

WORKSHEET 04

VISUAL ARTS: STAGE 6

2D FORMS

2D forms (i.e. two dimensional forms) include painting, drawing, prints, photographs, design and digital media.

ACTIVITY 1

Locate the artwork ***Mos Maiorum. A Family Album*** by artist LIZA NGUYEN.

List the materials used in the construction of ***Mos Maiorum. A Family Album***.

Think of this artwork through a structural frame. Use the sketch pad below to record a sketch of the main shapes and forms in ***Mos Maiorum. A Family Album***. Use the smaller boxes to label your sketch to record significant colours, signs, symbols, motifs and other elements.



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ACTIVITY 2

Locate the artwork ***No More What For – Where’s the Door*** by the artist TREVOR WOODWARD. Read the artist’s description then think about the artist’s subjective experiences and opinions. Describe some of his personal ideas and opinions that you think have contributed to ***No More What For – Where’s the Door***.

Think about the relationship of ***No More What For – Where’s the Door*** to the audience and the world. Describe how this artwork might be reinterpreted in relation to a more recent conflict such as the Iraq War. Do you think the message is the same?

Locate the series of cartoons by the artist TREVOR WOODWARD. Consider the relationship between the artwork and contemporary issues in Australia and the world. Who is the prominent Australian figure depicted in the cartoons? Why do you think the artist chose this person? Describe how you think events and themes from the Vietnam War era might be linked to more contemporary issues and themes.

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ACTIVITY 3

Locate the artwork ***Meditation on 2,063,500 Deaths*** by TERRY EICHLER. Read the description of the artwork. List the authentic, archival and other materials used in the construction of ***Meditation on 2,063,500 Deaths***. Think about the materials chosen by the artist. Describe their symbolic significance and how they are used to represent an idea.

Think of this artwork through a structural frame. Use the large box below to record a sketch of the main symbols used in *Meditation of 2,063,500 Deaths*, along with the key (i.e. what each symbol represents).

Examine the artwork and consider the number and type of symbols featured. Describe the significance of the relative amount (ie ratio) of a particular symbol as compared to another.

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ACTIVITY 3 CONTINUED

Think about the artmaking process and estimate the amount of time the artist might have taken in creating ***Meditation on 2,063,500 Deaths***.

Imagine that you were to imitate the artmaking process. List some words to describe the experience of what it might be like to re-create this artwork. Why do you think the artist used this particular method?

Consider the title of the artwork ***Meditation on 2,063,500 Deaths*** in a broader conceptual and cultural frame. Think about the relationship between the artmaking process and culture. Describe some other cultural practices that might be compared to the artmaking process.

Read the artist biography and artist's statement and consider ***Meditation on 2,063,500 Deaths*** in a broader conceptual and cultural frame. Why do you think the artist created this artwork? List another artwork in *Nam Bang!* that might have a similar theme, purpose or aim.

ACTIVITY 4

Locate the artwork ***Remembering Vietnam*** by artist BRUCE BARBER. Think about the artwork through a structural frame and the use of symbols and visual codes and how these have been presented. Describe the main elements of the artwork.

Consider this artwork as part of the global cultural memory. Describe the cultural/social groups referred to in the text as we (e.g. "...For we ought to remember...") and they (e.g. "...They answered when called...").

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ACTIVITY 5

Locate the artwork *Encounter and Journey* by MY LE THI.

List and describe some of the sounds, music, symbols and other imagery featured in *Encounter and Journey*.

Consider your own response to the sounds, music and imagery.

Describe how you think these symbols and images might affect an audience.

Read the biography of MY LE THI then think about the artist's subjective experiences.

Think about the artwork through a subjective frame.

Describe some of the artist's personal experiences that you think have contributed to *Encounter and Journey*.

Read the biography of MY LE THI then consider the relationship between the artwork and the ethnicity of the artist. Describe how you think the concepts and ideas associated with ethnicity relate to this artwork.

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ACTIVITY 6

Locate the artwork *Journey - Aftermath* by DENNIS TREW and read the description. List the source of any archival and other appropriated materials used in the construction of the artwork. Select one of these quotes (or other materials) and describe its original context, symbolic and/or cultural significance. How does changing the viewing context of this material assist in it being used to represent a different idea?

Consider the position and pose of the photographic subjects.
How does this affect how an audience might read and respond to each photograph?

Consider how interests in the world are represented in art. Think about the artwork through a cultural frame and the cultural perspectives represented. Do think *Journey - Aftermath* represents the experiences and collective interests of all Vietnam veterans?

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ACTIVITY 7

Locate the artwork *Image for a Dead Man* by RAY BEATTIE.
List the signs, symbols and imagery featured in the artwork.

Read the description of *Image for a Dead Man*. Think about the artwork through a structural frame and the relationship between the symbols and the visual codes featured and how these have been organised and placed. Describe the main ideas that are communicated.

Thinking of the subjective frame, describe some possible interpretations and responses to *Image for a Dead Man* from the following audiences:

The sister of an Australian soldier who died in combat in the Vietnam War

A high –ranking Australian Defence Force Official

A Vietnamese refugee, now living in Australia

A teenage school student with no personal connection with the Vietnam War

A Vietnam Veteran

Locate the artwork *The Same Pain for Both Sides* by LE TRI DUNG. Thinking of the structural frame, describe how this artwork is similar to *Image for a Dead Man* in reference to its signs and symbols.

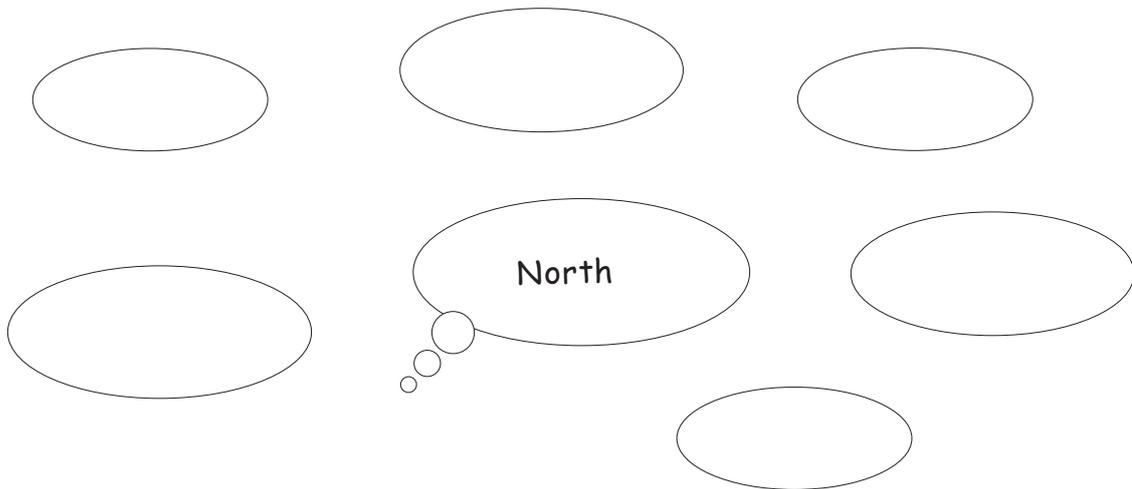
Locate the artwork *Morale from the Ministry* by RAY BEATTIE. Read the artist's statement and consider this artwork through a post-modern frame. Describe the content that the artist has appropriated and recontextualised. Do you think this has changed the meaning of the original content and/or revealed any inconsistencies or ironies, how?

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ACTIVITY 8

Locate the artwork *The Highway North* by PETER F DALY. Think about the notion of North then take note of your responses, personal associations and other related ideas. Brainstorm some words and phrases and record them in the space below.



Read the biography of PETER F DALY then think about the artist's subjective experiences.

Think about the artwork through a subjective frame.

Describe some of the artist's personal experiences that you think have contributed to *The Highway North*.

ACTIVITY 9

Locate the artwork *Plaques of the Day* by KELLY MANNING.

List some of the symbols and imagery from *Plaques of the Day*.

Think about the relationship between the artwork and the world. Consider how *Plaques of the Day* relates to the aftermath of the Vietnam War. What are some of the artist's perspectives that you think have significance for other people living with the aftermath of the Vietnam War? How have these been represented in the artwork?

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ACTIVITY 10

Locate the artwork ***Memories of the American War: Stories from the Other Side*** by WILLIAM SHORT. Read the description of the artwork. List the materials used in the construction of ***Memories of the American War: Stories from the Other Side***.

Read the biography of WILLIAM SHORT then think about the artist's subjective experiences, ideologies and perspectives. Think about the artwork through a subjective frame. Describe some of the artist's personal experiences that you think might have contributed to ***Memories of the American War: Stories from the Other Side***.

Think about the artwork through a cultural frame. Which cultural perspectives are represented by the artwork itself and by the title?

Imagine the artist wanted this artwork to have a different title. Think of some alternative titles and list them below:

How might these new titles influence how an audience views and responds to the artwork?

ACTIVITY 11

Locate the artwork ***The Same Pain for Both Sides*** by LE TRI DUNG. List some of the symbols, colours and imagery from ***The Same Pain for Both Sides***

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ACTIVITY 11 CONTINUED

Read the artist's biography then think about his subjective experiences. Think about the artwork through a subjective frame. Describe some of the artist's personal experiences, thoughts and beliefs that you think have contributed to *The Same Pain for Both Sides*.

ACTIVITY 12

Locate the artwork *Casualties* by PETER STEPHENSON.

List some of the symbols, quotes, colours and imagery from *Casualties*.

Look at the figure on the left-hand side and think about where you might have previously seen a similar looking figure. List some of the ideas, memories and themes evoked by this symbol.

Look at the figure on the right-hand side List some words and phrases to describe the figure. How do you think the placement and symbols in this figure contribute to the deeper themes of the artwork?

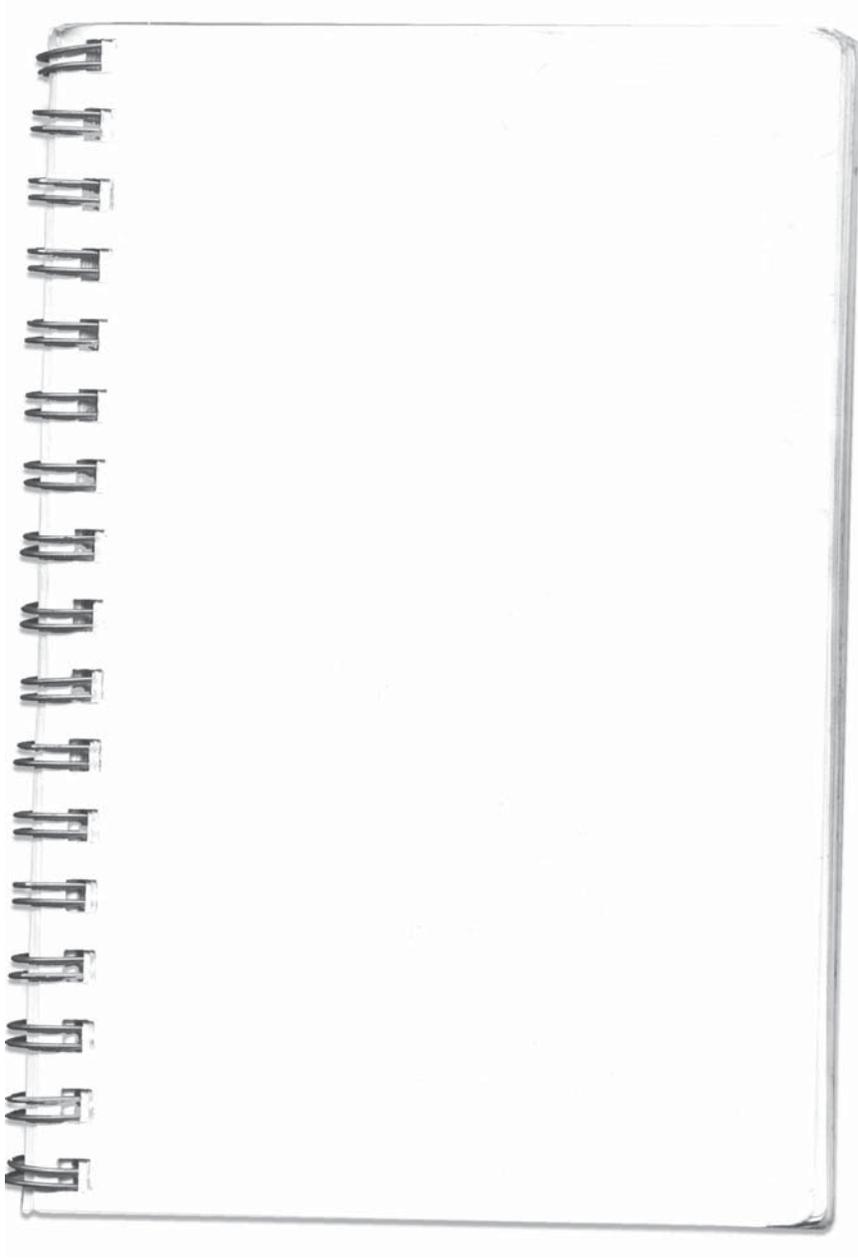
Read the description of the artwork. List and describe the document that was used as the source for the quotes used in *Casualties*. Do you think the artist intended for the viewer to read all this text? Why/why not?

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ACTIVITY 13

Locate the artwork *Penelope* by artist MATTHEW CHEYNE. Think of this artwork through a structural frame. Use the sketch pad below to record a sketch of the main shapes and forms in *Penelope*. Use the smaller boxes to label your sketch to record significant signs and symbols, motifs.



Seven empty, rounded rectangular boxes arranged vertically on the right side of the page, intended for labeling significant signs and symbols, motifs.

Read the artist's statement and consider the symbols and cultural references. Think about the artwork through a post modern frame. Do you think the themes are ideas are changed as they are introduced into a new and contemporary context? How do these themes and ideas link to the Vietnam War?

Three horizontal lines provided for writing a response to the question.