Visual Art 2019 v1.1

Supporting resource: Media areas

Media areas in the Visual Art syllabus

	Unit 1	Unit 2	Unit 3	Unit 4
Media	Two-dimensional, three-dimensional and time-based across both units		Student-selected	

Media areas

Media areas are organisers of knowledge, skills, techniques and processes. Areas should not be viewed as distinct or limited to preconceived understandings of the visual art discipline. Throughout the course, students should have the opportunity to make and respond to images and objects created in a range of media areas, a diversity of contexts and past and present cultures. A body of work may include multimedia and cross-media areas.

Media areas include, but are not restricted to, the list below:

2D media	3D objects	Time-based media
· collage · drawing · painting · photographic · printmaking	· ceramics · fibre art · installation · sculpture · wearable art and body adornment	· electronic imaging · film and animation · sound art · performance art

For all Queensland schools

Two-dimensional media

Media	Explanation
Drawing	drawing uses and exploits the qualities of conventional and unconventional media such as graphite, pastel, felt-tip markers, airbrush, collage, found objects, montage, charcoal, ink, watercolour, fibres, light, electronic imaging, paint, wax and wire; individual or collaborative approaches to drawing include two-dimensional or three-dimensional, subjective, objective, non-objective, informational, schematic and pictorial; responses in drawing could include sketches, cartoons, illustrations, designs, plans, maps, collage, montage, frottage, body decoration, installation.
Painting	painting considers use and exploitation of conventional and unconventional media, such as water-based and oil-based paints, inks, substances of varying viscosity, fluidity and plasticity on grounds and supports such as canvas, paper, wood, Masonite, metal, glass, plastic, leather, plaster, gesso and glue; individual or collaborative approaches to painting include two-dimensional and three-dimensional, subjective, objective, non-objective, informational, schematic, pictorial and conceptual; responses in painting could include paintings, sketches, cartoons, illustrations, designs, murals, artists' books, visual art in public spaces, collage, body decoration, installation.
Printmaking	printmaking considers the characteristics of image replication through conventional and unconventional media such as stone, wood, lino, Masonite, metals, plastic, clay, inks, paints, airbrush, emulsions, photocopying and electronic imaging; individual or collaborative approaches to printmaking include two-dimensional or three-dimensional, utilitarian, expressive, decorative, sculptural or ephemeral; processes could include monoprinting, embossing, screen printing, relief, intaglio, lithography, electronic imaging. Techniques may include paper, lacquer stencils, light-sensitive emulsions, woodcut, Masonite cut, linocut, collagraph, dry point, mezzotint, etching, aluminium, stone and litho print; responses in printmaking could include monoprints, print editions inked or embossed, fabric prints, clothing designs, sculptures, installations, corporate image designs, posters, billboards.
Photographic art	photographic art is the creation of imagery and products through the use of light-sensitive materials such as photographic paper, emulsion, film, digital technology and ortho film. Imagery may be captured or manipulated on conventional or unconventional surfaces and objects; photographic art could be displayed in a two-dimensional or three-dimensional context and individual or collaborative approaches might be ephemeral or traditional. Photograms, photographs or cyanotypes may be created through processes such as, developing, printing, manipulating, enhancing, colouring; responses in photographic art could include landscape, portraiture, still life; documentation, representation or symbolism, advertising and promotion, illustration, photographic essay, photographs for publication, performance, installation, sculpture, body-wearable visual art.

Three-dimensional objects

Objects	Explanation
Ceramics	in ceramics, students consider the intrinsic qualities of clay, glazes/slips, firing cycles and construction techniques; individual or collaborative approaches to ceramics could be utilitarian, expressive, sculptural, decorative or ephemeral and include techniques such as modelling, casting, assembling, throwing, carving and surface manipulation such as glazing, carving, burnishing, sgraffito and slip; responses in ceramics could include utilitarian ware, sculpture, murals, body-wearable visual art, jewellery, visual art in public spaces.
Fibre art	fibre art considers the surface and tactile qualities of conventional and unconventional media such as fibres and textiles, and mixed media such as paper, cotton, silk, wool, metal, wood, wire, paint, dye, wax, plastic and synthetics; individual or collaborative approaches to fibre art include printing, dyeing, stitching, knitting, weaving, constructing, deconstructing, assembling, moulding and casting; responses in fibre art could include, sculpture, body-wearable visual art, murals, visual art in public spaces, installations.
Installation	installation is interdisciplinary. Students select and create ideas for constructing and assembling, combining conventional and unconventional media and visual art forms such as drawing, painting, video, film, sculpture, found objects, electronic media, sound, movement, light and ephemera; individual or collaborative approaches to installation involve construction or alteration of spaces or environments, which may be site-specific or transient; responses in installation could include working in private or public realms such as personal environments, conventional and unconventional 'gallery' spaces, interiors and exteriors of buildings, corporate foyers, shopping centres, parks, streets, suburbs, schools and classrooms.
Sculpture	sculpture involves the conventional and unconventional use and exploitation of media such as wood, glass, metal, stone, clay, fibre, wire, paper, found objects, food, plastics, water and concrete; individual or collaborative approaches to sculpture could be static, kinetic or ephemeral, and include the procedures and techniques of modelling, casting, carving, construction, assemblage, laser cutting, 3D printing, installation and performance; responses in sculpture could include freestanding, glyptic, relief sculptures, environmental sculptures (earthworks, interiors), murals, furniture, packaging, artists' books and visual art in public spaces.
Wearable art and body adornment	wearable art and body adornment involves the conventional and unconventional use and exploitation of media such as fabric, fibre, skin, metals, wood, plastics, rubber, inks, dyes, clay, natural and found materials (e.g. feathers, ochre) and other sculptural and tactile materials; individual or collaborative approaches to wearable art and body adornment could be static, kinetic or ephemeral, using the procedures and techniques of fabric/fibre construction and jewellery making; responses in wearable art and body adornment could include body-wearable visual art, fashion and jewellery.

Time-based media

Media	Explanations
Electronic imaging	electronic imaging considers the technical characteristics of electronic media such as digital/computer imaging, lasers, CD/DVD, web-imaging, telecommunications, photocopiers and facsimile. Students can use past, current or emerging technologies; digital/computer imaging might be individual or collaborative and techniques might include image creation, enhancement, modification, manipulation, animation, scanning, digitisation or photocopying. Approaches such as documentation, narration, multimedia exploration or appropriation may be used through media such as web, virtual reality or interactive TV; responses in electronic imaging could include drawings, gifs, product and graphic design plans, films and videos, website, podcasts, photocopies, facsimiles, electronic mail, sound and light, desktop publishing, 3D printed sculptures.
Film and animation	in film and animation, students construct and manipulate filmic images in an experimental visual art context, using and exploiting technologies such as video/film, digital imaging, computer animation and broadcast quality images; individual or collaborative approaches to film and animation include script development, filming, editing, soundtracks, documentation, representation, illusion, symbolism, animation, narration, dramatisation, designing titles, electronic image creation and enhancement processing; responses in film and animation could include photographs, performance art, computer-generated stills, film, video, installation, and animated video.
Sound art	sound art involves 'sculpting' sound in space and time; reacting to environments and reshaping them; and framing ambient 'found' sound; to alter our concept of space, time, music, and noise. Sound art exists on the fringes of the often-unconscious aural experience of a world dominated by the visual. It is not strictly music, noise, speech or any sound found in nature, but may include, combine, and transform elements of any of these; sound art may be individual or collaborative and techniques for creation include capturing, morphing, manipulating and inventing sound environments from sonic, personal, iconoclastic, industrial, spiritual and natural sources; responses in sound art could be documented in recordings, installations, film and television, animation, computer generated and synthesised compositions.
Performance art	performance art considers the interdisciplinary nature of performance in the context of using the body and other data in participatory projects that involve the audience; individual or collaborative approaches to performance art include cross-disciplinary investigations that broaden interpretations, challenge boundaries and make links in the arts — visual, literary, dramatic, dance, movement, music, sound, ephemeral or electronic; responses in performance art may be site-specific or transient works such as body art, ritual, political or technological performances using the body and, for example, voice, words, instructions, sounds, smells, tastes, actions, movement, sets, props, costumes.