

# ARTEXPRESS 2020

## Hazelhurst Arts Centre

### 14 February – 13 April 2020

#### Stage 6: Education Resource

This education resource has been developed by Hazelhurst Public Programs and Education team, and is not endorsed by the New South Wales Department of Education or the New South Wales Educational Standards Authority.

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#### **How it Happens**

Nomination for ARTEXPRESS occurs after the marking of the Higher School Certificate Visual Arts bodies of work. There are many factors involved in the nomination of works for ARTEXPRESS. Bodies of Work nominated for ARTEXPRESS represent all the 12 **expressive forms** described in the Visual Arts syllabus - drawing, graphic design, painting, printmaking, photomedia, designed objects, textiles and fibre, sculpture, documented forms, ceramics, time-based forms and collection of works.

The final selections for ARTEXPRESS exhibition represent a range of expressive forms. Hazelhurst selection is decided by representation of students from local schools, a balance in gender of students, equal representation of private/independent schools, and the ratio of students work across the different expressive forms.

There are 7 venues exhibiting ARTEXPRESS in 2020 and each venue's exhibition is a unique combination of works. The Bodies of Work in ARTEXPRESS exhibitions may be exhibited at one or more galleries. Students' Bodies of Work are exhibited as submitted for examination, either in part or as a complete submission depending on gallery space.

ARTEXPRESS is a joint venture between NSW Department of Education and NSW Educational Standards Authority and is hosted by Hazelhurst Arts Centre.

#### **Candidature and Statistics**

In 2019 8,552 students submitted artworks as part of the Higher School Certificate Visual Arts Examination. Of these, 448 were nominated for possible inclusion in ARTEXPRESS exhibitions and from these 231 students' Bodies of Work will be exhibited in separate ARTEXPRESS exhibitions throughout 2020.

Seven distinct ARTEXPRESS exhibitions have been curated from the 2019 HSC Visual Arts examination for display in 2020. Of these seven, one is a virtual exhibition being launched in July. The exhibitions showcase a range of expressive forms at each venue.

Of the 53 students exhibiting at Hazelhurst, there are 10 students from schools in Sutherland Shire and the St George area. All twelve expressive forms are on display.

#### **Criteria**

Works in ARTEXPRESS have strong technical resolution and conceptual strength and meaning.

## Themes

Hazelhurst Gallery is exhibiting a broad selection of themes. Some themes recur frequently, such as identity and the environment.

## Online Resources

ARTEXPRESS official website: <http://artexpress.artsunit.nsw.edu.au/>

Exhibition information on Hazelhurst Arts Centre Website:

<http://www.sutherlandshire.nsw.gov.au/Community/Hazelhurst/Exhibitions/ARTEXPRESS-2020>

Student statements available on Hazelhurst Art Centre's website:

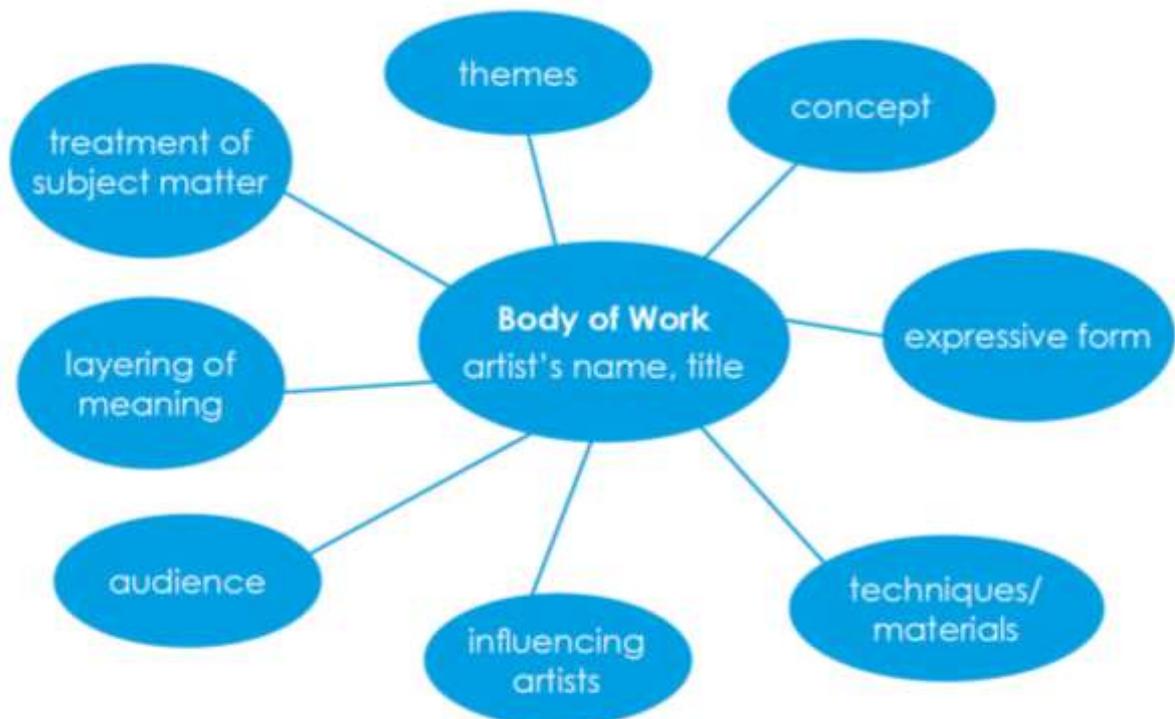
<http://www.sutherlandshire.nsw.gov.au/Community/Hazelhurst/Education/Teacher-Resources/ARTEXPRESS-2020-Student-Works>

Hazelhurst Gallery YouTube videos: <https://www.youtube.com/user/hazelhurstgallery>

## QUESTIONS

### Unpacking a Body of Work

Viewing the exhibition or using the online resources, choose a work and develop a mind map, starting with: Artist name, title, expressive form, materials, technique, artists who have inspired the work, and other relevant points from the Body of Work Mind Map below.





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## Questions

Holly House, Loretto Kirribilli, *Mother and Daughter i,ii,ii,iv*, Collection of Works

Prints on muslin, photographs

### Artist Statement:

*'Mother and Daughter: i., ii., iii., iv.'* explores the intrinsic connection between mother and daughter through the use of twigs, dyes created from mother earth and muslin cloth as the fabric commonly used to wrap, protect and comfort a newborn. With four daughters, my mother shares four exquisitely unique bonds, which have been built on pure love and warm tenderness. The imperfections and variety of the dyed patches, that form the quilt, illustrate that each mother-daughter relationship is beautifully unique and when woven together with understanding and compassion, a beautiful bond is formed. The undeniable love of my mother to protect and comfort her daughters is illustrated photographically with the wrapping of her arms around each daughter draped in the muslin cloth. Furthermore, the woven nests explore the concept of nurturing, protection and comfort provided by my mother for her four daughters.

### Structural Frame

What is the expressive form?

Describe the different components of this work: what you see, their colour, shape, texture.

What materials have been used?

Which image is largest? What technique has been used to make it?

Look at the four textile pieces: why do the shrouded figures vary in size and whose arms surround them?

What do the birds' nests signify?

What meaning do the materials and formal elements convey?

What statement is the artist making?

### Conceptual Framework

Explain how this artwork communicates softness and maternal love and care to the audience.



## **Jordan Williams**

The Kings School

*I AM*

Collection of Works

Photography, sculpture and mixed media

### **Artist Statement:**

*My artwork is all being spiritually strong. I am proud to be a descendent of the oldest continuing culture in the world, Australia's original peoples / First Peoples of this country. Through photography and sculpture I have made a personal journey exploring my identity learning about my Country, community, family law, sovereign knowledge, custodianship and expectations of my culture. It (is) my intention to have our culture and history, our place as this continent's First People, to be embraced and celebrated as a unique feature of this continent's story. To reclaim what we should never have lost or been denied who I am*

### **Subjective, Structural and Cultural Frames**

Describe the parts of this body of work.

Who is the artist and who might the other portraits represent? What image is the background to these photos?

Why has the artist used a wooden digeridoo, spear and map?

What do the words and associated images on the text I AM BUNDJALUNG mean?

Discuss how the artist has used a limited colour palette, and what elements of the work are accentuated by dramatic use of black and light tones?

What spiritual and personal beliefs relating to the artist's identity are conveyed through this work? What social circumstance does this work reflect on?

### **Conceptual Framework**

What response does the artwork draw from the audience?

**Research:** Influencing artists. What relationship does this work bear to the art work of New Zealand artist Colin McCahon?



A small, rectangular white label with text, likely providing information about the equipment or the person in the photographs. The text is too small to read clearly.

## **Riley Huisman**

Edmund Rice College

*1000 Failed Drawings*

Drawing

Ink on paper, photography, sculpture

### **Artist Statement:**

*Dealing with the absurd in life is something we all face. For me, I wanted to capture this absurdity in a moment of drawings, whilst integrating science into the art form, drawing on the subconscious, the Freudian and the abstract expressionist movement of automatism. Looking towards these values of the absurd, and what is conveyed when you're not thinking can really open up what it is you convey, broadens the spectrum of creativity.*

### **Postmodern Frame**

This artist has created a drawing machine and exhibited a video of the machine in action, drawing. There is a book on display and also '... 296 drawings chosen from the failed 1000 drawings'. What else do you see?

How important is the role of technology in this artwork? What results would you expect from a drawing machine? What role do irony and humour play?

What is the role of the artist in creating this body of work?

In the artist's book he states: '*artists have claimed the space of failure to propose a resistant view of the world*'.

### **Conceptual Framework**

Explain how the artist has created an artwork about failure to destabilise the audience's expectations of success and creativity.

**Research:** Marcel Duchamp's philosophy on the role of the artist as selector rather than maker of an artwork, and the importance of ideas.



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## **Kyra Gilfillan**

Woollooware High School

*Immersion and Fragmentation*

Painting

Acrylic paint, impasto paste

### **Artist Statement:**

*My work aims to display the freedom that water enables. A weightlessness which allows shapes and lines to become fluid, as does a body in water, this is what I've aimed to achieve in my artworks. I explored the idea that water is a representation of life, as life can be fraught with pain, hurt and emotional isolation so if it was at all possible to glide through these moments like water, being fragmented and changed but without absorbing the trauma, would be ideal. I investigated concepts of a reflected and fragmented image as swimming was a major part of my upbringing, which allowed me to understand life underwater, the freedom it allows as well as the beautiful yet distorted images it can create depending on depth and light. The making of my work included hundreds of images that my mum took of me swimming and posing in and out of water. Myself being the subject allows my relation with water and the freedom and expression I feel when in it to be portrayed on an artistic scale.*

### **Structural Frame**

What do you see? What theme is the artist exploring?

How has the artist used colour, tone and shape to structure her work?

This artist had to experiment to discover how to distort shape and how to layer paint to achieve a look of being under water. What are some of the signs and symbols she has used to achieve this?

What was the artist's intention? Consider the swimmer's actions in the paintings.

### **Conceptual Framework**

How does the audience interpret the swimmer's actions in each painting as a metaphor for what the artist is feeling?



## **Isabella Siegert**

Scots All Saints College

*Oncology Landscape*

Textiles and Fibre

Dying, embroidery, macramé

### **Artist Statement:**

*At the beginning of year 12 I was diagnosed with Osteosarcoma. My body of work employs textile practices that relate directly to notions of stitching, scaring and mending to express fear and vulnerability. Soutine's 'Carcass of Beef' puts mortality on display, paralleling my journey. The macramé carcass symbolises manipulated flesh and bone containing representations of toxic black internal organs transitioning into machine embroidered flowers representing recovery and rejuvenation. A playful nature is depicted through 'Theatre Of Distraction' and 'Rejuvenation Doll'. The colourful imagery is a distraction whilst also challenging the viewer to see the beauty sometimes surrounded by angst.*

### **Subjective Frame**

Describe what you see.

How has the artist shown 'Carcass of Beef'? Consider colours, lines and the use of distortion. What does this shape signify?

In 'Theatre of Distraction' and 'Rejuvenation Doll' look at the playful use of colour and whimsical shapes. Consider the use of colours and shapes, materials and techniques. How have these been used to create a feeling of 'recovery and rejuvenation'?

### **Conceptual Framework**

Discuss how this artwork communicates the artist's personal experience of suffering and recovery to the audience.

**Research:** Influencing artist - look at 'Carcass of Beef' by Chaim Soutine.

### **Syllabus Links**

**Stage 6**

**Art Criticism and Art History Outcomes**

P8, P9 and H8, H9