

# VADEA NSW ANNUAL CONFERENCE

WHAT MATTERS?  
ARTMAKING AND  
MATERIALITY.

## 2014 CONFERENCE HANDBOOK



VISUAL ARTS AND DESIGN EDUCATORS ASSOCIATION



## WHAT MATTERS? ARTMAKING AND MATERIALITY

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Venue Partner  
 National Art School, Sydney

### Front Cover (and page 3)

Bill Henson—Untitled #20  
 2000/2001 Type C Photograph 127 x 180cm  
 Image courtesy of the artist and  
 Roslyn Oxley9 Gallery  
 8 Soudan Lane, Paddington, Sydney  
[www.roslynoxley9.com.au](http://www.roslynoxley9.com.au)

### Conference Conveners

Kathrine Kyriacou, VADEA NSW Co-President, Nicholas Phillipson, VADEA NSW Co-President  
 Sharon Tofler, VADEA NSW Promotions and Events Officer

*"Having a kind of intimate negotiation with the materials and the physical manifestation of making work is very, very important."*

(Bill Henson)



How do we as contemporary art educators collaborate with our students, in talking with them about the rich and complex nature of what they are doing, when they make artworks?

Is it sufficient for students to simply have a concept then use technical processes for their works to be realised?

How can we best intervene when students oftentimes believe their artworks stem from their own creative resources?

How can we acknowledge that the making of art is an act of self-realisation while also building our students' understandings about different value systems that invade the materiality of their artworks both prospectively and retrospectively; for example, in values of expression, tradition, perception, communication, transgression and hybridity?

**This conference attempts to address these issues. Through an indulgent evening of candid discussion with leading contemporary artist Bill Henson, and participation in a series of practical workshops delegates will actively tease out their own understanding of material matter.**

**Delegates will learn from and talk with contemporary artists and National Art School educators about how they approach the materiality of artmaking.**

21/04/2014

## **What matters? Materiality and art making**

In the opening and closing addresses of Saturday's program for VADEAs annual conference Dr Kerry Thomas and Dr Karen Maras will respectively reflect on the conference theme of materiality and art making. Drawing on a range of instances from this year's conference presentations and workshops and grounded in their own research on creativity and practical and critical reasoning, Kerry and Karen will address the questions for this conference that acted as a provocation. Namely:

### **How do we as contemporary art educators collaborate with our students, in talking with them about the complexities involved in what they are doing, when they are making artworks?**

In considering this question materiality is conceived of as a kind of apprenticeship where the teacher distributes a 'politic application of know how' (Brown, 1988: 26) often via the use of wily ploys to draw students in and have them commit to common goals (Thomas, 2009). Creative artmaking in the classroom involves a tacit commitment by teachers and students to produce aesthetically unique artworks that seek to satisfy a range of social and institutional constraints, eg in those as represented by the expectations of the HSC Visual Arts examination and school based assessments from years 7-12.

### **Is it sufficient for students to simply have a concept then use technical processes for their works to be realised?**

Attention turns to how both the teachers' and students desire the students' artworks to be successful even though they often hold the belief that students alone are responsible for their creative autonomy. Nonetheless, those involved will do what they can to limit and capitalize on shortfalls that emerge because belief in creative autonomy is maintained and nurtured or at least the fiction of creative autonomy. Such actions are inherently political and depend upon the dynamics of the group which are redeemed by success in school based assessment and in the HSC examination (Thomas, 2009).

### **How can we best intervene when students oftentimes believe their artworks stem from their own creative resources?**

Psychologically based theories of creativity that stem from the 1950s continue to resonate in popular thinking about what is involved in the students' making of art. For example, that it is students' capacities for 'lateral thinking', 'fluency' or 'problem solving' that cause their artworks to be creative. However, Kerry's ongoing research reveals that in truth it is the teacher's intentions, style and rhetoric coupled with how the social reality is encountered and made in the classroom which is internalised and projected that transfigures the options available to students. What teachers distribute is responsive to opportunities as they present themselves and motives and reasons for action are adjusted and reframed by teachers and students as the need arises. Students watch, imitate, contribute to, take on, identify, assimilate and are made by alternatives that transcend their own expectations and offer alternative solutions (Guile & Young, 2001:59).

**How can we acknowledge that the making of art is an act of self-realisation while also building our students' understandings about different value systems that invade the materiality of their artworks both prospectively and retrospectively – for example, in values of expression, tradition, perception, communication, transgression and hybridity?**

In addressing this question attention turns to how success in artistic practices is not dictated by technical means, for instance, skills in drawing or painting. Rather, success is governed by values, which represent their ends. Karen's research shows how values systems are acquired by students and represented in reasoned critical judgements that stand in reflexive relation to representational ends (Maras, 2010). Alignment between values systems, intentional activity and critical judgement underscores the value of artistic practices (Wollheim, 1987). Various value sources for the visual arts include those value bases identified above. These bases of value offer scope for teachers and students to negotiate the character of artistic activities and the refinement of practices while representing a firm basis for cultivating artistic ends in identifiable ways (Brown, 1990).

**References:**

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Guile, D., & Young, M. (2001). Apprenticeship as a conceptual basis for a social theory of learning. In C. Paecheter, M. Preedy, D. Scott, & J. Soler (Eds.), *Knowledge, power and learning* (pp. 56-73). Paul Chapman Publishing Ltd: London.

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Thomas, K. (2009). Creativity in artmaking as a function of misrecognition in teacher-student relationships in the final year of schooling in *Studies in Art Education*, 51(1), 64-76.

Wollheim, R. (1987). What the artist does, pp11-42. In *Painting as an art*. London: Thames & Hudson.

Dr Kerry Thomas

Associate Professor, School of Education, UNSW

Visiting Fellow, COFA, UNSW

Previous Co-President VADEA

Dr Karen Maras

Head of Education NSW/ACT

Senior Lecturer, Visual Arts Education

Australian Catholic University

Previous Co-President VADEA



# Lorraine Kypiotis

## Lecturer Profile

Lorraine Kypiotis is an art historian who writes and lectures on Western art covering such diverse periods as Ancient Greece, Constable and Turner and Modernism, to name just a few. She currently teaches at the National Art School (NAS), Sydney and coordinates the NAS Dobell School.

Lorraine Kypiotis holds a Bachelor of Art, Dip.Ed. and Masters in Arts from the University of Sydney.

Her research interests include collections of 19<sup>th</sup> century plaster casts, 17<sup>th</sup> century painting and Museology.

Kypiotis is currently engaged in researching the history of the Plaster Cast collection of the National Art School, with the aim to complete her doctorate.

She conducts specialist electives on subjects such as the Renaissance, Museums and Galleries, Women in Art, and Gender and Sexuality.

She is an experienced educator teaching in both secondary and tertiary sectors since 1985, she also conducts literacy classes for degree students at the National Art School.



Lorraine Kypiotis.  
Image courtesy of the artist

Furthermore, Lorraine Kypiotis has delivered a number of guest lectures at the Art Gallery of NSW which include: *Bacon and Beefcake: the influences of Michelangelo and the masters, Whistler:*

*grey is the new black and Italian Futurism: the need for speed.*

Biographical information sourced from:

[www.nas.edu.au/about/Faculty/LorraineKypiotis](http://www.nas.edu.au/about/Faculty/LorraineKypiotis)

Dobell School at the National Art School, Senior Programs: <http://www.nas.edu.au/shortcourses/Senior-School-Programs/Dobell-School>

## **VADEA NSW Conference 2014**

### **Art History and Theory lecture:**

***Art Production and Gender: Women in Art from the Renaissance to the Contemporary from a feminist perspective.***

## Interview with Lorraine Kypiotis

### Can you tell us about a favourite or regularly used resource (book, catalogue, store or reference)?

As an art historian who lectures in many different areas my resources are diverse and keep expanding. Perhaps the most useful though is Jstor – a veritable treasure trove online.

I do however, have my favourites that stay with me year after year (in hard copy): as a “Renaissance” woman I adore my copy of *The Life of Michelangelo* by Condivi (originally published in 1553 and written to counteract an inexact portrait of him in

Vasari’s Lives); as an ongoing student of Art history in general, *Panofsky’s Meaning in the Visual Arts* is an oldie but a goodie (publ. 1955), especially chapter 1: Iconography and Iconology; and as a feminist art historian, the seminal essay by Linda Nochlin “Why Have there been no Great Women Artists?” of 1971. The questions she asks are still so pertinent today.

### Being an art historian might be likened to being a detective. What keeps you enthralled?

I agree, being an art historian is just like being a detective. I guess what keeps me enthralled is finding links, small clues that set you on a path to discovery, a name, a

date, a small snippet of a painting.

And my own insatiable curiosity – I’m currently trying to track down the artist of a small oval portrait of a gentleman from the mid-18<sup>th</sup> century but the sitter is starting to become part of my life: I want to know who he is, what he was, why he sat for the portrait and who came to have it in their collection.

### What is the most important message you could offer to art teachers and their students today?

Passion. Don’t be afraid to show your passion for the things you love: be they teaching or learning or art making. It inspires others as well as keeps you going.

***“I’m currently trying to track down the artist of a small oval portrait of a gentleman from the mid-18<sup>th</sup> century but the sitter is starting to become part of my life: I want to know who he is, what he was, why he sat for the portrait and who came to have it in their collection”.***

# David Briggs

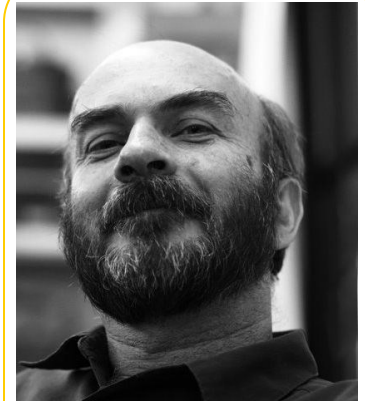
## Artist Profile

David Briggs received a Ph.D. in Geology at the University of Queensland in 1988. With significant tertiary teaching experience, teaching life drawing and colour theory, Briggs has taught at Billy Blue College of Design, Walt Disney Animation Studios Australia, Julian Ashton Art School, National Art School and several Universities across Australia.

He has published an online textbook on the dimensions of colour and light, (see website link below) an introduction to the dimensions of colour intended for painters using either traditional or digital mediums

Brigg's teaches that knowing anatomy does not simply mean knowledge of a list of body parts, it means being able to visualize

any part of the body, in any action and from any direction. This ability opens up the possibility of drawing from the imagination, and can be used continuously in drawing from life.



David Briggs.  
Image courtesy of the artist

Biographical information sourced from:

<http://julianashtonartschool.com.au/galleries/teachers-gallery/david-briggs/>

<https://sites.google.com/site/djcbriggs/>

[www.huevaluechroma.com](http://www.huevaluechroma.com)

## VADEA NSW 2014 Conference Workshop

**Workshop Title:** *Anatomy for Life Drawing*

**Do you want to strengthen your understanding of artistic anatomy and how it can be used to capture the essence of a pose directly and efficiently?**

**Form:** Drawing

**Description:** In this workshop we will take the first steps in the study of artistic anatomy by examining three core masses of the body—the head, rib cage and pelvis—and then practise incorporating these masses into gesture drawings of the life model.

**Suggested materials:** 45 Progresso or similar woodless graphite pencils (2B or 4B), A3 photocopy or cartridge, blades OR pencil sharpeners, easels, boards, clips, skeleton with skull (+ life model).



Image courtesy of the artist.  
<https://sites.google.com/site/djcbriggs/drawings>  
Copyright David Briggs 2007-14

**Artist's Website:** [www.huevaluechroma.com](http://www.huevaluechroma.com)





*Alice*, 2008

Oil on sealed paper

Image courtesy of the artist

<https://sites.google.com/site/djcbriggs/artwork>

Copyright David Briggs 2007-14

***“Art education today is rather deeply divided between a traditional approach that can be traced back to the 1970's. When emphasis on the technical elements of art education reached its low point, and more recent approaches that have reintroduced these elements (e.g. artistic anatomy, perspective, modern understanding of colour and light, etc.) in response to student demand and the current resurgence of representational elements in both digital and physical painting. Obviously my own allegiance is primarily with the second camp”***

## Interview with David Briggs

**Do you have any technical advice about the particular materials or techniques you work with?**

Most of the technical content of my teaching comes under the broad headings of (a) the theory and practice of colour, and (b) the elements of drawing, with emphasis on the artistic anatomy of the human figure. I have published a large part of the background to my teaching of colour on my website *The*

*Dimensions of Colour.*

**Can you identify one way that you work with a particular tradition/convention relevant to your practice? Can you identify one way you challenge traditions/conventions relevant to your practice?**

Art education today is rather deeply divided between a traditional approach that can be traced back to the 1970's. When emphasis on the technical elements of art education reached its low point, and more recent approaches that have reintroduced these elements (e.g. artistic

anatomy, perspective, modern understanding of colour and light, etc.) in response to student demand and the current resurgence of representational elements in both digital and physical painting.

Obviously my own allegiance is primarily with the second camp. For a concise discussion of how this dichotomy relates to the teaching of colour today, I would refer readers to the home page of my website linked below.

**Is there an interesting piece of information that you would like people to know about**

**your field of practice?**

For students the single greatest benefit of modern colour theory is the ability to think of colours in terms of a space described by the three dimensions of hue, value and chroma. Students use this concept as a conceptual framework for (a) observing colour relationships (b) selecting and mixing colour, and (c) creating colour relationships from the imagination.

For an elaboration of these points please visit my website highlighted on previous page.

# Denis Clarke

## Artist Profile

Denis Clarke received a Diploma in Art Education at the National Art School and the Alexander Mackie CAE in 1975. After completing his studies he was awarded the NSW travelling Art Scholarship and Moya Dyring residency at the Cite International des Arts in Paris. Clarke completed postgraduate studies at the St Martins School of Art, Byam Shaw and Morley College, London, and set up a studio in

North London in 1982. He has lived, exhibited and taught in London and Switzerland, teaching at the Camden School of Art, London, from 1989 to 1998.

He has exhibited at the Gillian Jason Gallery's exhibition "50 Years of British Drawing", The Boundary Gallery and the James Colman Gallery who presently represents him in London.



*Marrickville Series III*. 2012 Mixed media (56 x 76cm).  
Image courtesy of the artist  
[http://www.denisclarke.com.au/DClarke\\_86.htm](http://www.denisclarke.com.au/DClarke_86.htm)

In 1998 Denis returned to live and paint in Sydney. He has lectured in drawing at the National Art School and has exhibited his work widely. In 2003 he was awarded the Blackfriars Drawing Acquisitive Prize.

Clarke is represented in private and public collections in Europe and Australia, including Macquarie University, The Art Gallery of New South Wales, Fitzwilliam College Cambridge and Lloyds of London.

Biographical information sourced from:

[www.denisclarke.com.au](http://www.denisclarke.com.au)

## VADEA NSW Conference 2014 Workshop

**Workshop title:** *Unlocking Creativity: Drawing with Form and Space*

**Do you want to unlock new ways of perceiving and connecting with the dynamic of form and space?**

**Form:** Drawing

**Description of workshop:** Working in a three-dimensional spatial environment of objects, a series of exercises will unlock new ways of perceiving and connecting with the dynamic of form and space. Movement will be at the core while we explore hand and eye coordination, transparency, layering and composition using a variety of techniques in wet and dry media; including inks, wax resist, charcoal and pastel. Play, tactile use of media and experimentation with mark and texture will be encouraged within the process of observation, to enrich creativity and renew awareness of the picture plane's potential.

**Suggested materials:** 2b, 4b and 6b pencils, plastic rubbers, Art Spectrum inks (burnt sienna and black), oil pastels (light grey, mid grey, red ochre, mid blue, cream/off white), chalk pastels (Australian Gold, Prussian Blue, off white), thick grade willow charcoal, wash brushes (4.5cm wide and 1.5/2cm wide), A1 cartridge 150gms, cheaper cartridge for quick sketches, one sheet of good quality watercolour paper (150 gms or heavier).



*Wollombi Caves and Rocks I.*  
 Mixed media (127 x 96cm).  
 Image courtesy of the artist.

***“In my work I am asking questions about the nature and possibilities of what I am observing. How can I invent freely to challenge the possibilities of the picture plane and the way that nature has been represented?”***

**Artist’s Website:**

**[www.denisclarke.com.au](http://www.denisclarke.com.au)**

## Interview with Denis Clarke

**Do you have any technical advice about the particular materials or techniques you work with?**

Respect the materials. See what they are capable of and what they will or will not stand. For example, with papers, some thin papers can produce charming effects with gestural wash but minimum brushing on paper is required. In other words, alla prima or immediacy. The results will dry lighter on thin paper. Good quality watercolour

papers 300gsm or even Stonehenge paper can sustain working processes of layering of wash and further mark making.

**Can you identify one way that you work with a particular tradition/convention relevant to your practice?**

I am interested in those artists who experiment with possibilities through the process of absorbing and observing a subject over a prolonged period of time.

I identify with both Abstract Expressionism and Expressionism and also the London School of Painters. Examples

of artists are Cezanne, Matisse, Kokoshka, Giacometti to Leon Kossof, Frank Auerbach and Lucian Freud.

**Can you identify one way you challenge traditions/conventions relevant to your practice?**

In some ways I am gesturally and temperamentally harnessing the emotions and senses that the Abstract Expressionists used, while developing a process of experimentation, using chance and risk in mixed media, for example, drawing with media which is invisible such as wax resist.

However, unlike the

Expressionists, my subject is often rigorously observed from the nature of space and light, which was also a fundamental philosophy of the London School artists mentioned above.

**Is there an interesting piece of information that you would like people to know about your field of practice?**

In my work I am asking questions about the nature and possibilities of what I am observing. How can I invent freely to challenge the possibilities of the picture plane and the way that nature has been represented?



# Gary Deirmendjian

## Artist Profile

Gary Deirmendjian was born in Gyumri, Armenia in 1967 and migrated to Sydney in 1979. He received a Bachelor of Aeronautical Engineering (Honours) at the University of Sydney in 1990 and a Master of Fine Arts in Sculpture from the National Art School, Sydney in 2006.

Deirmendjian has exhibited extensively in group and solo

exhibitions. His broad practice encompasses sculpture, photography, video and installation, as well as site-specific works. His work is featured regularly in national prizes including Sculpture by the Sea, the Blake Prize, UWS Sculpture Award, the McClelland Sculpture Survey Award and the Moran Contemporary Photographic Prize.

In recent years his practice has been led by his interest in the notion of art in public, as opposed to public art, with the latter commonly understood as being a brief-driven proposition. It has become essential for Deirmendjian to find a means to connect directly with a broader public, one-to-one and free of any obligation, mediation or justification.

Biographical information sourced from:

[www.garo.com.au](http://www.garo.com.au)



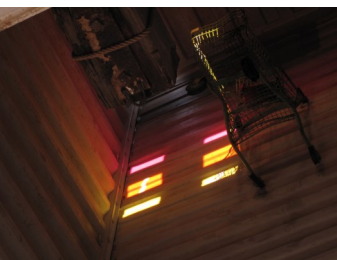
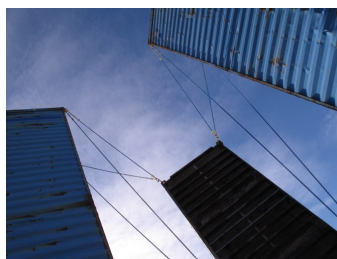
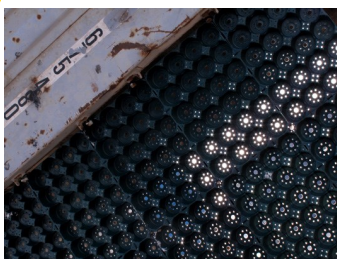
*Consumer Temple*

Invited artist, Sculpture by the Sea Aarhus, 2011, Denmark

Installation consisting of used shipping containers, hardwood timber pallets, pallet jacks, reclaimed wharf, shopping trolley and other.

12m (height) x 12m x 12m. Over 200 tonnes (including ballast and footings).

Image courtesy of the artist.



*Consumer Temple*, 2011  
(Details).

Images courtesy of the artist

***“The traditional view of Western Art was that sculpture strictly related to the creation of a singular object - whether modeled, carved or constructed, and that artists strived towards an identifiable unity of style.***

***My practice challenges this notion in that it is purposely open to suggestion, and while it may at first appear diverse it is in fact rooted in a certain unity of intent”.***

**Artist’s Website: [www.garo.com.au](http://www.garo.com.au)**

## VADEA NSW Conference 2014 Workshop

**Workshop Title:** *Wooden Constructs—Do you want to develop sculptural understanding in the classroom?*

**Form:** Sculpture

**Description:** Having emerged from Cubism and Assemblage in the early 20<sup>th</sup> century, construction became the third mode of creating sculpture, along with the age-old techniques of modeling and carving. Participants will construct small nonrepresentational freestanding sculptures using timber off cuts as elements, successively glued together towards an overall objective resolution.

### Interview with Gary Deirmendjian

**Do you have any technical advice about the particular materials or techniques you work with?**

My practice is not media or process specific in the traditional sense where a sculptor might have carved, modeled or constructed in stone, clay or say steel respectively. Although I began strictly in the carving tradition, I now regard myself as an artist who is modeling a suggestive experience that is rooted in intent, where any media adopted is used for its actuality and for its ability to contribute in some direct, symbolic or metaphoric way to the suggestive resonance as a whole, like words may do to a poem.

In this sense the media across the oeuvre may vary from mud and rubbish to shipping containers.

**Can you identify one way that you work with a particular tradition/convention relevant to your practice?**

The notion of being responsible for bringing more "stuff" into existence and that of permanence are carrying an increasingly significant philosophical burden. There has thus been a shift in recent years towards the use of pre-existing or lived "things" that are combined and composed into 3D experiential propositions, installations or interventions. That typically speaking are for temporary realisation, take shape

in public, are in significant scale and are both sensitive to, and invite the actualities of site into the work's suggestive mix, treating them as active ingredients.

**Can you identify one way you challenge traditions/conventions relevant to your practice?**

The traditional view of Western Art was that sculpture strictly related to the creation of a singular object - whether modeled, carved or constructed, and that sculptors/artists strived towards a certain identifiable unity of style. My practice challenges this notion directly in that it is purposely open to suggestion, and while it may at first appear diverse it is in fact

rooted in a certain unity of intent. This meaning, that while the work may seem unrelated superficially speaking, it is always about the same notions.

**Is there an interesting piece of information that you would like people to know about your field of practice?**

Sculpture has over recent history become a hotbed of artistic innovation and endeavor, having in the process adopted almost any media and means outside the filling of the pictorial plane, to which broadly speaking painting, drawing, printmaking, photography and video are anchored to. These include sound, light, land art and a vast number of others.



# Mini Graff

## Artist Profile

Mini Graff was born in New Zealand in 1974, moved to Australia in 2000 and is currently based in Sydney. Mini Graff has a Masters of Fine Art from the National Art School, Sydney (2012) and a Bachelor of Graphic Design from Massey University Wellington, NZ (2000).

She lectures at Sydney College of Fine Arts

and the National Art School.

Mini Graff works in and around the city's urban fringe; the streets and inhabitants of the city area provide the content and impetus for her work.

Graff's artwork challenges typical perceptions of graffiti art. She stencils and paints images on to a variety of media (walls, boards, wallpaper, vinyl, found paper) which strongly relate to

the given environment and community, transforming an anonymous repetitive urban landscape into a unique and personal aesthetic experience.

Parody, humour and social commentary are common themes in Graff's work, notions that are translated into experiments with scale in public space; from discrete interventions to large-scale installations.

Graff has participated in

several public art projects including Sydney's *Art and About*, and has coordinated and presented numerous printmaking workshops to various audience groups including high school students, tertiary institutions and public art galleries.

Biographical information sourced from [www.minigraff.com](http://www.minigraff.com)

[www.flickr.com/photos/minigraff/](http://www.flickr.com/photos/minigraff/)

[www.theartvault.com.au/upload/mgraff.pdf](http://www.theartvault.com.au/upload/mgraff.pdf)



Letraslapica: HELLO my name is Mini Graff and No.12, 2014  
Images courtesy of the artist

## VADEA NSW Conference 2014 Workshop

**Workshop Title:** *Street Art Sticker Painting*

**Do you want to develop a street art repertoire that will appeal to your students?**

**Form:** Printmaking

**Description:** This workshop provides participants with an overview of the screen printing process which includes the possibilities for engaging students in this diverse medium. Learn to screen print a small edition of stickers using a combination of paper cut stencils.

**Suggested materials:** Acrylic paint - primary colours plus 1 x any fluoro colour, screen print paste (for paper printing - System3 or Lascaux preferred), adhesive paper (A4), masking tape, cheap plastic food containers for mixing inks, A3 acetate, 1 sheet of A3 litho paper, newsprint for test prints/clean up.

**Artist's Website:** [www.minigraff.com](http://www.minigraff.com)

## Interview with Mini Graff

### **Do you have any technical advice about the particular materials or techniques you work with?**

The technical process of my artmaking is somewhat difficult to talk about, but in practice especially for this conference workshop, it is the use of print paste mixed with acrylic paint in screen-printing. Usually you'd mix up 50% acrylic paint pigment with 50% print paste, however when printing stickers on vinyl for exterior use, you'd need to use a ratio more like 70% acrylic pigment and 30% print paste. This is so that the acrylic adheres to the surface of the vinyl better. That's just a little trick to share with you.

### **Can you identify one way that you work with a particular tradition/convention relevant to your practice?**

There is a great tradition of stencil art process tracing back to Aboriginal cave painting with pigment through to the political stencils within America in the 1960's and right through until now. Screen-printing is a stenciling process. I use all sorts of different and unusual processes, for example I hand cut stencils out of

an old found card, or a record sleeve or when I was in London I found old shoeboxes on the side of the street. I guess this is sort of an interpretation of the tradition of stencil cutting. Screen-printing has been part of the fine art medium since about the 1940's, but long before that were traditional silk screens in China and Japan. The way that I'm using the silk screen at the moment is a form of political project or social commentary. There is an incredible tradition I am inspired by especially within Australia, with organisations or groups like the Tin Sheds, for their radical and memorable political posters. So when I think of my work in the context of Australian tradition it would be the work of experimental artists such as those of the Tin Sheds in the 1970's that I would relate to, but then I would develop it further with my drawing and paste the work back on the street as well. I work with papers and drawing basics not with computers at all in my process other than resizing occasionally. Everything is drawn and my letters are from the old rubdown Letraset. All my stencils are hand cut. I don't use laser cutting or machine cutting for my stencils or

vinyl at all and people think I'm crazy. There is just something about the decisions you make, from the initial drawing to the cutting and through those processes that are more organic, you can change it and make different decisions giving further opportunities to engage with the work.

### **Can you identify one way you challenge traditions/conventions relevant to your practice?**

There are conventions in fine art printing histories in relation to the reproduction of your images and control, like doing limited editions or small editions or printing on fine art paper for example. Whereas, I don't really tend to abide by those practices, I use cheap paper, I print on cheap 90gsm lithographic paper which is about 90 cents a sheet so that it is easy to paste up on the street. And this challenges the fine art tradition of print production, of formal fine art.

### **Is there an interesting piece of information that you would like people to know about your field of practice?**

I really would like you to know that my work is ephemeral. People get really upset when my work is destroyed or

when I print my work and it has taken hours and hours of drawing and printing work, for it to be removed by a council or another artist or souvenir collector or destroyed in the weather. The nature of my work is that it is fleeting and momentary. It is designed to be destroyed, to be ephemeral. People ask in frustration why I spend so much time and I say that I want to communicate something and I love using traditional techniques to make something. It is interesting you know, I am a collector of things but I don't collect my own work. I'm not interested, I just want it out of my life once I've made it. My work does change over time, it has got more sensitive to the mark really. I do a lot more drawing now than I used to.

***"I really would like you to know my work is ephemeral. People get really upset when my work is destroyed... The nature of my work is that it is fleeting and momentary".***

# Anwen Keeling

## Artist Profile

Born in Sydney in 1976, Anwen Keeling received a Bachelor of Arts with First Class Honours and the University Medal from the Australian National University, Canberra and a Masters of European Fine Art from the Winchester School of Art, South Hampton University, Barcelona, Spain.

Keeling is represented by Liverpool Street Gallery, Sydney and has exhibited in Spain, Japan and England, as well as selected shows in Sydney, Melbourne, Canberra and the Gold Coast.

Group exhibitions featuring her work include the Sulman

Prize, 2010 and 2011.

Her work was selected for The Year in Art (2003) and Salon des Refuses (2004) at the SH Ervin Gallery, Sydney and her portrait of Sydney radio personalities Merrick and Rosso was exhibited in the Doug Moran National



Anwen Keeling. Image courtesy of the artist.

Portrait Prize (2004) at the State Library of New South Wales.

Keeling's work is represented in the collections of the National Australia Bank and Australian National University, Canberra as well as numerous private collections in Australia, United States, Hong Kong and the United Kingdom.

Biographical information sourced from:

[www.anwenkeeling.com.au/bio.htm](http://www.anwenkeeling.com.au/bio.htm)

[www.liverpoolstgallery.com.au/public\\_panel/artist\\_profile.php?id\\_ART=30&flag=1](http://www.liverpoolstgallery.com.au/public_panel/artist_profile.php?id_ART=30&flag=1)

## VADEA NSW Conference 2014

### Workshop

**Workshop Title:** *Paint Made Flesh*

**Do you want to develop your understanding of life painting whilst consolidating and extending your acrylic painting skills?**

**Form:** Painting

**Description:** Anwen introduces you to painting the figure and a range of issues relating to working from direct observation of the model including aspects of form, colour and structure. Enhance your ability to identify subtle changes of skin tone and reflected colour on the figure, and develop a palette, which allows you to represent these subtleties.

**Suggested Materials:** Acrylic paints, prepared canvas, panel or board, brushes, palette knife, palette, medium such as Liquitex Glaze Medium or Matisse Acrylic Painting Medium, Jo Sonja's Clear Glaze Medium, cloth rags and or paper towels, jars.



*More Strawberries*  
2011  
oil on linen  
118 x 167 cm

***“Not every individual artist is out to shock, uproot and challenge historical conventions. When I travel around Europe and America and visit large contemporary art fairs there is convincing evidence of the continual appreciation and importance of figurative painting today”.***



## Interview with Anwen Keeling

### Do you have any technical advice about the particular materials or techniques you work with?

I personally work with oil paints and traditional glazing techniques, so for me, artist quality pigments and high quality linen grounds are important fundamentals.

I am constantly amazed by the qualities of paint and the colours available. I lean heavily towards the translucent colours, and even when using opaques, I tend to glaze over them with translucent colours. There is something incredibly beautiful about pigments, such as carmine, and the alchemy that happens when you mix it with your medium and then glaze over the painted surface.

I tend to over-saturate the colour in my paintings, and there is usually a colour scheme in each piece, although that begins when I set up my photographs. I am quite bewitched by inky shadows and glowing flesh, and have always been influenced by Caravaggio and his mastery of chiaroscuro.

### Can you identify one way that you work with a particular tradition/convention relevant to your practice?

The technical process of painting is extremely important to me, and having a strong background in the

investigation of paint, mediums and surfaces has led me to my current work practice. I work largely from photographs taken of friends in domestic situations. I am always wary of the term photorealism, yet occasionally it attaches itself to my work. I feel that my work is not photorealist, as I never try to deny it is a painted surface, the glazing and brush marks are still evident and important.

### Can you identify one way you challenge traditions/conventions relevant to your practice?

I don't see myself challenging that many conventions. I believe artists should be honest to themselves, and not every individual artist is out to shock, uproot and challenge historical conventions.

When I travel around Europe and America and visit large contemporary art fairs there is convincing evidence of the continual appreciation and importance of figurative painting today. I see my work as relevant to current practice in painting today.

In terms of subject, I have always been interested in the portrayal of women by men, the objectification and the male gaze. I like to think that the women in my paintings are subjects rather than objects. Although beautiful and often sensual,

they have a sense of self; often it is the viewer intruding on their space and territory rather than the subject waiting for the viewers gaze.

### Is there an interesting piece of information that you would like people to know about your field of practice?

No matter what the genre of a painting is, having a strong technical background is key to producing a good artwork. Knowing, understanding and being confident in your medium is integral.



*Suspense*, 2007, oil on linen, 132 x 76cm  
Image courtesy of the artist.

Artist's Website: [www.anwenkeeling.com.au](http://www.anwenkeeling.com.au)

# Bronwyn Kemp

## Artist Profile

Bronwyn Kemp was born in 1953 and grew up in Broken Hill, NSW. She received a Certificate at East Sydney Technical College in 1973, then a Diploma at the South Australian School of Art in 1975, before setting up her own studio in Walkerville, SA.

She visited Japan in 1976 and was introduced to Shino and Oribe ware. In 1979, she trained at the Jam Factory in Adelaide, South Australia.

While continuing to produce functional ware, in 1980 she started to make wheel and slab-built

sculptural forms decorated with coloured clay as inlays and slips. From 1983-1988, she took over from Jeff Mincham as Head of the Ceramic Workshop at the Jam factory.

Kemp is currently based in Sydney, NSW, working with porcelain to make forms with incised line work that derive from local landscapes and bush flora.

Kemp has many years of experience as one of Australia's most respected potters, exploring both functional and installation work.

Kemp is a lecturer at the National Art School, Sydney and she

has provided workshops at the Art Gallery of NSW where she describes the differences between maiolica and porcelain production, and the intricacies of modelling, slip-casting, throwing, glazing and painting.

About Kemp's work: *"At Clay-Sculpt, a triennial event in the small rural town of Gulgong in county NSW, Bronwyn Kemp set herself a task to create a small path in the bush which was then burnt to bake the clay surrounds and leave a scorched and man made mark in this environment. Years later, I walked on her installation*

*which has now grown over with grasses and partly covered with autumn leaves, but traces of the baked earth remain and it felt as though I was exploring some lost civilization and a few remaining traces of human presence."* Merran Esson, on the subject of *Obsessive Surfaces*, 2014.

Biographical information sourced from:

[www.australianpotteryatbemboka.com.au/shop/index.php?manufacturers\\_id=57](http://www.australianpotteryatbemboka.com.au/shop/index.php?manufacturers_id=57)

[www.artgallery.nsw.gov.au/calendar/renaissance-and-rococo-ceramics-study-day/](http://www.artgallery.nsw.gov.au/calendar/renaissance-and-rococo-ceramics-study-day/)

<http://merranesson.com/>

## VADEA NSW Conference 2014 Workshop

**Workshop Title:** *Ceramics Press Moulding*

**Do you want to develop your understanding of ceramics?**

**Form:** Ceramics

**Description:** Slip casting, flopping, press moulding: there are many ways to make and use plaster moulds in tandem with other hand building techniques to explore ideas in ceramics.

**Suggested materials:** Glue sticks for glue guns, glue guns, wooden off-cuts.





*Plot*, Installation, 1997, Ceramic and paper pulp, Dimensions: various.  
Image courtesy of the artist

***“My practice involves lots of traditions, and conventions (in process) that are often necessarily followed to achieve a physical outcome.***

***That doesn’t mean that one intends to make a traditional work or that one’s intentions for the artwork are conventional”.***

## Interview with Bronwyn Kemp

### **Do you have any technical advice about the particular materials or techniques you work with?**

If you’re using plaster moulds and clay be sure not to get any chips of plaster in the clay, it makes for big explosions in the kiln, and big holes in your work. This is why mould edges are cleaned and often sanded so as not to chip off when being used.

Also don’t pour excess wet plaster into conventional sinks where it will set and block the drainage. Instead empty all excess onto newspaper and dispose into the garbage bin.

### **Can you identify one way that you work with a particular tradition/convention relevant to your practice?**

No, because my practice

involves lots of traditions, and conventions (in process) that are often necessarily followed to achieve a physical outcome. That doesn’t mean one intends to make traditional work or that one’s intentions for the artwork are conventional.

### **Can you identify one way you challenge traditions/conventions relevant to your practice?**

If you are meaning process specific? Probably experiments with flop moulding over organic materials and attempting to burn out the object in the kiln.

Or conversely constructing inside cardboard moulds and burning off what is difficult to remove manually. However, it is easy to create unhealthy fumes so I wouldn’t recommend this in the school

environment unless you have state of the art extraction fans over your kilns.

### **Is there an interesting piece of information that you would like people to know about your field of practice?**

Lots of artists are using “found” commercially cast objects as components in new artworks, either by re-contextualising the original or recasting and restructuring the object.

It’s particularly popular with small figurative objects because it’s so much fun to deconstruct and make new meanings.

There are also many new mould making materials available to artists that are maybe spin- offs from other industries.

# Daniel Pata

## Artist Profile

Born in 1952, Daniel Pata's art studies were at Julian Ashton's Art School, East Sydney Technical College under Tom Thompson, and at the College of Fine Arts, UNSW.

He received a post-graduate diploma in 1989, and was later awarded a Master of Fine Arts Degree 1998.

Pata lives between Sydney and Paris. He is a highly regarded

painter and teacher with over thirty years experience in various art schools including the National Art School and the Sydney Gallery School, where he is currently a lecturer, and also at the College of Fine Art UNSW.

He has exhibited widely throughout Australia and France, including a travelling exhibition in the south

of France in 2004.

Pata has also exhibited in Japan and Thailand, as well as Shanghai in 2006 for the exhibition *Harmony* at the Shanghai Painting Institute.

Pata is predominantly a figurative landscape painter, enjoying the extremes of coastal environments and the arid regions of the outback. He paints



Daniel Pata.  
Image courtesy of the artist

both urban and rural subject matter and much of his work is painted directly from the subject, en plein air.

Biographical information sourced from:

[www.studio1danielpata.com.au](http://www.studio1danielpata.com.au)

Artist's Website: [www.studio1danielpata.com.au](http://www.studio1danielpata.com.au)

## VADEA NSW Conference 2014 Workshop

Workshop Title: *Drawing the Visible World*

*Do you want to develop your understanding of drawing while working with a large still-life interior as the subject?*

Form: Drawing

**Description:** Explore the process of selecting compositions using the spaces and structures within the still life. Working with available light, learn to establish the dynamics of the drawing as an integrated whole.

**Suggested materials:** A1 cartridge pad, charcoal pencil (medium), willow charcoal (thick), compressed charcoal, stencil knife, kneadable rubber, hard rubber, bulldog clips (2), stump, fixative, easels, drawing boards, stools, still life objects.

***“Perceptual response requires the use of a multiplicity of elements. Line, tone, texture, colour, dynamics of composition combining to create the interpreted form. The one way that I can work is to use all these elements. Like music is an orchestration of parts forming the interpretation”.***

## Interview with Daniel Pata

### Do you have any technical advice about the particular materials or techniques you work with?

Within the proposed subject matter of 'still life' and the use of charcoal and rubber, my advice concerns the qualities in touch, boldness, broadness of vision in an attempt to see the essentials in compositional gesture.

### Can you identify one way that you work with a particular tradition/convention relevant to your practice?

Perceptual response requires the use of a multiplicity of elements; line, tone, texture, colour, dynamics of composition combining to create the interpreted form.

The one way that I can work is to use all these elements, like how music is an orchestration of parts forming the interpretation.

### Can you identify one way you challenge traditions/conventions relevant to your practice?

Rather than challenge traditions within my work,



View from Villa Le Rêve, Vence, France 2014  
(view from Matisse's studio)  
Image courtesy of the artist

I find that developing quality work is more the challenge. One evolves and interprets through changes that may take place. I prefer not to 'challenge' but to explore and search for relevant ideas and qualities within percepts in the orbit of tradition and its changing boundaries.

Your sensibilities and evolving observation of chosen subject matter causes change.

### Is there an interesting piece of information that you would like people to know about your field of practice?

As mentioned previously, it is the challenge to create something worthwhile. One may challenge elements within the work and their degree and proportion of influence within the orchestration of the work.



# Margaret Roberts



***“The materials and techniques used in an artwork are part of its language and can reveal its content, or aspects of its content”.***

*Occupy Kopro* 2013, 16mm B grade white engineering felt, in *blackandwhite*, Articulate Project Space, 2 - 18 August 2013. The image *Occupy Kopro* is occupied by Margaret Roberts (left) and Shirley Cho (right). Photo: Chantal Grech. Image courtesy of the artist.

## Artist Profile

Margaret Roberts received a PhD from Sydney College of the Arts, Sydney University in 2009, adding to her Bachelor of Art History and Theory (Honours) 2003, MFA in Media Arts, COFA, UNSW 1996 and BA/Grad Dip in Sculpture and Painting, Sydney College of the Arts, 1987.

She is currently a lecturer in Drawing, as well as Art History and Theory at National Art School, and has lectured at Sydney

College of the Arts, University of Sydney.

Since the late 1980s, Roberts has been exhibiting installation, using construction, drawing, video, objects and the interaction of viewers. Her work experiments with the spatial framework provided by the interaction of audiences and artwork. Roberts' drawing installations explore the relationships between found, inhabitable space,

modified sometimes with the addition of walls, furniture or swings, and the abstract space of drawings and plans. The drawings use materials such as unbound oxides (cement colouring), newspaper, and masking tape, or are implied in the construction. *Mirror Room* (2002, Artspace) is an artwork where Roberts has constructed walls based on a plan that

mirrored (turned around) its found architectural space. This produces a less known and rational space for people to try to understand by walking around in.

Her work *Turn* (2008) transformed the showroom of Factory 49, providing visitors with the opportunity to physically enter the space of a drawing.

Biographical information sourced from:

[www.margaretroberts.org](http://www.margaretroberts.org)

**Artist's Website: [www.margaretroberts.org](http://www.margaretroberts.org)**

## Interview with Margaret Roberts

### **Do you have any technical advice about the particular materials or techniques you work with?**

The materials and techniques used in an artwork are part of its language and can reveal its content, or aspects of its content.

### **Can you identify one way that you work with a particular tradition/convention relevant to your practice?**

I work with the traditions and conventions of representation,

based on my early years of life drawing and objective drawing.

### **Can you identify one way you challenge traditions/conventions relevant to your practice?**

I aim to question and stretch the conventions of representation by asking questions such as: what part or elements of something should be selected to represent it with? What would things look or sound like from positions one can't see or hear it from? How physically close should a representation be to the thing represented? What did/would a

thing look or sound like at an earlier or later time in its existence? In these ways I experiment with relationships between representation and the thing represented.

### **Is there an interesting piece of information that you would like people to know about your field of practice?**

The relationship of artworks to their physical locations has changed throughout the 20th Century. This was the main focus of minimal art, for example.

## **VADEA NSW Conference 2014 Workshop**

**Workshop Title:** *Expanded Drawing*

***What happens when you throw away the paper and let drawing's lines and shapes fall naked upon the ground?***

**Form:** Drawing

**Description:** This workshop explores relationships between the flatness of images and the roundness of space. What happens when you throw away the paper and let drawing's lines and shapes fall naked upon the ground?

**Suggested materials:** Plain masking tape (about 20mm wide), roll white string or cord, coloured/permanent marker for drawing line on masking tape, white chalk, scissors or blade, camera, measuring tape, short and long nails and hammer, roll of paper.



# Peter Solness

## Artist Profile

Born in Sydney in 1958, Peter Solness began his professional career as a photojournalist for the Sydney Morning Herald in 1982, where he developed a reputation as a landscape and specialist night time photographer.

Solness exhibits works on a regular basis and his images are held in the collections of the National Library Canberra, the State Library of NSW, The Museum of Sydney, NSW Parliament House, Macquarie University, Art Gallery of Ballarat and many other private collections. He is a teacher and mentor to many other

photographers and his innovative and passionate approach to photography sees him regularly profiled in magazines and online media.

Solness' *Mangrove Forest #2, Hawkesbury River*, 2010 (pictured below), won the NSW Parliamentary Plein Air Photographic Prize. Lit with moonlight and a hand-torch, the work was praised for the way it transformed a muddy swamp into a place of ethereal beauty. In addition, over the past decade, he has been a finalist in several photojournalism awards including The Eureka Award (Australian Science most prestigious

photojournalism award) in both 2005 and 2007, Head On Portrait Awards (2007), Moran Contemporary Photography Awards (2007), and the Olive Cotton Award (2009)

In early 2009 Solness began pursuing a longtime fascination with the photographic technique of 'light-painting'. As a result, he has gained a reputation as 'a pioneer' of light painting and is regarded as Australia's foremost practitioner of this unique style of photography.

Biographical information sourced from:

<http://www.solness.com.au/>

<http://www.illuminated-landscape.com/home/>

***“Traditional photography is inherently a process of mitigating an abundance of bright daylight, (a white canvas) by using narrow lens apertures and fast shutter speeds to reduce the light to a manageable intensity. With light painting, you work in near complete darkness and incrementally introduce light to the camera sensor, in a measured and very calculated way”.***

**Artist's Website: [www.solness.com.au](http://www.solness.com.au)**

## VADEA NSW Conference 2014 Workshop

**Workshop Title:** *Illumination: Painting with light—Do you want to discover the tricks, techniques and sense of play that's possible by using torch light to 'paint' photographs with light?*

**Form:** Photography

**Workshop description:** Discover the tricks, techniques and sense of play that's possible by using torch light to 'paint' photographs with light. Work in darkness with long shutter speeds to create subtle blends of ambient and artificial lights making unusual photographs of objects, people and architecture.

**Materials:** Digital camera - preferably digital single lens reflex (DSLR), notebooks, torches.



*Mangrove Forest #2,  
Hawkesbury River,  
2010*  
Image courtesy of  
the artist

## Interview with Peter Solness

**Do you have any technical advice about the particular materials or techniques you work with?**

Because I 'paint with light' I use torches that have focusing beam features.

Just like an artist using different size brushes, a 'light painter' also needs to be able to apply wide or narrow beams of light to the subject matter they are photographing. Maglite and LED Lenser brand torches offer these features.

**Can you identify one way that you work**

**with a particular tradition/convention relevant to your practice?**

Photographic Light Painting as a technique has been around for a long time. The most famous examples of this technique (and one that I use) are to draw extended lines in your image with a small light source.

Innovative LIFE magazine photographer Gjon Mili photographed Picasso doing 'light drawings' in his studio in 1949. They are very famous images.

**Can you identify one way you challenge traditions/conventions relevant to your practice?**

By painting with light I

have inverted the traditional approach to landscape photography by working from a 'black canvas'. By that I mean traditional photography is inherently a process of mitigating an abundance of bright daylight, (a white canvas) by using narrow lens apertures and fast shutter speeds to reduce the light to a manageable intensity. With light painting, you work in near complete darkness and incrementally introduce light to the camera sensor, in a measured and very calculated way.

**Is there an interesting piece of information that you would like people to know about**

**your field of practice?**

The advent of the digital camera, and its viewing monitor, has been the crucial innovation in the development of modern light painting techniques.

With film cameras you could not see what results you were getting, so you were literally working in the dark. With the advent of a viewing monitor on the back of a digital camera, you can now review the development of your ideas and make improvements whilst still on location. This has led to a surge in creative expression by light painting photographers.

# Kim Spooner

## Artist Profile

Kim Spooner was born in Sydney in 1955 and studied at the Julian Ashton School and Sydney College of the Arts. She has exhibited extensively in both solo and group exhibitions yearly since 1992.

Spooner is considered the leading expert in egg-tempera painting within Australia and regards the craft of painting as a primary concern. She lectures in both the drawing and painting departments at the National Art School,

Sydney and has been a guest lecturer at the Art Gallery of NSW, the University of Southern Queensland MacGregor School and Adelaide Central Art School, Flinders University.

Spooner's incisive and expressive portrait and figure paintings are held in public and private collections including the National Portrait Gallery, Canberra, Parliament House Collection, Bendigo Regional Gallery, Victoria and public and private



Kim Spooner. Image courtesy of the artist

collections throughout Australia, France, Portugal, USA and South Africa.

Winner of the 2006 Portia Geach Memorial Award, Spooner is represented by Annandale Galleries, Sydney and Adele Boag, Adelaide. She completed a residency at the Cite Internationale des

Artes, Paris in 2009. Her most recent exhibition *Paintings in Dialogue with Breugel* was exhibited at Annandale Galleries.

Biographical information sourced from:

[www.annandalegalleries.com.au/artists-details.php?artistID=235-Kim Spooner - sthash.qV4JwDSd.dpuf](http://www.annandalegalleries.com.au/artists-details.php?artistID=235-Kim%20Spooner-sthash.qV4JwDSd.dpuf)

## VADEA NSW Conference 2014 Workshop

**Workshop Title:** *Oil painting made easy*

**Do you want to learn the fundamentals of painting in oils in a way that demystifies and reveals the benefits of painting pictures in this time-honoured medium?**

**Form:** Painting

**Description:** Learn the fundamentals of painting in oils in a way that demystifies and reveals the benefits of painting pictures in this time honoured medium. Practical and step-by-step clear instructions and demonstrations of how to get a variety of effects with oil paints in traditional and non-traditional ways.

**Suggested materials:** Damar varnish, refined linseed oil, odourless solvent, wax medium, mineral turpentine (for clean up - to be used outdoors), oil paint medium one, small glass jars, large rulers, masking tape, A1 sheets of oil painting paper, charcoal (thin), medium size flat bristle brushes (size 8), large size flat bristle brushes (size 12-14), paint-titanium white, cadmium red, pthalo blue or cobalt blue, cadmium yellow, viridian green, alizarin red, easel, stool, rags, paper towels, soap, Jiff cleaning agent.



## Interview with Kim Spooner

### Do you have any technical advice about the particular materials or techniques you work with?

I work with a variety of mediums, currently watercolour and gouache on cotton paper for an exhibition I am having. However, I am mostly known for my paintings in egg tempera (painting with egg yolk) and also encaustic (painting with bees wax and oil paint). All are traditional techniques that enable beautiful layering of colour and texture.

In each instance the best advice I can give is that an artist should make sure they are using the appropriate surface (support) to paint on. There are many products on the market and it can be confusing, the

simple approach is to think how delicate or rugged the type of paint is and then acquire a surface to paint on that will "hold the paint", it isn't as complicated as it may seem to a novice, and a lot of money can be saved by doing a google search before spending at the art store.

### Can you identify one way that you work with a particular tradition/convention relevant to your practice?

The two painting techniques I am well regarded for, have long traditions. They are egg tempera and encaustic painting and both require adherence to certain aspects for durability, otherwise they are great painting techniques that can be adapted to many different types of application for contemporary use.

As a tonal painter, it is also the case that I refer to basic colour theory and regard the use of light in a

painting, in a traditional way. The old rules are good to bend and sometimes break, but it's important to know what those rules are.

### Can you identify one way you challenge traditions/conventions relevant to your practice?

Subject matter and composition are ways of personalising an art practice. I believe that most successful artists utilise the fundamental rules in Art and then adapt them in a way that suits their aesthetic, and the story they wish to relate through images. In my case the story is not always a narrative, it is very often a sensation that is being conveyed.

### Is there an interesting piece of information that you would like people to know about your field of practice?

Like many people, my life develops and things I like shift, also some changes are due simply to maturing. I have found that certain

sensations and subjects are regarded from a different perspective as I age, sexuality for one and so I have no choice but to relate those changing feelings in my paintings.

Also, as an artist with a long career and as one who regards the quality of painting as important, I've found that the way I apply paint and the stories I like to relate are constantly developing. That seems most essential for me to maintain my love of the process. I have found the viewing public also enjoy constant development (not change) in the artists they find interesting, there is an art in simply maintaining an art practice.

***"The old rules are good to bend and sometimes break, but it's important to know what those rules are".***

# Brenda Tye

## Artist Profile

Brenda Tye was born in Malaysia in 1969. With Post Graduate qualifications from Sydney University, College of the Arts and a Bachelor of Creative Arts from Wollongong University, Brenda teaches at COFA, UNSW and conducts workshops through the AGNSW and the National Art School, Sydney.

Brenda is an artist specialising in the areas of custom and collaborative printmaking. Her practice involves exchanging ideas

and connecting through projects with many well known and respected artists. Drawing is the foundation of her practice, while printmaking and painting are used to experiment and explore ideas established in her sketchbooks. Using non-toxic processes and the simplest of printmaking techniques, Brenda likes to keep her ideas fresh and spontaneous. She is inspired by imagination, memory and nature.

Brenda has over ten years experience in teaching art across various mediums, techniques and with different age groups. In 2009 she established a custom printing business named The Art School Studio (see website below).

Biographical information sourced from

<http://theprintcircle.com/portfolio/brenda-tye/>

<http://www.theartschoolstudio.com.au/Aboutus/aboutus.htm> and

<http://www.daa.org.au/bio/brenda-tye/>

Artist's Website: [www.theartschoolstudio.com.au](http://www.theartschoolstudio.com.au)

### VADEA NSW Conference 2014 Workshop

**Workshop Title:** *Variation on a theme: Dry point etching and mono-printing*

*Do you want to be amazed by dry-point etching?*

**Form:** Printmaking

**Description:** The unique qualities of dry point etching combined with mono-printing allow the artist an almost unlimited range of possible marks, both wet and dry. Be amazed by the quality, and experience the ease and health benefits, of using only nontoxic materials for this traditional intaglio process

**Suggested materials:** A5 size dry-point plastic/acetate sheets, paper suitable for etching: BFK, Hahnemuhle, Stonehenge etc), Akua waterbased intaglio ink (black), watercolour disc set artist quality (Koh-I-Noor brilliant set of 12), sand paper rough and smooth, muslin for wiping plates, size 6 or 8 watercolour brushes, cardboard squares (for applying ink) news print.

*"I tend to encourage a lot of experimentation with both materials and techniques, so that students both build confidence getting to know a process, while also being aware of ways they can explore more personal approaches".*



## Interview with Brenda Tye

### Do you have any technical advice about the particular materials or techniques you work with?

While my own work as an artist includes all mediums and I also teach all mediums, my reputation is as a printmaker and I recognize this as a specialty within my practice. I tend to encourage a lot of experimentation with both materials and techniques, so that students both build confidence getting to know a process, while also being aware of ways they can explore more personal approaches.

### Can you identify one way that you work with a particular tradition/convention relevant to your practice?

Drawing is a strong component in my art practice, often combined or developed further through a printmaking process. I use mainly

multiplate images that include a mix of techniques including some of the following; woodblock, dry-point, etching, lino, carborundum, collagraphs, monotypes/monoprints. I also print for other artists and this too has influenced how I work.

### Can you identify one way you challenge traditions/conventions relevant to your practice?

I see myself as an artist first. Printmaking is included in my practice as is drawing, painting and most recently dance.

My most recent work has grown out of my passion for the practice of classical ballet which has informed the way I approach my practice as a visual artist, so that my most recent work has become conceptually based.

At the end of the day the image or art work is what counts and whatever means is used to make the best work is what is



*Of Nature, 2011*  
 Drypoint/Collagraph into cardboard, shellac.  
 Image courtesy of the artist

relevant. Not being concerned with doing things the right way, but finding the most appropriate approach that suits your message, or developing an idea that comes out of playing around, using a traditional technique as a starting point, yet always being open to new approaches.

### Is there an interesting piece of information that you would like people to know about your field of practice?

Non-toxic practice within printmaking is

advancing all the time.

The waterbased inks around these days seem to work in most cases as well as the oil based inks. While some don't offer all the subtleties of oil based inks, most just require the right approach to making them work.

Sometimes the initial expense seems a lot but often they stretch a lot further than oil based inks making them very economical.

# Investigating Artist Practice

Research one artist and answer the following questions. Research from information supplied as well as other sources to form your responses.

**Artists' name:**

\_\_\_\_\_

**What secrets, clues or hints does the artist reveal about their technical skills or use of materials?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Explore one tradition, convention or technique mentioned by the artist in further detail (i.e. slip casting or flop moulding, light drawing or stenciling) using wider research (such as internet, library etc.).**

**Explain what this process involves:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**What do you believe the artist values most in their art practice? Why?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Place a copy of one of the artist's works or re-draw the work in the box below and write a citation for the image:

**Citation:**

\_\_\_\_\_

**Imagine what you think this artists' studio/workplace is like. Describe the (imagined) space here:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**What has influenced or shaped the artists' work?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**What conceptual ideas do you think the artist explores in their works?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Senior Artmaking Investigations - My Practice

What technical advice can you provide about the particular materials or techniques you are currently working with?

Identify one way you work *with* a particular tradition/convention relevant to the form you are working with.

Identify one way you are *challenging* traditions/conventions relevant to the form you are working with.

Provide ONE interesting piece of information that you would like people to know about the materials and techniques you are using.

### *If my artmaking was the inspiration for an Artist Workshop...*

My workshop title would be: \_\_\_\_\_

My enticing marketing statement (why someone should come to my brilliant workshop!):

\_\_\_\_\_  
\_\_\_\_\_

Expressive Form: \_\_\_\_\_

Description of the workshop: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Suggested materials used in the workshop: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





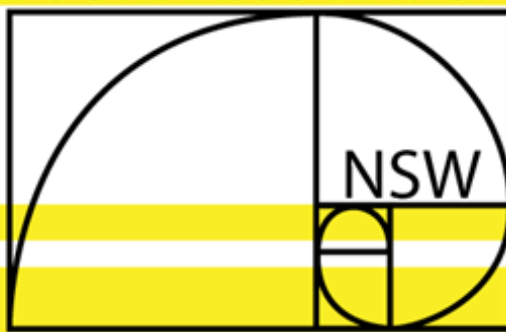
A sheet of white paper with rounded corners, featuring horizontal ruling lines spaced evenly down the page. The lines are black and extend across the width of the page, leaving a small margin at the top and bottom.





# VISUAL ARTS AND DESIGN EDUCATORS ASSOCIATION

# VADEA



~ WITH THANKS TO ~

The Visual Arts and Design Educators Association of NSW seeks to promote the study of Visual Arts and Design education and to inspire and support Visual Arts and Design teachers.

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Many thanks to the lecturers/artists featured within this handbook,  
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