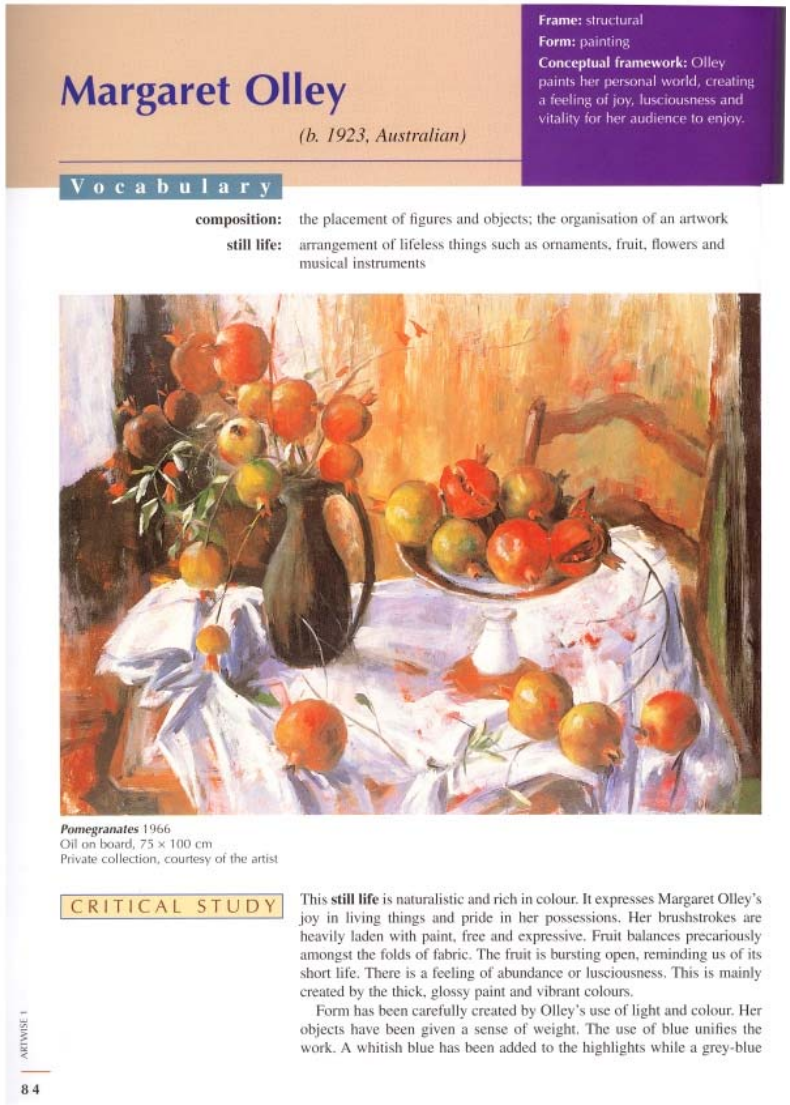

Margaret Olley

(b. 1923, Australian)

Frame: structural
Form: painting
Conceptual framework: Olley paints her personal world, creating a feeling of joy, lusciousness and vitality for her audience to enjoy.

Vocabulary

composition: the placement of figures and objects; the organisation of an artwork

still life: arrangement of lifeless things such as ornaments, fruit, flowers and musical instruments

Pomegranates 1966
Oil on board, 75 × 100 cm
Private collection, courtesy of the artist

CRITICAL STUDY

This **still life** is naturalistic and rich in colour. It expresses Margaret Olley's joy in living things and pride in her possessions. Her brushstrokes are heavily laden with paint, free and expressive. Fruit balances precariously amongst the folds of fabric. The fruit is bursting open, reminding us of its short life. There is a feeling of abundance or lusciousness. This is mainly created by the thick, glossy paint and vibrant colours.

Form has been carefully created by Olley's use of light and colour. Her objects have been given a sense of weight. The use of blue unifies the work. A whitish blue has been added to the highlights while a grey-blue

Text: Artwise

Scenarios to illustrate the negative effects of “insubstantial copying”

Background

- In 1999 the Senate Legal and Constitutional Affairs Committee recommended that the insubstantial copying provision not be extended to the digital environment and that its existence in the hard copy world be reviewed.
- The Government rejected that recommendation. They are now seeking to limit its negative impact on copyright owners by reflecting the hard copy limitations.

- CAL believes the amendment to Section 135ZMB in Part 8 of the Bill must be made now.
- Further, paintings and works of art that are printed within the text's *two-page* limit should not be made available for free as they are entire works.
- In addition CAL recommends that following the amendment the whole operation of the provisions be reviewed.

Introduction

- Text books are intensely value-added and now, as the following presentation shows, two pages can comprise a whole lesson plan - representing months of work for the creator.
- Copying has to be a fair deal for teachers, students, creators and publishers.
- This presentation explains the negative impact of the provision on copyright owners.

S135 ZG and S135ZMB copying

Key issues:

- If you are a teacher you may copy any two pages of a textbook every 14 days and it is considered *insubstantial*
- Or you may copy electronically one per cent of the digital work every 14 days - so teachers can *cherry-pick* different content to suit themselves – at no cost.

Example


Margaret Olley

(b. 1923, Australian)

Vocabulary

composition: the placement of figures and objects; the organisation of an artwork

still life: arrangement of lifeless things such as ornaments, fruit, flowers and musical instruments

Pomegranates 1966

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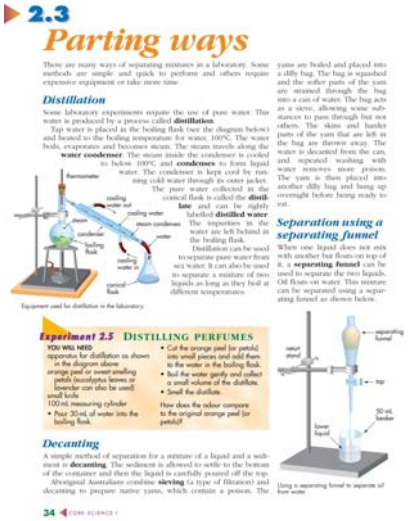
Artwise


2.3

Parting ways

There are many ways of separating mixtures in a laboratory. Some methods are simple and quick to perform and others require expensive equipment or take more time.

Distillation

Some laboratory experiments require the use of pure water. This water is produced by a process called **distillation**.

Tap water is placed in the boiling flask (see the diagram below) and heated to the boiling temperature for water, 100°C. The water boils, evaporates and becomes steam. The steam travels along the **water condenser**. The steam inside the condenser is cooled to below 100°C and **condenses** to form liquid water. The condenser is kept cool by running cold water through its outer jacket. The pure water collected in the conical flask is called the **distillate** and can be rightly labelled **distilled water**. The impurities in the water are left behind in the boiling flask.

Distillation can be used to separate pure water from sea water. It can also be used to separate a mixture of two liquids as long as they boil at different temperatures.

Separation using a separating funnel

When one liquid does not mix with another but floats on top of it, a **separating funnel** can be used to separate the two liquids. Oil floats on water. This mixture can be separated using a separating funnel as shown below.

Experiment 2.5 DISTILLING PERFUMES

YOU WILL NEED

apparatus for distillation as shown in the diagram above
orange peel or sweet-smelling petals (eucalyptus leaves or lavender can also be used)
small knife
100 mL measuring cylinder

- Pour 30 mL of water into the boiling flask.
- Cut the orange peel (or petals) into small pieces and add them to the water in the boiling flask.
- Boil the water gently and collect a small volume of the distillate.
- Smell the distillate.

How does the odour compare to the original orange peel (or petals)?

Decanting

A simple method of separation for a mixture of a liquid and a sediment is **decanting**. The sediment is allowed to settle to the bottom of the container and then the liquid is carefully poured off the top.

Aboriginal Australians combine **sieving** (a type of filtration) and decanting to prepare native yams, which contain a poison. The

34 CORE SCIENCE 1

Core Science

- Here are two Australian text books for schools
- Each is more than 200 pages and one includes a CD-rom of the book content.

Two consecutive pages from *Artwise*

Embedded work copied at no charge

Michael Nelson Tjakamarra

(b. 1949, Australian)

Frames: cultural; structural
Form: acrylic painting on canvas
Conceptual framework: In Aboriginal art there is a very close relationship between the land, the artwork and the beliefs of the artist's language group. Often the art contains hidden meanings that cannot be conveyed to a wider audience.

CRITICAL STUDY

In this painting can be seen a simplified image of a snake and geometrical patterns such as dots, wavy lines and concentric circles or roundels. They appear to be signs or symbols, telling a story and leading the eye from left to right across the painting. The central interconnected roundels divide the painting in two. The colours are mainly those we find in soil and rocks, with the addition of blue.

HISTORICAL STUDY

The works of Aboriginal artists are mostly about *places*, about sites created by ancestral beings in the Dreamtime. Since many of the stories of the Dreamtime are sacred and belong to the artist or a group of people, without their assistance and permission it is not possible to understand the meaning of the stories or appreciate how important the land is to Aboriginal people. These paintings also provide us with a map-like image of the enormous *space* in which Aboriginal people exist and travel.

Aboriginal art is a means of communicating information about religious beliefs. Indigenous people believe the power or spirit of Dreamtime beings still exists within the land. The making of artworks is part of the ritual associated with appealing to these ancestral beings.

Each site or place included in the Dreamings or stories is a special place to Aboriginal people. The paintings can be interpreted as a type of map of the landforms created during the Dreamtime. The group of people owning particular Dreamtime stories therefore also owns the land represented in the artworks. Aboriginal paintings have been used even in a court of law as a title deed or land map of ownership in land rights claims.

Michael Nelson Tjakamarra was born at Vaughan Springs, Northern Territory. He now lives in Papunya, Northern Territory — the centre of the Western Desert Art movement. In 1984 he won the National Aboriginal Art Award.

Five stories are represented in *Five Dreamings*. The central roundels depict the Watunuma or Flying Ant Dreaming at a place called Yuwintji located to the west of Vaughan Springs. The large and smaller circle to the right above the central line represents the Possum Dreaming at two sacred sites north of Vaughan Springs: Tjangakulangu and Mawitji respectively. Yilkiri, a site near Mount Singleton, is also shown. This represents where a willy-willy turned into Wanampi, Rainbow Serpent, seen here in the form of a snake. Below the Rainbow Serpent's body can be seen the tracks of a rock wallaby journeying between two sacred sites. Three other circles can be seen in the bottom left corner. These represent Miruwarri, a Rain Dreaming site to the west of Mount Doreen.

The Aboriginal people at present are trying to find a balance between keeping information secret to keep alive their laws, beliefs and social structure, yet sharing information in the hope of achieving understanding and the recognition of their rights. Aboriginal paintings thus fulfil an important role — making sure their culture is passed on to future generations. Their art is a rich visual language of signs and symbols.

Five Dreamings 1984 (collaboration with Marjorie Napaljarri)
Synthetic polymer on canvas
122 × 182 cm
Gabrielle Pizzi Collection, Melbourne. © Aboriginal Artists Agency, Sydney

STUDYING ART

Critical study

Subjective frame

1. What evidence do you see in this painting to suggest a journey?

Structural frame

2. How has the land been depicted? We do not see the traditional Western idea of foreground, middle ground and background. What is the viewpoint? How many different colours and patterns can you see? Draw them.
3. Shading and tone to create solidity do not seem to exist in Aboriginal art. What art elements are used instead?
4. Draw three of the symbols in the painting. Other than the meanings of the symbols you have been given here, do they suggest any other meanings or associations to you?

Historical study

Cultural frame

5. Why are the Dreamtime stories important to Aboriginal people?
6. In what way are Aboriginal paintings like maps?

FURTHER RESEARCH

What impact did Geoff Bardon, a teacher at the Papunya settlement in the early 1970s, have on Aboriginal art?

MAKING ART

Structural frame

Create a plan or aerial view of your school and its surroundings. Use symbols and patterns to represent different objects, materials and vegetation.

Is this *insubstantial content*?

Two pages from *Artwise*

Lesson on a particular artist

Margaret Olley

(b. 1923, Australian)

Frame: structural
Form: painting
Conceptual framework: Olley paints her personal world, creating a feeling of joy, lusciousness and vitality for her audience to enjoy.

Vocabulary

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still life: arrangement of lifeless things such as ornaments, fruit, flowers and musical instruments

Pomegranates 1966
Oil on board, 75 × 100 cm
Private collection, courtesy of the artist

CRITICAL STUDY

This **still life** is naturalistic and rich in colour. It expresses Margaret Olley's joy in living things and pride in her possessions. Her brushstrokes are heavily laden with paint, free and expressive. Fruit balances precariously amongst the folds of fabric. The fruit is bursting open, reminding us of its short life. There is a feeling of abundance or lusciousness. This is mainly created by the thick, glossy paint and vibrant colours.

Form has been carefully created by Olley's use of light and colour. Her objects have been given a sense of weight. The use of blue unifies the work. A whitish blue has been added to the highlights while a grey-blue is used in the shadows. This gives life and vitality to her basically red/green colour scheme. The definite light source adds to the sense of volume of the objects. The spaces in between the objects are as important as the objects themselves to the **composition**.

Her subject matter is a still life, and it suggests her personal domestic surroundings.

HISTORICAL STUDY

Margaret Olley was born in Lismore, New South Wales, and educated in Brisbane. In 1943 she moved to Sydney and studied at East Sydney Technical College (then Sydney's best art school). She graduated with first class honours. She later studied in Paris for a time. Her usual subject matter is immediate environment, including room interiors, still lifes and self-portraits.

Olley has been highly regarded by her contemporary artists. Many painted her, including Russell Drysdale, Donald Friend and William Dobell, who won the Archibald Prize in 1948 with her portrait (see page 23). Jeffrey Smart also included her in one of his paintings exhibited at the Australian Galleries in 1995.

Olley was influenced by the colours of Matisse (see page 13), the forms of Cézanne (see page 78) and the simple solidity of everyday objects of Chardin (see page 102), amongst others.

It is as if she is bringing together all the traditions of the still life in art history. Many of the objects in her works have symbolic meanings similar to the work of the northern Renaissance painters such as Van Eyck. In Olley's paintings, sun-coloured fruits, marigolds and sunflowers represent fertility. Cherries are symbolic of optimism. Apprehension is represented by apples and dandelions.

Olley paints to a self-imposed schedule, working from early in the morning. 'I'm using my environment, it's always changing, evolving — nothing ever stays the same', she explains. 'Smell is a very important element. If you can capture smell that is really achieving something.'[6]

Artist and art critic James Gleeson has said: 'I can think of no other Australian painter of the present time who orchestrates his or her themes with such undiluted richness as Margaret Olley … a painter who … expresses her joy in the beauty of living things.'[7]

STUDYING ART

Critical study

Subjective frame

1. What do you feel when you look at Olley's pomegranates? Describe them.

Structural frame

2. Which of the following is important in Olley's paintings? movement, direction, form, line, tone, texture, dramatic emotion, colour
3. List the objects you see and describe their surface texture.
4. How does the surface of the background add to the effect of this painting?
5. Where is the light coming from and what effect does it give to the work?

Historical study

Subjective frame

6. Look at the portrait of Margaret Olley by William Dobell on page 23. Do you think the mood of the still life by Olley matches the mood or personality of her portrait by Dobell? How?

FURTHER RESEARCH

Cultural frame

Find two examples of still life paintings other than the examples in this book. Explain how they reflect the culture or time in which they were painted. How are they similar to or different from the work of Olley?

MAKING ART

Subjective frame

1. Arrange a still life with objects from your home. Interpret it as a drawing, painting or pastel work.
2. Scan into your computer photographs of fruit from magazines. Manipulate these using Photoshop or another graphics program.

Embedded work copied at no charge

And the teacher can copy this every two weeks for free

Scenario

- A teacher nominates a particular science textbook for her Year 10 class. This teacher also has a copy of another science textbook.
- During the course of the year, the teacher uses the other text book as a resource for exercises or summaries pages.

- Over the course of the year, the teacher can copy over 50 pages for free.

- The cumulative amount is much more than the paid-for copying under the educational statutory licence.

Two pages from *Core Science*

Lesson plan – illustrations, experiments and activities

2.3 Parting ways

There are many ways of separating mixtures in a laboratory. Some methods are simple and quick to perform and others require expensive equipment or take more time.

Distillation

Some laboratory experiments require the use of pure water. This water is produced by a process called **distillation**.

Tap water is placed in the boiling flask (see the diagram below) and heated to the boiling temperature for water, 100°C. The water boils, evaporates and becomes steam. The steam travels along the **water condenser**. The steam inside the condenser is cooled to below 100°C and **condenses** to form liquid water. The condenser is kept cool by running cold water through its outer jacket. The pure water collected in the conical flask is called the **distillate** and can be rightly labelled **distilled water**. The impurities in the water are left behind in the boiling flask.

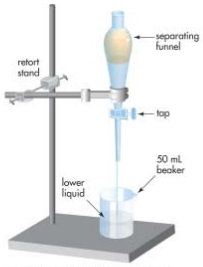
Distillation can be used to separate pure water from sea water. It can also be used to separate a mixture of two liquids as long as they boil at different temperatures.

Equipment used for distillation in the laboratory

yams are boiled and placed into a dilly bag. The bag is squashed and the softer parts of the yam are strained through the bag into a can of water. The bag acts as a sieve, allowing some substances to pass through but not others. The skins and harder parts of the yam that are left in the bag are thrown away. The water is decanted from the can, and repeated washing with water removes more poison. The yam is then placed into another dilly bag and hung up overnight before being ready to eat.

Separation using a separating funnel

When one liquid does not mix with another but floats on top of it, a **separating funnel** can be used to separate the two liquids. Oil floats on water. This mixture can be separated using a separating funnel as shown below.



Using a separating funnel to separate oil from water

Experiment 2.5 DISTILLING PERFUMES

YOU WILL NEED
apparatus for distillation as shown in the diagram above
orange peel or sweet-smelling petals (eucalyptus leaves or lavender can also be used)
small knife
100 mL measuring cylinder

- Pour 30 mL of water into the boiling flask.
- Cut the orange peel (or petals) into small pieces and add them to the water in the boiling flask.
- Boil the water gently and collect a small volume of the distillate.
- Smell the distillate.

How does the odour compare to the original orange peel (or petals)?

Decanting

A simple method of separation for a mixture of a liquid and a sediment is **decanting**. The sediment is allowed to settle to the bottom of the container and then the liquid is carefully poured off the top.

Aboriginal Australians combine **sieving** (a type of filtration) and decanting to prepare native yams, which contain a poison. The

Centrifuging

A mixture can be separated by spinning it very quickly. This method is called **centrifuging**. The spin dry cycle of a washing machine acts as a centrifuge and a filter. As it spins, the clothes are forced to the sides of the tub and the water passes out through the holes in the tub. The clothes cannot fit through the holes and so much of the water is removed. In the laboratory, centrifuging is used to separate solid or liquid substances from liquids. The mixture is placed in special test tubes which are spun at high speeds. The heavier substances are forced to the bottom of the tube and the lighter substances are left near the top.

Experiment 2.6 CENTRIFUGING WITH A BILLY

YOU WILL NEED
a billy
tea leaves

- Half fill the billy with cold water and add a small handful of tea leaves.
- Spin the billy vertically with your outstretched arm. Make sure that you spin it quickly for 10 revolutions of your arm.
- When you stop spinning the billy make sure that you stop when the billy is up the right way or you will get a wet arm!
- Decant the liquid off the top.

1. Where are the tea leaves after spinning the billy?
2. Explain how this separation method works.

Chromatography

Paints, inks, dyes and food colourings are often mixtures of substances that have different colours. You can separate these substances in the mixture using **paper chromatography**.

In paper chromatography a liquid soaks through the paper, dissolving the substances on the paper and carrying them with it. Some substances in the mixture are carried through the paper faster than others. In this way the substances are separated along the paper.

Experiment 2.7 CHROMATOGRAPHY OF FOOD COLOURING

YOU WILL NEED
food colouring (that is made up of several colours – check the label on the bottle)
filter paper
scissors
250 mL beaker
watchglass
capillary tube
pencil

Paper chromatography separating the colours in food colouring

- Cut a piece of filter paper approximately 10 cm by 3 cm.
- Rule a line in pencil 2 cm from the end of the paper.
- Place some food colouring on a watchglass.
- Use a capillary tube to place one drop of food colouring on the centre of the pencil line on the filter paper.
- Pour tap water into the beaker to a depth of 1 cm.
- Stand the filter paper so that the end just dips into the water. Make sure that you keep the dot of food colouring out of the water.
- Fix the filter paper to a pencil to hold it in the water.
- Let the filter paper stand until the water has risen almost to the end of the filter paper.

1. What colours were in the food colouring?
2. Which colours were more soluble in water? How did you know?
3. Draw a labelled diagram of your results.

- You could repeat this experiment using Smarties instead of food colouring. (Mix a Smartie with one drop of water in a watchglass until the water is brightly coloured and place the drop on the filter paper.)

Activities

Think

1. In your own words, explain the term 'condensation' based on the information you have read about distillation on page 34.
2. Why is cool, running water passed through the distillation equipment shown on page 34?

Create

Design and build a separating machine that will separate a mixture of three substances. Create a brochure to advertise your machine which includes:

- the name of your machine and why it is useful
- a diagram of the machine
- information on what mixture your machine will separate
- instructions for how to use it
- an explanation of why it works.

Investigate

An oil spill at sea can ruin the local environment and kill wildlife. Find out when and where the worst oil spill disasters have occurred and how the oil was separated from the water.

Is this *insubstantial content*?

CAL’s proposal

Recommendation 1:

- CAL supports the Government’s amendment to make digital copying of one per cent of works **consecutive.**

Recommendation 2:

- Paintings and works of art that are printed within the text's "two-page" limit should not be made available for free as they are entire works.

Recommendation 3:

- CAL recommends that following the amendment the whole operation of the provisions be reviewed.