworks
- strategies used to create a cohesive presentation about artists and their artworks
- ways to discuss artworks and art forms on display
- strategies used to prepare information for the exhibition of artworks
- appropriate terminology used to discuss artworks and exhibitions

Key skills

- explore and discuss the contexts of a range of Australian artists and their artworks

- use a range of resources to research how artists have used materials, techniques and processes in the making of their artworks
- explain and evaluate how artists have used materials, techniques and processes to make artworks
- analyse how artists represent ideas and use subject matter to communicate meaning in their artworks
- use a variety of methods and strategies to present information for a proposed exhibition of artworks by Australian artists
- develop and present information discussing a range of artworks by Australian artists
- use appropriate terminology in the discussion of artworks and their presentation

Unit 2:

Understand, develop and resolve

Area of Study 1 – How are thematic exhibitions planned and designed?

Outcome 1

Key knowledge

- background information about artists and artworks
- the ways artworks in an exhibition have been selected for display
- the influence of contexts on the representation of subject matter and the communication of meaning in artworks
- connections between artworks in a thematic exhibition
- strategies used to exhibit artworks from different contexts in a thematic exhibition, including ways to select and form relationships between artworks in the exhibition
- processes used to document the design of an exhibition in their Visual Arts journal
- use of appropriate art terminology in the presentation and evaluation of artworks

Key skills

- use a range of resources to investigate information about artists and artworks
- justify the selection of artworks for a thematic exhibition
- identify and analyse the influence of contexts on the representation of subject matter and ideas to communicate meaning in artworks
- explain the connections between artworks in a thematic exhibition
- discuss the ways in which artworks from different contexts are exhibited in a thematic exhibition
- research and select artworks to design a thematic exhibition
- explore a thematic exhibition and then design a thematic exhibition for an audience
- develop and present information about a range of artworks in a thematic exhibition
- document the research and design of a thematic exhibition in their Visual Arts journal
- use appropriate art terminology in the evaluation and presentation of artworks

Unit 3:

Collect, extend and connect

Area of Study 3 – Curate, design, propose

Outcome 3

Key knowledge

- the characteristics of exhibitions
- the characteristics of exhibition spaces
- the responsibilities involved in curating an exhibition
- methods used for identifying and analysing the curatorial considerations and the thematic connections between the artworks and artists in an exhibition
- methods used to develop didactic information about the theme, artists and artworks in an exhibition
- the strategies used to plan and develop an exhibition in a specific space
- art terminology used to discuss exhibitions, artists and artworks

Key skills

- research and discuss the characteristics of exhibitions
- research and discuss the characteristics of exhibition spaces
- research and discuss the responsibilities involved in curating an exhibition
- discuss and analyse the curatorial considerations and the thematic connections between the artworks of artists in an exhibition
- develop an exhibition proposal for a specific space using the works of the three selected artists from Unit 3 Area of Study 1
- explain and analyse the presentation of artworks in the exhibition and the thematic connections between them
- present and discuss didactic information including the theme of the exhibition, and the artists and artworks
- discuss the characteristics of exhibitions, exhibition spaces, artists and artworks using art terminology

Links to the Victorian Certificate of Education (VCE) Art Creative Practice

Unit 1:

Interpreting artworks and exploring the Creative Practice

Area of Study 1 – Artists

Artworks and audiences

Outcome 1, applying the structural and personal lenses when analysing artwork

Key knowledge

- the practices of artists from different periods of time and cultures
- the use of the Structural Lens and the Personal Lens to analyse and interpret artworks
- the use of personal opinions and points of view about artworks
- the ways artists use visual language to communicate ideas and meaning in their artworks
- terminology used in discussion of artists and their artworks

Key skills

- analyse and discuss the practices of artists from different periods of time and cultures
- apply relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- formulate and justify personal opinions with reference to artworks and related sources
- analyse and discuss how artists use visual language to communicate ideas and meaning in their artworks
- use appropriate art terminology and references to a range of sources in the discussion of artists and their artworks

Unit 2:

Interpreting artworks and developing the Creative Practice

Area of Study 1 – The artist, society and culture

Outcome 1, use the cultural lens to compare the practices of artists and artworks from different cultures and times

Key knowledge

- the role and purpose of art in different cultural contexts and times
- the use of relevant aspects of the Cultural Lens to analyse and interpret artworks
- the use, as appropriate, of relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- diverse and alternative approaches to making and presenting artworks
- methods of making and presenting artworks in different historical and contemporary cultural contexts
- how artworks reflect the beliefs, values and traditions of different cultures
- the different ways that artists collaborate to make artworks
- the practices of artists from different periods of time and cultures
- referencing to support the analysis, evaluation and interpretation of artworks
- art terminology used in the analysis, evaluation and comparison of artworks and the practices of artists

Key skills

- apply the Cultural Lens to analyse and interpret artworks from different cultures and times
- apply, as appropriate, relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- compare artworks from different cultural and historical contexts
- analyse diverse and alternative approaches to making and presenting artworks
- analyse methods of making and presenting artworks in historical and contemporary cultural contexts
- analyse how artworks can reflect the beliefs, values and traditions of different cultures
- investigate the different ways that artists collaborate to make artworks
- evaluate and compare the practices of artists from different periods of time and cultures
- use references to artworks to support analysis, evaluation and interpretation
- use appropriate art terminology to analyse, evaluate and compare the practices of artists and artworks

Terminology From the VCE Art Making and Exhibiting Study Design

[VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

Art elements

Colour, line, shape, form, tone, texture, sound, time and light

Art principles

Emphasis (focal point), movement, rhythm, unity, variety, space, repetition (including pattern), balance, contrast, proportion, space and scale

Aesthetic qualities

Aesthetic qualities are usually explained as the way in which art elements, art principles, materials and techniques work together to influence the mood or emotion of an artwork. The term refers to the visual appeal of an artwork and how aesthetic qualities evoke an emotional impact and reaction within the viewer.

For the purposes of this study the following are accepted explanations of aesthetic qualities:

- the visual appearance of an artwork
- an emotional impact or reaction the artist intends the viewer to experience
- the use of art elements and art principles that allow the artist to convey a certain mood and evoke feelings in the viewer
- the materials and techniques used in an artwork to create qualities that speak to the overall feeling, mood or emotion of the artwork.

Art forms

An art form is an established form of artistic expression. For the purposes of VCE Art Making and Exhibiting, art forms can include but are not limited to painting, drawing, printmaking, sculpture, film, video, ceramics, sound, photography, digital artworks, installations, performance, interdisciplinary practices, fashion, textiles and street art.

The materials are the various properties and characteristics of an art form. Materials are manipulated through the use of tools and equipment, known as techniques. The processes used in the making of artworks in specific art forms include the activities, procedures and investigation engaged by artists.

Context

The context of an artwork is the frame of reference that allows the meaning of the artwork to be interpreted. Interpretation of the meaning of an artwork can evolve from the context. The context of an artwork can be the location and time in which the artwork is made, presented or viewed. Context can also be economic, philosophical, historical, social or cultural influences on the practices of the artist, the artist's intentions, and their representation of ideas, values and beliefs in their artworks. The artist's intentions for the presentation of their work, its exhibition in current and subsequent locations, and the values, beliefs and interests of the audience also provide the context for the artwork.

Critique

A critique is a discursive collaborative environment that is organised to engage, explore, express, present and evaluate artworks and to understand, reflect on and improve awareness of the characteristics of art making.

Influences and inspiration

Influences occur and are used throughout art making and include artists and artworks. Inspiration can be viewed more broadly and includes objects, memories and contexts that are personal to the artist.

Visual language

Visual language combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.

Additional Terminology From the VCE Art Creative Practice Study Design

[Pages - VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

Body of Work

In VCE Art Creative Practice, the Body of Work consists of personal responses by the student in their art practice. The Body of Work consists of artworks that integrate the four components of the Creative Practice: research and exploration, experimentation and development, reflection and evaluation, and refinement and resolution. Using the Creative Practice the student will produce a collection of artworks, related to each other through ideas, subject matter, style, art form, or materials and techniques. Each of the artworks that comprise the Body of Work should be of equal complexity and importance to the overall collection.

Contemporary artworks and artists

For the purposes of this study, contemporary artists are defined as those who have produced art in the 21st century or since 2001. Contemporary art mirrors contemporary culture and society. Throughout this study students compare historical and contemporary artworks and artists' practices.

Bus Drop Off Point

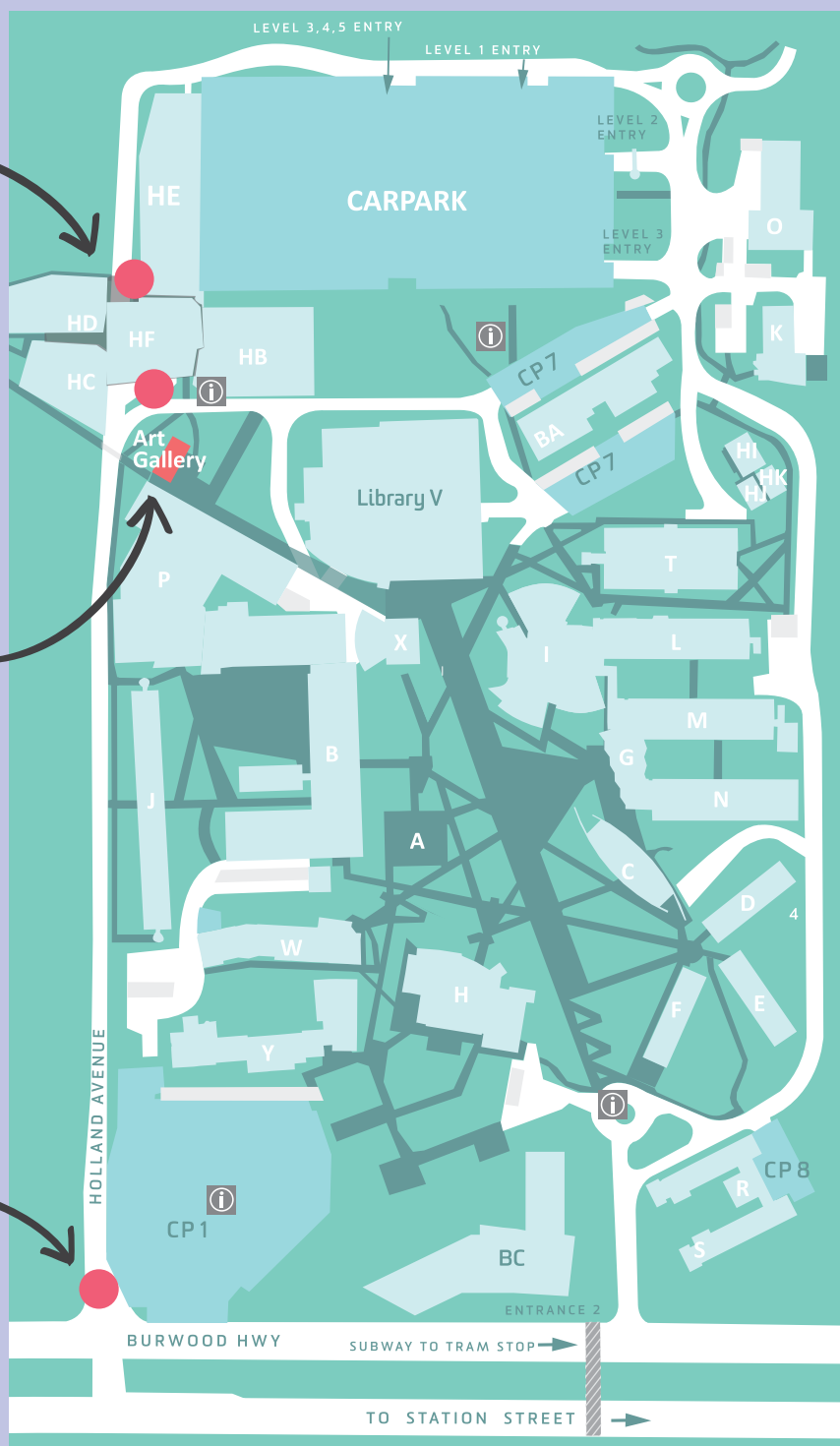
30-minute Loading Zone here – this is the drop off point for school buses. Additional bus drop off point 10m along if Loading Zone occupied.

Deakin University Art Gallery

Building FA

Deakin University Burwood Campus

Enter via Gate 1 from Burwood Highway. Travel down Holland Avenue to Bus Drop Off Point, just after bridge overpass.



The Deakin University Art Collection and Galleries Unit offers school tours and hands on workshops for students from F – 10 and for VCE Art Making and Exhibiting and Art Creative Practice. To discuss our programs and how we can tailor a program to suit your school's needs, please contact our Education and Public Programs Officer, Tabitha Davies.

Education and Public Programs Officer

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W: [Deakin University Art Gallery - Exhibitions and Events](#)



DEAKIN UNIVERSITY ART GALLERY

Head to our website deakin.edu.au/art-collection/ for information about current exhibitions and keep up-to-date on our activities and exhibitions here:

-  [Facebook.com/ArtDeakin](https://www.facebook.com/ArtDeakin)
-  [Twitter.com/ArtDeakin](https://twitter.com/ArtDeakin)
-  [Instagram.com/deakinartgallery](https://www.instagram.com/deakinartgallery)
-  [izi.travel](#) - Deakin Art Collection and sculpture walk guides

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Deakin University Art Gallery Building FA, Melbourne Burwood Campus, 221 Burwood Highway, Burwood VIC 3125
Enquiries T +61 3 9244 5344 E artgallery@deakin.edu.au
Gallery Hours Monday – Friday, 11 am – 5 pm During exhibition periods. Closed public holidays. Free Entry

We acknowledge the traditional custodians of the lands on which Deakin University stands and pay our respect to Elders: past, present and future.