

Painting. More Painting

Chapter 1: 30 July – 28 August

Chapter 2: 2 – 25 September

Education Kit

Australian Centre for Contemporary Art

Abdul Abdullah
Adam Pyett
Alair Pambegan
Ben Quilty
Bradd Westmoreland
Colleen Ahern
Daniel Boyd
Daniel Noonan
David Egan
David Jolly
Diena Georgetti
Elizabeth Newman
Elizabeth Pulie
Esther Stewart
Fiona Lowry
Gareth Sansom
Gemma Smith
Gian Manik
Hamishi Farah
Helen Johnson
Helen Maudsley
Irene Hanenbergh
Jan Nelson
Janet Burchill
Jenny Watson
John Nixon
& Unknown Artist
John Spiteri
Jon Campbell

Jonathan Nichols
Jonny Niesche
Josey Kidd-Crowe
Juan Davila
Karen Black
Karl Wiebke
Kate Smith
Ken Whisson
Kirsty Budge
Kristina Tsoulis-Reay
Lisa Radford
Lisa Reid
Louise Hearman
Madonna Staunton
Matthys Gerber
Melinda Harper
Mitch Cairns
Moya Mckenna
Nadine Christensen
Nicola Smith
Nigel Milsom
Nora Wompi
Nyapanyapa Yunupingu
Nyarapayi Giles
Oscar Perry
Peter Westwood
Raafat Ishak
Reko Rennie
Robert Macpherson

Robert Rooney
Rose Nolan
Ry David Bradley
Sam Songailo
Samson Martin
Stephen Bram
Stieg Persson
Teresa Baker
Tim Mcmonagle
Timothy Cook
Tom Polo
Travis Macdonald
Trevor Vickers
Tully Moore
Tyza Stewart
Vivienne Binns

CONTENTS

Curatorial Introduction

Contemporary Painting Practices

Chapter 1 : Solo Studies

Chapter 1 : Panorama - Networks & Connections

Chapter 2 : Solo Studies

Chapter 2 : Panorama - Networks & Connections

Curriculum Links

VCE Art

VCE Studio Art:

Secondary Art: 9 - 10

Secondary Art: 7 - 8

Primary Art: 4 - 6

Primary Art: Foundation - 3

Glossary of Terms

Further Reading

References

Acknowledgements



Matthys Gerber, *Filter* 2008

CURATORIAL INTRODUCTION

Reflecting the resurgent activity and critical agency of painting over the past decade, *Painting. More Painting* provides an overview of contemporary Australian painting in a context in which diverse conceptual, polemic and stylistic connections and debates can be drawn between individual approaches across generations.

The exhibition explores the pictorial logic and medium condition of contemporary painting to examine the ways in which artists continue to reinvent painting within strict limitations, and in response to new perceptual conditions brought about by the advent of digital and virtual realms.

Painting. More Painting is presented over two chapters, each structured around a series of solo presentations, alongside an expansive panoramic group exhibition set within a dynamic mural-scaled wall painting.

The solo presentations offer a focused consideration of the practices of fourteen Australian artists – seven in each chapter – demonstrating a range of distinctive positions. Alongside, and extending out from, these solo presentations, the panoramic group exhibition in ACCA's main gallery – encompassing thirty artists in each chapter, arranged alphabetically – presents the work of early, mid and senior-career artists whose work is conceived within the canon of painting and the medium-specificity of painterly discourse.

Works in the panoramic section are displayed upon a newly commissioned architecturally-scaled wall painting by Sam Songailo. At once geometric and digital in appearance, Songailo's mural serves as a spectacular mesh within which a range of diverse painterly positions are presented. Its open-form gridded structure also suggests patterns of

connection and dialogue that contemporary painters share as colleagues, their critical relation to art historical frames of reference, and the elaboration of new aesthetic potential.

Painting. More Painting considers the material, perceptual and conceptual operations of contemporary painting as both a self-referential, critical practice, and as a means to explore the wider role of the work of art in the world today.

- Max Delany, Artistic Director, 2016

CONTEMPORARY PAINTING PRACTICES

"Painting takes time. Time for thinking, time in the studio, time working and reworking, time spent with the medium. Painting rewards time taken for looking. A painting can represent both long durations and short periods of activity."

- Hannah Mathews, Curator, 2016

As *Painting. More Painting* demonstrates, contemporary paintings can be created using many different techniques and media, from traditional brush and paint through to other less traditional methods and materials including spray paint, collage, weaving, assemblage and digital printing processes, amongst others. The subject matter and styles present in the exhibition are equally diverse - still life, landscape, portrait, abstract, realist, narrative, figurative and minimalist artworks are all represented. What this tells us is that 'contemporary painting' is an umbrella term that can describe many different types of artwork.

Throughout history advancements in painting have frequently been attributed to artist groups and movements - some examples being the Impressionists, the Surrealists and the Cubists - who

were seeking to improve upon what had come before them by creating the most modern, up-to-date artworks possible.¹ In this sense, painting was a way of mapping the future by seeking the next thing. Contemporary painters, however, are creating art in a very different cultural environment, one of the primary features of which is the internet. Now, more than ever, artists have history at their fingertips. Using a search engine, images ranging from the very earliest cave paintings to those made today can be accessed instantaneously. The sheer variety and availability of influences and sources of inspiration accounts for much of the variety that distinguishes contemporary painting practices.² Today there is no single movement leading the art form, instead there are multiple directions being pursued simultaneously.

¹ <https://www.britannica.com/list/10-modernist-art-movements>

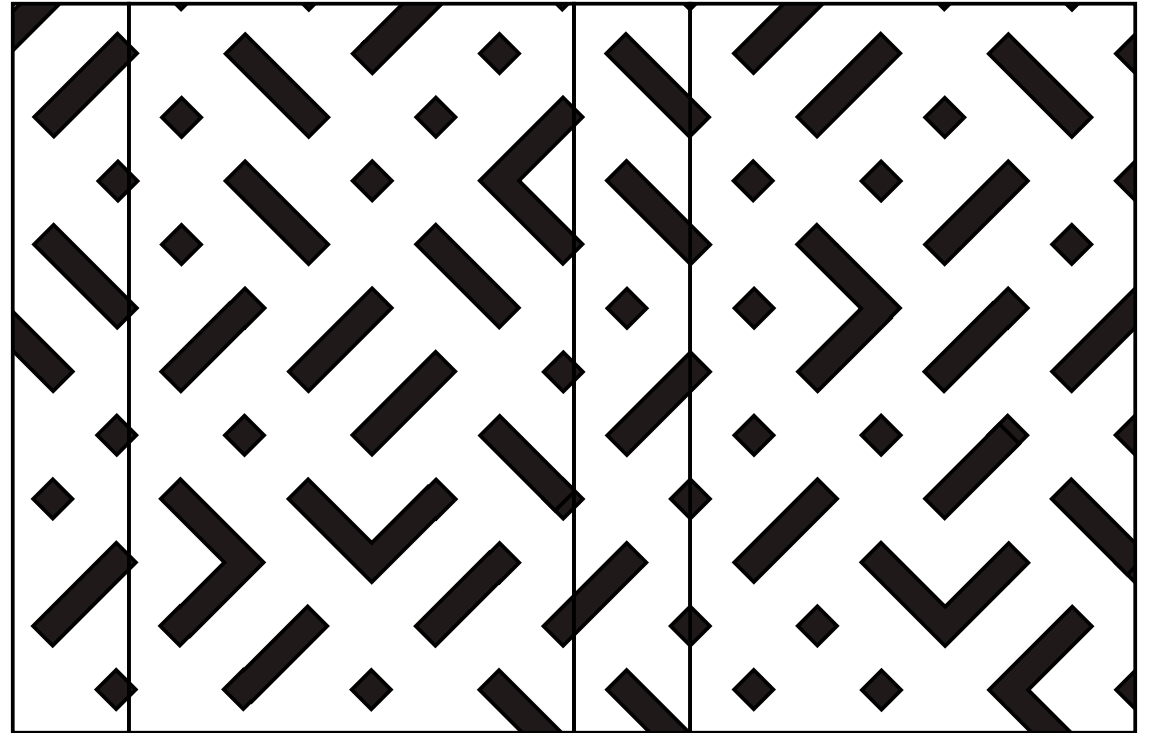
² <http://www.telegraph.co.uk/culture/art/art-features/11130492/How-has-the-internet-changed-art.html>

WALL MURAL BY SAM SONGAILO

For *Painting. More Painting* ACCA has worked with artist Sam Songailo, to realise a monochromatic wall mural that is at once monumental and immersive. Comprising a pattern of three recurring motifs, *Sorry to kill the vibe, but time does exist* 2016 accentuates the compositional elements of line and space whilst making present the artist's hand. Intended as a background armature on which the group panorama of *Painting. More Painting* could be displayed, its all-over quality alters the diverging architectural perspectives of the room in a way that allows a range of paintings to co-exist.

Songailo's work also interrupts the memory of the white institutional walls on which most of the exhibited paintings have previously been shown. Its schematic-like quality creates a volume in which these paintings temporarily exist together. Its geometric forms are dynamic – pointing, linking and reaching towards each other and other artworks across the room to form a network, or matrix, of sorts.

Hannah Mathews, Curator, 2016



CHAPTER 1

ABDUL ABDULLAH
COLLEEN AHERN
DANIEL BOYD
DAVID EGAN
FIONA LOWRY
GIAN MANIK
HAMISHI FARAH
HELEN JOHNSON
HELEN MAUDSLEY
IRENE HANENBERGH
JANET BURCHILL
JON CAMPBELL
JOSEY KIDD-CROWE
JUAN DAVILA
KAREN BLACK
KIRSTY BUDGE
LISA RADFORD
LOUISE HEARMAN

MELINDA HARPER
MOYA MCKENNA
NADINE CHRISTENSEN
NIGEL MILSOM
NYAPANYAPA YUNUPINGU
NYARAPAYI GILES
RAAFAT ISHAK
ROBERT MACPHERSON
RY DAVID BRADLEY
SAM SONGAILO
SAMSON MARTIN
STEPHEN BRAM
TIM MCMONAGLE
TIMOTHY COOK
TRAVIS MACDONALD
TULLY MOORE
VIVIENNE BINNS

SOLO STUDIES

GALLERY 2

STEPHEN BRAM

Born 1961 in Melbourne
Lives and works in Melbourne

From his earliest works Stephen Bram has rigorously explored the interplay and tension between flat, geometric abstract painting and the representation of architectural space. His early works from the late 1980s, which predate the internet and computer-aided design programs, adopted the structure of the modernist grid. Bram's *Untitled (two point perspective)* 2016 is a recent example of the artist's large, almost cinematically-scaled paintings. Panoramic in format, these works dramatise a series of tensions within pictorial space: the relations between flatness and depth; illusion and plasticity; painting and architecture; and pre- and post-digital means of perceiving space – the analogue and the virtual. It is a work we might enter, in a metaphoric way, only to be confronted with the plastic realities of flat painted shapes, arranged on the surface of the picture plane.

LISA RADFORD

Born 1961 in Melbourne
Lives and works in Melbourne

At first, Lisa Radford's paintings appear deceptively fixated on the micro, but it is through this attention to fine detail that she is able to forge a subtle yet discerning commentary centred upon social tendencies and public aesthetics. Radford's *Furniture paintings* 2010 hone in on the kitschy aesthetic of public transport seating and the carpets of civic buildings, critiquing the aesthetics and logic of utilitarian design. The bright colours and repetition of clashing motifs speak of an awkward attempt by civic designers to define, appease and regulate within public space. When her paintings are placed side by side, one can identify their speculative breadth and comprehend a focused critical tone.



ABDUL ABDULLAH

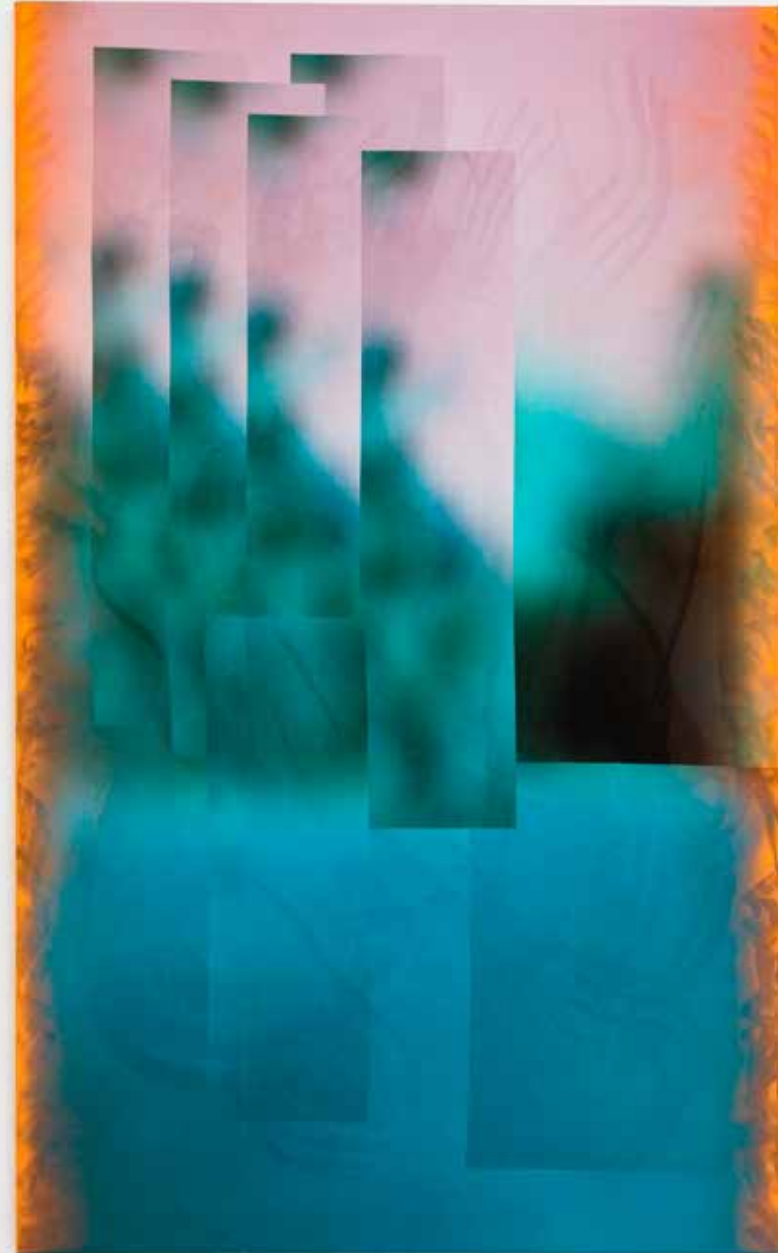
Born 1986 in Perth
Lives and works in Sydney

As a seventh generation Australian Muslim of Malaysian heritage, Abdul Abdullah's work centres primarily on subjective experiences of marginality, with emphasis placed upon the unique perspective of the 'Other', whilst simultaneously countering stereotypical media representations. His new body of paintings are based on found media images of soldiers, police officers and other representative figures of institutional power, upon which graffiti-like motifs have been superimposed. The purposeful disjuncture between two visual styles – the authority of painterly photo-realism, and the spontaneous subjective gesture based on graffiti – generates a sense of irony, disrupting the supposed authority held by official figures, and thereby underlining contested relations between the individual and state. *Self Portrait as Ophelia* 2015 cites Sir John Everett Millais' *Ophelia* (1851–2), boldly positioning the artist within an art historical tradition of literary classicism. The artist's open arms and upward gaze mirror traditional representations of saints and martyrs, which might be considered a comment on the complex representation of Muslim individuals in mainstream Australian culture.

RY DAVID BRADLEY

Born 1979 in Melbourne
Lives and works in Melbourne and New York

If painting is meant to respond to contemporary concerns, then the relevance of the internet cannot be undervalued. Noting his desire to interrogate "the relationship between images and paintings, particularly images that are derived from the network," Ry David Bradley queries the relevance of painting given the proliferation of images that besiege the subject via the Internet. Bradley's two double-sided diptychs *NTBD #13* and *NTBD #4*, both 2015, depict archival images from the New York City Library's Pictures Collection that have undergone a computerised editing process, before being subsequently printed onto synthetic suede using a dye-transfer process. The resulting paintings problematise notions of image preservation and cultural heritage, compounding the virtual and the 'archaically' physical to elicit an interplay between materiality and immateriality.



GALLERY 4

HELEN JOHNSON

Born 1979 in Melbourne
Lives and works in Melbourne

Helen Johnson's recent work reflects a move towards an expansive consideration of painting as force for social critique. Rather than viewing debates around painting as a burden, Johnson embraces these conflicts as dynamic grounds for further exploration into the medium and its histories. First exhibited in the *Glasgow International* in 2016, Johnson's new body of paintings, including *History painting* and *My word* 2016, might be considered in the tradition of history paintings and political banners, presenting layered reflections upon the histories of colonisation, violence and gender, among other subjects. The suspended presentation of these works, which elevate the status of the reverse side of the canvas, allow for notational marks and discourses to be added to the process, connecting image and language, and the personal reflection upon the political nature of painting and representation.

VIVIENNE BINNS

Born 1940 in Wyong
Lives and works in Melbourne

Vivienne Binns has investigated the place of the Australian artist amidst colonial histories as an ongoing preoccupation in her work. Aligned with this, in an anthropological sense, is Binns' interest in the social nature of art making. Another interest is Binns' treatment of surface and pattern originating in her fascination with *tapa* – the bark cloth traditionally made throughout the Pacific region. These concerns are combined in her ongoing studio-based painting practice, represented by selected examples over the past decade. In *Many things together* 2005, the patterned surface is interrupted by a line that passes through both background and foreground, confusing the pictorial space. One sees the linear element reemerging in *This moment then* 2013, hovering above the horizon line while the striped pattern merges with the figurative landscape. Binns' most recent painting *Minding clouds* 2016 maintains a linear aspect, although it conforms more fluidly to the natural scene.

NYAPANYAPA YUNUPINGU

Gumatj People

Born c. 1945 in Yirrkala

Lives and works in Yirrkala

Yolngu artist Nyapanyapa Yunupingu has been widely celebrated for her distinctive and singular vision. By foregoing the dense Yolngu clan designs known as *Miny'tji*, Yunupingu provides a marked contrast to the ancestral narratives that underpin the majority of contemporary Yolngu art. Turning instead to personal and, at times, abstract content, her works have been referred to by the Yolngu Matha word *Mayilimiriw*, which translates as 'meaningless', a phrase that captures something of their contested translation between Yolngu and non-Yolngu worlds. This quality extends throughout Yunupingu's practice: often her depiction of bush foods, leaves and rough geometric forms simply generate a lively space in which different formal elements interact. Born c.1945 in Yirrkala, Northern Territory, Yunupingu spent her youth with her father, Munggurrawuy Yunupingu, a cultural leader and renowned artist.



PANORAMA: NETWORKS & CONNECTIONS

This section highlights the network of artists and paintings through themes, concepts or approaches to painting.

SYMBOLISM & COMPOSITION Karen Black & Helen Maudsley

KAREN BLACK

Born 1961 in Brisbane
Lives and works in Brisbane

HELEN MAUDSLEY

Born 1927 in Melbourne
Lives and works in Melbourne

Symbols in art represent something immaterial, such as an idea or emotion, and are expressed by artists through forms, signs or emblems. The arrangement, structure and organisation of individual elements within an artwork to create a whole is referred to as composition. Two artists in *Painting. More Painting* approach symbolism and composition working in different styles alongside dense narratives.

Karen Black ambitiously mixes primary colours after the paint has been applied to canvas. Her paintings teeter between figuration and abstraction to create vivid scenes where disarray dominates, taking time for the viewer to decipher the narratives in her work, as she intends.³ Black has used colour as a strong symbolic element to render emotion in her work *Guard the opening gate* 2013, as many artists have throughout history. At first glance, the painting can be admired for its expressive colour and composition, but upon closer inspection, the work turns sharply from beauty to tragedy. With a successful background in the costume design industry, Black admits she places characters against each other, as if they were in stage plays. *Guard the opening gate* is a scene depicting the 2010 Christmas Island boat tragedy.

In contrast, Helen Maudsley uses a graphic visual language combined with deeply cryptic and often paragraph-long artwork titles that inform the visual analogies that occur in her work.⁴ For each statement in the work's title, there could also be a contradiction. The complex network of freely moving objects presented on the picture plane invites the viewer to interrogate the language Maudsley explores, often reflecting upon the human psyche. The symbols and motifs she fills her paintings with are autobiographical, interconnected and underpinned by her wit. Maudsley's work in *Painting. More Painting* is titled:

The rose petal scrolls, become the scrolls of our ancient past; of the law; of wigs, still worn. The hands of now, of doing. The pear that is flesh and heart. The conflict with arrogance. Also, the flicker of life, and the question mark.

This title reflects her affinity with the surreal and subjective, and the painting describes a curious architectural space in which objects appear to move freely. From this abstract tangle of form, distinct shapes emerge – a human hand, a paper scroll, an architectural column and upturned bell – putting the onus on the view to imagine relationships between them. The scroll can be seen as a symbol of life and time. When rolled up, the scrolls suggest a lengthy, or 'ancient' past – as Maudsley's title suggests – but alongside wigs and heavy hands could also reference justice. The title slowly assists the viewer in unraveling the symbols, meaning and interconnectivity of objects within the work. Maudsley's use of shapes, colours and directional lines assist the viewer's journey of enquiry through the pictorial puzzles in her painting.⁵

³ <http://artguide.com.au/articles-page/show/new-item-32/>

⁴ <http://westspace.org.au/event/when-shoe-leaves-foot/>

⁵ <http://niagaragalleriesarchive.com.au/artists/artistpages/theartists/maudsley/documents/MaudsleyEssay.pdf>



Karen Black, *Guard the opening gate* 2013. Private Collection, Melbourne.



Helen Maudsley
The rose petal scrolls, become the scrolls of our ancient past; of the law; of wigs, still worn. The hands of now, of doing. The pear that is flesh and heart. The conflict with arrogance. Also, the flicker of life, and the question mark 2014.
Courtesy the artist and Niagara Galleries, Melbourne.

POST-INTERNET ART

Juan Davila & Hamishi Farah

JUAN DAVILA

Born 1946 in Santiago

Lives and works in Melbourne

HAMISHI FARAH

Born 1991 in Melbourne

Lives and works in Melbourne

Post-internet is a term that describes a particular type of art that either formally employs the aesthetics, tools or structures of the internet, or, refers conceptually to the cultural and social effects of the internet. Some artworks in *Painting. More Painting* manage to do both. In the first type of post-internet artwork formal elements, images or formats (such as .gifs, websites, hyperlinks, browser windows or digital icons) are drawn from the very language of the internet and reproduced as images, sculptures or online content. In the second approach artists create commentary on the cultural effects of the internet – including political, social and economic effects.⁶ The prefix 'post' is another word for 'after', and in this case it indicates that the art in question contains references, images or ways of making that would not have been possible before the advent of the internet.

In the first instance, Hamishi Farah's painting *Trying to connect* 2014 makes very direct reference to internet culture and signs. The painting's title is drawn directly from the pop-up window language of digital programs attempting to connect with internet. In the composition we see a melding of real domestic space and digital imagery - a couch upholstered with the 'Google Chrome' browser icon; a normal house palm, but repeated (copy + pasted) and identical; and five floating basketballs, also identical. All these presences serve to remind us of the physically impossible ability of digital technologies to infinitely reproduce on screen. These details produce a jolt or break in our perception of the scene; a rupture in reality.

Juan Davila similarly engages with signs drawn from digital culture. In his painting *Being-in-the-world* 2015, hovering above the pink and violet textured ground is the 'play' symbol usually associated with digitally online video content. This plays on the static nature of the painting and highlights how different a painted image is from online video content in terms of movement, audio and concentration span required. Also, protruding onto the base of the painting is also a selfie-stick, another illusory break with the surface of the picture.

Both artists use signs digital culture to contrast with more traditional forms. Farah upsets the stability of the average living room, whilst Davila uses trompe l'oeil techniques to highlight the extreme stillness of a traditional oil painting.

⁶ <http://www.frieze.com/article/beginnings-ends>



Hamishi Farah, *Trying to connect* 2014. Collection: Helen Mariampolski and Ian Williams, Melbourne.



Juan Davila, *Being-in-the-world* 2015.
Courtesy the artist and Kalli Rolfe Contemporary Art, Melbourne.

AUSTRALIAN LANDSCAPE & NARRATIVE

Daniel Boyd & Fiona Lowry

DANIEL BOYD

Born 1982 in Cairns

Lives and works in Sydney

FIONA LOWRY

Born 1974 in Sydney

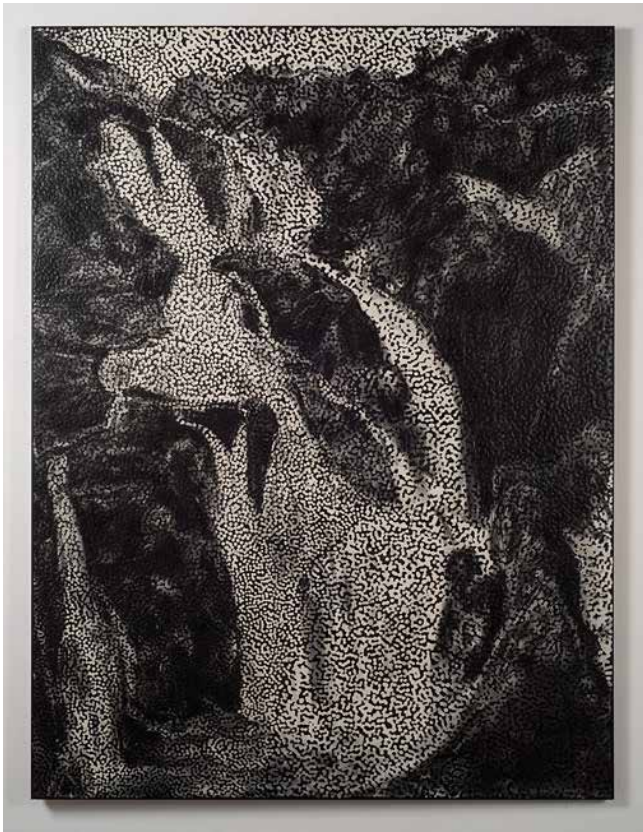
Lives and works in Sydney

Two artists in *Painting. More Painting* depict the Australian landscape using different techniques with similar visual impact, intrigue and narrative. When viewing the work of Daniel Boyd and Fiona Lowry alongside one another, the similarities in subject matter and optical confusion are highly evident. Both artists have painted a cascading waterfall in the Australian bush, at a similar scale, and both have uncovered a dark and unsettling view of Australian bush; an environment of which both artists explore the complexities and darkness of Indigenous and European-Australian histories.

Boyd intensely investigates the sinister happenings of the Australian bush and the physical presence of its vast landscape. His work confronts the diverging perspectives, narratives, truths and untruths embedded in Australia's colonial history. His majestic, technically dexterous history paintings, made from oil and archival glue, engage with and reinterpret the complexities of Indigenous and European-Australian history. *Untitled (BFK) 2015* is characteristic of Boyd's recent paintings, in which a compelling dot-like structure activates the visual power and cultural language of his Indigenous heritage, but also invokes the idea of the dot-matrix and pixels commonly found in print and digital media, which underscores the archival, historically grounded, and evidentiary nature of his subject matter – and which allows his work to engage a complex range of visual and historical cultural reference.

Lowry is also interested in the Australian landscape as a place that holds great beauty, but mostly a place that contains stories of harboured criminals, bushrangers, serial killings and the massacres of Indigenous people.⁷ Her paintings are presented in an unlikely, weightless, dream-like pastel colour palette, applied to canvas using airbrush techniques. It is through this technique Lowry has managed to daub and mute the colours to blur definition of the scene in her painting *apart from the pulling and hauling stands what I am 2010*, forcing the viewer to step back or pull forward to study the landscape in detail. Fraught with turbulent histories, Lowry's paintings uncover the dark and unsettling symbolism of 'the forest' and its symbolism largely fashioned by Australia's first European immigrants.⁸

⁷ [http://fionalowry.com.au/content/Text/pdfs/KW034_Posters_DC01-1%20\(dragged\).pdf](http://fionalowry.com.au/content/Text/pdfs/KW034_Posters_DC01-1%20(dragged).pdf)
⁸ <http://fionalowry.com.au/text.php?text=20130201151931>



Daniel Boyd, *Untitled (BFK)* 2015. Private Collection, Sydney.



Fiona Lowry, *apart from the pulling and hauling stands what I am* 2010. Private Collection, Canberra.

EXPANDED PAINTING & MATERIALITY: Samson Martin & David Egan

SAMSON MARTIN

Born 1985 in Berwick

Lives and works in Melbourne

DAVID EGAN

Born 1989 in Perth

Lives and works in Melbourne

A painting is defined in the dictionary as “a picture that is painted: a picture made by putting paint on a canvas, board, etc.” and, generally, we think of a painting as a two-dimensional picture made by applying paint (oil, acrylic or watercolour) to a support (canvas, paper or wood), using a paintbrush.⁹ The term *expanded painting* is used to describe works that move beyond the traditional definition of a painting, but are still considered as paintings. The first way that this can happen involves the substitution of the usual materials (paint, canvas) for ones with different material qualities (such as special fabrics, atypical pigments, or the gallery wall), or the substitution of techniques (brush application of paint) for other methods (like dyeing, weaving or screenprinting). Paintings can also be expanded into the sculptural realm, through the incorporation of three-dimensional elements.

Samson Martin’s painting *Harmolodics* 2015, takes its title from a reference to the improvisational musical philosophy invented by American jazz saxophonist Ornette Coleman (b. 1930 d. 2015). Knowing this, we can see that Martin’s patchwork style of composition, chaotically juxtaposing contrasting colours and energetic patterns, echoes the spirit of free jazz improvisation. There are two features that allow Martin’s painting to be discussed in the sense of experimental painting. Firstly, the artist uses hessian rather than canvas, and he follows the prominent weave of the hessian like a musician following a score, making tiny applications of colour to every individual fibre, to produce an image through this accumulative process. This technique eliminates the appearance of brushstrokes, usually a hallmark of painted surface. Secondly, Samson’s decision to place several strips of hessian horizontally against one another, with raised folds and seams, gives the work a sense of materiality and three-dimensionality that differentiates it from traditionally flat works on canvas.

By using pulverised flowers, instead of paint, on gessoed canvas David Egan’s diptych *Stale under rates booth* 2016 also references something outside of itself. Where Martin explores the structure of hessian as an expanded means for building his painting, David Egan instead explores the colour and textural qualities of particular types of plant matter to render his subjects with a distinctive level of transparency and unevenness of colouration that normal paints cannot achieve. Egan’s method involves using everyday plants such as the rich violet *Convolvulus* flowers (also known as Morning Glory), which the artist has used in previous works, to create custom paint media which is then brushed over a traditional gesso coated stretched canvas. In this manner Egan has cleverly expanded his painting practice in two ways, firstly by elaborating the types of media that can be considered as paint, and, secondly, by evoking images of common flora in the mind of the viewer without actually having represented them in his composition.

⁹ <http://www.merriam-webster.com/dictionary/painting>



David Egan, *Stale under rates booth* 2016. Courtesy the artist



Samson Martin, *Harmolodics* 2015. Courtesy the artist and Tristian Koenig Gallery, Melbourne.

TEXT & LANGUAGE

Jon Campbell & Robert MacPherson

JON CAMPBELL

Born 1961 in Belfast

Lives and works in Melbourne

ROBERT MACPHERSON

Born 1937 in Brisbane

Lives and works in Brisbane

In the 1960s language was an important tool for conceptual artists, often replacing the traditional notion of brush and canvas. There have been many text-based artists that have exhibited at ACCA in the past, such as Joseph Kosuth, who was among the first conceptual artists to emphasise language as the central idea over visual form in his work.¹⁰ Barbara Kruger and Jenny Holzer, two other text-based artists that have exhibited at ACCA, emerged from the worlds of publishing, advertising, and the media.

The bold text-based works in the *Painting. More Painting* panorama demand the viewer's attention through both language and visual convention. Jon Campbell's works audaciously elevate Australian slang to the status of art, while simultaneously exclaiming their inherent banality. In *Fuck Yeah (Matisse)* 2015, Campbell manipulates figure and ground to simultaneously conceal and reveal the text, creating a vacillation between abstraction and objectivity. The work crosses the disparate realms of high Modernism (featuring motifs reminiscent of Matisse's cut-outs) and Australian vernacular to create a work drenched in wit. Campbell determines the basic principles, like size and colour, in his tightly designed paintings through initial drawings, photocopies and layers. He uses words or sayings to reflect on how we live and the language we use. Using stylised, often playful text and utilising negative space, he investigates how these words can be used and their effects on the viewer.

Robert MacPherson draws upon his childhood in rural Queensland, alongside a range of life experiences to create works that explore the vernacular, a theme central to his art practice. Using everyday language and raw components with an analytical approach, MacPherson pries open conceptual possibilities in painting, spanning minimalism, abstraction and humour.¹¹ *MAYFAIR; "ROPE A DOPE" HERE'S ONE FOR YOU SAMMY* 2002-7, a large painting and part of a series of MacPherson's playful black and white works, resembles a roadside sign with a loud phrase commonly found in the boxing ring. With a house painter's brush as his chosen painting tool, his work is never as easy as it seems, instead layered with private jokes, references, puns and possibilities.

Campbell and MacPherson share common interests in Australian vernacular with quirky reflections on art as language and language as art. Both artist's approaches to painting, text and image is equally layered with possibilities, sparking the viewer's attention through a sense of humour and wit. Each fix paint to two-dimensional surface, but go well alongside other artists that have exhibited at ACCA with text and language key to their practice.

¹⁰ https://www.moma.org/learn/moma_learning/themes/conceptual-art/language-and-art

¹¹ <http://www.artandaustralia.com/news/reviews-commentary/the-painters-reach>



Robert MacPherson, *MAYFAIR*; "ROPE A DOPE" *HERE'S ONE FOR YOU SAMMY* 2002-7.
Courtesy the artist and Yuill|Crowley, Sydney.



Jon Campbell, *Fuck yeah (Matisse)* 2015.
Courtesy the artist and Darren Knight Gallery, Sydney.

CHAPTER 2

ADAM PYETT
ALAIR PAMBEGAN
BEN QUILTY
BRADD WESTMORELAND
DANIEL NOONAN
DAVID JOLLY
DIENA GEORGETTI
ELIZABETH NEWMAN
ELIZABETH PULIE
ESTHER STEWART
GARETH SANSOM
GEMMA SMITH
JAN NELSON
JENNY WATSON
JOHN NIXON & UNKNOWN ARTIST
JOHN SPITERI
JONATHAN NICHOLS
JONNY NIESCHE
KARL WIEBKE

KATE SMITH
KEN WHISSON
KRISTINA TSOULIS-REAY
LISA REID
MADONNA STAUNTON
MATTHYS GERBER
MITCH CAIRNS
NICOLA SMITH
NORA WOMPI
OSCAR PERRY
PETER WESTWOOD
REKO RENNIE
ROBERT ROONEY
ROSE NOLAN
STIEG PERSSON
TERESA BAKER
TOM POLO
TREVOR VICKERS
TYZA STEWART

SOLO STUDIES

GALLERY 2:

ANGELA BRENNAN

Born 1960 in Ballarat

Lives and works in Melbourne

Principally known as a painter, Angela Brennan's practice incorporates abstract, figurative and text based approaches to composition. Brennan's vibrant, highly-keyed colour combinations, coupled with her loose and free brushwork, suggests both an exuberant, expressive energy and an unprecious approach to image making. This active disregard for academically defined technical perfection constitutes an unorthodox address to historical standards of painting. Brennan freely quotes from areas of both high and popular culture, ranging across sources as disparate as Greek mythology, medieval painting, Piet Mondrian's geometric jazz compositions, linguistic philosophy and Sophia Loren sound bites. Brennan's reinterpretations of these sources are frequently humorous, fragmentary, and work to undo the straight-faced, patriarchal concept of singular, authorial genius that is traditionally associated with the canon of Western painting. In light of these pronounced preoccupations Brennan's practice might be conceived of as a distinctly feminist approach – both through a lustful playfulness and deflating of pomp and circumstance.

DAVID JOLLY

Born 1972 in Melbourne

Lives and works in Melbourne

David Jolly's paintings focus on the specificities of time and place, merging documentary and realist traditions to represent particular moments, places or events. His paintings depict the heightened atmosphere of an outdoor music festival, and represent the idea of time in two ways - firstly, through a literal representation of the shifting conditions of light and, secondly, through a conceptual account of time. Jolly's use of analogue photographic documentation as a basis for these paintings is referenced directly in *Before history as a poem or mystic chant 14* 2010, with this work depicting the end of the camera roll. The materiality of Jolly's signature technique, which involves painting the reverse side of glass, simultaneously gives the works a luminous effect and makes reference to the flat, glossy, constantly shifting surface of a digital screen, two further references to light and the transience of the represented moment.



David Jolly *Before history as a poem or mythic chant 11* 2010.

GALLERY 3:

KARL WIEBKE

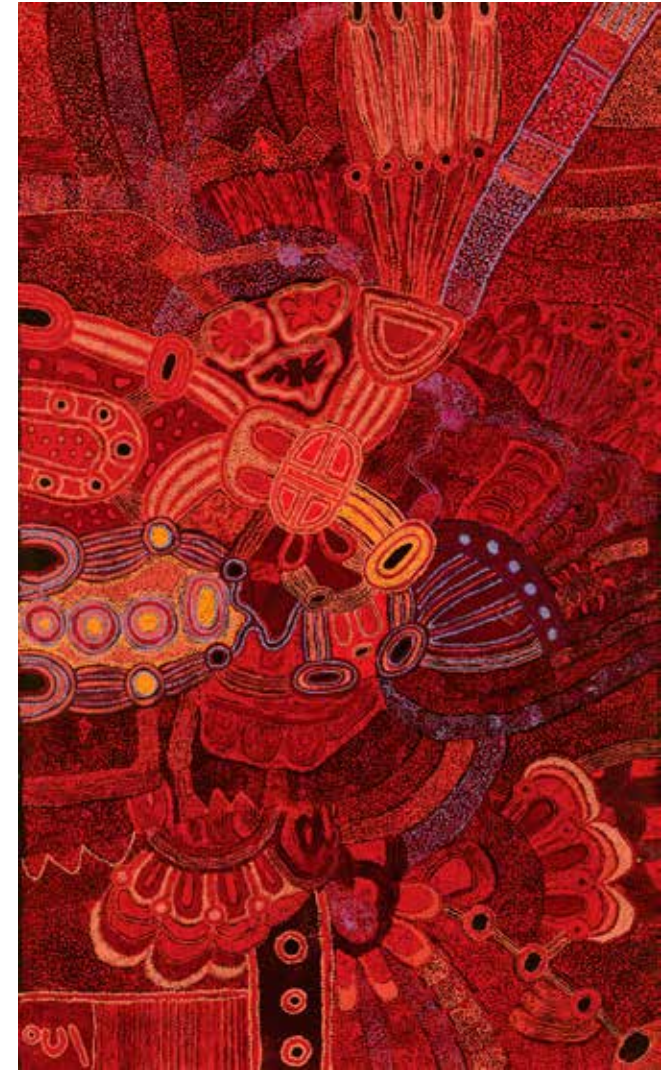
Born 1944 in Detmold
Lives and works in Melbourne

Karl Wiebke's art practice exemplifies commitment to a process-based approach to art, through which the artist seeks to investigate the nature of painting. Wiebke's methodology is founded on art historical precedents, which permit his inquiry into the place, purpose and function of painting as a medium. Wiebke closely considers the tenets of the Concrete Art movement, and the artist is devoted to an art entirely divorced from observed reality, once stating "I make work which stands for itself and doesn't refer to anything outside itself". The series of paintings all titled *Vertical movements / Horizontal brushstrokes* 2016 extends Wiebke's focus on generative procedures, depicting a fluid sequence of colours that bleed into each other; at once suggestive of movement in their undulating forms and stasis in their intrinsic linearity.

TERESA BAKER

Born 1977 in Alice Springs
Lives and works in Alice Springs,
Kanpi and Watarru.

Teresa Baker's paintings are fundamentally linked to place and its vital connection to spirituality, identity and self-knowledge. Teresa Baker grew up in Kanpi in northwestern South Australia and was taught to paint by her grandfather, the late Kunmanara (Jimmy) Baker, one of Australia's foremost indigenous artists. In *Minyma Malilunya* (2015), *Minyma Malilunya* (2013) and *Tjukurpa Kutjara* (2012), Baker depicts Dreaming stories and figures, including the ancestral woman Malilu as well as the Emu Dreaming, which she inherited the right to paint following the death of her grandfather. Formally, Baker's paintings can be read in both macro and micro terms. The intricate patterns rendered in a vast field of vivid reds essentially represent a topographical network of abstract forms, but also represent significant traditional narrative. Together, the works operate as a vehicle for storytelling, but also symbolically embody the necessity for narrative (personal stories) in formulations of the self.



Teresa Baker, *Tjukurpa Kutjara* 2012. Collection: Marie Jackson.

GALLERY 4

MITCH CAIRNS

Born 1984, Camden

Lives and works in Sydney

Mitch Cairns' paintings are characterised by a skillful handling of line and tone that demonstrate a sophisticated visual literacy and sense of humour. The angular planes and flat description of his forms combine the influence of both art historical synthetic-cubism and the vernacular of graphic illustration. Cairns unifies a series of paintings of varying sizes and pictorial content with bands of painted bricks that draw our attention to their display and connection with the world beyond the gallery. Referencing pop-styled advertisements and personal items, the range of subject matter in his paintings are rendered as if vignettes, structurally bound and yet broad in their connection.

DIENA GEORGETTI

Born 1966 in Alice Springs

Lives and works in Kooralbyn

Photo-sharing websites such as Pinterest provide Diena Georgetti with an endless archive from which to extract diverse fragments related to a range of art-historical genres including 1950s abstraction, minimal art, op art, and the art of religious visionaries, among others. Georgetti recombines and re-imagines these fragments in new compositions, like how a poet might play with words and language in order to convey emotion, provoke new sensations, and promote visual ideas that are then burned indelibly into the mind of the beholder. Georgetti's recent works are composed by combining fragments of works by artists that have gone before her and from memories of paintings glimpsed in the course everyday life – from the background of films and television shows, in architectural décors of design magazines, and in books. This process of learning from the past, and freely interacting with her predecessors, allows Georgetti to adopt and 'try on' different personas. There is a symbolic and a physical logic to these works, which realise the visual and material qualities of painting at a deeply sensual level. Georgetti also believes in the idea of painting as talismanic object, full of magical properties, and able summon the fullest range of sensations: power, comfort, the spiritual and erotic.

MATTHYS GERBER

Born 1956, Netherlands

Lives and works in Sydney

Matthys' Gerber has developed a fluid and ir-repressible approach to painting, moving across genre hierarchies and stylistic categories within an artistic practice that is simultaneously analytical and sensuous. Gerber's work explores the language of images and the materiality of painting itself through a myriad of visual styles: concrete abstraction, gestural painterly flows, and illusionistic tricks drawn from figurative painting's formal codes. Gerber's paintings embody a diverse selection of painterly styles, complete with formal relationships and contrasts that operate both within and between paintings, moving back and forth on the art-historical timeline. We might discern the anti-classical character of Rococo, surrealism, psychedelia or kitsch; visual affinities with the rhythm and beat of experimental music; or an affection for modes of abstract composition. The rich fertility of his language and the delirious nature of his sensual painterly flows, sprays and pours, reveal the artist's engagement with the sensual pleasure of painterly process. Though beguiling, and at times bewilderingly eclectic, Gerber is able to activate painting's inherent qualities and characteristics, to uniquely explore the history, potential and possibilities for painting in the twenty-first century.

PANORAMA: NETWORKS & CONNECTIONS

This section highlights the network of artists and paintings through themes, concepts or approaches to painting.

IDENTITY Ben Quilty and Tyza Stewart

BEN QUILTY
Born 1973 in Kenthurst
Lives and works in Robertson

TYZA STEWART
Born 1990 in Brisbane
Lives and works in Brisbane

Contemporary artists have access to an incredible range of human culture with the availability of the internet, faster methods of communication and increased mobility.¹² As a result of these changes, relationships to people, place and ideas have changed for artists. Throughout history, many artists have examined relationships between gender and society through their work, with many interrogating the social construction of gender over the last fifty years.¹³ In the first half of the twentieth century, artists such as Claude Cahun and Frida Kahlo made self-portraits that emphasise the fluidity of gender, refusing to adhere to statically masculine or feminine characteristics. Gender is a key factor in the development of an individual's identity, or identities, and is also a way we perceive and express ourselves. Many artists use the body as a facet of identity and use representations of the body in their creative process.

Much of the work of two artists in *Painting. More Painting*, Ben Quilty and Tyza Stewart, is autobiographical, focusing on themes of gender, while exploring questions of self and identity. Ben Quilty's practice is characterised by a gestural painting style, working with a palette knife to achieve layered, bodily three-dimensional smears of paint on canvas. He explores masculinity, national identity and mortality, through his self-identification as a straight, white and male, which he examines as a paradigm through which to communicate contemporary themes. Quilty studied feminist theory at the University of Western Sydney in the late nineties in order to understand his own position as a young man confronting societal roles of masculinity he did not respect or understand. An absurdist humour is apparent in the self-portrait *Straight white male*, subverting an image of the artist to communicate his own awkwardness and vulnerability in identifying as a straight, white male.

While Quilty addresses self identity through the form of masculinity, in contrast Tyza Stewart explores ideas of non-binary gender identity in their practice through a continued focus on self-portraiture. Stewart uses memories from childhood and current experiences to interrogate understandings of gender normality and to challenge societal expectations and prescriptions.¹⁴ Like a growing number of young people, Stewart does not use gender-specific pronouns. *Over* is a self portrait with only the artist's face, hands and feet rendered complete. The rest of the body is constructed with a faint outline creating an ambiguously gendered figure. This pronounced ambiguity infers the question - If one does not identify with society's traditional dual-gender binary, where does one locate oneself within that society?

¹² <http://www.artgallery.nsw.gov.au/discover-art/learn-more/contemporary-art/>

¹³ https://www.moma.org/learn/moma_learning/themes/investigating-identity/constructing-gender

¹⁴ <http://traceart.com.au/artwork/tyza-stewart-untitled/>



Ben Quilty, *Straight White Male, nose self portrait* 2014. Courtesy the artist.



Tyza Stewart, *Over* 2015.
Griffith University Art Collection.

TRAINED & UNTRAINED ARTISTS

Lisa Reid & Jonathan Nichols

LISA REID

Born 1975 in Melbourne

Lives and works in Melbourne

JONATHAN NICHOLS

Born 1956 in Canberra

Lives and works in Melbourne

The term *trained artist* refers to an artist who has undertaken formal training, either at an academic institution (university or art school) or through apprenticeship, to gain specific technical or conceptual skills in their artform. At different times throughout history, painters have undertaken different types of formal training. One common practice in the seventeenth century was the studio apprenticeship, exemplified by the Dutch master Rembrandt (b. 1606 - d. 1669), who operated a studio where his students either assisted with the completion of his paintings, or made their own in his style.¹⁵

Counter to this, an *untrained artist* is a term for anyone who makes art and considers themselves an artist but who has not studied art formally. Another term for this type of artist is *self taught*. These artists direct their own art education and often learn through experimental creations and direct exhibition experience.

Lisa Reid is an untrained, or self-taught, artist from Melbourne. Since 2000, when Reid joined Arts Project Australia, an organisation that supports and promotes artists with an intellectual disability by providing studio space, materials and professional guidance, she has maintained an art practice including drawings, paintings and ceramics.¹⁶ Reid's non-traditional art background and self-directed artistic evolution has resulted in the development of a distinctive, individual style. In her portrait of the art collector and patron Peter Fay the viewer is presented with an ostensibly traditional front-on portrait. One of the strengths of the work is Reid's meticulous observation of pattern in her subject's shirt fabric. The blue stripes constitute a strong element on their own which draws the attention, standing out from the rest of the picture. This correlates with Reid's brushwork, which is non-naturalistic. These two features, non-traditional visual hierarchy and exaggerated form, as seen

in her subject's hands, differentiate Reid's work from academically 'correct' painting, however in this case they are also a source of great strength and positive distinction within the composition.

Jonathan Nichols is considered a trained painter because he received traditional art school training at both the Canberra School of Art and the College of Fine Arts in Sydney. Nichols, who works from photographs, has developed a style that is generally realistic, meaning that he is able to reproduce photographic likenesses so that they realistically resemble the original. In *Atman*, 2008, Nichols' brushwork is consistent across the canvas and his reproduction of the image shows skill in translating an image into a painting. Significantly, Nichols is interested in the slippage that occurs in the translation of sourced photographic images into paintings. His technique may be the result of the artist's training, or it may be self taught, we do not know, because Nichols may have developed his painting skills independently after leaving his art education.

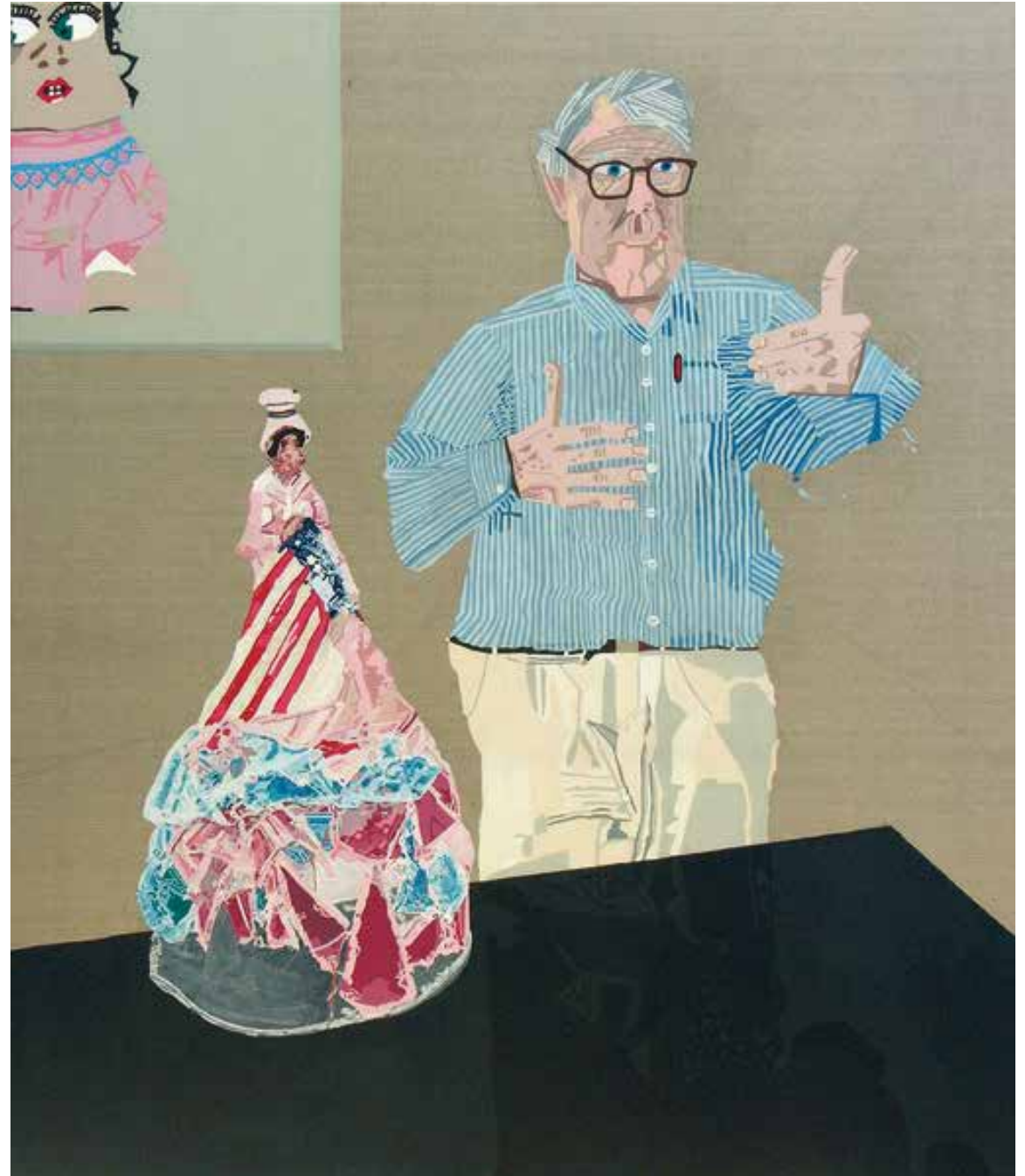
Significantly, within contemporary art 'correct' technique is often not the main goal. Instead, the ideas are of primary importance, and many contemporary artists choose techniques to best express their idea, rather than to show off academic prowess. As these two examples show us, whether or not someone has been trained is unimportant in art, because there are countless ways of making art which matters to people.

¹⁵ http://www.rembrandtpainting.net/rembrandt_life_and_work.htm

¹⁶ <http://www.artsproject.org.au/content/about-us>



Jonathan Nichols, *Atman* 2008. Private Collection, Melbourne.



Lisa Reid, *Peter Fay* 2007. Arts Project Australia Permanent Collection. Gift of Peter Fay.

APPROACHES TO STILL LIFE

John Nixon & Adam Pyett

JOHN NIXON

Born 1949 in Sydney

Lives and works in Briar Hill

ADAM PYETT

Born 1973 in Melbourne

Lives and works in Melbourne

Fruit, decor objects and other everyday items have appeared in painting for centuries. What signified the beginning of still life painting as a genre in itself was when these subjects became the central focus of artworks, around the year 1600. It is impossible to pinpoint a single geographic location or artist as the originator from which still life emerged, as precedents in visual culture existed in multiple countries across Europe. The central idea behind the historical still life painting was to represent the transience of time and life through allegorical tableaux (meaning that these pictures told a kind of story through an arrangement of significant objects). Another term for this is *Memento Mori*, an ancient Latin term that means 'reminder of'.¹⁷ Some typical translations that you can use to 'read' the coded language of still life are: skull = death; flowers = life; an hourglass = the passing of time; withered fruit = old age.

In his painting *Purple circle/Flowers (Copenhagen/Melbourne)* 2014 John Nixon has chosen an interesting means by which to revisit the still life genre. Nixon, who has an established career in abstract painting influenced by both the Russian Constructivist artists and the tradition of the readymade artwork,

has sourced various genre paintings - landscapes, domestic scenes, amateur reproduction of famous works, and still lifes - from flea markets, auction houses and other second-hand sources. Nixon sees himself as working alongside these ordinary creators, in a progressive and respectful dialogue with unknown, uncelebrated artists. Here he has judiciously isolated a single hue from the Chrysanthemum bunch for uncompromised attention, updating the painting by applying a hard-edged abstract strategy influenced by his interest in Constructivism. And, even though the original canvas was originally hand painted by an artist, the way in which Nixon is using it is as a readymade object.

The perfect geometry of the circle and the even flatness of the paint contrast with the gestural texture of the original canvas and generate a dialogue between two styles of representation - the traditional realistic depiction and the absolutely reduced abstract expression. In Nixon's hands still life becomes self-reflexive.

In his painting *Silver princess gum flowers*, 2015, Adam Pyett takes a different approach to revisiting the still life genre. It appears Pyett has chosen to pay homage to the late Australian artist Margaret Preston (b. 1875 - d. 1963) by revisiting and recreating her still life painting *Western Australian gum blossom*, 1928. Pyett has obtained similar gum flowers and created a setting that mimics to Preston's original. However, where Preston's brushwork is smooth and cohesive Pyett's canvas is made up of rough, daub-like brush strokes, and where his colours are rambunctious and high contrast, Preston is focussed on balance and colour harmony. These differences mark Pyett as distinctly contemporary in relation to Preston because of his ideas about what constitutes an ideal level of finish in a painting. In comparison to Preston, Pyett is taking a somewhat punk approach.



John Nixon, *Purple Circle/Flowers (Copenhagen/Melbourne)* 2014.
Courtesy the artist and Sarah Cottier Gallery, Sydney.

¹⁷ <http://www.merriam-webster.com/dictionary/memento%20mori>



Adam Pyett, *Silver Princess Gum flowers [2]* 2015. Private Collection, Melbourne.

Margaret Preston, *Western Australian Gum Blossom* 1928. Art Gallery NSW, Sydney.

FORMAL QUALITIES

Alair Pambegan and Esther Stewart

ALAIR PAMBEGAN

Born 1968 in Aurukun

ESTHER STEWART

Born 1988 in Katherine

Lives and works in Melbourne and Daylesford

Although they come from different cultural traditions and conceptual positions, apparent similarities in the formal qualities of Alair Pambegan and Esther Stewart's work are evident. Both artists use similar colour palettes with highly defined graphic elements to create pattern and balance in their compositions. In contrast, the titles of each work suggest different narratives, though both reflect on long-standing social and cultural practices.

Pambegan's painting is a reflection of cultural heritage. He is a Wik-Mungkan artist from the Western Cape community of Aurukun in Northern Queensland. Pambegan creates paintings on canvas using traditional ochres from his country with acrylic binder to create striking linear and geometric elements that refer to traditional body-painting designs worn during Wik-Mungkan ceremonies. Pambegan assumes important cultural responsibility in his practice. His work *Kalben (flying fox story place 4) 2014* draws upon ancestral responsibility for Kalben, the location relating to the flying fox, while commenting on colonisation and the defiant defense of country by Indigenous people. The red, white and black colour relationship combined with repetitive graphic elements are abstract expressions of social tradition, stories and responsibilities handed down from his late father, highly respected elder and nationally renowned artist, Arthur Koo'ekka Pambegan Jnr.

Esther Stewart creates juxtapositions of bold colour, shape and line that encourage shifting perspectives and illusory effects. The title of Stewart's painting *Networking from bed* suggests an interior space, with the symmetry of the composition and graphic black lines reminiscent of an architectural plan. This notion – of being able to communicate with others from the privacy and comfort of your own bedroom – also references a digital space, alluded to in the grid-like matrix of the painting's centre. Stewart's use of colour and geometric planes can here be seen to reference painting's relationship both to a modernist art history, as well as our digital present, with the new and various modes of representation that this brings.

Both artists employ a similar colour palette and bold black strokes of the same weight. In both compositions, these lines divide and balance the picture plane, forming shapes and creating pattern. While Stewart's strong grid-like paintings reference design, architecture, domestic interiors and modernist art, Pambegan has used similar artistic elements as a reflection of cultural tradition and his relationship to place.



Alair Pambegan, *Kalben (Flying fox story place 4)* 2014. Art Gallery South Australia, Adelaide.



Esther Stewart, *Networking from bed* 2016. Courtesy the artist and Sarah Cottier Gallery, Sydney.

CURRICULUM LINKS

VCE Art

Unit 2

Area of study 1: Art and culture

With the aim of understanding how approaches artists take to still life painting have changed over time, use the formal framework to analyse *Purple Circle/Flowers (Copenhagen/Melbourne) 2014*, by John Nixon and an unknown historical artist. It is a hybrid painting that incorporates an older artwork, the vase of flowers, and a new addition, John Nixon's purple circle.

Activity: Focusing on the elements of texture and shape analyse how Nixon has 'updated' the original traditional still life painting using an abstract approach. Think about the principle of contrast, how has Nixon used it in this work. Conduct this as a discussion in class or in small groups and write down your conclusions.

Unit 4

Area of study 1: Discussing and debating art

Identity and the representation of identity is a major area of investigation for artists. When an artist makes a picture of themselves or someone else they are freezing that subject in time and defining how they look, what kind of spaces they inhabit, and the objects in their vicinity. All these relationships lead to conclusions being drawn by the viewer about the subject, hence the artist has power to influence perceptions.

Activity: Recently, gender and gender fluidity have come to the fore in Australian cultural discussions. Using Tyza Stewart's self portrait, *Over* 2015, and Ben Quilty's self portrait, *Straight white male, nose self portrait* 2015 as examples, construct a mind map showing the differences and commonalities between each artist's representation of gender. Look for signs of femininity and masculinity. Swap with a classmate to see what differences there are in how you each analysed the paintings. See the section in this resource on *Identity* for a starting point.



Frida Kahlo, *Self-Portrait with Cropped Hair* 1940. MoMA, New York.

VCE Studio Art

Unit 2: Design exploration and concepts

Area of study 2: Ideas and styles in artworks

Reko Rennie first started expressing himself artistically through street art and graffiti, and he identifies with the American artists Keith Haring and Jean-Michel Basquiat who also began their careers in street art. In his painting *Warrior* 2015 Rennie has combined and adapted an early and famous element of figurative street art from New York, modified to become a warrior, with a specific traditional geometric line pattern passed down to the artist from his father and grandfather. His referencing of early New York street art can be considered a reference to both Haring and Basquiat, whilst his use of traditional indigenous pattern can be understood as a reflection of his family connection to the Kamilaroi/Gamilaroi people of northern New South Wales.¹⁸ Rennie has repeatedly used different versions of this geometric patterning throughout his career.

Activity: This is a two-part task. Firstly, begin with Reko Rennie's artwork in *Painting. More Painting* as an example and then research three other paintings by the artist which share formal elements. Draw them together to write a short analysis of how the artist has used the elements of shape and colour, and the principle of repetition to create a distinctive artistic style. Secondly, write a short paragraph about how Rennie communicates ideas relating to his personal history and ancestral heritage through the use of signs.

Unit 4: Studio production and art industry contexts

Area of study 3: Art Industry contexts

When considering art industry contexts, ACCA should be recognised as a specific type of gallery model. There are some things about ACCA that are the same as the NGV or an Artist Run Space, such as the fact that all three are open to the public.

In class, divide into small groups of three or four. Once in your groups on a large piece of paper draw a triple venn diagram with one circle representing ACCA, another representing the National Gallery of Victoria - International, and the third representing another type of gallery context that you have visited or researched. In the areas of overlap between types of galleries list the things that are common to those space, in the rest of the circle list the features that are unique to those models of gallery space. Remember to consult the resources about Art Industry Contexts on the ACCA site and information on other gallery sites when you consider the following:

- What type of art is shown?
- What is/are the source/s of income?
- Does the gallery collect artwork?
- Are exhibitions free or ticketed?
- Are international artists shown?
- How does the gallery advertise?
- Three other points of similarity or difference.

¹⁸ <http://www.redbull.com/au/en/stories/1331610989144/reko-rennie-a-black-diamond-in-the-rough>



Jean-Michel Basquiat, *Crown* 1983. Private Collection.

Keith Haring, *Subway Art* 1983. Photograph: Chantel Regnault, New York



VCE Visual Communication Design

Unit 2: Applications of visual communication design

Area of study 1: Technical drawing in context
Based on the European model of the Kunsthalle or 'exhibition hall', ACCA is a large shell for the display of contemporary art. ACCA has four gallery spaces of varying sizes, which open out from the distinctive foyer space. In ACCA's history, artists and curators have challenged ACCA's angular spaces in unique and innovative ways. The curators of *Painting. More Painting* commissioned Sam Songailo, an artist from a visual communication design background, to produce a large wall mural in ACCA's largest gallery, that will act as a mesh within which the work of other artists are hung.

Activity: As a class analyse some of Songailo's computer generated technical drawings. Discuss the features and function of the design elements and principles in his painting. How has he measured, refined and communicated his concept? Who would he present this concept to? How has he changed and adapted a two-dimensional design to a three-dimensional space? Why would the careful planning of his wall mural be crucial? How do you think he generated and adapted these designs?

Area of study 1: Technical drawing in context
Often blurring boundaries between art, architecture and design, Esther Stewart created a work called *How to Decorate a Dump* (Heide Museum of Modern Art), a colourful, three-dimensional diorama inspired by flat-pack kit homes, dolls houses, theatre design and pop up books.

Activity: Drawing on Esther Stewart's interest in transforming a design from two-dimensional to three, as seen in her work *How to Decorate a Dump* 2016 create a net for a pop up design. This could be a pop up card, house or diorama to display interior. Measure and mark fold lines, cuts and flaps.

Area of study 2: Type and imagery
Jon Campbell's works audaciously elevate Australian slang to the status of art. In *Fuck Yeah (Matisse)*, Campbell manipulates figure and ground to simultaneously conceal and reveal the text. Watch his design process here: <http://artguide.com.au/video-page/show/jon-campbell-studio-art-guide-australia/>

Activity: Choose a word or phrase you use in everyday life. Experiment with manual techniques, such as collage, drawing, photocopy and layering to generate a design for a typographic artwork that manipulates figure and ground. When designing this work, determine where it will be applied (E.g. stationary, t-shirt, poster). When the design is finalised by hand, try scanning and refining the artwork using digital methods, such as Adobe Photoshop and Illustrator. Practise using the pen tool and clipping masks in this software when generating shape and pattern.

Unit 4: Design development and presentation

Area of study 1: Development of design concepts

Case study

Fashion designers have drawn inspiration and collaborated with artists for a long time. Esther Stewart's paintings were discovered by creative directors from Valentino, a large, influential Italian fashion house. When reflecting on this project, Esther Stewart said, 'Artist collaborations can add credibility to a brand and new ideas to play with'. Watch this clip: <https://www.youtube.com/watch?v=eDn5oA2yBgo> on the collaboration between Esther Stewart and Valentino's designers.

Activity: Discuss the process of Stewart's development and refinement of ideas, then evaluate the final application of design in the Valentino fashion show here: <https://www.youtube.com/watch?v=936m0b7pC0g>. How successfully were Stewart's designs adapted to the final presentation of the work through the clothing and the environment they were displayed in?



Secondary Visual Arts

Levels 9 - 10

Explore and Express Ideas

Painting. More Painting includes many different approaches to painting both formally (the use of art principles and elements - how it looks) including abstract, realist, roughly textured and highly finished, and conceptually (the ideas involved - what it means) including experimental, conceptual and narrative approaches.

Activity: Pick a body of work from the *Solo Studies* section that interests you both formally and conceptually. Using your visual diary or device draw up three columns, label the leftmost column *Formal Qualities*, the middle column *Cross-over*, and the right column *Conceptual Content*. Analyse the style of the artist by looking at the common elements between each painting. Use the columns to map out the formal elements and principles used and the ideas referenced, in the *Cross-over* column list way your chosen artist has used the formal elements to express the ideas referenced through painting.

Visual Arts Practices

Painters often develop of distinctive 'signature' style by choosing to only use particular techniques, colours and subject matter. This is a way for the artist to attempt to express their inspirations and creative impulses in a way that is distinctly different from others artists. Throughout history famous painters have learned their craft by actually trying to reproduce (copy) the effects of an artist that they admire - essentially, learning through doing.

Activity: Choose one painting from the *Panorama* section to emulate. You will research the type of paint used, the way it has been applied, the ideas explored and the typical subject matter of your artist. Create a list of these features in your visual diary and then use it as a guide when you attempt to either, recreate that painting exactly, or create another that mimics it. It does not matter if you don't have exactly the right materials, just adapt what you have.

Present and Perform

Curators are the people employed at ACCA and other art institutions who commission new artworks, work with artists, and select what will be exhibited in an exhibition, how it will be displayed and whereabouts.

Activity: Your task is to take over this role and curate a body of work by your classmates. Read the curatorial rationale included in this document which outlines the ideas behind the decisions the curators made. Lay out all the artworks on the floor and, as a group, hear suggestions and vote on a method to organise them into an exhibition. Consider: themes, colour, scale and interesting relationships between works. Have one of your classmates note the points of interest that your group generates on the whiteboard and then, as a group, write a curatorial rationale with one person typing on an overhead projection. Next, hang your exhibition! Invite other classes to view the work either in class or at lunch time for their feedback.

Respond and Interpret

Painting is a very diverse artform, meaning that it can include many different types of artwork including - abstract, figurative, realist, gestural, narrative, conceptual, symbolic and political - under the same umbrella-like category.

Activity: Form groups of three-to-four students. Each group is to pick a style of painting that is represented in *Painting. More Painting*, either to do with formal characteristics (way the art elements and principles have been used or artistic style - gestural, abstract, photo-realist, etc.) or conceptual content (issues addressed or ideas referenced - political, biographical, traditional, narrative, etc.). Each group is to research and then present to the class on their chosen style. It is your job to teach your classmates what you have learned, so make sure to include images of the work you have chosen as well as other works that use the same style to illustrate your key ideas.



Levels 7 - 8

Explore and Express Ideas

Painting. More Painting is a large exhibition featuring a vast array of unique paintings. Not everyone will be able to come to see the show, and some want to know what is in the show before they decide to come along. This is why professional arts writers are employed to publish articles about the exhibitions that they see. This will be your role today, to report back as a journalist about what one of these artists does that is different from the rest.

Activity: Choose your absolute favourite painting either from the *solo studies* section or the *panorama*. Make a note of the name of the artist and the title of the painting. Once back at school, take your chosen artist and create a mind map of what you think the distinctive qualities of their painting(s) are. What makes them different from any other artist's paintings? Next, imagine that you are an arts journalist and your writing will be published in the newspaper as a review. Use the information in your mind map to write a short article (100 - 200 words) about the artist you have chosen. Consider: what made their work stand out to you? What is important to mention to someone who has never seen this artist before? Include the art elements and principles in your discussion.

Visual Arts Practices

Each of the artists in *Painting. More Painting* uses specific techniques and content to differentiate their practice from other artists. One of the things that makes art so important in society and interesting is the fact that there are as many unique types of art in the world as there are people - the possibilities are endless!

Activity: Today you will begin creating a painting that will go into an exhibition. Think about pictures that you have made in the past and answer these questions: what are you interested in? what do you like the look of? What colour combinations do you think are the best? Take a new page in your visual diary and make a mind map of what you think is different about your artwork.

Once you have this noted down, begin sketching out the kind of picture that you will make. You want to finish with a painting that viewers will see and say "Ah ha! That is most definitely the work of (insert your name here), I would recognise that style anywhere." Use your mind map to guide you. Talk to your teacher about subject matter, and ask if there are any pictures or objects that you could use as inspiration.

Present and Perform

Once an artwork has been created and the artist is happy with the result, it is time for exhibition. *Painting. More Painting* was curated by three different people. A curator is the person who decides what kind of art will be displayed in an exhibition and where it will go, as well as communicating the ideas and relationships between artworks.

Activity: Your class will be mounting an exhibition of their paintings that were made after visiting ACCA. It is your task to curate the exhibition as a group. First, consult with your teacher or principal about a place for your painting exhibition. Next you have to decide on how the paintings will be hung. To do this the whole class will form a circle around the works on the floor and decide which paintings should be placed next to which others. Discuss: colour (Should all the similar coloured paintings go together?); contrast (is it visually interesting to place a very dark painting next to a very light one?); themes (should paintings featuring cars be grouped together?); and narrative (telling a story with picture). Hold a vote for each small decision. When finished, hang your exhibition!

Respond and Interpret

Like when you were an art journalist for *Painting. More Painting*, now you must perform a similar task using a classmate's artwork. You must consider: How have ideas been expressed? How is the audience receiving the ideas presented in the work?

Activity: First, note your own impressions of the work in five different dot points. Next, interview two classmates, ask what they think the painting is 'about'? Finally, interview the artist. Ask them: "What was your original idea? Why did you make a certain decision? Do you think your original idea has been expressed?" Compile your information in a neat copy and present it to the artist as a form of feedback to help them understand how an audience has understood their artwork.



Jan Nelson, *Black river running* 2016, Courtesy the artist and Anna Schwartz Gallery, Melbourne.



Travis MacDonald, *Picnic Table* 2015. Courtesy the artist and Niagra Galleries, Melbourne.

PRIMARY ART

Levels 4 – 6

Explore and Express Ideas

There are many paintings featuring people as subjects in *Painting. More Painting*, and you can think of the painting they are in as their own small 'world' that the artist has created.

Activity: Pick one painting with a person in it and look carefully at this small 'world'. Ask yourself: "What kind of things are there? What kind of place is it? What is included that tells me about the subject's culture - is it my culture, or a different one? And, what time are they are living in - is it past, present or future?" Create a drawing of the same subject in a different type of world that you invent.

Visual Arts Practices

There are many different colour schemes in the diverse selection of paintings in *Painting. More Painting*. Colour is a very important choice for a painter because it is a powerful way of conveying a particular mood, emotion or sensation through artwork.

Activity: You are going to create an abstract painting that will convey a particular mood by using specific colours. Think about the type of meaning that different colours can convey, for example: Blue = Sadness/Water; Yellow = Happiness/Sun; Orange = Energy/Fire; Green = Calm/Trees. Choose a mood or feeling to convey and pick a main colour or group of colours to represent this, then paint an abstract picture using only these colours.

Present and Perform: *Painting. More Painting* brings together many different artists who all make very different types of paintings. When they are all put together in one gallery different and unpredictable relationships arise that make the exhibition special and interesting.

Activity: First, pick one favourite painting and then make your own painting that is inspired by it but in your own particular style. When everyone is finished put all the artworks together and curate your own exhibition by deciding what order and arrangement they should be hung in: For example: What colours are interesting next to one another? What subjects could be grouped together?

Respond and Interpret: All the artworks in *Painting. More Painting* were created in the last ten years. Interestingly, even though they are all contemporary artworks from the same window in history, there are many differences between them and no two look alike.

Activity:

Chapter 1: Both *Untitled (BFK)* by Daniel Boyd and *apart from the pulling and hauling stands what i am* by Fiona Lowry picture cascading waterfalls in upright, portrait orientation compositions. However, these are two very different pictures. In class discuss how each artist's approach results in a different outcome. Ask yourselves: How the artists have done this? What choices have they made? And why?

Chapter 2: Both *Over* by Tyza Stewart and *Moon, Sophie + Me* by Jenny Watson picture full length figure portraits in upright compositions, painted on canvas. However, the way that they have been composed means that these are two very different pictures. In class discuss how each artist's approach results in a different result. Ask yourselves: How the artists have done this? What choices have they made? And why?



Josey Kidd-Crowe, *Goog boy* 2015 Private Collection, Sydney.

Foundation – 3

Explore and Express Ideas

There are a lot of paintings in the exhibition *Painting. More Painting*, but there are many, many more in the world that are not, and millions more waiting to be painted.

Activity: Paint the picture that you would like to add to the exhibition. It can be of anything you like. You could paint: something exciting that you did on the weekend; your favourite place; or your best friend - the possibilities are endless!

Visual Arts Practices

There are many, many different ways that artists use paint, as you can see from the variety of artworks in *Painting. More Painting*.

Activity: You are going to make a painting without using a paintbrush. Collect leaves, twigs and pebbles from the schoolyard and experiment with the different effects that these 'tools' create when used for painting. Try scraping paint off after you have put it on, or even making your painting 'tools' part of the picture!

Present and Perform

A big part of organising *Painting. More Painting* was deciding how and where the pictures were going to be placed, where they are put can really influence what viewers think about them.

Activity: You are going to curate (put together and arrange) all the pictures from your class. With your teacher decide on a wall to use for your exhibition. You might think about themes and colours when deciding which pictures go next to each other. When you are finished invite another class in to have a look and ask them what they think about your artwork display!

Respond and Interpret

There is a lot to see in *Painting. More Painting*, and that means there is also a lot to talk about!

Activity: Invite another class older or younger than yours into your classroom for a show and tell about your excursion. It is your job to share your experience with the other class. Ask your teacher to project some pictures of the exhibition and have each person in your class say one thing about the exhibition that they thought was interesting, special or exciting.



Oscar Perry, *Bad things come easy / poke and a mop* 2013.
Courtesy the artist.

GLOSSARY OF TERMS

Abstract art: art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.¹⁹

Anthropology: the scientific study of the origin, the behavior, and the physical, social, and cultural development of humans.

Archaic: very old or old-fashioned.

Autobiographical: a work about the artist's life, created by the artist.

Classicism: a movement that can be defined by its attention to traditional forms concentrating on elegance and symmetry.

Conceptual art: Conceptual art is art for which the idea (or concept) behind the work is more important than the finished art object. It emerged as an art movement in the 1960s and the term usually refers to art made from the mid-1960s to the mid-1970s.²⁰

Concrete Art: abstract art that is entirely free of any basis in observed reality and that has no symbolic meaning, other than in relation to the material (concrete) properties of the work itself.²¹

Cubo-Futurism: a term subsequently used by artists such as Lyubov' Popova, whose stylistic development was indebted to both Cubism and Futurism.²²

Diptych: A single artwork consisting of two separate panels presented together.

Facet: one side or aspect of something.

Figurative: Representational or figurative art describes any form of modern art that retains strong references to the real world; figurative art pertains particularly to the human figure.²³

Genre: a style or category.

Genre Painting: painting that depicts a specific subject, scene, or event drawn from everyday life, usually realistically. Examples: Still life, landscape, etc.²⁴

Gestural painting: also known as "gesturalism". Is used to describe a method of painting characterized by energetic, expressive brushstrokes deliberately emphasising the sweep of the painter's arm or movement of the hand.²⁵

Homage: something that is done to honour someone or something. Example: An artist might choose to repaint the Mona Lisa because they find it an inspiring image and wish to express how important they think that artwork is.²⁶

Hue: a colour or shade of colour.

Hybrid: something made by combining two or more different elements.

Illusory: based on something that is not true or real.

Juxtaposition: an act or instance of placing close together or side by side, especially for comparison or contrast. Example: An artist may place an ice cube next to a burning match in the composition of a painting with the aim of highlighting, through contrast, the very different the qualities of each image.²⁷

Kitsch: something that appeals to popular or low-brow taste and is often of poor quality.

Materiality: something material; that which pertains to a *matter* as opposed to *form*. This means the quality of what the painting is made of, as opposed to the image that the painting conveys. For example: A painting of an apple on a rough fabric surface. The apple is the *image*, the texture of the surface tells you about the *materiality* of the fabric that the apple is painted upon.²⁸

Memento Mori: a reminder of mortality.²⁹

Metaphoric: a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance.

Motif: a decorative image or design, especially a repeated one forming a pattern.

Objectivity: refers to the ability to judge and perceive things based solely on their external reality, rather than any beliefs, prejudices or other associations not actually part of the thing itself.

Ochre: a natural earth pigment.

Paradigm: a new way of looking or thinking about something.

Photo-realism: an extremely realistic style of painting in which the artwork is based on a photograph.

Russian Constructivism: art committed to abstraction with a devotion to modernity, where themes are often geometric, experimental and rarely emotional.³⁰

Superimpose: place or lay (one thing) over another, typically so that both are still evident.

Synthetic-cubism: the later phase of cubism, generally considered to run from about 1912 to 1914, characterised by simpler shapes, brighter colours, and the plastic qualities of a work.³¹

Trompe l'oeil: a french term that literally translates to 'a trick of the eye' and describes a style of painting in which things are painted in an illusionistic way to appear like a convincing reality.³²

Typeface: the overall design of type characters or text.

Typography: the technique of arranging typefaces.

Utilitarian design: useful or practical rather than aesthetic.

Vernacular: the common language or dialect spoken by the ordinary people of a country or region.

¹⁹ <http://www.tate.org.uk/learn/online-resources/glossary/a/abstract-art>

²⁰ <http://www.tate.org.uk/learn/online-resources/glossary/c/conceptual-art>

²¹ <http://www.tate.org.uk/learn/online-resources/glossary/c/concrete-art>

²² http://www.moma.org/collection_ge/theme.php?theme_id=10069

²³ <http://www.tate.org.uk/learn/online-resources/glossary/f/figurative-art>

²⁴ <http://www.merriam-webster.com/dictionary/genre>

²⁵ <http://www.visual-arts-cork.com/definitions/gestural-painting.htm>

²⁶ <http://www.merriam-webster.com/dictionary/homage>

²⁷ <http://www.dictionary.com/browse/juxtaposition>

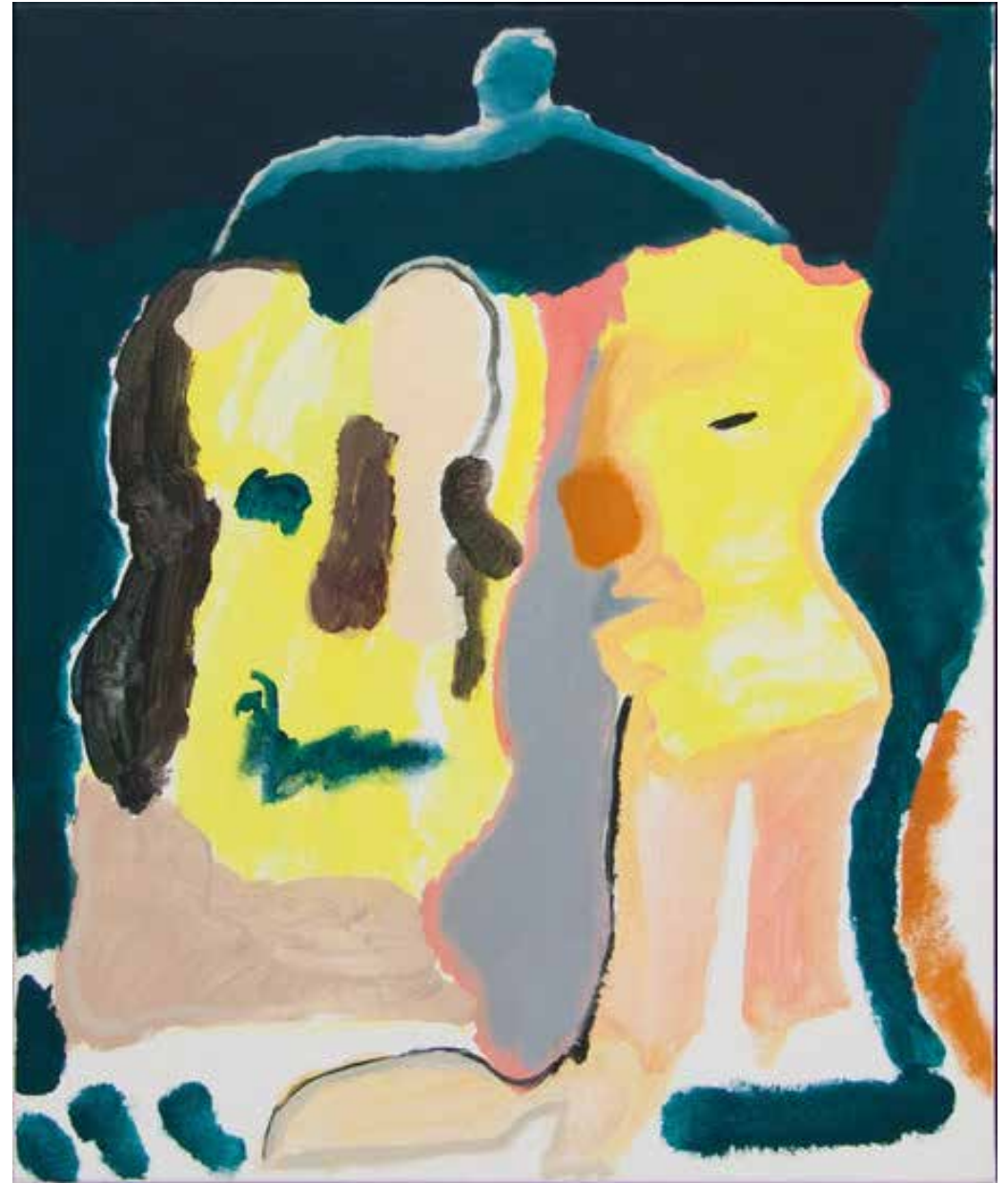
²⁸ <http://csmt.uchicago.edu/glossary2004/material.htm>

²⁹ <http://www.merriam-webster.com/dictionary/memento%20mori>

³⁰ <http://www.arthistoryarchive.com/arthistory/constructivism/>

³¹ <http://www.tate.org.uk/learn/online-resources/glossary/s/synthetic-cubism>

³² <http://www.merriam-webster.com/dictionary/trompe%20l'oeil>



Tom Polo, *Side talk* 2014. Joyce Nissan Collection, Melbourne.

FURTHER READING

Books:

Painting is a Critical Form, Helen Johnson, 3-Ply, 2015

Aboriginal Art, Wally Caruana, *Jon Campbell: Lettering*, Jon Campbell, The Narrows, 2015

No Boundaries: Aboriginal Australian Contemporary Abstract Painting, Henry F. Skerritt, Prestel, 2015

The Forever Now: Contemporary Painting in an Atemporal World, Laura Hoptman, The Museum of Modern Art, New York, 2014

Aboriginal Art, Wally Caruana, Thames & Hudson, 2012

Australia, Wally Caruana, Royal Academy Books, 2014

More than what there is, Elizabeth Newman, 2013
After Art, David Joselit, 2013

Vitamin P2, Barry Schwabsky, Phaidon, 2011

Painting Today, Tony Godfrey, Phaidon, 2009

Painting Abstraction: New Elements In Abstract Painting, Bob Nickas, Phaidon, 2009

Painting as Model, Yve alain Bois, MIT Press, 1993

Solo Studies Artists:

ABDUL ABDULLAH: <http://abdulabdullah.com/home.html>

ANGELA BRENNAN: <http://niagaragalleries.com.au/artist/angela-brennan>

DAVID JOLLY: <http://www.suttongallery.com.au/artists/artistprofile.php?id=26>

DIENA GEORGETTI: <http://robertleonard.org/diena-georgetti-parallel-existence/>

HELEN JOHNSON: <http://www.helenjohnson.net>

KARL WIEBKE: <https://www.youtube.com/watch?v=70UomdGSXJY>

LISA RADFORD: <http://www.lisaradford.net>

MATTHYS GERBER: <http://www.artistprofile.com.au/matthys-gerber/>

MITCH CAIRNS: <http://mitchcairns.info>

NYAPANYAPA YUNUPINGU:
<http://yirkala.com/buku-art-centre/artists/nyapan-yapa-yunupingu>

RY DAVID BRADLEY: <http://www.rydavidbradley.com>

STEPHEN BRAM: <http://www.ngv.vic.gov.au/multi-media/interview-with-stephen-bram/>

TERESA BAKER: <http://shortstgallery.com.au/artists/779630/teresa-baker>

VIVIENNE BINNS: <http://www.suttongallery.com.au/artists/artistprofile.php?id=19>

Panorama Artists:

COLLEEN AHEARN: <http://stamm.com.au/colleen-ahern-cortez-the-killer/>

SEAN BAILEY: <http://www.dainesinger.com/sean-bailey/>

KAREN BLACK: <http://www.karenblack.com.au>

DANIEL BOYD: <http://www.mca.com.au/collection/artist/boyd-daniel/>

KIRSTY BUDGE: <http://kirstybudge.tumblr.com>

JANET BURCHILL: <http://www.artcollector.net.au/JanetBurchillandJenniferMcCamleyTheSwerveofArt>

JON CAMPBELL: <http://www.darrenknightgallery.com/artists/campbell/bewdyful/>

NADINE CHRISTENSEN: <http://www.sarahscout-presents.com/web/nadine-christensen/>

TIMOTHY COOK: <http://sevafrangosart.com/artist/timothy-cook/>

JUAN DAVILA: <https://www.qagoma.qld.gov.au/whats-on/exhibitions/apt8/artists/juan-davila>

DAVID EGAN: <http://www.david-egan.net>

HAMISHI FARAH: <http://hamishi.asia>

IRENE HANENBERGH: <http://www.irenehanenbergh.com>

MELINDA HARPER: <https://www.heide.com.au/exhibitions/colour-sensation-works-melinda-harper>

LOUISE HEARMAN: <http://tolarnogalleries.com/artists/louise-hearman/>

RAAFAT ISHAK: <http://www.artcollector.net.au/ArtistinterviewRaafatIshak>

JOSEY KIDD-CROWE: <http://neonparc.com.au/artists.php?id=22>

FIONA LOWRY: <http://fionalowry.com.au/artwork.php>

TRAVIS MACDONALD: <http://niagaragalleries.com.au/artist/travis-macdonald>

ROBERT MACPHERSON: http://www.yuillcrowley.com/blog/?page_id=340

GIAN MANIK: <http://gianmanik.com>

SAMSON MARTIN: <http://primermag.net/art/2015/11/samson-martin-interview-tristian-koenig>

HELEN MAUDSLEY: <https://www.fac.org.au/events/291/helen-maudsley-the-landscape-of-being?mid=12>

MOYA MCKENNA: <http://stationgallery.com.au/artists/moya-mckenna>

TIM MCMONAGLE: <http://stationgallery.com.au/artists/tim-mcmonagle>

NIGEL MILSOM: <http://www.mca.com.au/collection/artist/nigel-milsom/>

TULLY MOORE: <http://www.gertrude.org.au/studios/studios/current-22/tully-moore.phps>

JAN NELSON: <https://www.ngv.vic.gov.au/explore/collection/artist/1507/>

ELIZABETH NEWMAN: <http://stamm.com.au/elizabeth-newman-the-origin-of-life/>

JONATHAN NICHOLS: <http://kwggallery.com/artists/jonathan-nichols>

JONNY NIESCHE: <http://www.jonnyniesche.com>

JOHN NIXON + UNKNOWN ARTIST: http://www.sarahcottiergallery.com/artist/24/John_Nixon.htm

ROSE NOLAN: <http://www.mca.com.au/collection/artist/nolan-rose/>

DANIEL NOONAN: <http://www.soniadutton.com/artists/daniel-noonan#2>

ALAIR PAMBEGAN: <http://tarnanthi.com.au/event/alair-pambegan/>

OSCAR PERRY: <http://stationgallery.com.au/exhibitions/perry#1737>

STIEG PERSSON: <http://www.stiegpersson.com>

TOM POLO: <http://tompoloart.blogspot.com.au>

ELIZABETH PULIE: <https://elizabethpulie.wordpress.com>

ADAM PYETT: <http://sophiegannongallery.com.au/artists/adam-pyett>

BEN QUILTY: <http://www.benquilty.com/artwork.php>

LISA REID: <http://www.artsproject.org.au/artworks/157/Lisa%20Reid>

REKO RENNIE: <http://rekorennie.com>

ROBERT ROONEY: <http://tolarnogalleries.com/artists/robert-rooney-2/1/>

GARETH SANSOM: <http://www.milanigallery.com.au/artist/gareth-sansom>

GEMMA SMITH: <http://www.mca.com.au/collection/artist/smith-gemma/>

KATE SMITH: <http://www.suttongallery.com.au/artists/artistprofile.php?id=58>

NICOLA SMITH: <http://www.redlandsartprize.nas.edu.au/#!nicola-smith/c1116>

JOHN SPITERI: <http://stamm.com.au/john-spiteri/>

MADONNA STAUNTON: <http://www.milanigallery.com.au/artist/madonna-staunton>

ESTHER STEWART: <http://tlsc.co/esther>

TYZA STEWART: <http://tyzatyzyza.tumblr.com>

KRISTINA TSOULIS-REAY: <http://www.kristinatsoulis-reay.com/Home.html>

TREVOR VICKERS: <http://trevorvickers.com/biography/>

JENNY WATSON: http://www.artgallery.nsw.gov.au/collection/works/?artist_id=watson-jenny

BRADD WESTMORLAND: <http://stamm.com.au/bradd-westmoreland-wet/>

PETER WESTWOOD: <http://www.peterwestwood-art.com>

KEN WHISSON: <http://www.mca.com.au/collection/exhibition/588-ken-whisson-as-if/>

REFERENCES

Encyclopaedia Britannica: Modernist Art Movements.
<https://www.britannica.com/list/10-modernist-art-movements>

The Telegraph: How has the internet changed art? An article discussing artists and art influenced by the internet. URL: <http://www.telegraph.co.uk/culture/art/features/11130492/How-has-the-internet-changed-art.html>

Art Guide Australia: Editorial. Interviews with artists. URL: <http://artguide.com.au/articles-page/show/new-item-32/>

West Space: When shoe leaves foot. Information about an exhibition at West Space including Helen Maudsley. URL: <http://westspace.org.au/event/when-shoe-leaves-foot/>

Niagara Galleries: Helen Maudsley. An essay written about Maudsley's work. URL: <http://niagaragalleriesarchive.com.au/artists/artistpages/theartists/maudsley/documents/MaudsleyEssay.pdf>

Frieze: Beginnings + Ends. An article about art and technology. URL: <http://www.frieze.com/article/beginnings-ends>

Fiona Lowry: Fiona Lowry - I have forgotten who I am. An interview with Fiona Lowry. URL: [http://fionalowry.com.au/content/Text/pdfs/KW034_Posters_DC01-1%20\(dragged\).pdf](http://fionalowry.com.au/content/Text/pdfs/KW034_Posters_DC01-1%20(dragged).pdf)

Fiona Lowry: Wilderness: Balnaves Contemporary Painting. An essay about the darkness of the forest including discussion of Fiona Lowry's work. URL: <http://fionalowry.com.au/text.php?text=20130201151931>

Merriam Webster: Dictionary. A definition of painting. URL: <http://www.merriam-webster.com/dictionary/painting>

Arts and Australia: Reviews. A description of Robert MacPherson's exhibition The Painter's Reach at Brisbane's Gallery of Modern Art (GOMA). URL: <http://www.artandaustralia.com/news/reviews-commentary/the-painters-reach>

Art Gallery NSW: Contemporary art. A description of contemporary art with examples. URL: <http://www.artgallery.nsw.gov.au/discover-art/learn-more/contemporary-art/>

MOMA Learning: Theme. A site investigating identity and gender in art. URL: https://www.moma.org/learn/moma_learning/themes/investigating-identity/constructing-gender

Trace: Tyza Stewart. A biennial exhibition and art auction. URL: <http://traceart.com.au/artwork/tyza-stewart-untitled/>

Rembrandt Painting: Biology and chronology. A site dedicated to Rembrandt. URL: http://www.rembrandtpainting.net/rembrandt_life_and_work.htm

Arts Project Australia: About us. A site with information on the organisation. URL: <http://www.artsproject.org.au/content/about-us>

Redbull: Stories. A site about Reko Rennie and his inspiration. URL: <http://www.redbull.com/au/en/stories/1331610989144/reko-rennie-a-black-diamond-in-the-rough>

Tate: Abstract art. A gallery glossary page. URL: <http://www.tate.org.uk/learn/online-resources/glossary/a/abstract-art>

Tate: Conceptual art. A gallery glossary page. URL: <http://www.tate.org.uk/learn/online-resources/glossary/c/conceptual-art>

Tate: Concrete art. A gallery glossary page. URL: <http://www.tate.org.uk/learn/online-resources/glossary/c/concrete-art>

MOMA: German Expressionism. Information and works from the collection. URL: http://www.moma.org/collection_ge/theme.php?theme_id=10069

Tate: Figurative art. A gallery glossary page. URL: <http://www.tate.org.uk/learn/online-resources/glossary/f/figurative-art>

Merriam Webster: Genre. An online dictionary. URL: <http://www.merriam-webster.com/dictionary/genre>

Visual Arts Cork: Definitions. A definition of gestural painting. URL: <http://www.visual-arts-cork.com/definitions/gestural-painting.htm>

Merriam Webster: Homage. An online dictionary. URL: <http://www.merriam-webster.com/dictionary/homage>

Dictionary.com: Juxtaposition. This is a dictionary website URL: <http://www.dictionary.com/browse/juxtaposition>

The University of Chicago: Glossary. An online glossary. URL: <http://csmt.uchicago.edu/glossary2004/material.htm>

Art History archive: Constructivism. Information and history on Russian Constructivism. URL: <http://www.arthistoryarchive.com/arthistory/constructivism/>

Tate: Synthetic-cubism. A gallery glossary page. URL: <http://www.tate.org.uk/learn/online-resources/glossary/s/synthetic-cubism>

Merriam Webster: Dictionary. An online translation of terms. URL: <http://www.merriam-webster.com/dictionary/trompe%20l'oeil>

VISITING ACCA

ACCA's Education Programs are FREE and available for Primary, Secondary and Tertiary groups.

Maximum 25 students per group for *TalkThink Make* programs.

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

10am - 5pm Tuesday – Friday
Monday by special appointment


accaonline.org.au/learn
education@accaonline.org.au

acca

Australian Centre for
Contemporary Art
111 Sturt Street
Southbank Victoria 3006
Australia
www.accaonline.org.au

Connect with us:

  #accamelbourne

 [acca_melbourne](https://twitter.com/acca_melbourne)

ACKNOWLEDGEMENTS

Education resource written and compiled by Eliza Devlin, Education Manager and Andrew Atchison, Artist Educator, with contributions from Curators Max Delany, Annika Kristensen, Hannah Mathews, and staff Stephanie Berlangieri, Laura Couttie, Grace Davenport, Debra Lyon, Kate Long, Chelsea O'Brien, Alison Lasek, Kim Brockett and Zoe Theodore, ACCA, July 2016.

TERMS OF USE

This Education Resource has been produced by the Australian Centre for Contemporary Art to provide information and classroom support material for school visits to the exhibition *Painting. More Painting.* The reproduction and communication of this resource is permitted for educational purposes only.