

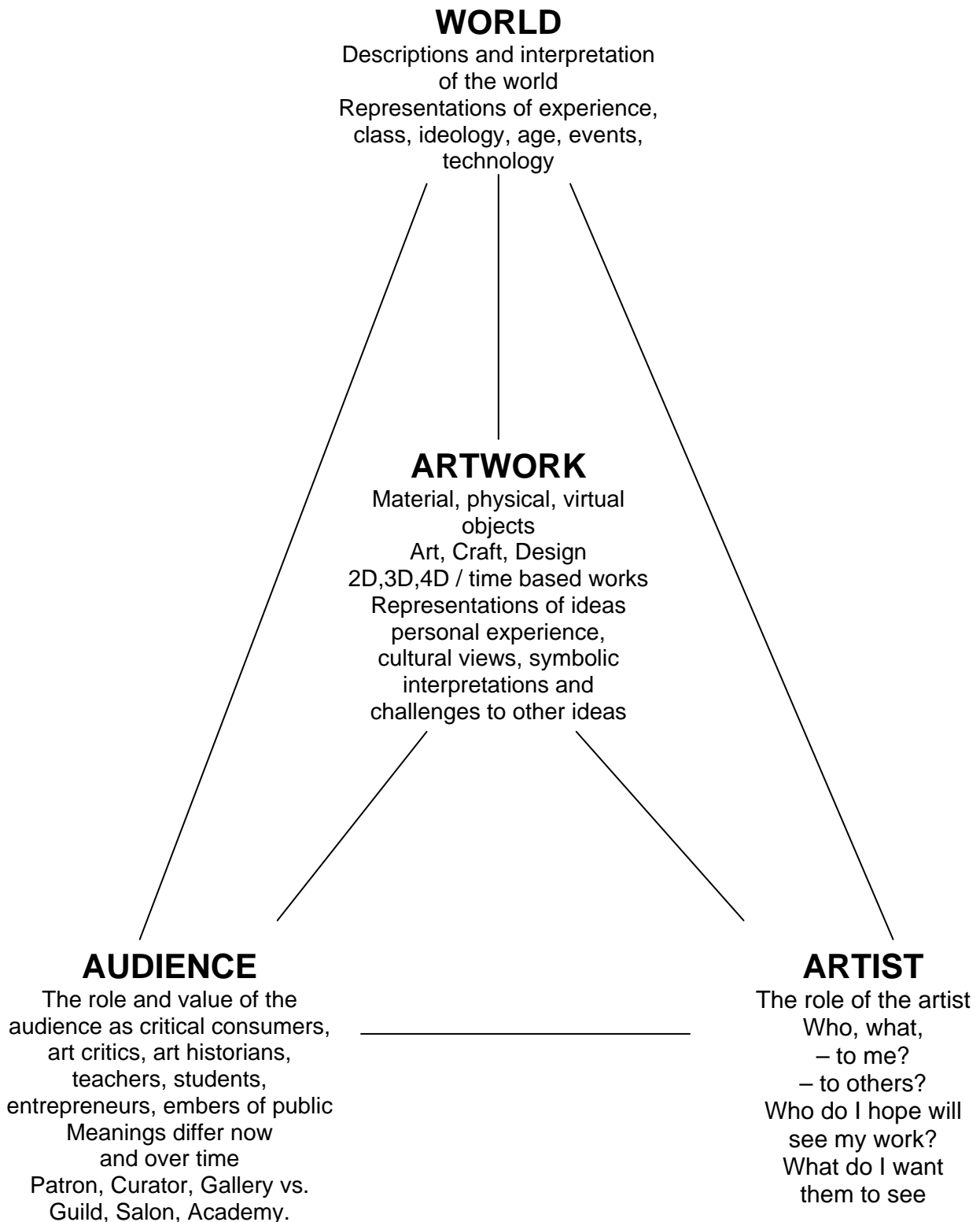
THE FRAMES, CONCEPTUAL FRAMEWORK AND ARTMAKING

The Frames

The following questions can be used to introduce students to the application of the frames in art criticism, art history research and investigation, and in negotiations with the teacher about art making.

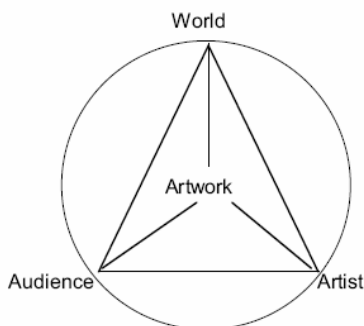
<p>The Subjective Frame</p> <p><i>Personal psychological experience</i></p> <p>What is my first impression? What do I see, hear? What is the emotional impact? What do I feel, recall, remember? What am I reminded of? What intuition or imaginings do I have about the artwork? Do I like it? What has it got to do with me or my experiences? What emotions does the artist want to express? Why did he (or I) make it? What is it about?</p>	<p>The Cultural Frame</p> <p><i>Cultural and social meanings</i></p> <p>What cultural group, race, place, identity is represented? What ideology is revealed in ideas, concepts, manifestos, shared beliefs? What social class, gender? What political stance (dissent or support, propaganda or protest)? What beliefs- secular or spiritual? What significant events? What meanings? What signs and symbols reveal this information? How do these cultural and social meanings affect the art practices of this artist?</p>
<p>The Structural Frame</p> <p><i>Communication, system of signs</i></p> <p>Describe the visual language of line, shape, colour, texture, tone, focal point, visual devices lighting, composition, 3D space. What style, or period, or art movement? What materials and processes are used? What other use do found objects have? What symbolic value do the above convey? Why were these symbols, signs selected? What are the relationships between the symbols, signs? What formal conventions are shown e.g. perspective, tonal modelling? What cultural conventions are shown e.g. landscape, nude? How do all of these explain the world at the time and now?</p>	<p>The Postmodern Frame</p> <p><i>Ideas that challenge the mainstream</i></p> <p>Is it mainstream or is it outside the mainstream? What is appropriated, quoted from another source? Explain the source and what meaning is added. Does this produce humour, irony, parody, wit, playfulness? What is omitted or disregarded? What is re-configured and reinterpreted? What is challenged in social cultural values, beliefs spiritual/secular, power authorities? What is challenged in art practices—classifications, conventions, art movements/styles? What is challenged about art history, the masterpiece, art for art's sake, the role of art?</p>

The Conceptual Framework Agencies of the Art world



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The Conceptual Framework – Agencies of the Artworld



	ARTWORK	ARTIST	WORLD	AUDIENCE
AUDIENCE	<p>What effect does the artwork have on the audience?</p> <p>How have audiences responded to the work</p>	<p>What is the artist seeking to communicate to the audience?</p> <p>What opinions do audiences have about the artist (Audiences include critics)</p>	<p>Who sees the work?</p> <p>Does their experience of the world shape their interpretation of the work and hence the meaning it takes on?</p>	
WORLD	<p>How is the artwork a reflection of the world's traditions, beliefs, values or events?</p>	<p>How is the artist positioned within the world culturally and geographically?</p> <p>How has the artist been influenced by his or her experiences with the world? What comments is the artist making about the world?</p>		
ARTIST	<p>How is the artwork a reflection of the artist's beliefs, values, attitudes & experiences?</p> <p>How does the artist engage with their own work</p>			
ARTWORK				

Adapted from Diagram provided by Janet Rentz, COFA, 2005

The Conceptual Framework and the Frames

	Artists may be thought of as:	Artworks may be thought of as:	The world may be represented as:	Audiences may be thought of as:
SUBJECTIVE	naturally talented, geniuses, or emotionally compelled individuals whose intentions are shaped by the free play of the imagination.	records of emotional outpourings, highly evocative reminders of personal memories and experiences.	the realm of experience, the imagination, fantasy, dreams, the subconscious.	viewers who interpret the meaning and value of art in relation to personal associations that can be made
CULTURAL	social agents who are influenced by and contribute to social, economic and political conditions.	forms of cultural capital that reflect social, community and cultural interests. Artworks can be exchanged, commissioned, purchased, collected, preserved etc.	shared and competing community interests and issues.	consumers, patrons, sponsors, collectors, critics, historians, and the public. The value of art lies in its social meaning.
STRUCTURAL	those that know about and make use of a formalist language that exists outside of themselves and who represent ideas as a system of signs that communicate meaning.	symbolic objects that operate within the conventions of a visual language, material forms, motifs representing ideas, communicate meaning.	codes, symbols and conventions form a commonly understood visual language that acts as a referent of the world.	visually literate, read art as symbols and signs, meaning is coded within a formal structure of visual language that is read by the audience
POSTMODERN	challengers of the prevailing views about what is of value in art, and who use parody, irony and satire to expose power assumptions.	configurations of previous texts that mimic, appropriate and reinterpret other ideas in art to reveal paradoxical and hidden assumptions about what art is.	the abyss or archive within which texts clash and are subsumed into other texts. The world lacks logical conditions that lead to the reassessment of what is known.	skeptical agents who are aware of power relations within the artworld that sustain dominant views about art

Practice

“Includes social structures, positions, actions, and sequences that affect the choices, perceptions, directions, ways of working and views of those involved in the visual arts. Students are introduced to the beliefs, interests and values circulating in the visual arts and how they may proceed in their own work. Below are questions to introduce to students..... to address practice outcomes. These questions arise in teaching/learning activities, negotiations with the teacher regarding artmaking...”

Artmaking	Art history and Art criticism
<p>What procedures can I use to make art? What are the various forms I might use? How can I learn to use my judgment about artworks? How can I make decisions that are not just ‘first thing that comes into my head’ / How should I use the Frames and the Conceptual Framework to extend my investigations? How can I learn to value creative products? Can I give form to my mental representation of ideas How can I give them meaning? What will be the qualities, both aesthetic and expressive, of my representations? What are my intentions and assessments in my artmaking? Does my artwork show conceptual strength and meaning? Is it simple or does it have layers meaning? Why did I do this (intentions)? How did I use signs, symbols, codes and conventions? How will others interpret it? How is this different to my interpretations?</p>	<p>What types of broad-based study should I undertake? Am I bringing a new approach to this concept / idea? How have other artists explored this concept? What aesthetic considerations should I give my work? What experiments do I intend to make? How do I want others to respond to my work? How do I investigate art history/art criticism using the conceptual framework and the agencies in the artworld? How do I work out the different interpretations of art history/art criticism offered by the frames? Does this help me form judgements? How important is representation in a particular time and place, and over time and in different places? How do different beliefs, technologies and events influence different representations?</p>

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ARTMAKING PRACTICE

“In art making, students need to understand the nature of the practice of artists so that they can apply acquired knowledge, skills and values to their own practice. They should explore how artists make selections and decisions, how they organise their investigations, what actions or procedures they take and what processes of self–evaluation and editing they pursue.

They need to appreciate how the frames and Conceptual framework can be applied to artist’s practice and how this gives insight to the representation of images and ideas in artworks. This understanding can then enable them to explore their own artmaking using the frames.

The above notions of practice need to be identified in terms of both conceptual and material practice; i.e. students should investigate how artists determine conceptual meaning in their works through a network of explorations and how they experiment and make decisions about media and process.”

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‘Sustained intentions’

“The intention or focus for art making can be of a concept, idea, process, event, artist, theme, style, artist, etc. This intention should be sustained through a network of related activities, processes and investigations.

The challenge for teachers is to extend students’ conceptual grasp and to sustain their intention or focus; to provide activities that encourage them to explore and build on their concepts and to develop and hone their skills of critical judgement of their own work and the work of others. By investigating art criticism and art history in relation to their art making, students can come to terms these as disciplines and this should inform their own practice.

The frames provide them with ways of interpreting interest areas, expanding their ideas and language. The conceptual framework gives them a structure; they could apply it to their practice in artmaking and art criticism / art history, recording responses in their VAPDs and recording the dialogue that they conduct with the teacher.”

Artmaking practices

Expressive Form	Some possible classroom approaches
<i>Drawing</i>	<ul style="list-style-type: none"> • pencil, pen, charcoal, pastel • non traditional materials – ochres, pigments, sticks, feathers • using non writing hand, mouth, feet
<i>Painting</i>	<ul style="list-style-type: none"> • see above – non traditional materials • food paintings
<i>Printmaking</i>	<ul style="list-style-type: none"> • monoprinting • object printing e.g. carved potatoes/fruit onto paper, fabric • block printing – lino, polystyrene, built up blocks • “engraving” onto transparencies / acetate • silkscreen printing onto paper or fabric • lithography • digital printmaking • Scanning and manipulating images
<i>Photography, Digital Media, Film & Video</i>	<ul style="list-style-type: none"> • digital photography vs. film based photography • black and white and/ or colour • digital manipulation • collage • digital printing • chemical – wet based printing • still vs. moving images • series of digital images • Facebook or My Space page • website • authored DVD • interface design • storyboarding • 2D animated sequence • 3D animated sequence • filmed sequence • editing • interactive activity or game

Expressive Form	Some possible classroom approaches
Graphic Design	<ul style="list-style-type: none"> • typography and layouts • illustrated books e.g. manga, comics • advertisement or poster • packaging design • website – screen design, interface design • logos, visual identity • screen / film / tv / titles
Sculpture	<ul style="list-style-type: none"> • scale model making • assemblage from found / recycled objects • miniature • clay sculpture • wood carving • vermiculite carving • plaster casting
Ceramics	<ul style="list-style-type: none"> • utilitarian forms • non utilitarian forms • primitive / indigenous forming techniques • bush / sawdust firing
Textiles and Fibre	<ul style="list-style-type: none"> • spinning • weaving • tying, gimping/wrapping, coiling • knitting, crochet, macrame • sewing • batik / resist • shibori • ikat • felting • dyeing • recycled materials • wearables
Jewellery	<ul style="list-style-type: none"> • cut, hammered, bent, shaped and filed metals / wire • soldered metals • beadwork • jewellery made from found / recycled objects

References:

NSW Department of Education and Training (Date unknown)

Stage 6 Visual Arts: Key Concepts and Terms pp. 19, 22, 12-13, 14, 15

Downloadable from:

<http://www.curriculumsupport.education.nsw.gov.au/secondary/creativearts/stage6/viarts/index.htm>

NSW Office of the Board of Studies (2000) *Visual Arts Stage 6: Support Document*

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