ARTEXPRESS at the Armory
Sydney Olympic Park
4 March – 27 April 2014

Exhibition guide and education resource

Transition

Sineadh Boccalatte
Feral Invasion (detail)
Drawing
Gosford High School
ARTEXPRESS 2014

ARTEXPRESS at the Armory is coordinated by Sydney Olympic Park Authority in association with the Arts Unit and curated by Danielle Gullotta. ARTEXPRESS is a joint venture of the NSW Department of Education and Communities and the Board of Studies, Teaching and Educational Standards (BOSTES). ARTEXPRESS is a series of exhibitions of exemplary bodies of work created by students for the 2013 New South Wales Higher School Certificate. The bodies of work represent a broad range of subject matter, approaches, styles and media that reflect the high quality of Visual Arts education in New South Wales. Expressive forms include painting, photomedia, drawing, printmaking, sculpture, graphic design, documented forms, textiles and fibre, ceramics, time-based forms and collections of works.

Yuyang Rainne Zeng
Serendipity
Painting
Killara High School
This education resource explores the ideas and themes that underlie the selection and arrangement of the artworks at the Armory Gallery, Sydney Olympic Park.

The resource offers background information for planning a visit to the exhibition and a range of syllabus connections for K–6 and 7–12 students. The questions help guide students through the exhibition and engage with the artworks on display in a critical manner, using framing questions to reflect on the process and practice undertaken by the exhibiting students. ARTEXPRESS provides inspiration and motivation for current Visual Arts students embarking on their own art making practice.

All quotations from the students are taken from statements that accompany their artworks.

Miranda Clare Hardy
Evolution in a Technological World —
The Lone Wolf
Sculpture
Singleton High School
Planning a visit to the Armory Sydney Olympic Park

Sydney Olympic Park is a unique setting for the ARTEXPRESS exhibition, and it offers a range of natural, historical and cultural experiences. Following is some background information to assist in planning your visit.

ARTEXPRESS is held in the Armory Gallery, which was built in 1938 and used to store munitions during the Second World War. The munitions and torpedoes were unloaded from vessels on the Parramatta River and transported on light-rail carriages into the Armory. The rail tracks remain in place.

The surrounding earth was built up around the Armory, so that accidental blasts would send the munitions only upwards. The floor of the Armory was covered in a special gritless, asphalt surface to reduce the hazard of fire from sparks, and this surface now shows the markings and imprint of heavy munitions and torpedoes. The military history of the gallery may suggest activities for the students which are related to this subject.

Unsightly industries, including an abattoir and brickpit, were once located in the precinct now occupied by Sydney Olympic Park. The natural habitats of these areas have been renewed, encouraging the return of wildlife. For instance, the Birds Australia Discovery Centre is now located at Sydney Olympic Park, and it records that more than “180 native bird species have been identified within the area since 1996.” Additionally, the Park’s frogs, reptiles, fish and insects are monitored.

On their excursion, students may keep a visual diary recording with photographs, film or sketches, sightings of vegetation, animals and insects that could be developed into an idea for an artwork.

Artworks by contemporary Australian artists have been commissioned for Sydney Olympic Park, which contains the largest collection of major, site-specific urban art in a single precinct within Australia. Artists include Imants Tillers, Janet Laurence, and Robert Owen. Your visit may include viewings of these works.

For more information visit www.sydneyolympicpark.com.au
A transition involves a movement, development or change at times in thought or action resulting in a transformation.

ARTEXPRESS at the Armory is titled Transition. This exhibition features students’ bodies of work, which highlight the concept of a transformation, of passing from one state, place or subject matter to the next.

The theme transition is highlighted through bodies of work exploring the artist’s perspective of the world they experience, forming their identity and understanding the transition from youth to adult in this image saturated world. Some students reflected on an inner world where dreams and surreal ideas merge with reality. Other students questioned their place in a consumer society increasingly dominated by technology. The hand of the artist is evident in these bodies of work where the choice of materials and the mastering of techniques aid to communicate ideas.

When presented with the exhibition one can appreciate the creative journey that was undertaken from an initial concept, developed through experimentation with various ideas and materials to resolve a contemporary expression of an individual’s experience. Each artist has embarked on a journey starting with an idea which over the creative period was altered, morphed or transitioned into their body of work.

Inspiration from the world an artist experiences visually, physically and emotionally is significant in contemporary art and this is evident in ARTEXPRESS: Transition. Students have responded to personal experiences, popular culture and current affairs. Several students have also found inspiration by referencing the history of art.

The process of the transition from an idea into a body of work involves experimentation, an understanding of the materials being manipulated, the mastering of techniques and the developments of signs and symbols leading to the transition of a concept to an artwork. The selected artists present an understanding of contemporary artistic practices and the changing role of art, technology and culture in the 21st Century.

ARTEXPRESS: Transition explores several themes through the exhibition:

1. Transition
2. Balance
3. Awareness
4. Influence
5. Traces
6. Process
7. Metropolis
8. Impact

Grace Chen
DreamEscapes
Collection of Works
Northern Beaches Secondary College
Manly Campus
1. Transition

Sineadh Boccalatte
*Feral Invasion*
Drawing
Gosford High School

Grace Chen
*DreamEscapes*
Collection of Works
Northern Beaches Secondary College
Manly Campus

Samuel Francis Condon
*Anthropomorphic Brigitte*
Drawing
St Patrick’s College, Strathfield

Jake Kuit
*Anthropomorphic Evolution*
Collection of Works
The Illawarra Grammar School

Rachel Bethany Power
*Communion*
Printmaking
Cheltenham Girls High School

Amelia Margaret Skelton
*Floating World*
Painting
Loreto Kirribilli

Subha Trehan
*Holi A-Gender*
Painting
Cheltenham Girls High School
2. Balance

Karina Thomasina Bodnaruk
Stitch Scapes
Textile & Fibre
Killara High School

Kassandra Cottée
*ad infinitum*
Drawing
St Columba’s High School

Jennifer Anne Dunn
*Murrumarang*
Painting
Northern Beaches Secondary College
Freshwater Senior Campus

Samuel Miletich
Coastal Fringe
Sculpture
St Joseph’s Catholic High School

Xavier Joyce
As Flies to Wanton Boys
Collection of Works
Edmund Rice College

Ariane Newell
*Wunder Kammer 2073*
Ceramics
Ku-ring-gai High School

Nicholas Andrew Piper
Life Cycles
Documented Forms
Knox Grammar School

Noah van der Veer
Cosmos
Photomedia
Northern Beaches Christian School
3. Awareness

James Richard Ballaam  
*The Bryte Light*  
Painting  
Mosman High School

Josi Deva Fox  
*Latent Disposition*  
Photomedia  
Reddam House

Daniel Hayek  
*Ambedo*  
Photomedia  
The McDonald College

Rebecca Kelly Melville  
*Labyrinthe: a Journal of an Ill-fated Life*  
Drawing  
St Ives High School

Clare Molnar  
*Beautiful Thoughts*  
Photomedia  
Wyndham College

Tabitha Porley  
*Blue Dystopia*  
Photomedia  
Colo High School

Kelly Stuart  
*Exhibit a Dad*  
Printmaking  
Pymble Ladies’ College
4. Influence

Lauren Chih-Lerq Chee
*The Eye Altering Alters All*
Drawing
Kambala

Adrienne Crafford
*Realm Of The Maker*
Painting
Cheltenham Girls High School

Brooke Amy Dowsett
*Francis and Mrs Ward*
Painting
Lithgow High School

Bronte Marando
*Crossing Boundaries*
Collection of Works
Marist Sisters’ College Woolwich

Brodie Lee O’Brien
*Capturing Sins*
Sculpture
Terrigal High School

Kaitlyn Seeto
*Unnatural Order*
Drawing
Bossley Park High School

Benjamin Ding Yun Chen
*Random Face from a Postcard: Journey through Modernity*
Drawing
James Ruse Agricultural High School
5. Metropolis

Ruben Fela  
*The Land of Plenty*  
Drawing  
Central Coast Grammar School

Jay Edan Finnie  
*MYtopia*  
Designed Objects  
Kingsgrove High School

Amelia Elisabeth Hanigan  
*Impressions Of A Living City*  
Painting  
Northern Beaches Secondary College  
Manly Campus

Angus Rofe  
*Hindsight*  
Time Based Forms  
Ku-ring-gai High School

Andrew William White  
*Verisimilitude*  
Drawing  
Coolah Central School
6. Traces

Xanthe Yolanda Bennett
McLeod House
Photomedia
Loreto Kirribilli

Emma Ruth Donaldson
Johnnyís Place: Man of the Pilliga
Collection of Works
Abbotsleigh

Paula Bonnie Formosa
Like Yesterday
Drawing
Kincumber High School

Stephanie Irving Hart
it takes a long time to grow young
Photomedia
MLC School

Jessica Leggett
Tampered Through Time
Photomedia
Killarney Heights High School

Jack Pixley
Vestigia Vitae (Traces of Life)
Photomedia
St Joseph’s College

Tom Selby
The Heart Man
Drawing
St Andrew’s Cathedral School

Charlotte Whitworth
4 1/2
Time Based Forms
Roseville College
7. Process

Lily Derrig
*Four different kinds of Champion*
Printmaking
St Leo’s Catholic College

Isabella Laura Gilland
*Fragility*
Ceramics
Mosman High School

Liam Colin Haley
*Sink or Sail*
Drawing
Alstonville High School

Nadia Elizabeth Krygsman
*The Undefined Cure*
Sculpture
Wyndham College

Rafael Ben-Menashe
*Masada College*
Blue Roil
Painting

Quynh Truong
*Pavlov's Salivating Dogs*
Drawing
Bossley Park High School

Yuyang Rainne Zeng
*Serendipity*
Painting
Killara High School
8. Impact

Ashleigh Renee Harrington
The Bomb Collectors
Ceramics
Bowral High School

Divya Kerai
Holi
Time Based Forms
Wyndham College

Eliza Parish
Biological Warfare
Collection of Works
Stella Maris College

Sophia Helen Thalis
Once Lost, Gone Forever
Painting
SCEGGS Darlinghurst

Ellena Jane Zacharia
‘Huxley’s World’
Collection of Works
The Riverina Anglican College

Mirranda Clare Hardy
Evolution in a Technological World — The Lone Wolf
Sculpture
Singleton High School

Hannah Derrig
CONSUME(D)
Sculpture
St Leo’s Catholic College
Sineadh Boccalatte
Feral Invasion
Drawing
Gosford High School

My work explores the encroachment of feral wildlife on native Australian species. By displaying iconic Australian fauna as damaged ‘masks’ in the outer panels, I hoped to convey my concerns about introduced species overwhelming and degrading our unique native wildlife. The central panel features a rat, cane toad, European honeybee and Rock Pigeon (all prevalent feral species in Australia), symbolising the challenges our native wildlife face. The pale, ethereal figures, inspired by contemporary artist Caitlin Hackett, can be seen as forms of Mother Nature or natural spirits present within the distressed native wildlife of Australia.
Rachel Bethany Power
*Communion*
Printmaking
Cheltenham Girls High School

“A woman is like a tea bag — you never know how strong she is until she gets in hot water.” Eleanor Roosevelt. My work celebrates women’s ability to adapt to change, to define what is important and organise support for one another. My approach to the traditions of still life was influenced by Olive Cotton and her ability to show beauty in intimate clusters of everyday objects, Giorgio Morandi with his limited, peaceful colour range, and John Brack’s compositions and depiction of Australian culture. Margaret Olley’s work from the recent exhibition, ‘Home’, was also influential. Still life is not still, but changing and evolving. “We are moving through time so every thing we see around us is an illusion.” Margaret Olley.

Jake Kuit
*Anthropomorphic Evolution*
Collection of Works
The Illawarra Grammar School

My work is based on the literary concept of anthropomorphism. I have created hybrid creatures that take on human qualities such as intelligence in The Humanoid Bird, innocence and material love in The Humanoid Deer, and creation in The Wolf. Connecting these works is a book of etchings which illustrates the formation of these creatures from their literary origins.
Samuel Miletich
Coastal Fringe
Sculpture
St Joseph’s Catholic High School

My work has been influenced by my relationship with coastal landscapes and their unique rock platforms. Using a combination of lino printing and porcelain slab forms with ink and shellac, I have created my interpretation of the ‘coastal fringe’.
Growing up in the Blue Mountains and being surrounded by the bush all my life is what inspired me in my art making. I have directly seen the devastation that bushfires bring, but am lucky in that where I live I get to see the miracle of the bush’s regeneration. I have used watercolour and pencil to illustrate the story of the rebirth of native Australian flora. Although the fire causes such destruction, it creates a never-ending cycle that helps us appreciate its beauty.

Jennifer Anne Dunn
Murrarang
Painting
Northern Beaches Secondary College
Freshwater Senior Campus

I have always been impressed by the arboreal splendour of the spotted gums endemic to Murrarang, with their tall, straight and distinctively patterned trunks. My long association and deep connection with this particular place is the foundation of my work. Evocative materials are symbolic, with each layer of wax representing layers of built up memories and images formed over time. As I developed the work my desire to find the intrinsic nature of the landscape led to a more abstracted approach inspired by Angus Nivison, Fred Williams and Imants Tillers.
3. Awareness

James Richard Ballaam
The Bright Light
Painting
Mosman High School

The Bryte Light is a series of works exploring artmaking as a young person. The subjects are people in my life who have influenced me or have had a big effect on my life and the work I do. Using acrylic on canvas gave me the texture and fluidity I wanted and allowed me to be gestural. The immediate nature of the way I work captures a moment and the sitter quickly in the painting.
Tabitha Porley
Blue Dystopia
Photomedia
Colo High School

Blue Dystopia is an expression of my everyday struggles with dyslexia, inspired by the artist Zhang Huan. My ability to read and interpret written words is limited. I have, therefore, attempted to demonstrate the emotional connotations and physical challenges associated with reading that dyslexic people face. Never resting, nor escaping the anxiety and stress caused, I am left feeling frustrated, discouraged and pathetic. This misplacement is demonstrated through the random display of letters on the sculpture. The thematic tone of dyslexic blue symbolises the only relief I attain from the ongoing symptoms of dyslexia.

Rebecca Kelly Melville
Labyrinth: a Journal of an Ill-fated Life
Drawing
St Ives High School

Labyrinth explores the psychological disarray of troubled teens, symbolising a journey through the opposing pressures imposed by society. Journals are extremely personal and emotional, so I used this form to both reveal the frame of mind of troubled teenagers facing depression, and to confront viewers as it is mimetic of their own internal turmoil. In contemporary society teens are constantly pressured to perform and represent perfection. My work is ultimately an examination of the repercussions of the social expectations placed on young people as it creates an intense experience of isolation and hopelessness.
Unnatural Order is my exploration of order, through geometric shape and pattern. My experiments explore the order created by humans, which made me question the idea of ‘true’ order. In society many of us prefer and aim to create order and minimise the chaos, but in order is there chaos? I was influenced by artists such as Sean Scully whose artworks explore the simplicity of line and geometric shape. Using graphic markers of various grey tones, I was able to not only explore geometric shape but also illustrate the idea that in order there is still chaos.
Brooke Amy Dowsett  
*Francis and Mrs Ward*  
Painting  
Lithgow High School

My mixed media portrait of the British artist Francis Bacon alludes to his famously messy studio, which he described as ‘organised chaos’. The face is created from old art supplies such as paint tubes, paint tubs, rags, paint brushes, pencils Ð in short, the documented detritus of his working environment. The title of the painting is deliberately enigmatic Ð who is Mrs Ward? Hidden throughout the work are clues. If you look closely enough, the answer will reveal itself.

Brodie Lee O’Brien  
*Capturing Sins*  
Sculpture  
Terrigal High School

I have always been impressed by the arboreal splendour of the spotted gums endemic to Murramarang, with their tall, straight and distinctively patterned trunks. My long association and deep connection with this particular place is the foundation of my work. Evocative materials are symbolic, with each layer of wax representing layers of built up memories and images formed over time. As I developed the work my desire to find the intrinsic nature of the landscape led to a more abstracted approach inspired by Angus Nivison, Fred Williams and Imants Tillers.
The title of my work, MYtopia, tells the viewer that this is a vision of the future through my eyes. Taking into account climate change and all our developing understanding of its effects, it focuses on enriching and enhancing our view of how we will live in the years to come. MYtopia is a little colony that I have designed to withstand the increasing risk of regular high winds, debris and rising floodwaters. The sketchy design brings this imaginative world out of my head onto paper, using monochromatic tones to give it a realistic and melodic feel.
Imagination and fiction make up three-quarters of our real life. Simone Weil. Imagination allows us to see the world from a different angle and paints our perception of the world around us: this is what I wanted to explore in my artwork. As the title Verisimilitude suggests, my artwork is also discussing the similarity between reality and fiction. My drawings are not abstract, the viewer can clearly understand what is shown, but nor are they realistic representations. This poses a question: “At what point do reality and fiction meet and to what extent does imagination make up our reality?”

Andrew William White
Verisimilitude
Drawing
Coolah Central School

This is the story of a city. My work explores the inevitable dissatisfaction of the wider population as a civilisation progresses. Every rebelling group believes their alternative is the superior system. This can be clearly seen in many current political conflicts around the world. I was influenced by propaganda art and its persuasive nature: it can hide the truth and censor the information people do not want others to hear. Many civilisations through time have appeared invincible. However, it is only a matter of time before the situation changes. No civilisation ruled by human hands will ever last forever.

Angus Rofe
Hindsight
Time Based Forms
Ku-ring-gai High School
Jack Pixley  
*Vestigia Vitae (Traces of Life)*  
Photomedia  
St Joseph’s College

*My work is based on the theme of traces and marks that people and objects leave behind. My conceptual practice developed from the starting point of displacement, as my early work revolved around an empty hospital that still had beds and equipment but no people. These photos led to the idea of traces of life or traces left behind. I created my works by taking photos of marks left behind, such as a coffee cup stain. Over time this led to traces of life.*
Johnny Grosser was an eccentric man who lived a simple, solitary life in the Pilliga Scrub, not far from my house. Johnny died ten years ago, and I was never able to meet him. For ten years, I have heard echoes of his presence in stories from farmers, neighbours and friends in my community. After visiting the now rundown array of tin sheds in which he lived, and seeing vestiges of personality in the objects that he once used, collected and arranged, I became interested in the impressions that people leave behind and the way they continue to influence others across time and place.

Tampered Through Time explores the deterioration of the mind through Alzheimer’s. As this condition is commonly associated with elderly people I used my Grandma as a catalyst to depict the gradual lost of memory. The series of Polaroids acts as impressions of her memory, revealing her identity through her personal belongings. The simple structure of my work forces the viewer to take notice of each individual Polaroid, and to realise the fragile state of the mind as the memories continue to fade, until the point of climax is reached and identity is lost.
Hannah Derrig
CONSUME(d)
Sculpture
St Leo's Catholic College

Through the weightless form of paper art my work seeks to reveal the heavy burden of our consumer world. From delicate pastries, to the mortar and brick of a first home, the art of spending has become an area of expertise for many in the western world. Lost behind piles of clothes, plugged into playlists and with our first Christmas present hindered by the distraction of ten others, my work challenges our unquenchable thirst for more. It raises the question, is your consumption enriching your life or have you, like many, succumbed to its vice and become consumed?
Eliza Parish
Biological Warfare
Collection of Works
Stella Maris College

Our genes predetermine the basic condition of our lives: our future. My work explores the microscopic world of genetics and organic cellular imagery, focusing on the ongoing ramifications of dioxin (from Agent Orange) on the Vietnamese people, witnessed during a recent visit to Vietnam. The US army used dioxin during the Vietnam War to kill foliage, preventing Communists from hiding. It had many physical and biological effects on innocent children, citizens and veterans, tragically transmitted through generations by damaged DNA molecules. More widely, my practice uses numerous mediums to represent the fusion of art and science — both create analogies and many models to challenge.

Ellena Jane Zacharia
‘Huxley’s World’
Collection of Works
The Riverina Anglican College

As we advance our world we become less civilised and less humane. Aldous Huxley captures this in his visionary novel, Brave New World. Much that he feared has been realised as nature is compromised in the name of progress. Two cases in particular have inspired me. Thomas Edison electrocuted Topsy, the circus elephant, with 6000 volts to argue his case for DC power. The Russian space dog, Laika, combusted in space on board Sputnik in 1957. Many primates and rodents are sacrificed daily so that we may live longer, faster, harder. This collection reflects our return to primitive behaviour.
8. Process

Liam Colin Haley
Sink or Sail
Drawing
Alstonville High School

The desire to succeed is a fundamental ambition in society. The concept behind Sink or Sail is to take a critical view of the conceptual issues revolving around myself. I deconstruct the thoughts that lurk inside my head: the little intricate drawings making reference to tattoo art are juxtaposed with the abstract pieces inspired by Joan Miró, which portray my creativity through their sense of freedom. The recurring flashes of red resemble the free and adventurous side of me which is trying to escape. Although I have used a variety of materials and processes in each piece, my methodology is consistent.
Yuyang Rainne Zeng
Serendipity
Painting
Killara High School

The unpredictable nature of luck can result in serendipities. The inspiration for my work came from coincidence: the running paint formed an amazing and ephemeral flow of patterns and colours. I worked with traditional Chinese lacquer to depict abstract settings. The gold symbolises the harmony between earth and water, whereas the dark colours convey a mysterious tone, emulating the unfathomable expanse of the universe. The spontaneity of the colours was produced by the slow drying lacquer, and the additional use of organic materials such as eggshells to embellish my work produced a dreamy effect.

Isabella Laura Gilland
Fragility
Ceramics
Mosman High School

My work is the result of an extended exploration of the construction of clay forms and their decoration. It is didactic in both concept and form. Over the past two years I threw persistently as well as constructing handbuilt forms, both mould and coil. The heavily textured surfaces of the handbuilt pieces are accentuated using oxides and stains. The weathered and distorted faces contrast with the glazed, bright surface and reference the works of Mark Thompson and Pru Morrison. The form of the thrown bottles echoes the tapered necks of the larger handbuilt pieces.
Syllabus connections: suggested approaches for teachers

The syllabus connections questions and activities are designed to promote critical thinking about artists’ practice, ARTEXPRESS and curatorial practice, and provide focus points for students embarking on developing their own body of work.

A case study of ARTEXPRESS at the Armory, Transition provides an opportunity for close examination of the themes, materials and techniques employed in these exemplary bodies of work.

This material has been written as general inquiry based looking and interpreting questions and activities to be considered in the exhibition. The questions can be applied to the range of bodies of works. In the classroom the students’ responses can be discussed, incorporated into their Visual Arts Process Diaries and applied to practical experimentation with various materials and techniques students responded to in the exhibition.

Bronte Marando  
Crossing Boundaries  
Collection of Works  
Marist Sisters’ College Woolwich
**Suggested approaches for teachers: K–6 looking and interpreting questions and activities**

- In the exhibition, look closely at the bodies of work by 2013 HSC students. Make thumbnail sketches of a range of works. Imagine and list the steps the students may have gone through to create their artworks.
- Select three bodies of work from different expressive forms. Write down the name of the student, title of the artwork, expressive form, and number of pieces exhibited. Create a list of adjectives to describe each work. Use these to write a description of each work selected. Invent a story to accompany your selected works.
- Examine examples of printmaking in the exhibition. Write down the names of the students and the titles of the prints. Compare the different styles. Describe the type of lines used in the different prints.
- Locate the three dimensional artworks. Write a list of the various materials the students used to create these. Imagine some of the challenges the students faced when creating these three dimensional artworks.
- What have you enjoyed most about ARTEXPRESS? Think about why ARTEXPRESS is put together each year. What ideas do you think your class will take away from this exhibition?

**English**

- Select three artworks you responded to well. Compile a list of words to describe your selected artworks. Write a description of these works explaining what you think the artist was communicating to the audience.
- Write a letter to a friend about your experience of visiting the ARTEXPRESS exhibition. Give details of your overall impression of the artworks and provide an argument stressing three reasons for visiting the exhibition.
- Select a body of work in the exhibition which illustrates the idea of transition or change. Invent a story to accompany the artwork. Share the story in class.

**Maths**

- Count and tally the number of students who submitted paintings, drawings, ceramics, prints, sculptures, photographs, time based and collection of works. Share your findings with your class and create a graph to assess the results. Discuss other types of elements that could be counted in the exhibition.
- Locate the smallest and largest artworks in the exhibition. What impact does scale have on the viewer? Observe how people interact with each of these artworks. Note how close or how far you stood from the artworks to appreciate fully appreciate the works.

**HSIE**

- Read the title of the exhibition. List the ideas you think the exhibition is exploring. Look closely at the works grouped in the theme Metropolis. In the classroom talk about the ideas associated with the word metropolis and discuss how a city is in constant activity.
- Compare and contrast the bodies of work in the theme Metropolis to the works in the theme Balance. Discuss why these works are groups together.
Syllabus connections: Visual Arts

Survey the range of drawing approaches in the exhibition. Look closely at the choice of marks made by the students. Create a table to record the types of marks you can see. Imagine how these drawings were started. Write a list of the steps that you think the artist may have taken to create these drawing.

Focus on bodies of work in the exhibition which include the human figure. Imagine what the figure/s is thinking and write a speech bubble to company the figure/s. Draw a portrait of a friend in the style of an artwork in the exhibition.

Use a digital camera to take photographs of your local environment and document the changes in light through the day. Review your images and select three of your best shots to print out. Title your photographs and exhibit them in class.

Use a video camera to create a time based piece based on the theme of transition. Plan a story board of shots you hope to capture. Work in small groups and brainstorm. Create a group work. Screen them in class.

Look up the definition of the word metamorphous in the dictionary and write down the definition in your own words. Use your definition as a starting point for a series of drawings morphing the human figure with one of the following: plant, natural form, animal or machine. Use these drawings as the inspiration for creating small 3D sculptural forms using clay. Fire, paint then exhibit.
Subjective Frame

7–10 Questions for discussion

Select an artwork. What was your initial response to the artwork? Write down a list of descriptive words to describe the artwork. Identify the elements which you think make the work successful. Pinpoint the theme you single out in this artwork. Consider how you would develop this theme.

Write a letter to a friend about your impression of the ARTEXPRESS at the Armory Gallery. Tell them about the ideas you have gathered from the exhibition.

Find an art which uses colour to create a mood. How does the chosen colour affect you?

Walk through the exhibition and write down your reactions to 2 dimensional, 3 dimensional and the time based art works. If you were planning to create a body of work, which expressive form would you wish to explore and experiment with?

11–12 Questions for discussion

Document your initial response to the exhibition. Write a list of ideas you take away from the exhibition. Create a flow chart to put these ideas into action for your art making practice.

Select an artwork in the exhibition that presents an emphasis on memory through the use of materials and subject matter. Write a subjective response to this work, describing the feelings it evokes in you and the particular elements within the work that provoke this response.

Consider how students in the exhibition have represented personal experience and feelings in their artworks. Explore the themes of Traces and Awareness and comment on how personal experiences can be the starting point to develop into a body of work. Contemplate how your own family photographs and home movies might be used as a starting point for an artwork.

Structural Frame

7–10 Questions for discussion

Select two bodies of work. Comment of the use of colour in the selected bodies of work. Does the use of colour or lack of colour affect your response to the artworks? Access the mood of each of the selected artworks. Use coloured markers, coloured pencils or oil pastels to create a drawing based on the interior of your art room. Select a range of colours to suggest how you feel while creating this artwork. Place yourself in the composition.

Experiment with a range of drawing materials. Select a subject or view to work directly from life and experiment with creating a line drawing, tonal drawing and a loose ink drawing. Assess your finished drawings and discuss how you handled the various materials. Consider if you prefer one drawing medium to another. What were some of the positive and negatives about each of the medium’s you experimented with.

Select three works in different expressive forms. Draw detailed sketches of the bodies of work. Have the students used materials in an unusual way? Look at the way each student has manipulated their materials. Discuss the success of the techniques used.

Look at a body of work, which uses the natural environment to express issues associated with change and transformation. Read the student’s statement. Observe how the student has handled these ideas.

11–12 Questions for discussion

Choose two or more artworks that explore a similar theme or issue, created in different expressive forms. Observe how each student has manipulated materials to explore and communicate comparable meaning. Map out the steps you think the student may have taken to develop this body of work.

Identify a body of work where the student has identified an artist as an influence. Consider the impact of this influence has had on the material and conceptual aspects of the work.

Think about how students have engaged in a system of signs and symbols. Select three artworks and unpack the system of signs and symbols. Write notes about these works and illustrate this with thumbnail sketches.

View the time based works. Compare the issues and themes explored in this expressive form. Document what you thought was successful. Survey how students have challenged the traditions two dimensional art forms.
**Cultural Frame**

7–10 Questions for discussion

Observe the diverse ways students have investigated contemporary concerns of environmental issues, consumerism, urban expansion and the quest for individuality in these bodies of work.

11–12 Questions for discussion

How have aspects from our contemporary world been reflected in the works on display in ARTEXPRESS? Select three works that represent a variety of influences through their subject matter, theme, visual references, or selection and manipulation of materials. Write a comparative analysis of these chosen works.

Comment on the representation of a subculture in ARTEXPRESS. How has the artist portrayed aspects of this culture to the audience? Identify some of the key issues when presenting subcultures and assess the impact on various audiences.

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**Conceptual Framework**

7–10 Questions for discussion

Observe how the audience interacts with the exhibition. Look at the way people walk between the works, where they stop and how they view each work. Identify works that are attracting the most attention. Why do you think this is so?

How responsive are these artists to the world around them. How many artists have responded to the natural world, build environment or retreated to the inner world of their imagination.

11–12 Questions for discussion

Survey the ARTEXPRESS exhibition critically. Consider the construction of the viewing experience for the audience. Comment on the information provided to the viewer. Discuss some ways the curator has explored the relationship between the artworks and the audience. List some of the strategies employed.

Other than by simply ‘looking’, in what other ways are viewers engaging, learning about and absorbing the artworks? Explain.
Postmodern Frame

7–10 Questions for discussion
Compare ARTEXPRESS to other exhibitions you have experienced. Think about the elements that are similar and different. Writes these down and discuss back in the classroom.

11–12 Questions for discussion
Examine your impression of viewing student artworks? List the range of audiences you think ARTEXPRESS may attract. Judge the significance of ARTEXPRESS within the wider art world.

How has the student questioned the authority of art history and its classifications?

Artist Practice: experimentation, innovation and resolution

7–10 Questions for discussion
Think about the experimentation and steps the students undertook to achieve a resolved body of work. List specific examples which you think

Read the student statements to find out more about their approach to creating their body of work.

11–12 Questions for discussion
Survey the exhibition and contemplate how students have communicated and expressed a particular issue or concern in their body of work. Observe how some subject matter is clear and in other artworks the message is more subtle or poetic. Write down how you think students achieved this by referring to specific examples.

Contemplate the importance of experimentation in the art making process which can lead to innovative approaches to subject matter and the use of various media and techniques. Select several bodies of work which have impressed you with an original approach or innovative technique. Map out and chart the steps you think the students would have undertaken to create their body of work.

Read the student statements. Take note of the artists which students identify as being a source of inspiration. Assess if these influences were obvious or subtle. Are you familiar with the artists cited? If not, research the cited artists back at school.
Curatorial Practice

7–10 Questions for discussion

Transition is the title of the exhibition. After viewing the exhibition what do you think the title suggests? Invent an alternative title for the exhibition.

Focus on the themes the curator has explored through the selection of works. Map the journey the curator has structured for the audience. What do you think the audience will take away from the exhibition?

11–12 Questions for discussion

Reflect on the range of bodies of work and what links them together. Think about the exhibition design and layout as a cohesive experience. Consider how you would utilise space, colour, floors and walls to exhibit the works. Sketch an exhibition floor plan with an outline of the exhibition’s key features.

Consider how you may have arranged the exhibition in the Armory Gallery. Imagine some of the curatorial concerns which may have arisen from the display of bodies of work in multiple pieces.

Observe the exhibition design of ARTEXPRESS. Imagine you are the curator. How might you select, design and install the exhibition? What might you do differently? How would you organise the work and engage the audience?

Evaluate and review the ARTEXPRESS exhibition. In your review, introduce the exhibition as a whole. Outline its highlights and your personal experience of the exhibition, along with that of the general audience you observed. Compare your critical response with your classmates.
ARTEXPRESS Exhibitions in 2014

In 2013 there were 9,339 students who submitted artworks as part of the 2013 Higher School Certificate Visual Arts Examination. Eleven distinct ARTEXPRESS exhibitions have been selected from the 2013 HSC Visual Arts examination for display in 2014.

**Metropolitan**

Hazelhurst Regional Gallery & Arts Centre 1 February – 16 March
Art Gallery of New South Wales 12 March – 11 May
The Armory, Sydney Olympic Park 4 March – 27 April
McGlade Art Gallery, Australian Catholic University 30 April – 24 May
Margaret Whitlam Gallery, University of Western Sydney 8 August – 27 September

**Regional**

Tweed River Art Gallery 4 April – 8 June
Wollongong Art Gallery 17 May – 13 July
Maitland Regional Art Gallery 23 May – 6 July
Goulburn Regional Art Gallery 24 July – 23 August
Bathurst Regional Art Gallery 3 October – 15 November
Glasshouse Regional Gallery, Port Macquarie 16 October – 7 December

Online resources for students and teachers:
www.artsunit.nsw.edu.au/programs/visual-arts