



LOOK.



NOW, LOOK AGAIN.



LEARNING AT THE GALLERY



INTERPRETIVE RESOURCE



ART GALLERY OF SOUTH AUSTRALIA
NORTH TERRACE, ADELAIDE Open daily 10am–5pm artgallery.sa.gov.au

ARTGALLERY.SA.GOV.AU/LEARNING



Look. Now, look again. Entering a work of art.

'It's not rude to stare at art. Quite the opposite, in fact: it's the least you can do.' - Ossian Ward

Describe. Analyse. Interpret. Judge. As educators, you would be well acquainted with this process for analysing works of art. However, where does observe, look or see enter into this process? Let's get back to basics and use the collection in Art Gallery of South Australia to develop students' visual literacy skills, whilst also expanding on their knowledge and understanding of art.

Every aspect of our world is visual. Today we process information visually more than any other time in history. Words, numbers, tables, graphs, diagrams - all visual. This guide will offer strategies you may like to trial when visiting the Gallery with your class.

LOOK

Take time. Spend 2 to 3 minutes just looking, in silence.

OBSERVE

What did you notice? Share your observations with the class.

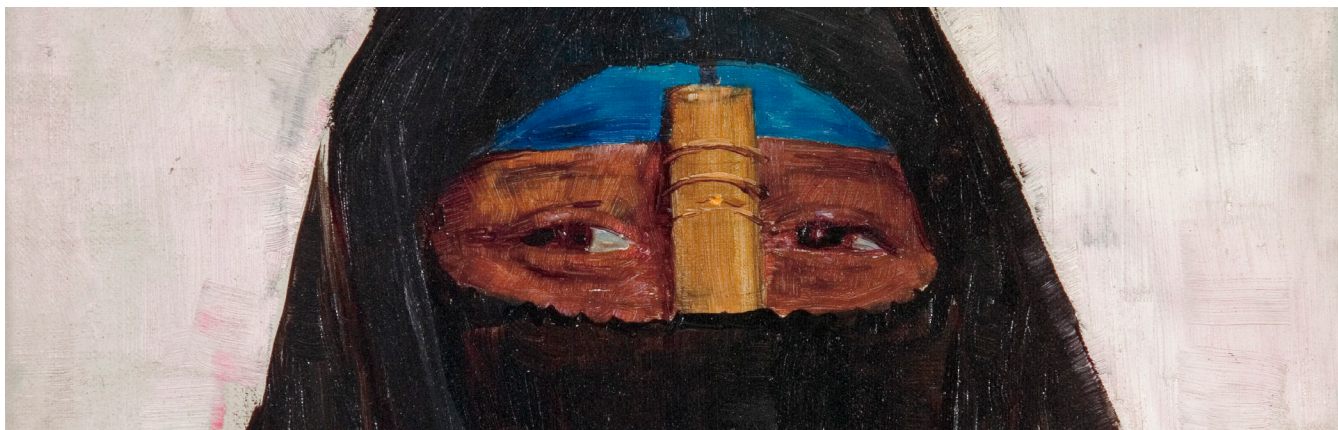
SEE

Look again. Did you notice anything new?
Can you see the observations your classmates made?

Our brain is constantly searching for shortcuts to help decipher the world around us. We need to help students train their brains to slow down, observe and consider what we are really looking at. Works of art in the collection are an effective vehicle in which we can explicitly teach students how to look slowly and with purpose.

image detail:

Ann Newmarch, Australia, 1945, *Self portrait (19)*. 1994, Adelaide, coloured pastels on paper, 57.0 x 38.1 cm (sheet); South Australian Government Grant 1994, Art Gallery of South Australia, Adelaide. 947D80



Look. Now, look again. Unfolding a work of art.

Understanding a work of art can be achieved by researching and reading information. However, a great deal of evidence is present in the work of art. While students may want the 'answer' to the work of art immediately, refrain from imparting too much knowledge too soon, as it can limit their way in to the artwork or willingness to share their ideas and opinions. Instead, allow time for the students to unpack the piece by looking first, followed by some leading questions:

DESCRIBE

What's going on in this work of art?
What can you see that makes you say that?

ANALYSE

What elements or principles of design has the artist used?
Line, colour, shape, value, texture, form, space, pattern, balance, movement, contrast, rhythm, emphasis, unity.
How have they used them?

INTERPRET

Based on what you have observed in the work of art, what might the artist be communicating?

LOOK AGAIN + EVALUATE

Pause to look again.
Reconsider the whole image in relation to all its parts.
Can you see why some people came to a different interpretation than yours?



Look. Now, look again. Unfolding a work of art.

After allowing time for students to respond to a work of art, based on their own experiences, Unfolding a work can also be extended using Ossian Ward's acronym: TABULA. Whilst this model is specifically designed for experiencing contemporary visual arts, you may adapt this method to understanding art in any context.

- T** Time.
Spend 2 to 3 minutes simply looking at a work of art, in silence. Allow time to gather thoughts, observations and ideas.
- A** Association.
Can you relate? Perhaps you are aesthetically drawn to the work of art or it may remind you of something else you are familiar with.
- B** Background.
The title or wall label may provide some information that may lead you to the artist's intention. At times, just knowing the country the artist is from may help to complete the picture.
- U** Understanding.
As T A B sinks in, you may begin to piece the information together and some realisations may transpire.
- L** Look Again.
Take a second look. Prolonged engagement may mean you see something that went unnoticed before.
- A** Assessment.
You may have now reached some conclusion about or appreciation for the work of art.

While evaluation is subjective refrain from venturing here first. Travel along the TABULA process before making any harsh judgements.

image detail:

Fiona Hall, born Oatley, Sydney 1953, *All the King's Men*, 2014–15, Adelaide, knitted military uniforms, wire, animal bone, horns, teeth, dice, glass, mixed media, 20 parts, installation dimensions variable; Gift of Candy Bennett and Edwina Lehmann, Dr Peter and Sandra Dobson, David and Pam McKee, Simon Mordant AM and Catriona Mordant, John Phillips, and Tracey and Michael Whiting through the Art Gallery of South Australia Contemporary Collectors through the Fiona Hall Appeal 2015–16 © Fiona Hall, images courtesy Roslyn Oxley9, Sydney, photo: Clayton Glen



RESOURCES

What is Visual Literacy <http://www.vislit.org/visual-literacy/>

How Picasso helped solve a murder <https://www.youtube.com/watch?v=RxZk0dh7WoQ>

Heide – Visual Thinking Strategies <https://www.heide.com.au/education/visual-thinking-strategies>

Visual Thinking Strategies <http://www.vtshome.org/>

Try one day without the arts

www.unisa.edu.au/hawkecentre/events/2013events/AusDayCouncilSA_RobynArcher.asp

Burnham, R & Kai-Kee, E, *Teaching in the Art Museum*, Getty Museum, 2001

Hodge, S, *How to look at art*, TATE Publishing, 2014

Servi, L, *Art is Everywhere: How to Really Look at things*, BIS Publishers, 2016

Ward, O, *Ways of Looking*, Lawrence King Publishing, 2014

Yenawine, P, *Visual Thinking Strategies*, Harvard Education Publishing Group, 2014

image detail above:

Indonesia, Kalimantan, *Mask, with radiating headdress*, 20th century, Kalimantan, wood, white, red and black trade paint, iron nails, 70.0 x 62.0 x 15.0 cm. Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program, Art Gallery of South Australia, Adelaide. 20103A49

front cover image details (top to bottom):

After Hans Holbein the younger, after Hans, Britain, 1497 - 1543, *King Henry VIII*, c.1540s, London, oil on wood panel, 65.0 x 57.5 cm; A.M. & A. R. Ragless Bequest Funds 1965, Art Gallery of South Australia, Adelaide. 0.2049

W B McInnes, Australia, 1889 - 1939, *Miss Collins*, 1924, Melbourne, oil on canvas, 91.4 x 73.6 cm; Morgan Thomas Bequest Fund 1930, Art Gallery of South Australia, Adelaide. 0.763

Japan, Yokkaichi, JAPAN, Meiji era 1868-1912, Taisho period 1912-1925, *Teapot with lid and five masks (otofuku or oto, tengu, sikishi, oni, hyottoko)* (Bangko ware), early 20th century, Yokkaichi, Mie Prefecture, marbled clay, polychrome overglazes, 4.8 x 13.0 cm, Gift of Norman MacLucas 2006, Art Gallery of South Australia, Adelaide. 20061C14(a&b)

Louis Tannert, Australia, 1831 - 1915, *An Aboriginal Queen*, c.1891, Adelaide, oil on canvas, 61.5 x 51.3 cm; M.J.M. Carter AO Collection through the Art Gallery of South Australia Foundation 2004, Art Gallery of South Australia, Adelaide. 20044P47

Bertram Mackennal, Australia/Britain, 1863 - 1931, *Madonna*, c.1905-06, Murrumbidgee, Melbourne, bronze, 25.5 cm (height); Gift of Diana Ramsay AO and the late James Ramsay AO 1999, Art Gallery of South Australia, Adelaide. 991S2



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Information and hyperlinks correct at time of print.

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