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**IDEAS AND MEANING - ANNOTATIONS**

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## Ideas – how do we explore

- Exploration proposal to **Frame** your individual studio process
- You will interpret and respond to sources of inspiration and ideas
- Develop ideas conceptually and aesthetically
- Document **reflections, identify, analyse, and evaluate** your work to **clarify your ideas and studio processes.**

**Conceptual Ideas:** -Conceptual possibilities are defined by the student's theme. In order to explore their theme, student's needs to identify specific ideas related to that theme that can be explored in the studio process. These are referred to as conceptual possibilities. For example: If the student was responding to the theme the climate change, what are key concepts that underpin a visual investigation of this theme?

## How do students go about this as part of the studio process?

- **Explore** -**Mind map** the idea to extract the conceptual possibilities.
- **Develop** - **Make** a series of collages that explores subject matter associated with the conceptual possibilities.
- **Refine** - **Reflect** upon what you have made so far and present the work to a peer. **Discuss** the strengths, weaknesses and opportunities for improvement.
- **Resolve** - **Improve** upon the existing experiments in order to resolve the overall quality of the artwork.
- **Present** - **Discuss** how the artworks convey the intentions expressed within the Exploration Proposal.

## Studio Arts: Establishing a Studio Practice

EXPLORE (UNIT 3)	DEVELOP (UNIT 3)	REFINE (UNIT 3)	RESOLVE (UNIT 4)	PRESENT (UNIT 4)
<ul style="list-style-type: none"> <li>• Art historical Influences</li> <li>• Research</li> <li>• Reading, Film, Music, Fashion</li> <li>• Observation</li> <li>• Ideas</li> <li>• Themes</li> <li>• Conceptual Possibilities</li> <li>• Exploration Proposal</li> <li>• Work Plan</li> </ul>	<ul style="list-style-type: none"> <li>• Studio/Project based practice</li> <li>• Experimentation</li> <li>• Trials</li> <li>• Testing</li> <li>• Play</li> <li>• Subject Matter</li> <li>• Materials and Techniques</li> <li>• Art forms</li> </ul>	<ul style="list-style-type: none"> <li>• Aesthetic Qualities</li> <li>• Skills</li> <li>• Critique and discussion</li> <li>• Problem solving</li> <li>• Potential Directions</li> </ul>	<ul style="list-style-type: none"> <li>• Artworks</li> <li>• Critique</li> </ul>	<ul style="list-style-type: none"> <li>• Artworks</li> <li>• Curatorial concerns</li> <li>• Exhibitions</li> <li>• Publications</li> <li>• Website</li> </ul>
<b>Propose</b> a theme or idea that can be explored.	<b>Make</b> a series of collages that explores subject matter associated with the conceptual possibilities.	<b>Undertake</b> further trials and testing of materials and techniques to refine the application of skills relevant to the art form.	<b>Use</b> the classroom as a space to critique exploratory and developmental work with peers and teachers.	<b>Select</b> a range of Potential Directions and transform these into artworks. <b>Place</b> these at the front of the visual diary.
<b>Mind map</b> the idea to extract the conceptual possibilities.	<b>Make</b> a series of drawings based upon the subject matter discussed in the exploration proposal.	<b>Examine</b> what you have made so far. Using the distinctive style of an artist, <b>appropriate</b> the work in that style. How has the appropriation changed the original work?	<b>Improve</b> inaccuracies or flaws within the existing experiments.	<b>Refine</b> and <b>refocus</b> selected potential directions. <b>Record</b> any further developments.
<b>Identify, collect</b> and <b>document</b> sources of inspiration, ideas, subject matter and concepts.	<b>Make</b> a series of photographs based upon the subject matter discussed in the exploration proposal.	<b>Reflect</b> upon what you have made so far and present the work to a peer. <b>Discuss</b> the strengths, weaknesses and opportunities for improvement.	<b>Justify</b> choices in terms of their facility to be achieved.	<b>Plan</b> the production of artworks.
<b>Research</b> artists and their use of materials and techniques relevant to the selected art form/s.	<b>Explore</b> and <b>experiment</b> with a range of materials and techniques and consider how these convey the ideas described in the exploration proposal.	<b>Place</b> your work next to the work you selected as sources of inspiration. What have you attempted to do differently and has this worked?	<b>Enhance</b> qualities and conditions within the experiments.	<b>Consider</b> the environment in which the artworks will be presented. <b>Illustrate</b> how the artworks will be presented.
<b>Write</b> an exploration proposal and work plan.	<b>Use</b> the strategy of <b>Play</b> to explore materials and techniques identified in the exploration proposal.	<b>Reread</b> the Exploration Proposal. <b>Highlight</b> any areas that haven't been acted upon and cross out areas that you have achieved.	<b>Strengthen</b> the application of materials, techniques and skills	<b>Consider</b> diverse interpretations that the audience may bring to your work.
<b>Explore</b> the art elements and art principles in the sources of inspiration. What aesthetic qualities exist in these artworks and how were they created?	<b>Trial</b> the use of materials and techniques to discover their inherent characteristics.	<b>Identify</b> exploratory and developmental work that has succeeded in its aims.	<b>Objectify</b> the idea to transform it from an experiment into an artwork.	<b>Discuss</b> how the artworks convey the intentions expressed within the Exploration Proposal.
<b>Visit</b> galleries, museums and art spaces to see and examine artworks in context. <b>Look</b> at what is placed next to them.	<b>Undermine</b> the traditional use of materials and techniques by breaking the rules.	<b>Refine</b> successful exploratory and developmental work further in terms of aesthetic qualities, use of materials and application of techniques.	<b>Consolidate</b> the previous stages within the process of art making.	<b>Develop</b> a set of instructions that explain how your work should be presented.
<b>Watch</b> films, <b>Listen</b> podcasts and videos and <b>Read</b> books and magazines about art and artists	<b>Build</b> upon the inspiration you collected through experimentation.	<b>Collaborate.</b>	<b>Present</b> and <b>share</b> a series of potential directions to peers and collect feedback from them prior to resolving the artwork.	<b>Document</b> the key stages of development of the artworks.
<b>Develop</b> a set of instructions that will help to guide your exploratory and developmental work.	<b>Discover</b> new directions through looking at the inspiration.	<b>Embrace</b> chance and spontaneity to transform the idea.	<b>Improve</b> upon the existing experiments in order to resolve the overall quality of the artwork.	<b>Photograph</b> the finished artworks.
<b>Go</b> for a walk and <b>write</b> down what you see.	<b>Define</b> a series of aims to explore the conceptual possibilities.	<b>Be</b> absurd.	<b>Present</b> experimental ideas and potential directions in 'clean space' or a 'white space' to identify flaws or inaccuracies that can be further resolved prior to starting the artwork.	<b>Discuss</b> , in front of a group, how the finished artworks were produced.
<b>Observe, watch</b> and <b>pay attention</b> to the situations and experiences from the minute and magnificent	<b>Develop</b> personal imagery based upon the sources of inspiration.	<b>Allow</b> fiction to obscure the truth.	<b>Solve</b> enough of the problem to move on.	<b>Reflect</b> upon the statements made in the exploration proposal.
<b>Progressively Annotate</b> all exploratory work	<b>Progressively Annotate</b> all developmental work.	<b>Progressively Annotate</b> the work plan to ensure that you're meeting deadlines.	<b>Identify, Number, Title</b> and <b>Evaluate</b> all Potential Directions	<b>Evaluate</b> finished artworks.

## Annotation : This can easily be achieved!

- Expressively describe what was created
- Explain how the image conveys the idea/concept
- If inspired by an artist or another image discuss how the inspiration was translated, further developed
- Discuss the materials and techniques explored and how they have been applied to convey the idea
- Reflect on how the art elements and principles are manipulated and discuss how they help to convey the concept
- Annotation needs to be written as the student progressively develops their folio

## Example of what I give my students

### **Annotations – Studio Arts**

Source all imagery that is not yours.  
Discuss and explain ideas and concepts and how they link to your Exploration Proposal.  
Date pages and make them sequential.  
What media and materials are you using? How are they used? Discuss techniques and methods.  
Word list – reference and use appropriate terminology.  
Describe aesthetics effects – the feeling and mood they communicate.  
Reflect – what is working/isn't working, why/why not – where to next?



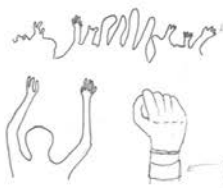
**Theme** – Youth and positive aspects of being young



This is an image taken from the music festival 'breakout' in 2011. I chose these images because many young people attend music festivals and concerts. Music is a big part of being young and it can be very motivating and inspiring. It also brings people together.



In this picture, I altered the composition, using the Apple Mac program 'Photo' and made the colours more vivid.



This is meant to be  
a representation of  
the many people  
who attend music  
festivals.

These wristbands  
are very common  
amongst festival 'goers'

## Rebecca Baumann



[http://www.darpa.mil/pubs/PDF/CulturalCentres/Pubs/07-06-Pub-01-ArtAlbum/RobertaWachar\\_Colombid.pdf](http://www.darpa.mil/pubs/PDF/CulturalCentres/Pubs/07-06-Pub-01-ArtAlbum/RobertaWachar_Colombid.pdf)



I like the geometric shape in this design. Many of the colors are contrasted diagonally. The movement of the lines effectively create movement within the artwork.

Referring to himself as one of my impressionist artists, the work primarily features animals, landscapes, and on some of his recent work, the has been investigating the role of celebration and happiness, using business, economics and culture in his experiments. I am drawn to his subjects work in how vibrant and full of color they are. As I am exploring youth as my theme, I feel like his work has spirit which I associate with being young. I think colour can create a mood so an artwork, as I believe his work, symbolically represents his intended theme of happiness.



to me, the composition of consumers  
look good together and aesthetically  
pleasing. I am sure there is a reason.  
Again, colour is a prominent feature  
in the artwork.



I have used Bunnings paint sample cards to form this. This was because they provided bags and bold colours. The things that don't work would be the leaf/joints accompanying the pictures. First of all, they are created by plants and therefore do not create the same effect as the paint samples. They are not as geometric and bold shaped as the 'straight' cut shapes.

X I have used the same slip as being happy in this. I think it's a good way to portray some of the words in my heartbreaks for youth.

The flat and bold colours are again representative of the way I perceive young people as in their questions and the florid aspects of being young, represented through the bright and generally warm colours chosen in the

The prints sampled are great materials to use in my theme, and in this piece because it has a three-dimensional element to it and clean cut edges can easily be made. That is similar to conveying the very stubborn and positive affects young people possess.



↳ This is a pointer for 'mixing' of colour.  
I really like the colours with as they are  
bright and vibrant. I like how the  
shades are created to look as though the  
bullet is vibrating so much, that the  
viewer or what ever it is moving.



There is attempts  
to re-create the  
"wound" created  
in the poster.  
I think it  
looks really  
effective in  
S-II and the  
the images  
are nice  
and about  
portraying  
history.

This doesn't directly relate to youth  
 workers - I wanted to find working  
 large groups out of smaller groups.  
 I attempted to make a series of four  
 just to test out making an image out of  
 various related paper lines in the paper  
 above. I didn't pull away through, I  
 thought I'd change it into an eye.

I created this out of old up-  
cycled pieces of paper.  
I think I may be making a larger  
image with several chapters.

