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


<table>
<thead>
<tr>
<th>What does this artwork taste like?</th>
<th>What does this artwork sound like?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>What does this artwork smell like?</th>
<th>What does this image feel like?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>Providing a pure description of the object without value judgments; identify the key features of the artwork.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual language</td>
<td>First Impression</td>
</tr>
<tr>
<td></td>
<td>What is the work?</td>
</tr>
<tr>
<td></td>
<td>[This may be a painting, a print, sculpture, craft work...]</td>
</tr>
<tr>
<td></td>
<td>What can you see?</td>
</tr>
<tr>
<td></td>
<td>[Subject matter, main elements/principles used...]</td>
</tr>
<tr>
<td></td>
<td>What is the impact of the image?</td>
</tr>
<tr>
<td></td>
<td>[Visual interest, impact on the viewer...]</td>
</tr>
<tr>
<td>Style</td>
<td>In what manner has the artist given form to the artwork?</td>
</tr>
<tr>
<td></td>
<td>[Evidence of artistic handwriting, use of pictorial conventions - use of space, symbols...]</td>
</tr>
<tr>
<td></td>
<td>Is there any evidence of historical or period style?</td>
</tr>
<tr>
<td></td>
<td>[Neoclassicism, Art Nouveau, Social Realism...]</td>
</tr>
<tr>
<td></td>
<td>Is there any evidence of the style of a particular culture, social or political group?</td>
</tr>
<tr>
<td></td>
<td>[Chinese Painting, Aboriginal Bark Painting, Graffiti, Fascist Sculpture...]</td>
</tr>
<tr>
<td>Subject</td>
<td>What is the subject matter of the work? What is it about?</td>
</tr>
<tr>
<td></td>
<td>[Landscape, object, idea, event person...]</td>
</tr>
<tr>
<td></td>
<td>Is the subject matter remembered, imagined or observed?</td>
</tr>
<tr>
<td></td>
<td>How can you tell?</td>
</tr>
<tr>
<td></td>
<td>Is the subject immediately obvious or is it embedded or hidden in the work?</td>
</tr>
<tr>
<td></td>
<td>[Use of metaphors, symbols, analogies...]</td>
</tr>
<tr>
<td></td>
<td>Is the subject matter an avenue for the expression of political, social, religious or moral ideas?</td>
</tr>
<tr>
<td></td>
<td>[The ideas of a social group, the artist, or the patron...]</td>
</tr>
<tr>
<td>ANALYSIS</td>
<td>Formal analysis looks at the way the artist has used art elements and principles to produce the artwork.</td>
</tr>
<tr>
<td>------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Visual language</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>FORM</strong></td>
</tr>
<tr>
<td></td>
<td>How has the work been arranged? How do the parts go together in the composition?</td>
</tr>
<tr>
<td></td>
<td>What elements of design have been used?</td>
</tr>
<tr>
<td></td>
<td>(Variety of shapes, kinds of lines, use of tone - describe 3D as a compositional device, use of colour, use of space, use of texture...)</td>
</tr>
<tr>
<td></td>
<td>What principles of design have been used to assemble the work?</td>
</tr>
<tr>
<td></td>
<td>(Repetition, balance, rhythm, harmony, proportion...)</td>
</tr>
<tr>
<td></td>
<td>What is the relationship between the way the work has been arranged and the subject matter?</td>
</tr>
<tr>
<td></td>
<td>How has the subject been treated?</td>
</tr>
<tr>
<td></td>
<td><strong>TECHNIQUE</strong></td>
</tr>
<tr>
<td></td>
<td>What skills and techniques have been used?</td>
</tr>
<tr>
<td></td>
<td>(Etching, use of a palette knife, wood turning, bronze casting...)</td>
</tr>
<tr>
<td></td>
<td>What materials have been used and how has the artist/craftsperson/maker used equipment and tools.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INTERPRETATION</th>
<th>Determining what the features suggest and deciding why the artist used such features to convey specific ideas.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meaning and Purpose</td>
<td></td>
</tr>
<tr>
<td>Social, cultural and historical context</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>INFLUENCES</strong></td>
</tr>
<tr>
<td></td>
<td>What influences (if any) can be detected in the work?</td>
</tr>
<tr>
<td></td>
<td>(Social commentary, political engagement, religious ideas, moral values, art movements or styles, feminist perspectives, racial or ethnic concerns...)</td>
</tr>
<tr>
<td></td>
<td>Are there any contextual references evident in the work?</td>
</tr>
<tr>
<td></td>
<td>(Historical, social, political, theoretical background to the production and reception of works of art)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JUDGEMENT</th>
<th>Judging a piece of work means identifying the significance of the work and its importance in the visual arts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Opinions</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>MOOD OR FEELING</strong></td>
</tr>
<tr>
<td></td>
<td>What message or meaning (if any) is conveyed by the work?</td>
</tr>
<tr>
<td></td>
<td>How is this message conveyed?</td>
</tr>
<tr>
<td></td>
<td>What expressive qualities or feelings, moods, emotions (if any) are revealed in the work?</td>
</tr>
<tr>
<td></td>
<td>(Love, hate, fear, sadness, warmth, nostalgia...)</td>
</tr>
</tbody>
</table>
Activity Three

CONTRAST AND COMPARE

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.

<table>
<thead>
<tr>
<th>Consider the visual language (elements and principle)</th>
<th>Similar</th>
<th>Different</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Consider the meaning and purpose</th>
<th>Similar</th>
<th>Different</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Consider the social cultural and/or historical context</th>
<th>Similar</th>
<th>Different</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Consider your personal response to both artworks</th>
<th>Similar</th>
<th>Different</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## ELEMENTS AND PRINCIPLES RESOURCE

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>PRINCIPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>LINE</td>
<td>REPETITION</td>
</tr>
<tr>
<td>POINT</td>
<td>UNITY</td>
</tr>
<tr>
<td>COLOUR</td>
<td>SPACE</td>
</tr>
<tr>
<td>FORM</td>
<td>BALANCE</td>
</tr>
<tr>
<td>SHAPE</td>
<td>CONTRAST</td>
</tr>
<tr>
<td>TONE</td>
<td>EMPHASIS</td>
</tr>
<tr>
<td>TEXTURE</td>
<td>MOVEMENT</td>
</tr>
</tbody>
</table>

### 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

### REPEITION
- 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
- Opacity
- Transparency
- 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
- 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

© 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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