



**QUEENSLAND ART TEACHERS
ASSOCIATION.
NEWSLETTER JUNE 1989**

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PRESIDENT'S REPORT

As I sit to write this report, I am aware of at least 4 other reports that I have written in the last two weeks on the state of art education in Queensland. The most comprehensive has been the State Report for the annual conference of the Australian Institute of Art Education coming up in Darwin on July 3-8. This will be published for delegates and will likely be sent to members of the A.I.A.E. in future newsletters. It won't be pre-emptive, I hope, if I recap some of the main points for this quarter's Q.A.T.A newsletter:

-The P.A.E.A. [Peninsula Art Educators' Association] has become a sub-branch of the Q.A.T.A.. They will be referred to as the P.A.E.A. Sub-branch. This puts our numbers and our credibility up considerably. [See the write-up in this issue.]

-The Canadian/Queensland Student Art Exchange had its official opening at Riverside Centre on May 10. Over 100 people attended, with the honours being done by the Canadian Consul-General and the President of the Rotary Club of Brisbane North.

-"TALKING ABOUT ART" in-service went to Ipswich Regional Gallery with the help of Len Davenport, Lou Klepac, Lance Courtenay, Rhana Devenport, and myself. Also, thanks to Trish Barnett and Renee Patterson for gathering participants for the event.

-"TALKING ABOUT ART" will be available for presentation at other places in the State. If you are a group who would like this inservice, let Lance Courtenay or myself know who and when. We are currently trying to organize a Saturday session at Tewantin through Antoinette Kalaja and the Regional Gallery.

-The forum at MOCA on competitions and exhibitions involving student artwork was held on March 30th and an important resolution was formulated. Please read the motion in this issue and respond to it if you have any thoughts on the matter.

-Congratulations and good luck to Cheryl Lupschen in her appointment to the BOSSS. Cheryl fills a much needed gap in art education representation at the administration level.

looking ahead:

It became apparent while at the seminar in Cairns, that the constitution of the Q.A.T.A. needs to be updated in some sections. In particular, information regarding banking, number of people on the Executive, their roles and responsibilities needs to be altered to reflect the growth and changes in the Association since 1973. In order for this to happen [constitutionally, of course] notice will be given in the September issue of the Newsletter and be formally put to a vote at this year's A.G.M. Anyone who would like a copy of the Constitution, may write to

The secretary, Q.A.T.A.,
P.O. Box 401,
Everton Park, Q 4053

I will be at the AIAE conference in Darwin in July. I hope to see some of you there. In the meantime, keep those cards, letters and memberships coming in!

Victoria Garnons-Williams

EDITORIAL

Now that the far North Region (Cairns) of Art Teachers have affiliated with QATA we look forward to articles, activities and comments from them in the coming issues of the Newsletter. Tony Durey from Mercy College in Mackay has contributed this issue's class activity — thanks Tony!

Debate has continued on the issue of Tertiary Art Education access for Art Teachers by way of response by Mr Michael Kane Taylor, A/head, School of Fine Art, QCA, published in this issue's letters.

The silence of the Art teaching community is deafening with regards to this issue. Talk abounds around the plastic glasses of Gallery wine but come to commitment in writing and the mail bag is empty! Is this a term 2 condition?, the result of a red alert on program submissions?, or just another piece of paper in the great administration shuffle of replies, reports and requisitions?

QUEENSLAND ART TEACHERS ASSOCIATION

Box 401, EVERTON PARK. Q. 4053.

QATA EXECUTIVE 1989

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qata

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you
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LETTERS TO THE EDITOR

Dear Sir,

I have read with interest your editorial comment concerning admissions to the BA (Advanced Standing) course at this college.

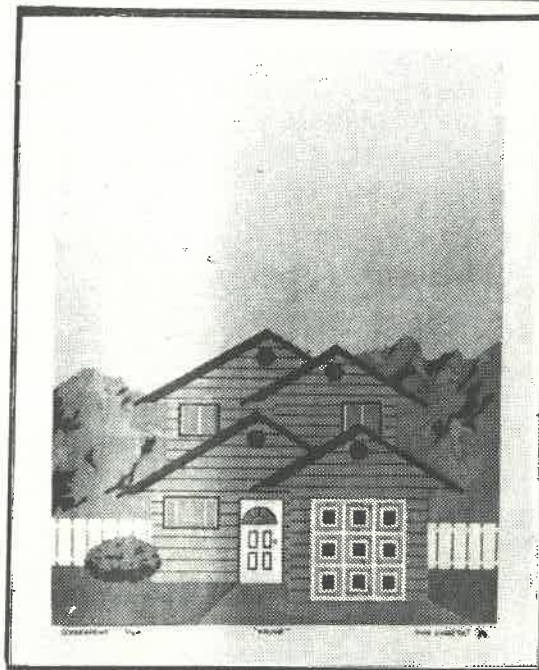
The Advanced Standing or 'Conversion Course' is offered for graduates of a Diploma of Arts or pre-1976 Associate Diploma. The basis of the 'conversion' is that the course extends the studio practice of the initial studies. The initial diploma must have been studio-based and of at least three years duration. Successful applicants are required to undertake studies in their original Studio Major.

The course attracts extremely large numbers of applicants for a limited quota of places. Applicants who failed to satisfy the above criteria were not offered places. Additionally many applicants who satisfied the entry requirements were unsuccessful in securing places and it was with regret that talented individuals had to be rejected. It should be noted that the latter decisions were made without prejudice and it is hoped that many will re-apply at a later date.

The College is conscious of the needs of artists and art educators to access specialized facilities and to enrich current studio practice. The College is presently offering a course in jewellery and silversmithing for teachers through the auspices of the Schools Cooperative Programme. It is intended to provide weekend workshops in a number of areas, such as printmaking and sculpture. Additionally the college offers part-time evening Certificate courses in Drawing, painting, Sculpture and Printmaking and a number of professionals have accessed studio involvement through these courses.

Yours faithfully

Michael Kane Taylor
A/Head, School of Fine Art



FORUM ON EXHIBITIONS AND COMPETITIONS INVOLVING STUDENT WORK

DATE: March 30, 1989.

VENUE: MOCA, Melbourne Street, South
Brisbane.

TIME: 7.30.

PRESENT: As per minutes, and Vicki Harper,
Leonie McLennon, Karen Knight-Mudie, James
Baker, Glenda Nalder.

REPORT: The forum was opened by Victoria
who welcomed those present and introduced
the speakers:

Brian Dean: Lecturer B.C.A.E. (Kelvin Grove).
Alma Tooke: Art Educator (Anglican
Grammar School)

Karen Knight-Mudie: Lecturer Darling Downs
I.A.E.

Leonie McLennon: Art Educator (St. Pauls)

James Baker: Director (MOCA)

A discussion insured a motion, proposed by
Glen O'Malley was finally carried. Details of
the proceedings are as follows:

Brian Dean referred to his article, "A Very
Serious Article", in the Q.A.T.A. Newsletter,
March Edition. Wherein he presented "The
Brian Dean Handbook of Useful Hints for
Judges," free of floating prepositions and
gratuitous violence.

Alma Tooke, recently ventured from Western
Australia, delivered her comments from a
different perspective. She commented on the
status and publicity associated with
competitions/ exhibitions and the value of the
latter in promoting young people. Alma
emphasised the teacher's professional choice as
being of greater worth than a standard group
endorsement/ denouncement.

Karen Knight-Mudie began her presentation
with an invitation to all present to "judge" a
portrait competition, the entries being a fist full
of photocopies. No criteria was given and the
meaninglessness of such a situation arising was
self-evident.

Karen then referred to her article "A Debate
Concerning Art Exhibitions and Competitions
Involving Senior Students" in the Q.A.T.A.
March Newsletter. Whilst emphasising the
responsibility and repercussions of our
professional actions as educators, Karen
highlighted the major thrust of the article,
being the question of intrinsic or extrinsic
motivations of students in the making of art.
Karen stated how students should acknowledge
their motivations and be familiar with the
criteria for competition judging.

Leonie McLennon stated her support for
exhibition/ competitions, a particular reason
for this, she says is the increased status given to
Art (the subject) within school as a direct result
of exhibitions/ competitions. Leonie
emphasised the teacher's professional
judgement as to their involvement and the need
for the teacher to explain the nature of the
competition or exhibition to their students in
preparation. She recommended that organisers
of student art exhibitions and competitions
should be acquainted with Q.A.T.A. Policy on
the matter.

James Baker, the only non-educator amongst
the speakers began his presentation with his
emphasis that education should encourage
people to think and understand, and that it
should prepare students intellectually,
physically and emotionally for life. He directed
his presentation around competitions in
particular. James' point was that if students are
thinking, discriminating people and are
encouraged to be so during their education,
then Art Competitions would not be harmful.
James also stressed the active role competitions
play in the "Art World" and the competitive
nature of schooling itself. James did mention
his concern about young artists who have won
a competition may think they have arrived. He
concluded his discussion by redirecting the
question to the value of the art educator.

A lively discussion followed as important issues were debated:

- .the subjective nature of Judging art
- .competitions versus exhibitions
- .primary student exhibitions versus secondary student competitions
- .the issue of competitions being a worthy discussion point for students
- .the competitive nature of schools, the art world, life
- .the intrinsic/ extrinsic motivations for student artwork
- .excellence in art/ art students/ art educators
- .the value of Q.A.T.A. Policy in practical situations involving administration, educators, competition organisers and students.

A motion was proposed by Glen O'Malley, accepted by Brian, and seconded by Lance:

The Q.A.T.A. severely discourages the participation of compulsory school students in art competitions and while appreciating the philosophy behind the A.I.A.E. policy, final participation of post-compulsory school students should be left to the professional judgement of the art staff within a school and no other section of the school.

Further to this, at the Q.A.T.A. Executive Meeting, a subsequent motion was proposed by Victoria, agreed by Mary-Jane, and seconded by Trish. This motion was carried unopposed:

The Q.A.T.A. supports in principle the involvement of student art work in non-competitive art exhibitions.

**ATTENTION ! ATTENTION ! ATTENTION !
ATTENTION ! ATTENTION ! ATTENTION !**

**** IMPORTANT MOTION PASSED AT
Q.A.T.A. EXECUTIVE MEETING ****

THAT THE Q.A.T.A. SUPPORTS IN PRINCIPLE, ATTEMPTS TO ESTABLISH A STAFFING POLICY FOR LECTURING STAFF AT QUEENSLAND TERTIARY INSTITUTIONS, INVOLVED IN THE TRAINING OF ALL EDUCATORS WHO MAY TEACH ART IN QUEENSLAND SECONDARY SCHOOLS. Q.A.T.A. FEELS THAT THIS POLICY SHOULD BE CONSIDERED IN ANY NEW STAFF APPOINTMENTS AT SUCH COLLEGES AND SHOULD PROVIDE AN EQUITABLE BALANCE OF ACADEMICALLY QUALIFIED ART EDUCATORS, PRACTICING ART TEACHERS AND PRACTICING ARTISTS.

IN THE JANUARY EXECUTIVE MEETING THE ABOVE MOTION WAS PASSED. IT WAS FELT THAT IT IS APPROPRIATE FOR ART TEACHERS TO HAVE SOME SAY IN THE TRAINING OF ART TEACHERS. THE EXECUTIVE INVITES VIEWS FROM MEMBERS ON WHAT COULD BE AN APPROPRIATE COMPOSITION OF A LECTURING STAFF BODY SO THAT A REPRESENTATIVE POLICY CAN BE FORMULATED. SHOULD THE BODY BE ONE THIRD ACADEMICS, ONE THIRD PRACTICING ARTISTS AND ONE THIRD PRACTICING TEACHERS. ARE THERE GROUPS THAT DESERVE MORE DOMINANCE? HOW SHOULD THESE GROUPS BE DEFINED?

WHEN THE Q.A.T.A. HAS FORMED A POLICY IT WILL BE TAKEN TO THE COLLEGES CONCERNED FOR THEIR ADVICE, AND THEN, WHEN FINE TUNED, PRESENTED TO APPROPRIATE PEOPLE AS THE RECOMMENDATION OF ART TEACHERS.

PLEASE RESPOND TO GLEN O'MALLEY, ANGLICAN CHURCH GRAMMAR SCHOOL, OAKLAND PARADE, EAST BRISBANE, QUEENSLAND, 4169, IF YOU HAVE OPINIONS ON THIS MATTER.

International Art Exchange Project

For the past several years, the North Vancouver Rotary Club has organised exchanges of art work by the students of cities in Japan, the Soviet Union and China with the students of North Vancouver as an International Service Project. In 1987 the Rotary Club of Brisbane North was invited to cooperate in a similar project, and the Queensland/British Columbia Art Exchange began. Fourteen Brisbane schools have participated and 147 works went to North Vancouver in October 1988. QATA was heavily involved in the collection of the Queensland work, which came from:

Our Lady of Lourdes Primary School
Sunnybank State Primary School
Scarborough State Primary School
Geebung Preschool
Ferny Grove State Primary School
Ferny Hills State Primary School
Aspley Preschool
Enoggera State Primary School
Stuartholme School
Anglican Church Grammar School
St Laurence's College
Salisbury State High School
Newmarket State High School

The collection, entitled "Life in Queensland", was displayed publicly and in the Schools of North Vancouver. The report from Mr Nigel Hastings, International Services Director of the North Vancouver Rotary, was as follows:

The exhibition was held in the main central area of the most prestigious shopping mall on the north shore of Vancouver. The art work was on show between 11th and 24th October 1988. On 22nd October we held a ceremony with the help of the Consulate General of Australia, Chairman of the District School Board, Mayor of North Vancouver City, Mayor of North Vancouver District and the President of North Vancouver Rotary Club.

We gave each participating student a certificate and a couple of coat pins, one with a koala bear and the other a map of Queensland. Both were supplied in sufficient numbers by the Australian Consulate in Vancouver. Everybody involved with the ceremony was very pleased with the way it went.

... I for one was very impressed with the standard of art work that we received from the students of schools in Queensland. It was an

excellent reflection on the time and patience as well as the guidance that art teachers devote to the students."

The Canadian student's work arrived in Brisbane in February 1989. It has been exhibited at the Brisbane College of Advanced Education Art Gallery, Carseldine Campus from February 16th to March 10th, at Education House in Brisbane from March 13th to March 31st and the Riverside Centre from May 8th to May 15th, 1989. The official opening was on May 8th at the Riverside Centre at 6.30pm and involved the President of the Rotary Club of Brisbane North, the Canadian Consul-General and the Queensland Art Teachers Association. Participating schools received Certificates of Participation from Rotary, Canadian flag pins and invitations to the Official Opening. Invitations were also sent to the Brisbane art teachers, art gallery education officers, Department of Education art personnel and the Canadian Club of Brisbane.

Organisation of the project on the Brisbane side was led by Jim Peterson and Geoff Baker from the Rotary Club of Brisbane North, which raised the funds and arranged the transport and display of the exhibition. Victoria Garnons-Williams coordinated the organisations and venues involved in the project. The QATA Executive have supported the project wholeheartedly and feel that it is a model for similar projects involving student artwork, due to its informative, educational and non-competitive nature.

The Canadian student work has been documented on slides by QATA and is available for copying for classroom use. The primary work in particular is really energetic, with a wide range of media and approaches to imagery.

At this stage, we still have not been given an Estimated Time of Arrival for the return of the Brisbane work.

My thanks and congratulations to all those involved in the project!

Victoria Garnons-Williams

Student work, pictured on front and back cover, and here, is by primary and secondary students of North Vancouver, B.C. Canada



Art Exchange

Brisbane and North Vancouver Schools

This International Art Exchange Project has required cooperation and commitment between many people. The Canadian work has been exhibited at BCAE Gallery, Carseldine Campus and at Education House, Brisbane.

The 'Official Opening' was finally held at the Riverside Centre on Monday May 8th. This was opened by the President of the Brisbane Rotary Club Mr Bob McIntosh, and by special guest the Canadian consulate General from Sydney, Mr R.B. Blake.

The show included about 250 pieces, covering a wide range of art works from both primary and secondary schools. Techniques included silkscreening, photography, drawings and paintings.

Many of the images were very much representations of Canadian life. Sports such as hockey and skiing featured prominently, and well known to Canadians the sportsman's numbers '99'. The landscapes depicted gave us an idea of the cold country, many of these were silkscreened.

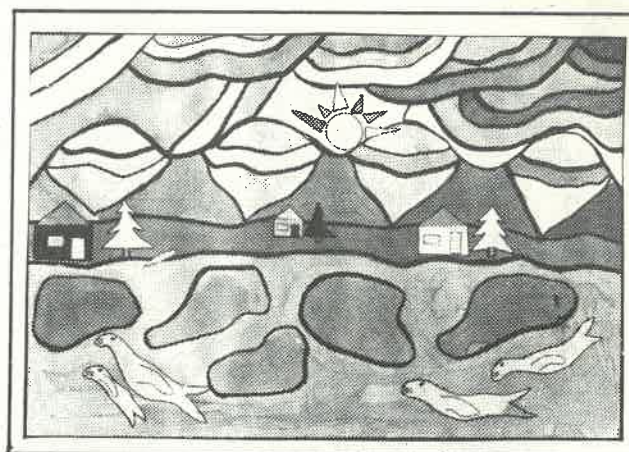
A large composite pencil drawing of Rick Hansen (wheelchair athlete) was done as a class group effort, and showed skills in rendering and working together.

Other works included natural images and modern 'popular' cultural images i.e. Marilyn Munroe, Tom Sellick and Billy Idol.

Much of the primary work was delightfully fresh and spontaneous and perhaps reveals the importance of having specialist art teachers/consultants working in primary schools.

The exchange has been a long joint venture, finally reaching the 'big finale' at the prestigious Riverside Centre, and thanks must go to all involved.

Maxine Conroy



International Art Exchange Project



International Art Exchange Project between the students of the primary and secondary schools of Brisbane, Queensland and the students of the elementary and secondary schools of North Vancouver, British Columbia, Canada, with the view of promoting international understanding, goodwill and peace.

PARTICIPANTS IN THE ROTARY BRISBANE

NORTH VANCOUVER

STUDENT ART EXCHANGE, 1987-1989

Our Lady of Lourdes Primary School
Sunnybank State Primary School
Scarborough State Primary School
Geebung Preschool
Ferny Grove State Primary School
Ferny Hills State Primary School
Aspley Preschool
Enoggera State Primary School
Stuartholme School
Anglican Church Grammar School
St. Laurence's College
Salisbury State High School
Kedron Park State High School
Newmarket State High School

THE INTERNATIONAL STUDENT ART EXCHANGE

PROJECT WAS SPONSERED BY;

THE ROTARY CLUB OF BRISBANE NORTH
THE ROTARY CLUB OF NORTH VANCOUVER
THE QUEENSLAND ART TEACHERS' ASSOCIATION
ACKNOWLEDGMENTS TO;
BRISBANE COLLEGE OF ADVANCED EDUCATION
QANTAS AIRLINES
CANADIAN AIRLINES
THE AUSTRALIAN AND CANADIAN CONSULATES

The Peninsula Region Art Education Association Seminar

On 3rd and 4th April 1989, the PAEA Art Subject Administrators and Coordinators Seminar was held at the Lyons Motor Inn in Cairns under the direction of Chairperson, Maree King.

Speakers included:

Matt O'Reilly, District Inspector, Cape, Gulf and Torres Strait Islands

Russel Saint, Peninsula Region Art Education Officer

Eve Lewiston, Cairns City Council

Lance Courtenay, Senior Education Officer, Department of Education, Brisbane

Victoria Garnons-Williams, QATA President

Jude Marsland, CAD Programme, Cairns High School

Vicki Cooper, State Panel Member, ROSBA

Cheryl Lupschen, Review Officer in Art, BOSS, and

Maree King, Trinity Bay State High School.

The biggest news is the amalgamation of the PAEA as a sub-branch of the Queensland Art Teachers Association which occurred during the proceedings. We now have statewide representation of art educators in Queensland within one organization. QATA has pledged to make the affiliation a strong and meaningful one by seeking representation from the PAEA on all matters concerning policy and the sharing of arts news between the two areas. This would include the PAEA producing at least one issue of the QATA Newsletter a year, participating in teachers' exhibitions in Brisbane and Cairns and possibly hosting a future AIAE National Conference in the far north. QATA Executive has voted to make Alison Kindt an official delegate at the July AIAE Conference in Darwin this year. In addition, some of the membership fee will be returned to the sub-branch executive for funding their own initiatives.

In other news PAEA has planned a multi-cultural festival to raise public awareness of the Arts in Education, an art teachers exhibition and rotating student art exhibitions in the regional office. As well priorities will be established to advise the Regional Office on policies concerning art education at all levels.

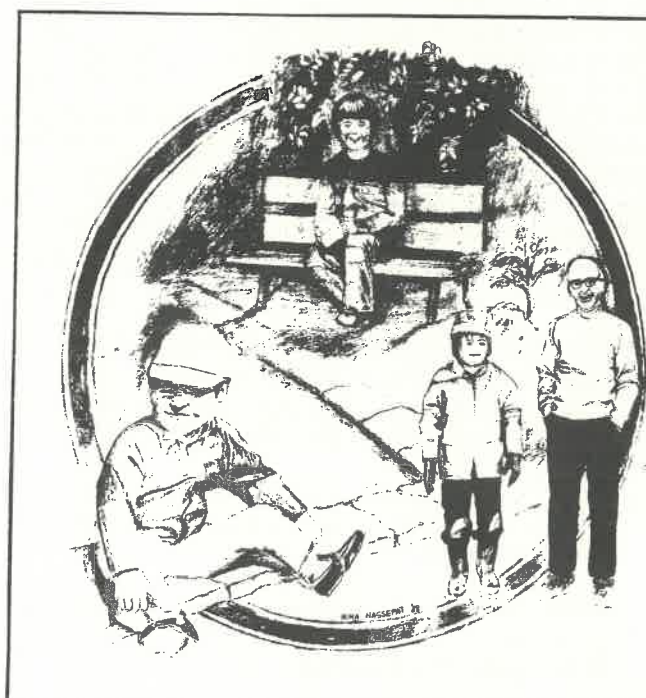
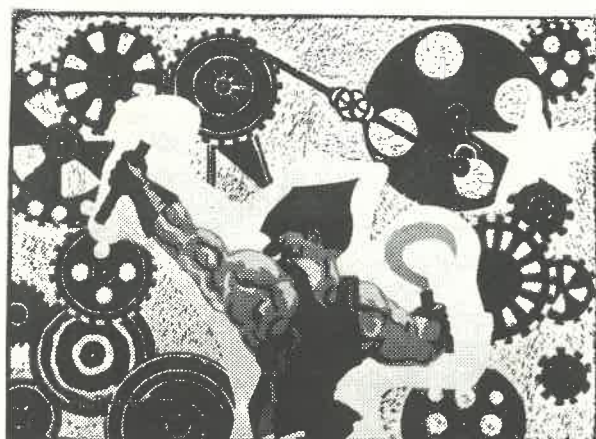
During the seminar the art teachers heard about directions in art education and were given a Head Office update from Lance Courtenay which included the implications of P-10 and proposed changes for education in secondary art. Directions in art education at the undergraduate level and the national scene in art education was discussed by Victoria Garnons-Williams. Cheryl Lupschen, BOSS, spoke about the senior art program and led a workshop on senior program writing.

For me personally, the seminar was a great chance to catch up to find out what's happening in the north (lots!!) and to hear first-hand the concerns of art teachers to whom 'distance' is a real factor in their professional life. I feel quite positive that we can surmount the 'distance factor' and make a strong collective lobby and network.

Maree King should be congratulated on the mammoth effort it took to organise the event. It is crucial that we now implement her initiatives and the QATA Executive is committed to doing just that.

Victoria Garnons-Williams

CANADIAN STUDENT ART



The Man Who Mistook His Wife For a Hat

I cannot claim authorship of this fascinating title — would that I could! — it is in fact the name of a book by Oliver Sacks, a psychiatrist, and is a series of case studies of varying types of mental malfunction. It has also been set to music, would you believe, as a sort of narrative opera, and was telecast on SBS in April of this year.

What healthy, red-blooded person is not utterly enthralled by stories of sickness, disease, death and madness? And this particular Ripping Yarn is the history of a patient, "Dr P." (he was a doctor of music) who suffered from a bizarre form of visual agnosia ("lack of knowing"). As it tragically turned out, the symptoms, strange and rare though they were, were side-effects of Alzheimer's Disease, to which "P" ultimately succumbed.

Visual agnosia is not blindness; it is the inability to recognise things by sight. The phenomenon had been identified by Freud over a century ago, but this particular form of the disease took on grotesque characteristics which baffled the author for many weeks. There occurred a gradual shut-down of that part of the patient's brain which files away visual data so that patterns of familiarity are established and recognition ("re-knowing") can take place. "P", a music teacher, first noticed something odd when he realised that he could not remember his students' faces, yet the moment they spoke to him, memory returned. Later he found he could no longer read music, nor could he recognise photographs of familiar places and people — even of himself and his wife.

"P" could describe the **appearance** of things seen very accurately: the psychiatrist hands him an object which he examines closely and describes precisely, but it is not until he puts the object on his hand — almost by accident — that he can give it a name: glove. The incident which gives the book, and this article, its title occurs when, at the end of a consultation with both "P" and his wife, the patient reaches out for his hat, which is on a stand next to "Mrs P". He touches her head, and immediately realises his mistake. The pathos of this event is intensified by the fact that some part of "P's" mind, perhaps in a last desperate effort to hold on to sanity, rejects the significance of his error and deletes it from his consciousness.

Well, what has all this to do with art and teaching? I hear you cry. Quite a lot, I believe, as I hope to show; but before we leave the case of "P's" "Love-Hat" relationship, here are a few more notes about his mind and its curious aberrations:

1. Although he could not name a glove when he saw it, "P" instantly recognised and named models of regular solids (cube, tetrahedron, dodecahedron etc.)
2. "P" was an expert chess-player, who did not need to look at the board — or boards — (indeed, he seemed the better for not looking at it, or them)
3. "P" had been an amateur painter whose works showed an increasing abstraction and growing tendency to use geometrical shapes and stylized forms.

Now these three facts demonstrate that concepts of an abstract nature, or which can be described in terms of "pure" information, can function independently of visual stimuli, even when they are perceived visually.

Let me try to explain.

The reason why "P" could identify and name a model of a cube, but not a glove, after looking at both of them, is that the cube can be described precisely in verbal or numerical/geometrical terms (a solid with six faces each of which is a square — and that's it!). Under any circumstances a cube is a cube is a cube, because it is the visible, physical expression of a precise mathematical statement. In his paintings "P" gradually adopted those geometrical concepts which he could still understand, indeed recognise, and in his chess-playing he could decide on the consequences of "P - B4" or "Q x Kt" without requiring any visualisation of the board and the chessmen.

As to art and teaching, it is my submission that we devote a considerable amount of time and energy to counteracting 'recognition' and instead to cultivating 'agnosia' — but in a rather special way.

For example, hands up all those who have ever heard or used the instruction "Don't draw what you know — draw what you see. O.K. hands down, everybody.

We try to see things as unique events, and to urge others to do the same: masses of colours, shapes and textures to which we will consciously try to avoid giving names (recognising) because by so doing we would activate our "filing system" which, like most storage/retrieval systems uses the simplest, most economical types of classification, and these are usually words or basic, schematic, diagrammatic images.

Consider the humble stick-figure. (Does it still cause art teachers the same horrified revulsion it used to 20, 40 years ago?) What an admirable way of "remembering" human beings, with just a few lines, perhaps an egg for a head, and we can illustrate every imaginable human posture, seemly or unseemly. So deeply embedded in our minds is this "gnosis" of the human figure that when we are confronted with real people, and try to represent their real visual appearance (as we might with, say, a glove, folded and crumpled, thoroughly "de-schematised") the non-visual knowledge clamours for attention and employment. Because arms and legs are "known" to have, principally, "length" and "joints", the limbs of the model we draw may become attenuated, and the elbows and knees indicated with emphatic mechanisms for bending so that they resemble Frankenstein-like hinges or the winners of knobbly knees competitions.

To overcome this persistent filing-system figure we really have to practise visual agnosia, pretend that we don't know any more about what we are depicting than the immediate and actual visual information — we chase that particularly elusive Will-o'-the-wisp, the "Innocent Eye".

There have been many attempts at snaring the Innocent Eye, at catching this pristine unsullied and magical organ; one thinks naturally of the Impressionists, and in more recent times of the works of Betty Edwards ("Drawing on the Right Side of the Brain").

The devices that are used to cause the brain to "forget" its knowledge of how things should look are many and ingenious, and will almost certainly have been employed by art teachers for yongs — drawing "negative space", upside-down copying etc. Thus we have sought to distract our literary mind so that our visual mind can come into its own, unimpeded by irrelevant information.

With regard to the other aspect of visual agnosia — the tendency to stylize or favour geometrical shapes, here is a little experiment which you can do with a group of 15–20 people, preferably older students who feel they have some drawing ability, a senior elective group, for instance.

Arrange the group in a crescent so that each person has a clear view of the drawing paper used by the person in front, but preferably no further. The first person in the line has a view of a few objects which are hidden from the sight of all the other participants — this is very important. Instruct artist no. 1 to start drawing the objects as realistically as possible, and tell the others to start copying the drawing of the person directly in front of them, as soon as the drawing begins to appear. So each one is copying the drawing in front with as little delay as possible. Generally there is a time-lag from no. 1 to no. 15 of about 10 minutes, but it is important to stress that, with the sole exception of artist no. 1, everybody has the apparently easy task of copying a two-dimensional drawing on their own two-dimensional paper. Only the first drawer has the hard job of rendering three-dimensional coloured objects as lines, tones, shapes and textures on paper.

You also need to be fairly strict about people trying to look down the line to guess what the drawing is "really" about. Nor should they discuss what it is meant to be with neighbours.

The results of this visual game of "Consequences" are often hilarious, but there are lessons to be learned from it. For instance, I'll bet my hat (but not my wife) that you will observe some or all of these phenomena:

1. The drawings will become increasingly stylized and formal as you move along the line.
2. (Loose, scribbly marks (such as shading) will become stylized into parallel lines or zig-zag patterns.
3. Where some configuration of lines suggests a certain type of object (i.e. one which is not in the original "still life") this will tend to be reinforced once the idea becomes established in students' minds.
4. The lines of the later drawings will tend to move into geometrically aligned relationships; that is, they will start to become parallel with the top and sides of the drawing paper, or form into shapes like triangles, circles and squares.

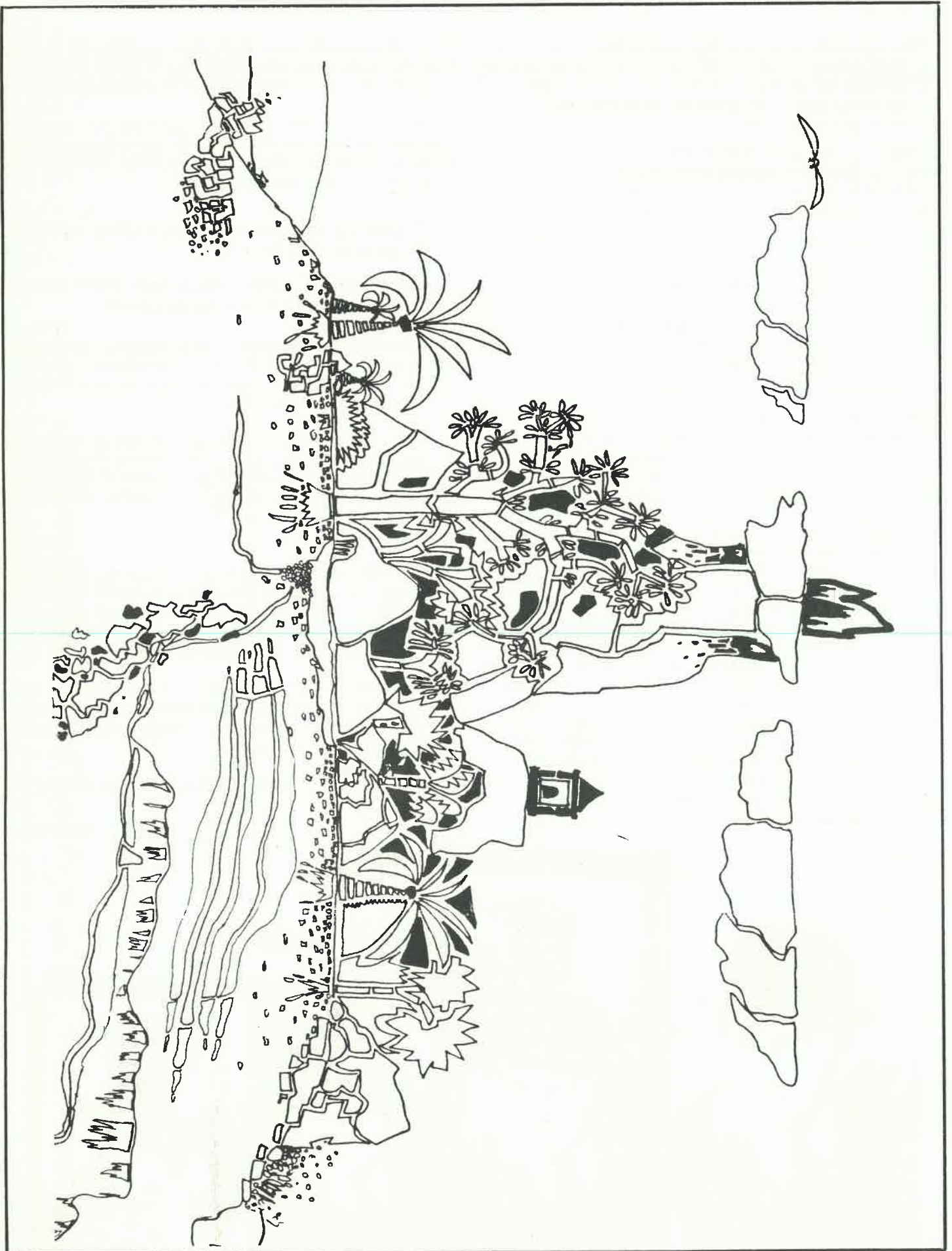
There are other results too, but those I have already listed serve to reinforce the notion that our need to recognise things and representations of things pushes aside the immediate, unique visual experience, substituting some kind of recognisable (or potentially recognisable) informative "diagram".

If anyone does carry out this visual game, I would like to hear about the results and any special phenomena you might notice. One day, when I'm grown up, I might collate all this information and write it out neatly.

Must fly. I've just remembered I left my hat in the shower.

Brian Dean



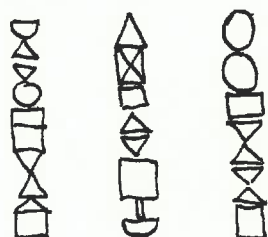


DAMIEN CATCHPOLE
YR. 9. MERCY COLLEGE.

SHAPE AND STYLIZATION

AIMS: To develop a sense of shape and pattern.

To develop imagination and creativity.



ACTIVITIES:

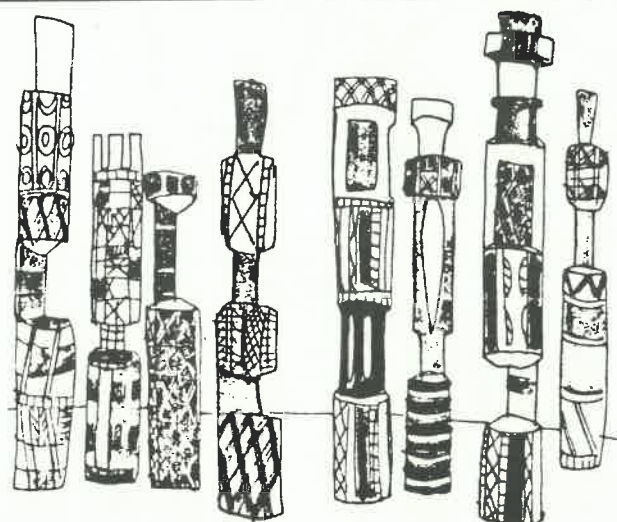
Design a row of totem poles using geometric shapes, being aware of all possibilities in:

- a) size contrast
- b) shape contrast
- c) repetition

* Add line and pattern.

* Try using tone to create the illusion.

Resources: Aboriginal Art, Burial Poles.



MAJOR ACTIVITY:

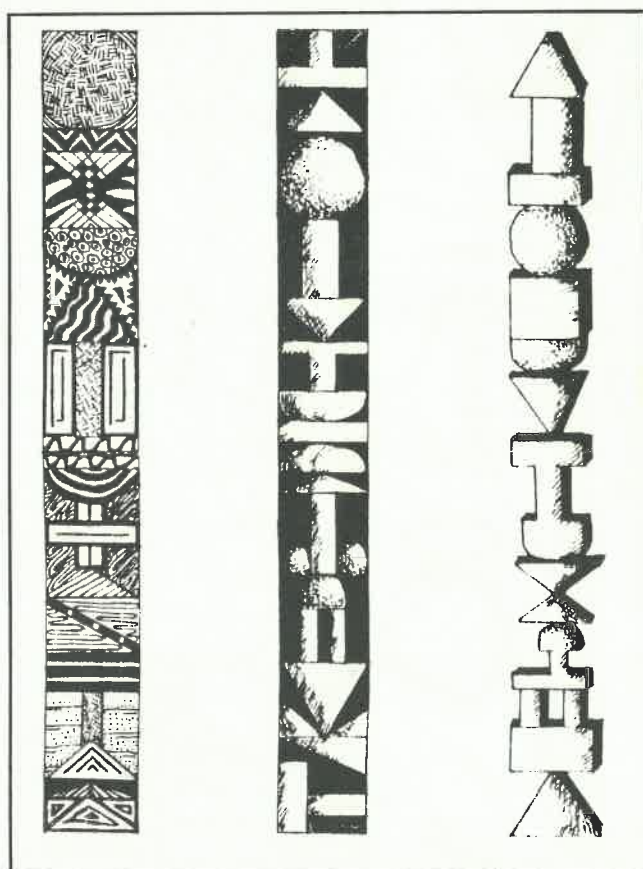
Design Problem: Stylize a particular landscape, and its characteristics. Begin with a brain storming session about the various types of landscapes, for example; deserts, volcanic areas, the tropics, swamps, alpine areas, fantasy environments, and alien, inter-planetary territories.

Brain storming sessions help to build motivation and encourages creativity and lateral thinking.

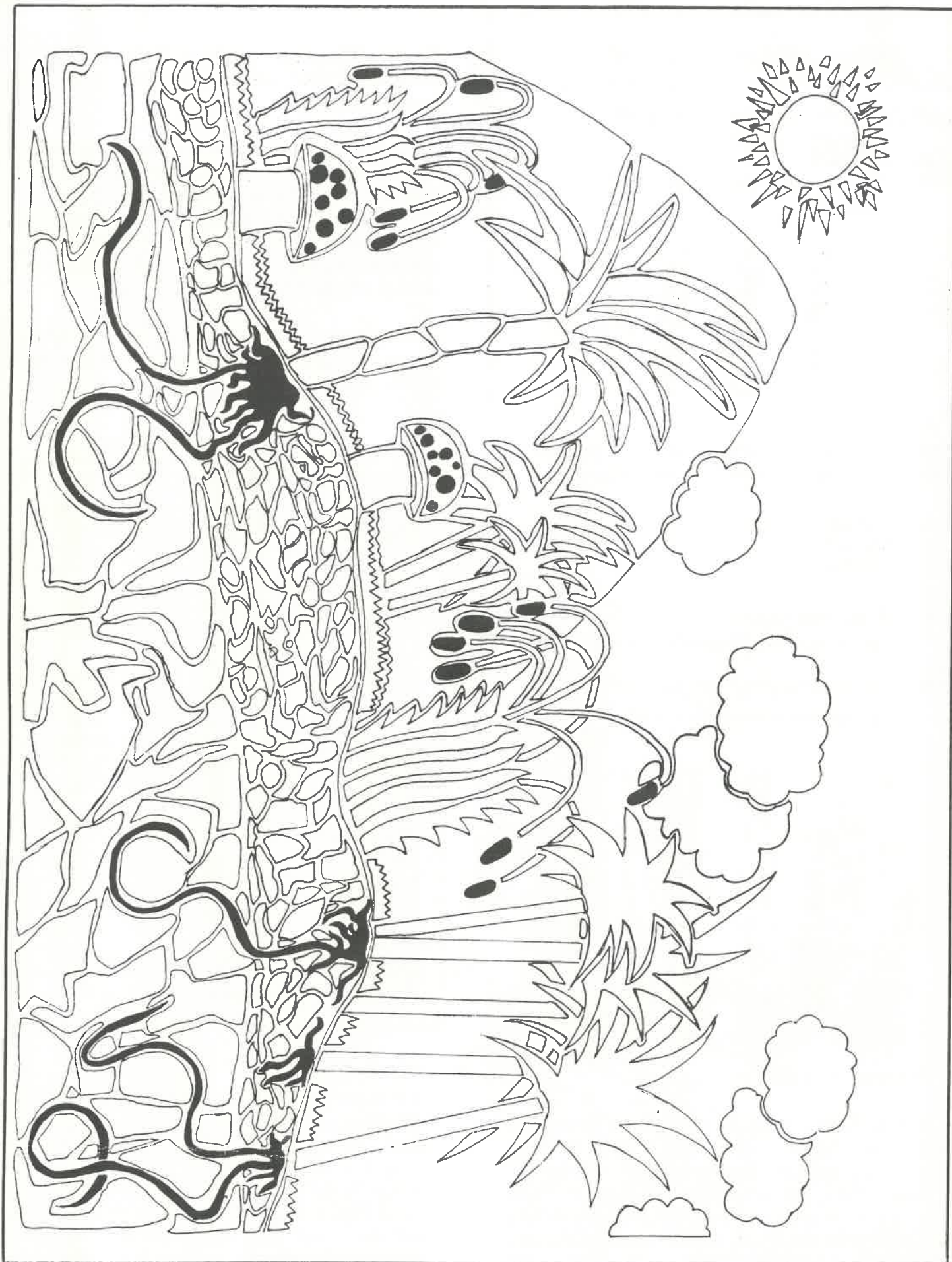
After students have chosen a particular theme with which to work, they should make a list of the features which characterize the area.

For example: in a volcanic area characteristics which could be of significance may include earthquakes, lava, fossils, prehistoric plant and animal life, and under ground pressure.

These features as well as anything else added to the landscape should be abstracted into simple shapes.



One theme which students find particularly interesting is the "underground". Imagine the earth has been sliced in half, thus exposing the root systems and rock formations, and underground rivers. One half of the drawing could depict what is happening above ground and the other half could be an account of what's underground.



RYAN VELLER
YR.9. MERCY COLLEGE.

Ipswich Regional Gallery ... Inservice Day ... March 4th

This proved to be an interesting and insightful day. The Judy Cassab exhibition consisted of a large number of portraits, of friends, artists, writers and actors.

Lance began the day by outlining some of the main issues and trends developing in art education today. This included of course the budget, P-10, the theory component of art relating to TE requirements, Minister art awards for excellence, an agenda for excellence, decision and policy making being directed more to regionalization and schools plus a few other snippets of information concerning art and teaching.



Rhana Davenport ran the second session, as a 'hands on' activity ... "Three approaches to a self portrait". In the first we depicted ourselves using linear representation in a figurative and then a non-figurative way, onto two transparent slides using felt pens.

In the second we made a large drawing from any painting in the exhibition which we could relate in an intuitive way, emphasizing those qualities and preferences in our own drawing.



The third approach was to work up an image of ourselves using any variety of papers, pastel and charcoal media. Rhana really excelled herself with the preparation of a handout which included some of her favourite quotes and 'Ten things to do with a postcard! A most worthwhile session.

Lou Klepac (biographer/author) gave us a very entertaining talk about the artist Judy Cassab, giving us some valuable insights into some of the portraits. There were about 30 portraits in the exhibition including portraits from Lloyd Rees, Brett Whitely, Lou Klepac, Robert Morely and other well known 'socialites'.

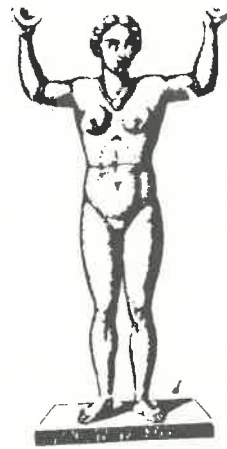
Lou obviously knows Judy well and spoke of the character of the artist and of some of the sitters. He explained some of the circumstances in which the portraits were painted and how Judy prepares the 'background' for the portraits before the actual sitting. Lou's story telling attributes really were entertaining.

Mrs Len davenport gave a detailed report of a personal and subjective nature about the trials and tribulations, and above all her love for running the Ipswich City Council Gallery. She gave an outline of her main aims for the gallery, being to build up the gallery's collection, encourage more people including school groups, to use the gallery, and to bring exhibitions of some standing to the gallery.

A number of positive comments about the day have been made. I personally enjoyed this inservice day, it was a very rare opportunity to have the time to actually draw in the art gallery, in front of original paintings, taking part in an activity, rather than giving one made a pleasant change.

Special thanks should be given to Trish Barnett (Ipswich QATA), Lance, Rhana, Lou and Len and of course to Victoria for her tireless efforts in organizing the day.

Maxine Conroy



"QUOTE...UNQUOTE"

Moreover, there is no such thing as figurative or non-figurative art. Everything appears to us in the form of a figure. Even in metaphysics ideas are expressed through figures, so obviously it would be absurd to think of a painting without configuration. A person, or an object, or a circle are all figures, and they act on us in a more or less intensive manner. Some are closer to our own feelings, with the result that they elicit emotions that appeal to our own emotional faculties. Others appeal more

The only saying of REMBRANDT that we know is this ... "I have never painted anything but portraits". (Henri Matisse, 1947)

What interests me most is neither still life nor landscape but the human figure. It is through it that I best succeed in expressing the nearly religious feeling I have towards life. A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify with the subject matter. (Henri Matisse, 1947)



We all know that art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the meaning whereby to convince others of the truthfulness of his lies. (Pablo Picasso, 1923)

I would like to know if anyone has ever seen a natural work of art. Nature and art being two different things, cannot be the same thing. Through art we express our conception of what art is not. (Pablo Picasso, 1923)

P.C. I conceive of art as a union of the universe and the individual.

B. But of what sensations do you speak? Of those of your feelings or of those of your retina?

P.C. I think there cannot be a separation between them; besides, being a painter I attach myself first of all to the sensation. (Emile Bernard & Paul Cezanne, 1921)

I make the background of my canvases with the greatest care because it is the ground that supports the rest, it is the foundation of a house. I am always very preoccupied with the material because there is as much sensibility in the technique as in the rest of the painting. I prepare my own colours, I do the pulverizing ... I work with the material, not with ideas. (Georges Braque, 1954)

It is better to paint from memory. Thus your work will be your own; your sensation, your intelligence and your soul will then survive the scrutiny of the amateur. (Paul Gauguin, 1896-97)

"One must dream" said Lenin. "One must act", said Goethe. (Andre Breton, 1935)

Some advice: do not paint too much after nature. Art is an abstraction; derive this abstraction from nature while dreaming before it, and think more of the creation which will result than of nature. (Paul Gauguin, 1888)



Exhibition of Kelvin Grove Staff

For one who hails from pre-degree course days there were plenty of familiar and no-so-familiar names at the exhibition of staff work from BCAE (Kelvin Grove) Art Department in march.

Group shows are inherently problematic. The show, curated by Stephen Rainbird provided glimpses of individual work and approaches but due to the variety and quality of such approaches it lacked coherence. One comment I overheard was "facility, rather than depth ...". I tend to agree.

Sculpture, painted relief and construction was well represented. Of particular note were two leather (and miscellaneous objects including lots of fish hooks) pieces by Col Portley, "Come in Spinner" and "Little Fish are Sweet".

It was refreshing to see the leather, a traditional media of Portley's, used to produce whimsical, humorous images in a contemporary format. There were strong personal references to Portley including his passtime of fishing, but also the work made wider, witty, social and political comment.

Other work included:

Mary North

Brian Dean	Lithographs
Graham Coomber	Collographs
Anne Armstrong	Painted Relief, Sculpture
Robert Moore	Construction
Trevor Carr	Painted Relief/Sculpture
Elizabeth Edwards-Kalwig	Water colour on paper
John Armstrong	Floorpiece
June Tupicoff	Painting
Sally L'Estrange	Work on paper
Warren Palmer	Ceramic and mixed-media construction
Tracey Muchie	Painting
Helen Fuller	Mixed Media
Allin Dwyer	Steel, Wood Sculpture
Pam Macgdefrau	Ceramics

Australian National Art Therapy Association First Annual Conference 22nd - 24th September, 1989

DOING IT METAPHORICALLY: ART THERAPY IN FOCUS

At Bardon Professional Development Centre, Brisbane, Qld.

Art Therapy is an established profession overseas and is just developing in Australia. It concerns the use of art as a form of assessment, intervention and/or treatment in many mental health and rehabilitative settings. Art therapists from both overseas and Australia will be presenting papers and workshops at this conference which is open to anyone with an interest in art therapy. If you would like further information about the association or this conference,

Contact: Annette Coulter-Smith, Conference Convener,
PO Box 24, Morningside, Qld, Australia or
Phone: (07) 296 3115 AHrs.



**TEACHER
EXHIBITION**

**OPENING
september 1st
6pm**

**Carseldine
Gallery
B.C.A.E.**

**beams road
carseldine.**

september 1st to 29th 89



September is approaching fast. This is an advanced invite, and a reminder to all teachers to get some work ready for the 'prestigious hanging'..... the gallery at Carseldine really is a lovely venue.



M O C A

FORWARD PROGRAM

Until June 14: " New Works For Brisbane"
from the collection.

June 15- July 15: Gavin Chilcott Furniture

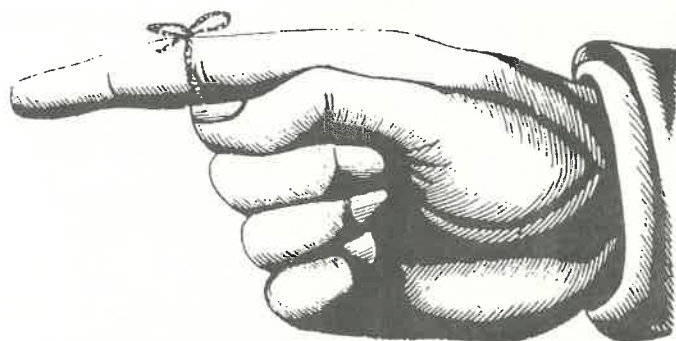
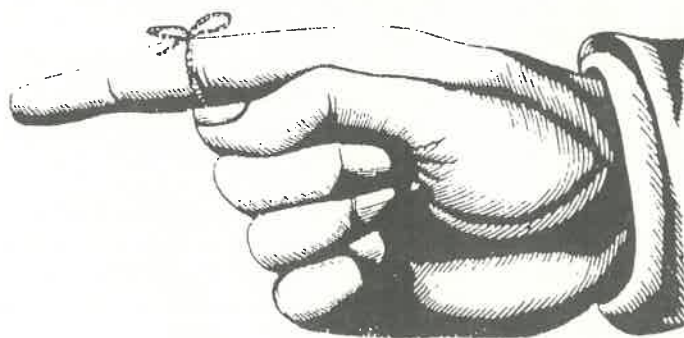
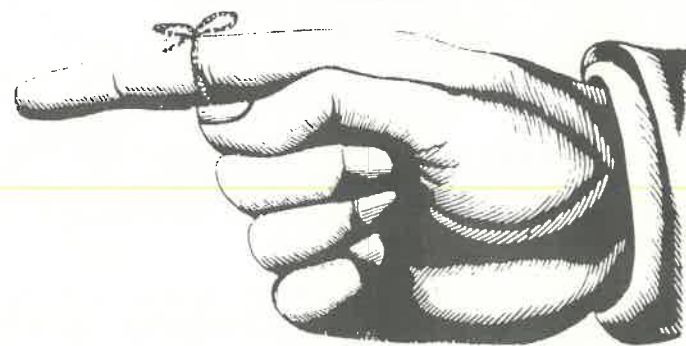
July 16-Aug 12: Random Access. An
exhibition of Photocopier and
Computer Art.

August 14-24: Suncorp Art Awards

Aug 26- Sept 30: Visual Poetics- An
Exhibition of Concrete Poetry
and its Contexts.

Oct 3- Nov 13: Rod Withers Retrospective.

Nov 17-Dec 31: Robert Hunter, paintings.



TEN THINGS TO DO WITH ART POSTCARDS

Aim

- to encourage a process of dynamic viewing of art works, to explore using art works as subject matter in themselves
- contextual and historical considerations are not explored emphasis is on picture-making devices, subject matter and style
- the artworks used in these explorations are mostly figurative

Process

- develop a 3 framed cartoon which traces some action based on the artwork, line and pattern only
- develop a painting which depicts the moment after the original artwork was set
- alter the colours to alter the mood
- extract a face and develop it into a larger than life size sculpture
- create a diorama of the art work
- make a collage of coloured paper, using colour and pattern to pull and push the picture planes
- develop a 3D version of a 2D artwork or visa versa.
- extract the figure of your choice, replace it in a new environment e.g. Mona Lisa goes to Hollywood!

Media

- pencil
- paper
- felt pen
- paint
- paper
- textiles
- papier mache
- wire, paint
- cardboard, wire, paint etc.
- photocopier
- scissors, glue
- paper
- pencil
- clay, glazes
- colour paper
- glue, scissors
- paper
- pencil
- pastel

The Role of the Artist

When most people venture into an art gallery, expecting to see traditional portraiture and landscapes, they often express contempt when confronted with what they broadly like to call 'Abstract Art'. All too often they exclaim, "What rubbish, I could do that myself!" Possibly they could, but when they make this unfortunate assumption they are missing the role of the artist within modern day society. The artist is performing a job — just like any other person. He is communicating his ideas and opinions on the state of society as it stands. He is like an inventor, a person who discovers new ways of doing and seeing things and often simply because these things are new, society tends to regard them as weird, and odd. This situation occurs more predominantly in the field of Fine art, as the artist has more scope for individuality and personal choice.

Occasionally, an artist decides to depict or record events without necessarily commenting upon them. This type of art however occurs less frequently now than in the past. In fact, the whole concept of artist expression has radically changed and progressed since historic times.

Early man had only the need to depict his every day occurrences; hunting for example, and to imbue in them a special significance that would hopefully ensure success in future hunts.


The Classical Greeks and Romans saw their role as one in which to portray physical perfection. They idealized their models to create such beauty that their art remains as appealing now as it was when first made. Artists of the Renaissance were chiefly pre-occupied with creating art firstly of a religious nature, and secondly, under patronization from the wealthy. Their role was to depict portraits of prominent social and religious figures and to 'educate' the masses at a time when literacy was almost non-existent. Today however the artist's role allows much more freedom for personal choice. The artist is almost a mirror of society, expressing political and/or social comments; reflecting current trends and thoughts; and forcing people to raise their own consciousness by posing questions about topical issues.

So, it seems the importance of an art piece lies not with who created it, or how it was made, but why. When the message of a work of art is questioned and really considered, then it is successful, irrespective of whether we like it or not.

Craig Hawgood, Yr11
St Laurence's College



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THREE APPROACHES TO A SELF-PORTRAIT

Aim	Process	Media
<ul style="list-style-type: none"> to experience and compare two simplified figuration and non-figurative representation as a self portrait to explore the media of slide making 	<ul style="list-style-type: none"> depict yourself using a simplified linear representation depict yourself using a non-figurative approach, marks and colour only, no symbols view and discuss 	<ul style="list-style-type: none"> plastic OHT sheets scissors felt pens slide carriers slide projector
<ul style="list-style-type: none"> to observe a selection of paintings and to choose one on an intuitive level of preference to isolate the quality which you identify with and to develop this quality further 	<ul style="list-style-type: none"> view the Judy Cassab paintings, choose one with which you identify make a drawing of the painting, over emphasizing the qualities that you identify with view and discuss 	<ul style="list-style-type: none"> paper charcoal
<ul style="list-style-type: none"> to express one's own self through non figurative imagery to explore the technique of surface layering and texture 	<ul style="list-style-type: none"> in pairs, trace each others bust (head and shoulders) on separate sheets of paper work up the image of yourself, building the surface through layering of paper and other media view and discuss 	<ul style="list-style-type: none"> strong paper pen/pencil tissue paper other papers colour pencils pastell glue



SUZANNE ANOVIC
YR. 10 COORPAROO S.H.S.



CARLY PEARCE
YR. 10 COORPAROO S.H.S.

THE FAWKES

(A CRAFT FAMILY SAGA)

MORTNEY CLEM KIM GEORGETTE YOKO

by V.R.



THERE WAS MOVEMENT AT THE STATION...



IF MORTNEY HAD BEEN WORKING IN AN ADVERTISING AGENCY CLEM MIGHT HAVE UNDERSTOOD.



THAT NIGHT CLEM HAD NIGHTMARES.



WOULD THEIR DAUGHTERS KIM, GEORGETTE AND YOKO UNDERSTAND?



HOW WOULD THEY SURVIVE?



WHAT VILE ADJUSTMENTS WOULD THEY HAVE TO MAKE?



THE FOLLOWING EVENING CLEM OPENED A BOTTLE OF JACOB'S CREEK IN GOOD TIME TO AIR BEFORE TEA.



BUT MORTNEY HAD THE UPPER HAND - HE ARRIVED HOME WITH A BOTTLE OF PINK YELLOWGLEN CHAMPAS!



THERE WAS NO GOING BACK - MORTNEY HAD RECEIVED THE CALL OF CLAY!

AMIGA Workshops & Courses

● Workshops

The Amiga in Perspective 3hrs

This workshop will help you find out how to unlock the graphics potential of your Amiga. Surveys and demonstrates graphics software and equipment available and provides an overview of other workshops and courses.

Image Capturing with the Amiga 3hrs

A practical workshop on the fascinating image digitising process using Digi-View 3.0. This workshop will help you get the best from your image digitising software.

● Courses

Introduction to Deluxe Paint 2 12hrs

This course is your introduction to Deluxe Paint 2, still the most comprehensive screen graphics tool available on the market.

Amiga Operations 12 hrs

An introduction to the CLI, Amiga DOS and Workbench 1.3. This course is tailored for the person wishing access the full potential of the Amiga.

Advanced graphics on the Amiga 12 hrs

This course introduces advanced Paint functions and includes video input, and various forms of output including 35mm. slides, thermal colour prints and video tape.

Other Workshops & Courses Being Prepared

Amiga Desktop Video 3hrs

This workshop meets the growing interest in computer graphics in conjunction with video recording and editing equipment.

Desktop Publishing with the Amiga 3hrs

See the Amiga at work in the world of post-script laser printers, half-tone screens and colour separation.

Amiga-to-Video Production 12hrs

A comprehensive introduction to aspects of Amiga graphics in the video environment. Course will look at titling and special effects.

Amiga 3D Animation 12hrs

An introduction to 3D animation using a variety of Amiga programs.

Ray-tracing on the Amiga. 12 hrs

Create your own true 3D 'universe' - a new angle on visual-image creation.

Costs: Courses: \$125. Workshops: \$35.

Times: Weekends or evenings.

For more information ring

Queensland College of Art

Design Consultancy Centre

(07) 395 9115

Queensland College of Art's new Hi-tech. Design Centre being established this year is preparing to launch its program with a package of practical Amiga-based workshops and courses designed to help you to:-

- master the excellent graphics creation and processing packages available,
- understand the complex environment of software, printers, film recorders, and video interfaces *before* you are faced with making those difficult and expensive decisions.

● Courses are conducted on a one-machine-per-delegate basis. Costs include materials.

● Small classes (limit of 10) ensure maximum benefit to individual participants. Smaller groups can be accommodated by arrangement.

● Workshops are practical demonstrations of equipment and software but are not conducted as 'hands-on' courses.

● Please contact the Design Centre if you have special needs we may be able to meet - facility or equipment hire, specialist applications, introductory and desktop publishing courses on the Mac. &c.

Queensland College of Art
Design Consultancy Centre

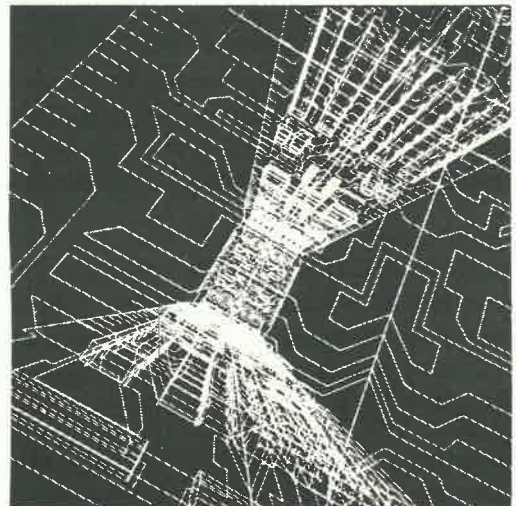
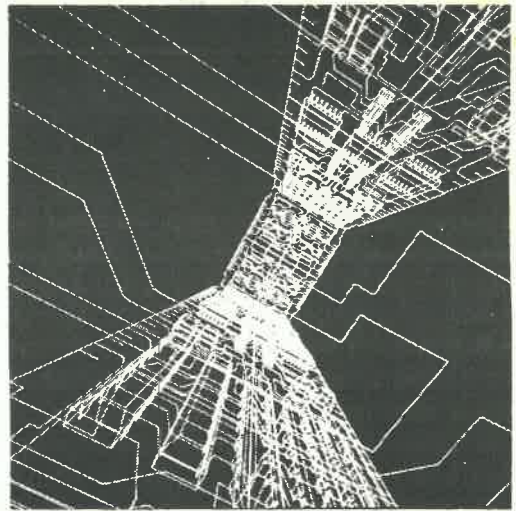
**High Technology Centre for
Design Teaching and Research**

- Queensland College of Art's new Design Consultancy Centre will soon be one of the best-equipped computer graphics teaching facilities in Australia.
- The computer installations already cover a wide range of graphics-based systems, from 'class-rooms' of desktop computers to 'dedicated' high-performance systems and high-quality production equipment.
- Due to begin operation mid-1989, the Design Consultancy Centre will specialise in furthering the development of visual design in the information technology environment and aims to provide a consultancy service to public and private sector organisations both in Australia and overseas.

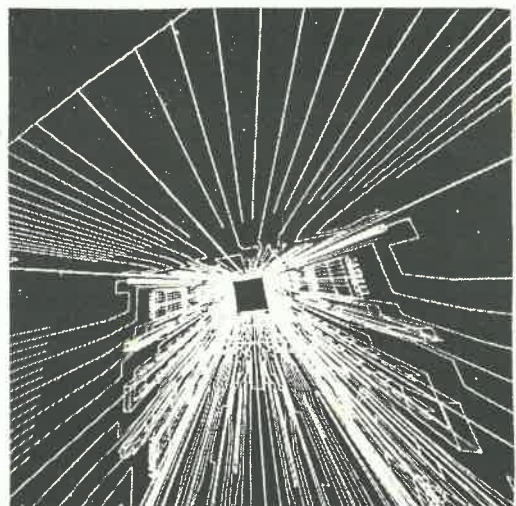
Services

- Although primarily designed to give full-time students exposure to new design technology, one of the Centre's most important roles will be to function as a specialist computer graphics resource for the wider community.
- To this end the Centre will
 - provide **facilities** and technical support for hire by groups and organisations.
 - conduct foundation and advanced level **courses**.
 - offer **bureau services** for the production of quality visual materials from disk data.

Queensland College of Art
Design Consultancy Centre.
(07) 395 9115



This page and opposite: *Computer generated animation by Xyzap for the ABC television program, Towards 2000. Starting with an artist's impression of a printed circuit board, the PS300 computer was able to provide infinite variations of perspective and angle of view*





QUEENSLAND ART TEACHERS ASSOCIATION

APPLICATION FOR MEMBERSHIP

The Treasurer, Q.A.T.A.
PO Box 401, Everton Park 4053

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PHONE: _____

SCHOOL OR INSTITUTION: _____

Tick where applicable ☒

RENEW MEMBERSHIP	\$20	<input type="checkbox"/>
NEW MEMBERSHIP	\$20	<input type="checkbox"/>
STUDENT MEMBERSHIP	\$5	<input type="checkbox"/>

NOTE MY CHANGE OF ADDRESS ☐