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ART

DETECTIVE

MICHELE STOCKLEY

**Art Detective**  
**3rd Edition**  
**Michele Stockley**

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# ABOUT *ART DETECTIVE* *THIRD EDITION*

*Art Detective Third Edition* builds on the outstanding qualities of the first two editions. It has been rewritten to include new learning activities, new images and new topics, especially in areas relevant to Indigenous Australian art and Asian art.

## CURRICULUM CONNECTIONS

### The Victorian Curriculum

*Art Detective Third Edition* has been designed and written to specifically support student learning related to:

- the strands and achievement standards in The Arts (Visual Arts) learning area of the Victorian Curriculum
- the strands and achievement standards for capabilities in the Victorian Curriculum (critical and creative thinking, ethical, intercultural, personal and social)
- cross-curriculum priorities in the Victorian Curriculum (Aboriginal and Torres Strait Islander histories and cultures, Asia and Australia's engagement with Asia, sustainability).

Links to content descriptions and achievement standards for Levels 7 and 8 are identified online; however, *Art Detective Third Edition* equally supports student learning for Levels 9 and 10.

Selected content and activities in *Art Detective Third Edition* also support student learning related to selected strands and achievement standards in other learning areas, including English and the Humanities. A copy of the Victorian curriculum grid is available on the *Art Detective Third Edition* teacher website.

### The Australian Curriculum

*Art Detective Third Edition* is also strongly aligned with the content descriptions and achievement standards for The Arts (Visual Arts), and with the general capabilities and cross-curriculum priorities in the Australian Curriculum.

## FEATURES

Each chapter in *Art Detective Third Edition* is broken into clearly defined double-page units that scaffold and support student learning.

Each unit focuses on an idea that is related to the chapter theme. Clusters of units about particular themes provide opportunities to explore ideas and to consider different points of view.

Each unit includes numbered questions that encourage students to question and explore the ideas and artworks discussed in the text.

## DRAWING TODAY

2.3

### ENDLESS POSSIBILITIES

Today, many artists make drawings using non-traditional materials, techniques and processes; the possibilities are endless.

Drawings have been made in unexpected and surprising ways by blowing an ink ball on paper, rolling tape on a wall, plunging in paint or dipping tumblers in a cup of ink. New technology has given artists new options for making drawings.

#### Drawing with a twist

When you were young, perhaps you used charcoal sticks (big charcoal) to make things. For Australian artist Kate Beynon (b. 1970), charcoal sticks became an important drawing medium. In L.J. the artist treated and burnt black charcoal sticks to create flowing outlines.

Thick and charcoal sticks were used to create the brushstrokes of Chinese calligraphy.

L.J. is one of a series of drawings and calligraphy panels made with charcoal sticks that make up a large installation work by Beynon. The installation is based on an ancient Chinese story about the heroic actions of a young teenage girl, Li Ji. The village where Li Ji lived was threatened by a giant python that had to be a nearby mountain cave.

Each year, the python demanded a girl from the village as a sacrifice to feast on. One year, Li Ji volunteered herself as the victim. Not wanting to be killed, she took a sword and a snake-killing slip and slew the python.

Because she freed her village, her family was rewarded and she later became queen.

In various games and adventures, Li Ji features in many artworks by Beynon, including paintings, prints and an animated video.

Beynon was born in Hong Kong to a Chinese mother and a Welsh father. She arrived in Australia from the United Kingdom in 1974, after living in Singapore, Germany and England. Her work reflects her personal background and her interest in

both traditional and contemporary culture. Important sources of inspiration for Beynon include traditional Chinese painting and calligraphy, comics and animation, and graffiti.

1 How does L.J. differ from a traditional drawing?  
2 Suggest how the following might have influenced the subject, materials, techniques or style of L.J.  
- traditional Chinese painting and calligraphy  
- comics and animation  
- graffiti



Eerie Polansky  
Australia, b. 1964  
Black O'Hall Drawing #4, 1997  
printed instruction manuals, litigated marker, string, chalk, printed card  
Eerie Polansky  
Russett University Collection  
Purchased with funding  
provided by Russell  
Stewart, 1998  
Eerie Polansky, Courtesy  
Anna Schwartz Gallery

Make it yourself

Australian artist Eerie Polansky (b. 1962) paints and draws using line, shape and colour to create interesting effects.

The Black O'Hall Drawings are a series of six drawings made entirely from straight black lines, however, in each of the drawings, the lines create an illusion of a rounded form projecting forward in space.

The Black O'Hall Drawings are drawn with black felt-tipped marker directly onto the wall. The drawings have been made in offices and other public places. When these are no longer required, the drawings are painted over.

Polansky does not make the drawings herself. They are drawn onto the wall by others, following instructions provided by her. Everything that is needed to produce the drawings is provided by the artist in a small white, beautifully crafted box. The box contains an instruction manual, each drawing line to create a different drawing. It also includes the tools and materials required – a felt-tipped marker, some tapes and some chalk. These tools have digital codes

can make the drawings. Through the box and its contents, the artist works with the person drawing to create the artwork.

The tips described in the instruction manual mean that the person drawing must use some guesswork rather than exact measurements. The essence that each drawing conveys is:

1 How do the Black O'Hall Drawings differ from traditional drawings? Consider the:  
- materials and techniques used  
- clarity and legibility of the work  
- role of the artist

2 Explain how Polansky has been able to suggest rounded, three-dimensional forms in her work while using only straight lines.  
3 Find another example of an interesting artwork that creates an optical illusion. Describe the illusion and how it is created.

4 Create a line drawing that includes some form of optical illusion. This could be done on the computer.  
5 Make a list of clear, step-by-step instructions that will allow someone else to re-create your drawing.  
6 Swap your instructions with at least two other classmates so that you can try each other's drawings. Keep the drawings in your mind diary.

7 Imagine your class has been asked to choose a contemporary drawing for your school. You have to decide between L.J. and the Black O'Hall Drawing. List the factors you need to consider, such as who will be the audience, where it could be displayed and how it will be cared for.

8 Which work would you choose? Why?  
9 Would you make the same decision if you were choosing the drawing for your home? Why?

In 2011, Eerie Polansky was commissioned to create large-scale drawings on the walls above the escalators that run from the top to the steps in the underground railway station in Melbourne's east.

Kate Beynon  
Australia, b. 1970  
L.J. (detail), 2004 (detail)  
charcoal sticks and ink on paper, 100 x 100 cm  
L.J. is one of a series of drawings and calligraphy panels made with charcoal sticks that make up a large installation work by Beynon. The installation is based on an ancient Chinese story about the heroic actions of a young teenage girl, Li Ji. The village where Li Ji lived was threatened by a giant python that had to be a nearby mountain cave. Each year, the python demanded a girl from the village as a sacrifice to feast on. One year, Li Ji volunteered herself as the victim. Not wanting to be killed, she took a sword and a snake-killing slip and slew the python.



Materials, techniques and processes CHAPTER 2

Explore activities encourage students to extend their understanding of the ideas or artworks discussed in the text by analysing and interpreting art examples, and by showing their findings as a written, oral or graphic presentation. These activities may require some additional research.

**Discuss** activities promote thought and debate about the philosophical issues and ideas raised in the text and shown in the reproduced artworks. They encourage students to think critically and creatively, and to reflect on their own and others' ideas and beliefs.

**Weblinks** to relevant online resources are provided throughout the text.

## GLOSSARY

A glossary of art words and phrases used in this text is provided at the end of the book (p. 224). Many terms are also explained within the text. Glossary terms for each unit are highlighted in bold blue font.

Students are encouraged to use both the index and the glossary when researching art vocabulary.

## ABOUT THE AUTHOR

Michele Stockley, author of the first and second editions of *Art Detective* and *Art Investigator*, has taught art across Years 7–12 in secondary school and as a museum educator in public art galleries. Michele has extensive experience presenting professional development programs for art teachers and working with students across a range of levels.