
NEW14 

Kenny Pittock
Jelena Telecki
Danae Valenza
Daniel McKewen
Charles Dennington
Taree Mackenzie
Andrew Hazewinkel

Australian
Centre for
Contemporary
Art

15 March - 18 May
2014

NEW

ACCA's NEW series began in 2003 in order to create opportunities for Australian artists whose work was developed sufficiently and confidently through the smaller art space system and was ready for the greater public exposure ACCA could provide.

Every year NEW commissions new works and enables professional development opportunities for artists by providing them with curatorial expertise and financial assistance to help realise their plans in the exciting spaces of ACCA.

NEW is not a thematic exhibition, and artists do not need to have common purpose or ideas linking their projects.

Instead, the emphasis is on the individual projects to be captivating and for these projects to have scope enough that the ideas of the artist engage the audience and break new ground.

The Curator

Kyla McFarlane is an independent curator and writer, and Associate Curator at the Centre for Contemporary Photography, Melbourne (CCP). She has published widely on contemporary art for nearly twenty years, with a focus on video, digital, photographic and feminist practices. Her recent curatorial projects for CCP include True Self: David Rosetzky Selected Works, 2013, CCP Declares: On the Nature of Things, 2012 and Without Words, 2011. Kyla holds a PhD from Monash University in Visual Culture.

“NEW was about bringing quite diverse, and less known artists to light in the unique environment of Australia's only kunsthalle.”

“For its artists and curator, NEW14 has been a wild ride, a marathon, and a long, wide-ranging conversation, from which seven ambitious projects have been realised. We have been free from thematic agendas, yet loose and fruitful connections have emerged, as they always do. There is a humanistic approach to many of these works, and a broad interest in histories and the way they might be told, or challenged, through art. This is an expansive connection—personal, political, scientific and cultural narratives lie behind these works.

New histories have developed in the realm of the artists' practices, too. They have refined and resolved ongo-

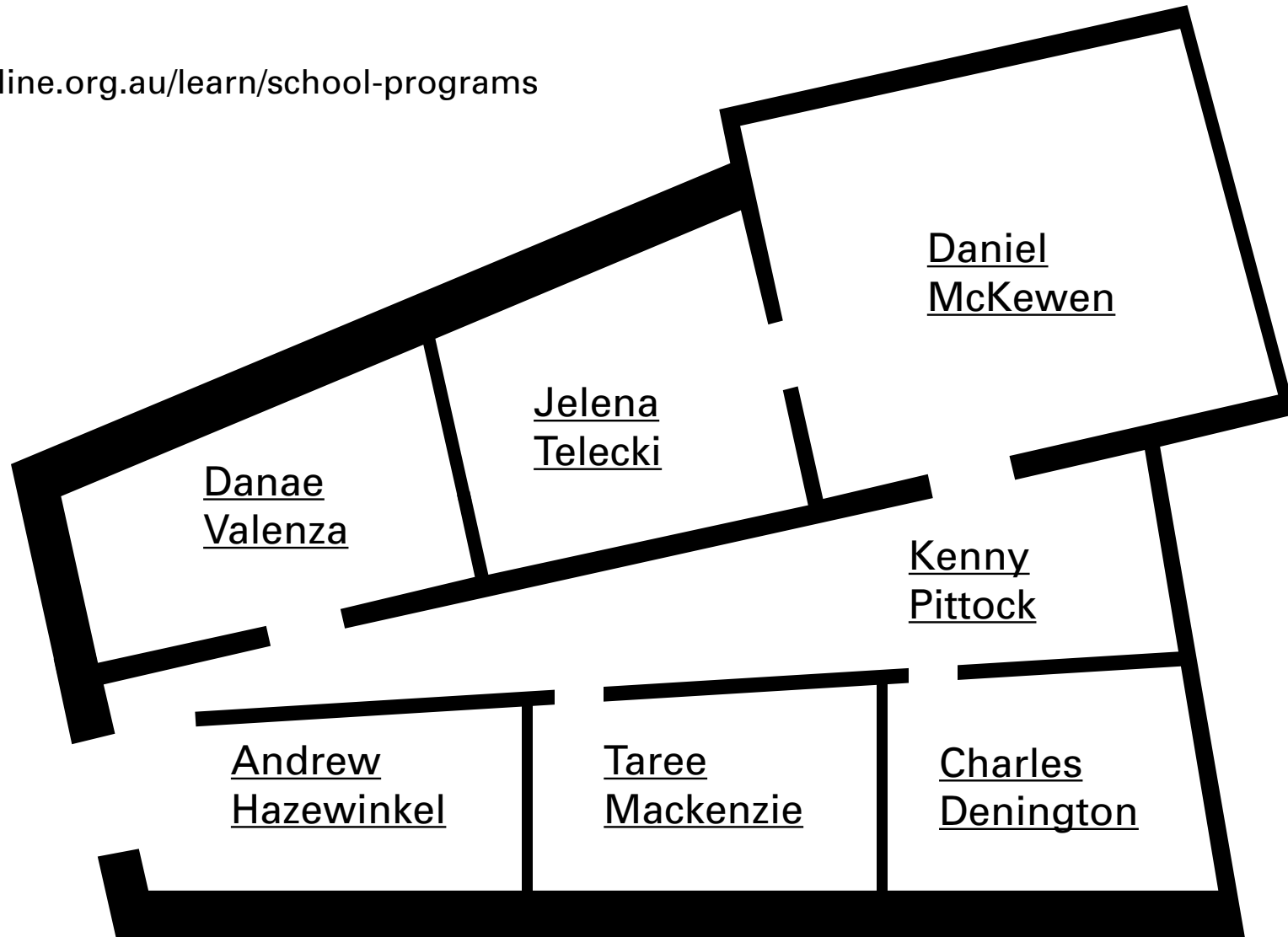
ing obsessions, learned new skills, turned small experiments into large hypotheses, and pushed forward ideas towards their best possible outcomes. ACCA's gallery space has challenged and excited us. For NEW14, visitors will encounter it as a series of chambers, each of which has its own atmosphere. Charles Dennington, Danae Valenza and Andrew Hazewinkel have worked with the gallery's signature high ceiling, whilst Kenny Pittcock's drawings take us on a journey down its central corridor. This introduction refers to each project according to its location in the space—an imagined traversal, or curator's walk-through.”

Kyla McFarlane, March 2014

Explore New14 With One Of Our Free Education Programs.

More Information:

<https://www.accaonline.org.au/learn/school-programs>



Kenny Pittock

Lives and works in Melbourne

Kenny Pittock is an eclectic artist who works across drawing, painting, sculpture, photography and video, while using a combination of words, play and wordplay. Pittock's humorous and optimistic practice engages with our experience of everyday life and his own life as a young artist.

Pittock completed a Diploma of Visual Arts from Swinburne in 2008, a Bachelor of Fine Arts (Painting) from the Victorian College of the Arts, Melbourne, in 2012, and in 2013 an Fine Art Honours Degree, again majoring in painting and at the VCA. Pittock has exhibited nationally in many exhibitions including Anything, Everything and One Other Thing 2012 at Alaska Projects in Sydney and Hatched 2013 at the Perth Institute of Contemporary Art. He has been the recipient of various awards including the 2013 Linden Prize, as well as being selected for the 2013 Channels Australian Video Art Festival.



Pitcock has created an epic project for NEW14, *Train Drawing*, that arose from the artist's travels back and forth on Melbourne's Belgrave line from his suburban home to city studio. *Train Drawing* features ninety-nine drawings, a selection of videos, a painting of the Melbourne train line sticker and ceramic sculptures of his artistic tools – a cup of tea, a bowl of Nutrigrain, his iPhone 4s, MacBook, an A4 drawing pad and Posca marker.

The 'Train Drawings' are candid portraits of people Pitcock observes and encounters on his hour-long train commute. Pitcock began drawing on the train in 2011 when he began paying attention to what was going on in the carriage and started drawing his observations. Although it started as a game, it soon grew into an obsession, amounting to nearly 500 train drawings at the time of the NEW14 opening. Pitcock approaches his train drawing with a set of rules: "It's pretty simple, basically if the person I'm drawing changes their position, gets off the train, if they notice me, or if someone stands in front of them, then that's where the drawing ends."

Pitcock's drawings are wobbly and uneven, characteristic of the train's movement and conditions of the ride. He uses basic materials, marker on paper, to create these rudimentary, sometimes cartoon-like, portraits of people and observations on his commute.

Some are even incomplete – a foot or a hat only – but show the process and rules in action – some may have left the train carriage during the drawing, or changed their position or noticed him. Each drawing has its own title, which elaborates the scene and story being told from that moment or observation – "Man wearing a face mask. I wonder if he's wearing it because he knows there's some disease going around that I haven't yet heard about. Should I be wearing a face mask? Am I about to die?" and "Man having a big think."

At the end of the long wall of drawings sits a ceramic sculpted iPhone 4s and MacBook. These screen videos filmed by Pitcock using his phone's camera, recording the drawing process on the train. The films not only provide insight to his process and the likeness, but also expose the condition the drawing was made in; as Pitcock describes, "the trains are constantly rocking back and forth. Sometimes people are fighting and sometimes people fall asleep on you."

Train Drawing is therefore a record of an action, a portrait of a train line, the diversity of its travellers, and of Pitcock, recording his daily routine, experiences and encounters in a complex, ever-shifting public domain.



Jelena Telecki

Lives and works in Sydney

Jelena Telecki's figurative oil paintings are mysterious, cinematic and darkly absurd. They allude to cultural, political and personal histories, often focusing on moments of failure or corruption. Her recent work draws upon Telecki's experience of growing up in the former Yugoslavia.

Although Telecki's family is originally from Serbia, she was born in Split, Croatia where her family lived until early 1990s when civil war broke out and they were forced to leave everything behind and escape to Serbia. She lived in Serbia until she moved to Australia in 1999 and it was here where she began her visual arts study. She was awarded a Bachelor of Visual Arts with First Class Honours and in 2009 a Masters of Visual Arts at the Sydney College of the Arts, University of Sydney.

Telecki has exhibited widely in Sydney and Melbourne including at West Space Gallery, Bus Projects and Kings ARI, Melbourne and I.C.A.N, Gallery 9 and Firstdraft Gallery, Sydney. She received an Artspace Studio Residency in 2013 and New Work Grant (Emerging) from Australia Council for the Arts in 2010 and was selected for the Helen Lempriere Travelling Art Scholarship Exhibition in 2010.



For NEW14 Telecki has produced a series of twelve mysterious, dark and layered oil paintings that explore the collective history of her home country and grapple with the notion of the state, the banality of evil, and politics of representation. The series developed from her interest in 'State Art' and the role of the 'State Artist' in painting and glorifying state leaders – particularly those responsible for so many sufferings. They also capture the feeling of lunacy and absurdity she experienced during the civil war in the former Yugoslavia.

Telecki's paintings evolve as they progress; what starts as quite straightforward representations triggered from her memory or an image, become darker, more obscure and layered. Her wet on wet oil paint technique enables this flexibility and immediacy in her practice. For example in *Leader*, a portrait of the controversial former Yugoslav leader Josip Broz Tito, Telecki began painting the portrait slowly, trying to capture him in the best possible way as a State Artist would have to. However, she found it a frustrating and challenging exercise, as all she could think of was the turbulent and absurd existence of Tito's Yugoslavia and the horrors and lunacy of the Civil War. She felt these feelings couldn't be captured with simple representation of Tito, so the work soon started to darken and become disfigured. She invaded the portrait with a number of

ambiguous floating circles, her representation of evil. Similarly in another work, *Hijacked Portrait* the male subject has been obscured, given a woman's face.

In *Textbook (monument)*, a large-scale, state commissioned public monument by Yugoslavian State sculptor Miodrag Živkovi is contained in a dark room and represented in a sickly-green-yellow. The yellow is reminiscent of the yellow highlighter Telecki used to outline the monument in her school textbooks, trying to avoid boredom whilst learning about the historical battles to which they were dedicated. Other State monuments appear in Telecki's paintings, washed up and lost – like the abandoned utopian dreams of State leaders.

Despite Telecki's strong historical and cultural connection with the former Yugoslavia, the ideas within her works are universal and remind us about the banality of evil and, that such triviality remains in our world today in many sinister forms. Finally, her works also make us consider representation and the ideas of representation in art, both past and today.

Glossary:

State Artist: an artist who is commissioned to paint portraits of current leaders such as Presidents, Prime Ministers and Royalty.



Danae Valenza

Lives and works in Melbourne

Danae Valenza is an interdisciplinary artist with a strong interest in music and collaboration. In her 'phono-social' experiments, Valenza works with musicians, performers, technicians and composers, producing works with a dynamic 'visual musicality', which are also informed by the history of music and the visual arts.

Valenza was awarded her Bachelor of Fine Arts with Honours from Monash University in 2010 where she received the Linden Contemporary Innovators Award. She has exhibited extensively throughout Melbourne, including Gertrude Contemporary, Linden Contemporary and Anna Pappas. In 2012, Valenza was awarded an Australia Council ArtStart Grant, a City of Melbourne Docklands Grant and was an exhibiting artist in the Next Wave Festival.



For NEW14 Valenza has created a sensational aural and visual experience in *Colour Piano for Chromatic Portraits*. On entry into Valenza's musical chamber you are welcomed by a walnut baby grand piano sitting in the middle of the gallery. The piano has been altered, dissected and put back together by the artist and her team of collaborators (musicians, circuit-makers, amateurs, and technicians). Each of the 88 piano keys have a wire inserted that, when played, triggers an electrical signal through the long, black, creature-like cables. These cables extend out of the piano and hang at varying heights from the ceiling. At the end of each cable is a hand-coloured light bulb that is colour coded to correspond with a particular piano key – when the key is struck, the light and its hue illuminates. Valenza's colour codes have been created according to a colour-scale created in 1911 by composer Alexander Scriabin. *Colour Piano for Chromatic Portraits* shows Valenza's deep interest in the history, science and workings around colour scales and the connection of music and visual forms, from early coloured organs to Russian painter Wassily Kandinsky's abstract 'composition' paintings.

During the exhibition a series of performers will play the piano, improvising, guided not by music but by the path of the coloured lights that ignite

as they play. Valenza will capture a selection of these performances, recording them using long exposure photography, thereby making a portrait of the songs. The portraits also capture the "visual musicality" of her work as they show the bright lights activated from the music being played. These series of images will be displayed on the back wall of the exhibition space and will be added to, as the artist captures new performances throughout the exhibition.

Image: History of colour scales, including Alexander Scriabin Colour Scale, 1911

Glossary

'Phono-social' is a term created by the artist used to describe how sound can be used as a social tool or utility and part of a collaborative process.



Daniel McKewen

Lives and works in Brisbane

Daniel McKewen's appropriative videos and installations draw from the entertainment industry, cinema, television, print and online media. Both critical and complicit, McKewen's works are the result of painstaking editing and extended engagement with his chosen cultural reference point, as well as its related fan cultures. As a postproduction artist McKewen appropriates existing cultural materials and sees appropriation as an essential part of his own and others art practice that seeks to critically examine popular culture.

In 2013 McKewen received his PhD from Queensland University of Technology, where in 2006 he completed a Bachelor of Fine Arts with Honours. He has exhibited in Australia and internationally including at Queensland University of Technology, Metro Arts, Campbelltown Arts Centre, Garis & Hahn Gallery, New York and Starkwhite Gallery, Auckland. Most recently he has been selected to participate in the 19th Biennale of Sydney.



Daniel McKewen's single channel video work *Zarathustra's Cave* shows the apartment interior from the famous 1990s sitcom and 'show about nothing' *Seinfeld* (1989 – 1998). For *Seinfeld* fans the room is instantly recognizable as Jerry Seinfeld's apartment, but for those unfamiliar with *Seinfeld* it looks somewhat familiar, with all the hallmarks of a conventional 1990s American apartment. McKewen's work is initially puzzling to the viewer, as nothing happens; the door never opens, no one enters and no one talks. Capturing *Seinfeld*'s apartment without characters, actions or dialogue is a particularly strange and rare scene as it was once the site of many a casual chatter and encounter, so much so that throughout *Seinfeld*'s entire run only once is the apartment shown empty of cast members, and only then for a few seconds.

Together with the static-like looping video of *Seinfeld*'s apartment, the only aspect that McKewen has retained from the series is the laugh track that varies between extended silence and loud hilarity on a continuous 'infinity' loop. Created using extracts from *Seinfeld* audio tracks McKewen collected during a dedicated re-watching of the entire series, this laugh track holds the audience in eternal suspense and expectation; you watch it, waiting for something to happen or someone to enter on screen (such as Kramer). You question why are they

laughing, wondering what you might have missed, and hoping it might pop up again. The work cleverly plays on your expectations and the image of *Seinfeld* lingers on like a relic or shrine of 1990s comedy.

McKewen's work is a result of the artist's deep engagement and slightly nerdish obsession with his source material (*Seinfeld*) and his ability to go back, re-watch, collect and appropriate material. The title, *Zarathustra's Cave* also plays on McKewen's deep knowledge of *Seinfeld* and is an in-joke for *Seinfeld* fans: 'Zarathustra' who, German Philosopher Nietzsche, labeled as an 'Übermensch' or Superhuman = Superman, one of Jerry Seinfeld's favorite topics and also the cause of a questionable internet conspiracy theory that claims a reference to the superhero can be found in every episode. The work therefore not only references the show itself, but also the devoted fans who deeply connect with, understand and create these in-jokes, connections and conspiracies.

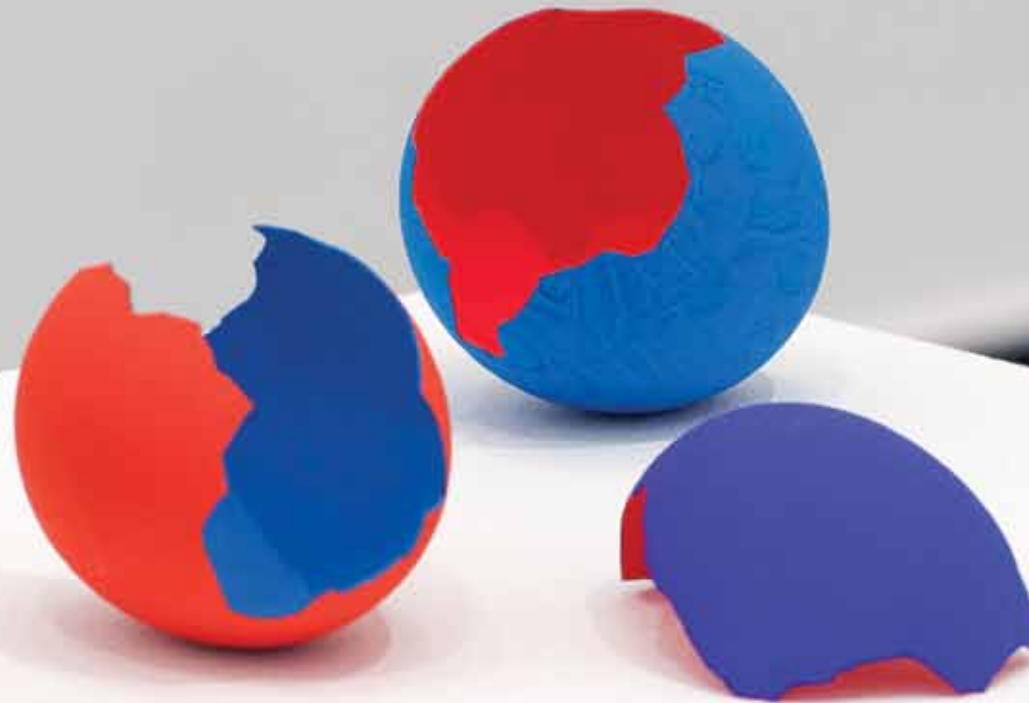


Charles Dennington

Lives and works in Sydney

Charles Dennington is an artist working with sculpture, photography, video and installation. He builds diverse associations between art objects and across mediums, emphasising ideas of discovery, materiality and interconnection. Recent works use fragments of autobiographical experiences to explore more universal ideas of perception and material presence.

Dennington was recently awarded his Master of Fine Art (Research) from Sydney College of Art, University of Sydney and competed a Bachelor of Design with Honours from University of Western Sydney in 2006. He has completed two overseas artistic exchanges, in 2005 at Cologne and recently in 2012-2013 at the Universitat der Kunste Berlin. Dennington has exhibited in Sydney and Berlin including Galerie Pompom, Arterreal Gallery, MOP Projects in Sydney and Sixtus Villa, Berlin. He was awarded a Janet Holmes a Court Artist Grant in 2004 and the Fauvette Loureiro Memorial Artists Travel Scholarship in 2012.



In Dennington's NEW14 installation, *Peripheral Canopy*, the viewer confronts a towering bamboo plantation that embraces the ceiling and floor; like scaffolding, the bamboo appears to support the space. For Dennington, bamboo recalls memories of his own childhood explorations and adventures, climbing bamboo "unobtainable heights" on his family's coastal property in Coffs Harbour, NSW. Beneath the bamboo structures lie a diverse range of objects, some found, some made, scattered on plinths and arranged on the ground. When you enter and explore the gallery space it is as if you have come across a civilization or anthropological study; remnants of society and cultures scattered about, curious shapes, colours, materials and textures.

Other clues of civilization hang on the wall, in a series of 3 black and white photographs that capture human faces mysteriously covered, parts hidden by shadows and parts exposed by light. These photographs were created using a thick card template or 'mask' (a term coined by Dennington), that the artist has cut into to create intriguing shapes and when photographed, held up against the face with bright light shining through, the shapes cast lingering shadows over the face, as Dennington describes, "almost making monsters from people other than myself."

Peripheral Canopy invites the viewer to explore both the large and small aspects of his works – the ambiguity between readymade (found) and constructed form, the relationship between the photographic and sculptural object, the play between very small and very large gestures. The work encourages the audience to discover and approach the space, exploring "constellations" of objects and items at different levels.

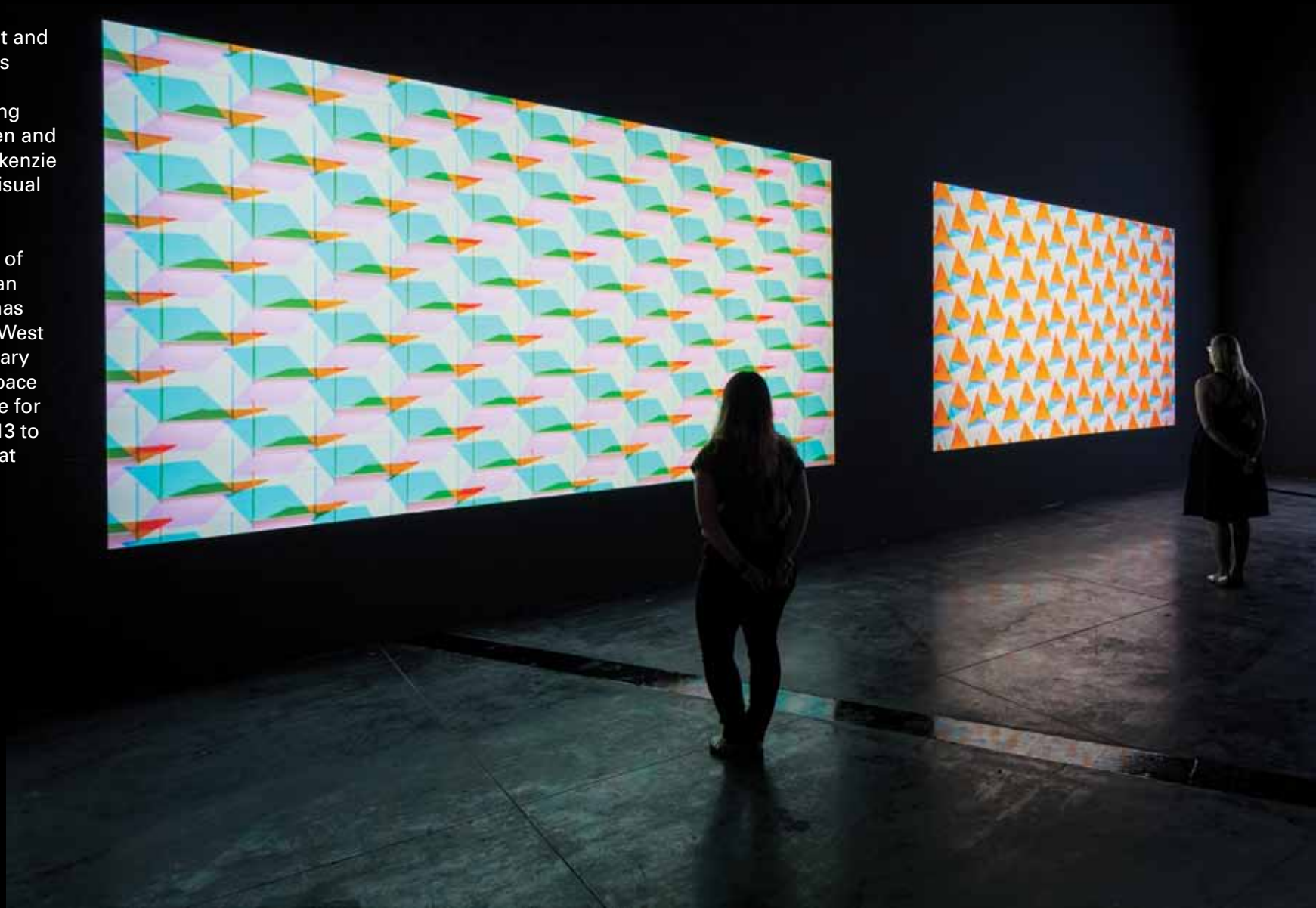


Taree Mackenzie

Lives and works in Melbourne

Taree Mackenzie's videos and installations combine colour, light and space in surprising and wondrous ways, often through a live feed (projections). Using simple lighting tricks, the chromatics of red, green and blue (RGB) and DIY kinetics, Mackenzie builds works that play with our visual perception.

Mackenzie completed a Bachelor of Fine Arts (Painting) at the Victorian College of the Arts in 2008. She has exhibited nationally including at West Space and Centre for Contemporary Photography in Melbourne, Artspace Canberra, and Queensland Centre for Photography, Brisbane. From 2013 to 2015 Mackenzie is a studio artist at Gertrude Contemporary.



Mackenzie's NEW14 work *White Light Shadows: Circles, Squares, Triangles* is a colourful, sensory experience that reveals the mechanisms behind her abstract and colourful projections. Upon a wooden platform sit three A5 geometric cut out 'drawings' on white card, each with repeated shapes cut out (either circles, squares or triangles) and popped up like the windows on advent calendars. Onto these drawings Mackenzie shines her red green and blue (RGB) lights, which circle the drawings on a rotating, ring shaped, "lazy Susan" type platform. Three video cameras, each allocated one drawing, capture the play of light moving and dancing over the drawings. The live feeds from these cameras are projected on the surrounding walls, displaying the colourful, dancing patterns as the colour slowly moves through and over each other.

Mackenzie makes magic out of basic elements and although her mechanisms are exposed (what you see is what you get), she retains a sense of wonder and delight in simple visual pleasures. Mackenzie's interest the science of colour is clear in her work and it ignites a sense of curiosity for the viewer. As Isaac Newtown discovered in the 17th century, when white light is passed through a prism, it reflects the light beam into different colours – the colour spectrum. Mackenzie plays with this science

behind colour. She creates white light by combining balanced amounts of red, green and blue light onto the drawings, but because the drawing surfaces are white, they reflect white light and the colours of the spectrum such as red, orange, yellow, blue and violet. The result is an innovative, mesmerizing and beautiful work that draws you and in creates a magical sense of calm.



Andrew Hazewinkel

Lives and works in Melbourne

Andrew Hazewinkel works with photography, sculpture, moving image and installation; drawing material from diverse fields, including archaeology, geology, museology and art history. His interests lie in the psychological correspondence between memory, materials and the body. Hazewinkel's recent work investigates connections between the broken bodies of classical sculpture and our contemporary world and has been informed by his photographic archive research of the Marshall Collection at the British School in Rome and study of two classical bronze warrior Riace sculptures from the National Museum of Magna Grecia, Italy.

Hazewinkel has exhibited widely in Melbourne, including Melbourne Now at the NGV, the Centre for Contemporary Photography, West Space and Sutton Gallery Projects in Melbourne. He has also exhibited internationally at The British School, Rome and Canvas International Art, Amsterdam.



For NEW14 Hazewinkel has created *All in Time*, a diverse installation that is materially rich, atmospheric and mysterious, bringing together recent, colonial and ancient histories and mythologies. Covering the gallery's back wall your eye catches the shimmery silver graphite wallpaper that creates a deep, dark space and represents deep time or infinity. In front of this wall, on entry, is a nineteenth century wooden writing desk that has been torched to create it's fossilised black colour. It sits like a skeleton, it's table surface removed, but it's drawers still in place. Although it is no longer functional, it invites us to think about the stories and memories that were once recorded at this desk, a thought further suggested by the title of the work *All in Time: A site for re-recording history*. Above the table, hanging from the ceiling is a charred black wooden structure or armature, like a hollow Greek Column. The meeting of these two objects connects classical and colonial histories.

Next to this table, hanging from the ceiling is a steel table-like structure with sandblasted glass surface. Projected onto the glass surface is mesmerising footage of two classical bronze Warrior Riace sculptures – *Warrior A & Warrior B*. The Riace Bronzes are 2,500 years old and were found lying at the bottom of the sea off the Italian Calabrian coast, by a recreational diver in 1972. Hazewinkel

came across these bronzes during his research in Italy, when they were being conserved in a makeshift conservation lab at the Reggio di Calabria Palazzo Campanella. He found them lying on their backs, strapped to ad hoc conservation tables, surrounded by general science and conservation equipment. He photographed the warriors in this state, using a variety of close up and detailed shots, capturing their worn and oxidized colouration, rippling muscles, thick curling beards and manes of hair. The projected images are accompanied by an audio track, created by Hazewinkel from archive and sourced underwater sounds. The marine sounds appear soft as the images fade out into black, but as a new image appears the surface is broken with a stronger ripple of sound. *Warrior A & Warrior B* are symbols of classical masculine strength and beauty. They prompt thoughts about ancient mythology such as Neptune and Atlantis and as they are presented high above the viewer, we look up, and are transported into these marine myths and dreams.

In contrast to these masculine figures stands the silvery uniquely feminine figure, a 19th century fake sculpture, Omphale in *Suspicious Marbles*. Omphale is a little known classical figure, whose story has recently re-emerged in historical narratives; one story being that Hercules was enslaved to her for a year and during this time they had

a gender swap – hence we see her in this image donning Hercules' cloak and being supported by his club. The image of this sculpture was originally shot in the 1800s to use in the commercial sale of antiquities. Hazewinkel sourced the image from the photographic archives of the British School in Rome where many of these images are stored. With these images Hazewinkel had the front and the back of the figure digitally enlarged to life scale and screenprinted in silvery-grey colours onto six leather skins. The six leather skins hang on the sidewall, descending like a staircase, repeating her image (bringing to mind Duchamp's famous *Nude Descending Staircase*).



VCE Art

UNIT 1, Area of Study 1: Art & Meaning

Analyse, interpret and discuss the cultural background of Jelena Telecki and how this has influenced her art-making; in the discussion, apply the Personal Framework and the Formal Framework.

UNIT 2, Area of Study 1: Art & Culture

Use the Analytical Frameworks to compare and contrast the portraits by Jelena Telecki's with Boris Vladimirski, a Soviet State Painter. Consider the role of the artist in society and how the cultural, political and social contexts influence art making.

UNIT 2, Area of Study 2: Artmaking and cultural expression

UNIT 3, Area of Study 2: Investigation & Interpretation through artmaking

Inspired by Kenny Pittock's observational practice, explore your own cultural and social world around you by creating a series of observational artworks that record your daily habits, routines and the people or places you intersect. Experiment with recording these observations through a range of media including photography, drawing, text and film. Reflect on the ways in which you have used visual language to comment on the qualities of your cultural environment.

UNIT 3, Area of Study 1: Interpreting Art

Use the Analytical Frameworks to analyse and interpret the work of pre-1970 artist Wassily Kandinsky and post-1970 artist Danae Valenza. Compare and contrast the meanings and messages, materials and techniques. Explore Danae Valenza and Taree Mackenzie's works. How has their use of new media and other forms (such as technologies, sound, movement) impacted your understanding and experience of the artworks?

UNIT 4, Area of Study 1: Discussing and Debating Art

Focussing on Danae Valenza's work, consider the role of the artist in making an artwork and the role of the viewer interacting with her work. Reflect on your own viewing of the work. Discuss as a class the impact that the aural and visual experience has on your understanding and connection of the work compared to simply viewing the still photographs of the work.

VCE Studio Art

UNIT 1, Area of Study 2: Materials & Techniques

Inspired by Danae Valenza's work, explore the use of sound and colour using a variety of materials and techniques including paint, collage, mixed media, film and photography. Inspired by Kenny Pittock's work cre-

ate a series of drawings using a variety of drawing tools such as greylead, fineliner, ink, coloured pencil and drawing techniques to create a variety of visual effects.

Explore ways you can incorporate light and colour in your work through use of photography, film, installation and projection.

UNIT 1, Area of Study 3: Interpretation of art ideas and use of materials and techniques.

Compare and contrast Kenny Pittock and Claus Oldenberg's sculptures of everyday objects and items and consider how they comment on their respective times and cultures.

UNIT 2, Area of Study 1: Design Exploration

Consider and record the diverse range of inspiration sources and ideas explored by the NEW14 artists. Are there any interests, ideas or starting points that connect with you and might inspire you and your folio practice?

Explore the use of light, sound and movement as starting points for a design process by investigating the intersections between science, art, technology and music. Artists to explore could include: Danae Valenza, Taree Mackenzie, Wassily Kandinsky, Leonardo da Vinci and Godwin Bradbeer.

UNIT 2, Area of Study 2: Ideas and Styles in Artworks

Investigate Danae Valenza and Taree Mackenzie's use of light, sound and movement. Consider how these elements have impacted on your viewing of the work and how they have been used to create particular aesthetic qualities.

Analyse how Jelena Telecki has used art elements and principles to create aesthetic qualities, communicate ideas and develop style.

Compare and contrast Jelena Telecki's works with portraits by Boris Vladimirski, a Soviet State Painter. Explore their use of art elements and principles and materials and techniques to convey ideas and meaning.

UNIT 3, Area of Study 3: Professional art practices and styles

Consider the use of existing film footage from Seinfeld by artist Daniel McKewen in his work Zarathustra's Cave. Identify the legal or ethical considerations that may arise as an artist in making this work. Debate these ideas as a class. Reference the Australian Copyright Act and other contemporary appropriation works in your discussion.

UNIT 4, Area of Study 3: Art Industry Contexts

Review the NEW14 exhibition, examining the role of the guest curator, the specific curatorial rationale and processes for NEW14 and features of the ACCA exhibition space.

Secondary

THINK: EXPLORING & RESPONDING Levels 7-10

- Explore the way Kenny Pittock's artworks intersects high and low culture. Investigate this with reference to pop art and artists such as Claus Oldenberg.
- Discuss the historical and cultural contexts that influence and inspire Telecki's work, researching the history of the former Yugoslavia and Josip Broz Tito.
- Compare and contrast the work of Danae Valenza to Wassily Kandinsky.
- Consider how Danae Valenza has combined and manipulated colour and sound in her artwork
- Investigate the installation work of Andrew Hazewinkel and Charles Dennington. Write a personal reflection about your viewing of this work. In your reflection describe what you saw, how you interacted with the works and moved around the space.
- Inspired by Jelena Telecki's work, investigate portraits of diverse leaders from a variety of different times (eg. Hitler, Napoleon, The Queen, Tito). Research the leader, their context and research the artist and their style. Consider the following in a written

response: What do you think the artist may have been thinking and feeling as they created this portrait? Do you think they have presented the person in a positive light?

MAKE: CREATING & MAKING Levels 7-10

- Inspired by Kenny Pittock's 'rules' for his Train Drawing create your own series of observational drawings in a public setting, such as a school ground, public park or on public transport.
- Create a series of mysterious portraits inspired by Charles Dennington's work. Create a template or mask, using thick card or foam core. Use analogue or digital photography to capture these portraits. Analyse the use of art elements and principles in your photographs.

Primary

COLOUR AND MUSIC SYMBOLISM Levels 1-3 The Arts: Creating & Making / Music / English: Speaking & Listening

Experience the sound and visuals in Danae Valenza's work. Listen to 3 different types of music (eg. Classical, rock & pop). Share how you feel when you listen to the music and identify what colours might symbolize those feelings. Listen to the music again and create a collage with different coloured media and textures inspired by the sounds and feelings. Exhibit work collectively, creating a large scale visual and ask students to feedback on what different colours express and what sounds they might correspond to.

A CIVILISATION INSTALLATION Levels 3- 6 The Arts: Creating & Making / English: Writing

Look at Charles Dennington's work. Have each student bring in a small and odd object they find at home. Create an installation of these objects around the classroom. Explore this installation. Think about what stories this installation tells. Imagine what sort of 'Civilisation' you have entered upon. Record these imaginings in a short narrative, taking the reader through this constructed civilization and imaginary world.

MY EVERYDAY

Levels 5-6 The Arts: Creating & Making / English: Writing / Interpersonal Learning.

Inspired by Kenny Pittock's work. Think about a special object that you use everyday (a phone, a pencil, a spoon). Draw it from 3 different angles. Create a small sculpture of this everyday object using FEMO or clay. Write a description of this object, why you use it everyday and why you selected it as your object to draw and create. Exhibit the class' objects in a 'shop' in the classroom or school cabinet, with their corresponding stories near by.

Further Reading

Kenny Pittock

Kenny Pittock Blog:

<http://kennypittock.blogspot.com.au>

Interview with Kenny Pittock:

<http://www.thehillscollective.com.au/post/24604600815>

Interview with Kenny Pittock:

<http://fbiradio.com/qa-tom-polo-and-kenny-pittock/>

Jelena Telecki

Jelena Telecki Website:

<http://www.jelenatelecki.com>

Gallery 9:

<http://www.gallery9.com.au/jelena-telecki>

Yugoslav Wars:

http://en.wikipedia.org/wiki/Yugoslav_Wars

Yugoslav Wars:

<http://www.unc.edu/depts/europe/teachingresources/balkan-crisis.pdf>

Josip Broz Tito:

http://en.wikipedia.org/wiki/Josip_Broz_Tito

Yugoslav Monuments:

<http://www.cracktwo.com/2011/04/25-abandoned-soviet-monuments-that-look.html>

Danae Valenza

Danae Valenza Website:

<http://www.danaevalenza.com>

Scriabin's Prometheus: Poem of Fire

Colour Organ Performance:

<http://www.youtube.com/watch?v=V3B7uQ5K0IU>

Alexander Scriabin:

http://en.wikipedia.org/wiki/Alexander_Scriabin

Colour Organs:

http://en.wikipedia.org/wiki/Color_organ

Colour Organs:

<http://homepage.eircom.net/~musima/visualmusic/visualmusic.htm>

Daniel McKewen

Daniel McKewen Website:

<http://www.danielmckewen.com>

'Portraits' essay:

http://www.danielmckewen.com/wordpress/wp-content/uploads/McKewen_Portraits_catalogue.pdf

'In the pursuit of excellence':

<http://www.ima.org.au/pages/.exhibits/daniel-mckewen-at-imaksubi256.php>

Seinfeld:

Seinfeld:

<http://en.wikipedia.org/wiki/Seinfeld>

Charles Dennington

Charles Dennington Website:

<http://charlesdennington.com>

'Face like Figures, floored' Essay:

<http://charlesdennington.com/images/pdf/FaceLikeFigFlooredEssay.pdf>

Mediated realities;

http://charlesdennington.com/images/pdf/MediatedRealities_TullyArnot.pdf

Copyright:

<http://creativecommons.org.au/content/copyright-law-overview-info-pack.pdf>

Taree Mackenzie

Taree Mackenzie Website:

<http://www.tareemackenzie.com>

Science of Colour:

<http://www.colormatters.com/color-and-vision/how-the-eye-sees-color>

Science of Colour:

<https://www.pantone.com/pages/pantone/Pantone.aspx?pg=19357&ca=29>

Andrew Hazewinkel

Andrew Hazewinkel Website:

<http://andrewhazewinkel.com>

Riace Bronzes:

<http://www.bbc.com/news/world-europe-25468964>

Riace Bronzes:

http://en.wikipedia.org/wiki/Riace_bronzes

British School at Rome archives:

<http://www.bsrdigitalcollections.it/photos.aspx>

Omphale:

<https://www.princeton.edu/~achaney/tmve/wiki100k/docs/Omphale.html>

<http://www.louvre.fr/en/oeuvre-notices/hercules-and-omphale>

Hercules and Omphale:

<http://www.louvre.fr/en/oeuvre-notices/hercules-and-omphale>

Visiting ACCA

ACCA's free education programs are available for Primary, Secondary and Tertiary groups between 10am - 4pm from Monday to Friday.

Maximum 25 students per group for THINK and MAKE programs.

For more information about ACCA's education programs, visit:
<https://www.accaonline.org.au/learn/school-programs>

Bookings are required for both guided and self-guided School and Tertiary groups.

OPEN HOURS

10am - 5pm including weekends and public holidays
(except Good Friday & Christmas Day)
Wednesdays open late till 8pm
Monday by appointment

111 Sturt Street
Southbank
Victoria 3006
Australia

t. +61 3 9697 9999

f. +61 3 9686 8830

e. education@accaonline.org.au

