ARTEXPRESS: In pursuit
Exhibition guide & education resource

13 March – 6 May 2018
Newington Armory, Sydney Olympic Park
ARTEXPRESS at the Armory is coordinated by Sydney Olympic Park Authority in association with the Arts Unit and curated by Danielle Gullotta.

ARTEXPRESS is a joint venture of the NSW Department of Education and the NSW Education Standards Authority.

ARTEXPRESS is a series of exhibitions of exemplary bodies of work created by students for the 2017 New South Wales Higher School Certificate. The bodies of work represent a broad range of subject matter, approaches, styles and media that reflect the high quality of Visual Arts education in New South Wales. Expressive forms include painting, photomedia, drawing, printmaking, sculpture, graphic design, documented forms, textiles and fibre, ceramics, time-based forms and collections of works.

This education resource explores the ideas and themes that underlie the selection and arrangement of the artworks at the Armory Gallery, Sydney Olympic Park.

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

All quotations from the students are taken from statements that accompany their artworks.
Planning a visit to the Armory Sydney Olympic Park

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

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

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

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

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

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

For more information visit sydneyolympicpark.com.au
ARTEXPRESS: In pursuit

ARTEXPRESS: In pursuit engages with the concerns of contemporary life where the artists are in pursuit of understanding issues that impact on all our lives, including the influence of globalisation, the impact of technology, addressing imbalances in the natural world, and seeking an understanding of the influence of social connections. The artists strive for self-expression with an awareness of themselves transitioning into adulthood.

The selected artists present an understanding of contemporary artistic practices and the changing role of art, social media and popular culture in the 21st Century. Artists are in pursuit of experimentation to master techniques and an understanding of the materials being manipulated leading to the transformation of a concept into a body of work.

ARTEXPRESS: In pursuit invites the audience to think, reflect and be moved to consider the perspective of the artist. In pursuit presents a survey of artists seeking challenge, resolution and meaning through the process of experimentation and artmaking.

Maya Isabella Lovelock-Dodos
Ulladulla High School
THE IGNORANT RACE
Drawing
ARTEXPRESS: In pursuit

ARTEXPRESS: In pursuit explores several themes through the exhibition:

1. Global perspectives
2. The digital and beyond
3. Power struggles
4. Understanding identity
5. Challenging conventions
6. Ephemeral nature
7. Drawn to science
8. Natural obsessions

Bruce Zhang  
Baulkham Hills High School  
INTERRELATIONS OF A PHYSICAL REALM  
Painting
Liam Alexander
St Aloysius’ College
MEMORIES OF MELODIES PAST
Time-Based Forms

Sarah Vy Anstee
Prairiewood High School
FRAY
Drawing

Bailey Armstrong
Oberon High School
FAMILY PORTRAIT STUDIES
Painting

Rebekah Rose Blair
Dulwich High School of Visual Arts and Design
LUKE
Painting

Matthew James Carrick
Wyndham College
RUST NEVER SLEEPS
Collection of Work

Shaziah Crowie
Randwick Girls High School
EXQUISITE CORPSE
Graphic Design

Lauren Daher
Delany College
AND ISSI SAID ...I HAVE CALLED YOU ROOFUS
Graphic Design

Alvin Do
East Hills Boys High School
WE COME TO THE END THEN STOP
Graphic Design
Harrison Oliver Everett
The King’s School
THE INFRACLASS CIRRIPEDIA
Ceramics

Haylee Fall
Warners Bay High School
BENEATH THE SURFACE
Drawing

Skye Alexandra Farrajota
Burwood Girls High School
THE DEVIL IS IN THE DETAILS
Photomedia

April Grace Fasano
Blaxland High School
TRESSED
Drawing

Petra Flower
Great Lakes College Senior Campus
THE DOOR
Painting

Kerrod Gosling
Korowal School
FATAL SHORE
Sculpture

Danielle Guyot
Henry Kendall High School
ARTIFICIAL LIFE
Sculpture

Emily Hannen
St Columba’s Catholic College
ODIN’S OCULUS
Drawing
Luke Hawthorn
Sydney Grammar School
NATURAL OBSESSION
Drawing

Gillian Claire Hunt
Colo High School
WORKING THROUGH THE LANDSCAPE
Drawing

Isabella Skye Kalucy
Northern Beaches Secondary College Freshwater Senior Campus
ANYBODY IN HERE?
Painting

Zali Feliciana Kassi
St Joseph’s Catholic College
FAMILY THERAPY: COLOUR ASSOCIATION
Drawing

David Peter Lee
Cherrybrook Technology High School
AESTHETIC COMPONENT
Photomedia

Miranda Mirianthy Losurdo
Dulwich High School of Visual Arts and Design
ERUMPERE (BREAKING FREE)
Sculpture

Maya Isabella Lovelock-Dodos
Ulladulla High School
THE IGNORANT RACE
Drawing

Max Christof Mayer-Rayment
Northern Beaches Secondary College Freshwater Senior Campus
PLUGGED IN
Painting

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Photomedia

Drawing

Collection of Work

Collection of Work
Seetha Naraayani Pitchumani  
Hornsby Girls High School  
SHOOT, SCROLL AND REPEAT  
Painting

Molly Murray Mackenzie Rennie  
Abbotsleigh  
CONVERSATIONS WITH MY COUNTRY (LOST)  
Painting

Isabella Richardson  
Caroline Chisholm College  
KISETSU: THE SEASONS  
Ceramics

Luke Rizzo  
St Aloysius’ College  
MONEO (I WARN)  
Graphic Design

Garth Russell  
Sydney Grammar School  
THE NIGHT CIRCUS  
Printmaking

Isabella Scrivener  
Mater Maria Catholic College  
PATH TO EXTINCTION  
Drawing

Emma Seaman  
Willoughby Girls High School  
MECHANICAL PARADISE  
Ceramics

Laurence Shaw  
St Ignatius’ College  
CEREBRAL SWELL  
Sculpture
Margarita Sokolov
Chatswood High School
A MASK OF MY OWN FACE, I’D WEAR THAT
Collection of Work

Stephanie Ung
Prairiewood High School
THE GREAT LEAP BACKWARDS
Drawing

Caroline Windsor
Shellharbour Anglican College
DEMETER AND PERSEPHONE
Ceramics

Chloe Winter
Campbelltown Performing Arts High School
THE COGNITIVE DEGENERATION OF THE BRAIN
Ceramics

Henry Zeng
Parramatta High School
CHARON’S FERRY
Drawing

Bruce Zhang
Baulkham Hills High School
INTERRELATIONS OF A PHYSICAL REALM
Painting

Samuel Shunhang Zheng
Sydney Boys High School
SPEAK NO EVIL
Sculpture
Seetha Naraayani Pitchumani
Hornsby Girls High School
SHOOT, SCROLL AND REPEAT
Painting

My body of work places responsibility on the media’s repetitive and high coverage of horrific events for our society’s emotional desensitisation. Through juxtaposition, the larger work explores society’s tendency to focus on the superficial, overshadowing tragic events. The elevated Perspex represents the screens of media, with the space physically representing our resulting detachment. The panoramic format of the lower works alludes to how we ‘scroll’ past these images within social media. I incorporate less-controlled stitching to metaphorically attempt to ‘stitch back’ society’s emotions. I have used my work to evoke emotional responses, such as devastation, with the intent of regaining the empathy we have lost.

My artmaking practice has been influenced by the study and interpretation of the following artists and works: Imants Tillers, Mount Analogue; Andy Warhol, Death and Disaster series; Hiroshi Sugimoto, Theatres series.
Callum John Parker  
Knox Grammar School  
LOST IN TRANSIT  
Documented Forms  

My body of work seeks to throw a spotlight on the plight of the world’s refugees using a stark and disconcerting lens. Symbolically devoid of colour, the mixed media of found object, photography and unconventional sculpture represent a memorial for individuals and families who have been stripped of their rights, their country, their possessions, their humanity and ultimately their lives, in a quest for asylum. Reducing lives to a few simple objects that are the only remaining symbols of personal identity, the work invites audience introspection about the individual human qualities of the refugee.

My artmaking practice has been influenced by the study and interpretation of the following artists: Naoko Yoshimoto, Ben Quilty.

Jacinta O’Sullivan  
Warners Bay High School  
CHAOS AND THE CALM  
Collection of Work  

In April 2015 an earthquake struck Nepal, killing and injuring more than 25,000 people, affecting millions of citizens. I personally witnessed the aftermath of the earthquake, and saw how it would disrupt the country’s rich cultural heritage and be a strain on the nation for years to come. Chaos and the Calm is a reflection on the wreckage of the country’s infrastructure, represented through my choice of building materials traditionally used in Nepal. It conveys the struggle of the disaster, and the triumph in a sense of hope as destruction turns to redevelopment.

My artmaking practice has been influenced by the study and interpretation of the following artists: Seth Clark, Anselm Kiefer.
Around 2.6 millions years ago, humans created a small sharp rock that was to be the start of endless advances in technology. Today we live and breathe through computers and telecommunications, automated into a computerised and industrialised reality. This dependency that modern society views superficially, and labels as beneficial, is detrimental. My paintings and collages represent the modern person and the extent of their reliance on and integration with technology, along with the adverse effects that are consistently neglected and ignored by the modern world with its seemingly flawless ideals.

My artmaking practice has been influenced by the study and interpretation of the artist Jean-Michel Basquiat.
Emma Seaman
Willoughby Girls High School
MECHANICAL PARADISE
Ceramics

Transportation is a major factor in global warming, as the parts of a car generate non-degradable waste in landfill and produce greenhouse gases. Deforestation is also a contributor to global warming. My body of work represents the imbalance between the natural and industrial worlds. It highlights the increasing shift from one to the other by juxtaposing two symbols of these worlds: trees and gas cylinders. The car parts like parasites ‘choke’ the tree as the imbalance between the natural and industrial world accelerates.

My artmaking practice has been influenced by the study and interpretation of the following artists: Michael Kareken, David Horton, Caroline Jaine.

Matthew Peter Miceli
St Patrick’s College, Strathfield
FRACTURED
Photomedia

Fractured displays the lack of connection between the authentic and the superficial. Time is represented in a physical form that blurs what you see. Technological and media domination have resulted in a fast-paced world, generating a distorted view of reality in which time passes without recognition. The tight composition of the images in my body of work presents the sense of confusion that results from the overwhelming, omnipresent nature of the modern media environment, and how it restricts our formation of clear understandings and interpretations of the world.

My artmaking practice has been influenced by the study and interpretation of the following artists: Dan Marker-Moore, Daniel Crooks, Erik Johansson, Steve McCurry.
The structure of my body of work reflects the life of a family – people bound by their relationship, but separated by their natures – and visualises the way children become the link between two diverse families. The dual meaning of ‘fray’ is represented in the literal unravelling of the rope and a metaphorical situation of intense conflict, where there is a struggle to resolve differences. Families are at the zenith of their influence while the children are still gaining their independence. As teenagers on the cusp of adulthood, we begin to stray from the initial thread and create our own, stretching and blooming in all directions, ad infinitum.

My artmaking practice has been influenced by the study and interpretation of the following artists: Paul Cadden, Chuck Close.
Culture is a complex labyrinth of myriad values and intellectual achievements. A society which severs its cultural roots can experience pervasive disunity. My work alludes to the Chinese Cultural Revolution, which led to the extensive erasure of ancient Chinese traditions, plunging the nation into unfathomable turmoil and ruthless political tyranny. Words from Bei Dao’s seminal contemporary poem, The Answer, are interspersed throughout my work, encapsulating humanity’s desire to preserve democracy amid cultural disintegration. The artwork’s striking militant uniformity of wood and Perspex panels is reminiscent of the Red Guards, while evoking a nostalgic divergence between traditionalism and contemporaneity ... voiceless dissent and hegemonic power.

My artmaking practice has been influenced by the study and interpretation of the following artists: Ai Weiwei, Mark Powell.

My body of work is inspired by the story of Persephone and Demeter from Greek mythology. Demeter’s daughter Persephone was captured and taken to the underworld of Hades. Zeus commanded Persephone to be released. She was overjoyed but was tricked into eating pomegranate seeds, so she was only released for half of every year. In my work I have represented the sorrow of Demeter and Persephone, creating the pomegranates as a link to the story. I have treated the surface of the ceramics with acrylic paint, dry brushing to give an appearance of an artefact that is weathered and aged.

My artmaking practice has been influenced by the study and interpretation of the artist Debra Fritts.
Zali Feliciana Kassi
St Joseph’s Catholic College
FAMILY THERAPY: COLOUR ASSOCIATION
Drawing

‘Colour association’ refers to the way in which we understand the connotations of various colours, even without an explicit context, and how individuals are influenced by the use of colours. Moving past generic, stereotypical associations such as ‘angry red’ and ‘sad blue’ my body of work explores the implications of colour on the perception of a range of emotions, using representations of my family members, all of whom have strong personalities. The use of coloured pencils, a medium that is near impossible to erase, replicates the process of therapy; tedious in nature, exposing flaws, requiring perseverance and meticulous care, ultimately leading to greater understanding and new perspectives.

My artmaking practice has been influenced by the study and interpretation of the following artists: Jen Mann, Martine Johanna.
Humans fear vulnerability. Adults hide it, while children’s vulnerability is exposed. Young children are vulnerable to media influence, mistreatment and abuse. Children need to be handled with care in this most fragile stage of their life. They need to be nurtured as they develop their concepts of love, value and worth. Painting my brother as he chatted about dinosaurs, hot chocolate and cookie day at school made me realise that so many children fail to experience these simple, innocent pleasures of childhood. This portrait of my brother Luke captures the vulnerability of children through the reality of raw emotion and expression.

My artmaking practice has been influenced by the study and interpretation of the following artists: Eloy Morales, David Kassan, Caesar Santos, Kang Kang Hoon, Chuck Close, John Safran.

April Grace Fasano
Blaxland High School
TRESSED
Drawing

Hair holds a significant place in human culture and society. It can be styled and manipulated to represent aspects of an individual or, when paired with technology, just a single strand can be used to decipher one’s DNA. Tressed exhibits the simple beauty and malleable nature of human hair, showcasing its ability to form intricate organic shapes. My work explores the flexibility of each individual strand, allowing these tresses of hair to contort, bind and flow to create unique forms and styles accentuated by detailed fine lines and negative space.

My artmaking practice has been influenced by the study and interpretation of the following artists: Ian Dodd, Tara Bogart, Hong Chun Zhang, Henrietta Harris.
Haylee Fall
Warners Bay High School
BENEATH THE SURFACE
Drawing

I have drawn images of structures found inside the human body that have a similar form and colouration to coral reefs, including cilia and epididymides. I worked in large scale to confront viewers and challenge their perceptions, asking them to question our connection with the environment and the effect we have. I am playfully exploring the idea of how nature ‘lives within us’ and asking whether we are doing all that we can to protect our environment. The strong relationship and resemblance between our own structures and natural formations clarify to me that by destroying our environment we ultimately destroy ourselves.

My artmaking practice has been influenced by the study and interpretation of the following artists: Tim Maguire, Courtney Mattison.
Monsters were often employed in fables as a means of imparting a warning against societal ills or calamity. Moneo seeks to illuminate the vicious cycle of alienation evident within the prison experience, through the literal representation of the figures. Drawing on the irony of the idealised ‘home of the free’, my body of work warns that the perception of such individuals as merely monstrous or demonic warps our sense of justice and vindicates their mistreatment. If we fail to reconcile such realities, we may question the certainty of our own humanity and ask who it is within society who is truly inhuman.

My artmaking practice has been influenced by the study and interpretation of the following artists: Jordu Schell, Aris Kolokontes, Ben Mauro.

Chloe Winter
Campbelltown Performing Arts High School
THE COGNITIVE DEGENERATION OF THE BRAIN
Ceramics

My interest in biology and the human brain stimulated my curiosity in the neurodegenerative diseases dementia and Parkinson’s, inspiring me to portray elements and characteristics of these diseases. The resulting body of work is metaphorical, representing the cognitive ability progressively degenerating and deteriorating among the cells within the brain. Frayed edges and holes or punctured clay pieces form a motif in the work. The positioning of the various pieces underlines the organic degradation and corrosion of the neurones and brain cells as the disease progresses.

My artmaking practice has been influenced by the study and interpretation of the following artists and works: Arlene Shechet, Swan Vase; Jeff Koons, Puppy; Louise Bourgeois, Maman.
Shaziah Crowie
Randwick Girls High School
EXQUISITE CORPSE
Graphic Design

In Exquisite Corpse I ask the audience to consider the perception of beauty and challenge what society sees as ‘normal’ or ‘beautiful’. I focused on creating three views of what society may shun: body modification, decora (Japanese-inspired excessive styles) and full body tattooing. By displaying these in the interactive format of a dress-up paper doll and a flipbook, I hope that viewers will style these ‘outsiders’ to their own liking and develop a more open mind. This was a concept that needed to be produced engagingly and successfully.

My artmaking practice has been influenced by the study and interpretation of contemporary Japanese art movements.
Alvin Do
East Hills Boys High School
WE COME TO THE END THEN STOP
Graphic Design

Ten years of being asked the same question and ten years of being told what to do. My body of work embodies my early desires to become an integral part of society, only to eventually realise that the place I looked up to when I was young was completely alien and destructive. Awash with a strange style of saturated colours and bright lights, the isolating backdrop of a modern Sydney asks the question – is the grass really greener on the other side?

My artmaking practice has been influenced by the study and interpretation of the following artists: Jeffrey Smart, Charles Sheeler, Hayao Miyazaki.

Miranda Mirianthy Losurdo
Dulwich High School of Visual Arts and Design
ERUMPERE (BREAKING FREE)
Sculpture

The cocoon, where the female appears to be trapped, could be a representation of society and the negative effects of modern existence, or anything that hinders our ability to express ourselves and live fulfilling lives. The stylised ageless figure raises the level of conceptual meaning beyond the typical metamorphosis of a caterpillar emerging from a chrysalis as a physically changed butterfly, to represent a human figure that appears to be desperately breaking free. This work is not about physical change, but about overcoming barriers that are detrimental to our quality of life.

My artmaking practice has been influenced by the study and interpretation of the following artists: Stefanie Nieuwenhuyse, Kenton Joyce.
Gillian Claire Hunt
Colo High School
WORKING THROUGH THE LANDSCAPE
Drawing

Working Through the Landscape investigates the duality of complexity and simplicity within the natural landscape. My constant exploration of the world around me, particularly divergent angles and perspectives, results in expressive mark making and the subtlety of my ink work. The changing natural conditions also influenced the potential for different types of expression, and generated motifs that unite my works, balancing the groupings of line, colour, composition and shape. Documenting my work via photography allowed me to establish a nexus between capturing the moment and framing the artwork.

My artmaking practice has been influenced by the study and interpretation of the following artists: John Wolseley, Brett Whiteley, Jody Graham, David Hewitt, Euan Macleod.
Isabella Richardson
Caroline Chisholm College
KISETSU: THE SEASONS
Ceramics

My body of work is a contemporary interpretation of traditional Japanese art, clothing and representations of the seasons, reflecting my great interest in Asian art and culture. I have created minimalist shapes using basic seasonal colours (applied with an airbrush in a gradient style) and a complex base form which has many slab and carved elements. The recurring representation of the sakura branch shape, with blue grey colour and scratched areas, forms a flowing link between the pieces. Each piece stands alone but is able to work with the others to form a series.

My artmaking practice has been influenced by the study and interpretation of the following artists: Katsushika Hokusai, Hiroshige, Imaizumi Imaemon XIV.

Molly Murray Mackenzie Rennie
Abbotsleigh
CONVERSATIONS WITH MY COUNTRY (LOST)
Painting

Australian impressionist Frederick McCubbin’s oil painting Lost depicts the colonial fear that white settlers had of the bush. In representing the impressionist artists’ camp at Box Hill, Victoria, my body of work evokes boundaries and borders, both physical and spiritual. Through the abstraction of Lost, my work explores McCubbin’s colonial perspective, contrasting it with Indigenous Australians’ profound spiritual connection with the land. For Indigenous Australians the land is more than something to live on, more than something to look at, and more than something to realistically depict through artwork. The land connects every aspect of life, and is nothing to be feared.

My artmaking practice has been influenced by the study and interpretation of the following artists and works: Frederick McCubbin, Lost; Angus McDonald, Crescent Moon.
It has been predicted that humans will have been responsible for the extinction of 50 per cent of all species by the year 2100. The endangerment and extinction of animals is a worrying topic that should be exposed. Human impacts such as hunting, pollution and destruction of habitat are all contributors. My body of work represents the devastating number of endangered animals that are being led to extinction by portraying the miniscule fraction of 70 species. I have highlighted the individuality and beauty of each species through intricate pen drawings. The irony of using imported birch wood from a fallen branch exposes the characteristics of deforestation. I hope to educate and influence viewers to take immediate action to prevent this cycle from continuing.

My artmaking practice has been influenced by the study and interpretation of the following artists: Paul Jackson, Dave White.
Emily Hannen
St Columba’s Catholic College
ODIN’S OCULUS
Drawing

Ravens represent a multitude of things to me. They communicate a dark intellect and logic that sees and understands all, calculating and reflecting on the past, present and future. My work was inspired by their intelligence and morbid symbolism, including the Norse mythological stories of the ravens Huginn and Muninn, ‘thought’ and ‘memory’ respectively. The two birds are said to have travelled the earth each day, seeing and hearing, passing their findings on to the Norse god Odin, who was poor in both sight and memory.

My artmaking practice has been influenced by the study and interpretation of the artist Vincent Nappi.

Luke Hawthorn
Sydney Grammar School
NATURAL OBSESSION
Drawing

Natural Obsession focuses on the human desire to capture and preserve the complex beauty of nature. I have always been fascinated by the art of natural history, and how something can exhibit so much life while being obviously dead. I was drawn to the idea of an ‘obsessive collector’ who carefully preserves their various specimens and displays them behind glass or in drawers, reflecting this in my representation and drawings. I used graphite and paper to reference the art of early natural historians and to achieve the fine, delicate detail that invites the audience to look closer.

My artmaking practice has been influenced by the study and interpretation of the following artists: Harriet Scott, Helena Scott, John James Audubon, Alexander McQueen.
The syllabus connections questions and activities are designed to promote critical thinking about artists’ practice, ARTEXPRESS and curatorial practice, and provide focus points for students embarking on developing their own body of work.

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

A case study of ARTEXPRESS at the Armory, In pursuit provides an opportunity for close investigation of the themes, materials and techniques employed in these exemplary bodies of work.
1. In the exhibition, look closely at the bodies of work by 2018 HSC students. Make thumbnail sketches of the artworks you like. Imagine and list the steps the students may have gone through to create their artworks.

2. Select three bodies of work from different expressive forms. Write down the name of the student, title of the artwork, expressive form, and number of pieces exhibited. Create a list of adjectives to describe each work. Use these to write a description of each work selected. Invent a story to accompany your selected works.

3. Find examples of the range of approaches to drawing in the exhibition. Write down the names of the students and the titles of the drawings. Compare the range of styles. Describe the range of marks used in the different drawings. Notice how each artist had an approach to drawing and drawing materials.

4. Locate the three dimensional artworks. Write a list of the various materials the students used to create these. Imagine some of the challenges the students faced when creating these three dimensional artworks.

5. Use an IPad to create a time-based piece based on memory. Start by drawing a story board of shots you hope to capture. Work in small groups and brainstorm. Create a group work. Screen the short films in class.

6. Use a digital camera to take photographs of an environment you are familiar with. Review your images, select three of your images to manipulate in Photoshop to alter the environment in an unexpected way. Title your photographs and exhibit them in class.

7. What have you enjoyed most about ARTEXPRESS? Think about why ARTEXPRESS is put together each year. What ideas do you think your class will take away from this exhibition?
English

1. Select two artworks you responded to well. Compile a list of words to describe your selected artworks. Write a description of these works explaining what you think the artist was communicating to the audience.

2. Write a postcard to a friend about your experience of visiting the ARTEXPRESS exhibition. Give details of your overall impression of the artworks and provide an argument stressing three reasons for visiting the exhibition.

3. Select an artwork that features people. Imagine meeting an individual in the artwork. Describe what you think they would be like. Use the artwork as the basis for a creative writing piece about the person in the artwork. Share the story in class.

Maths

1. Locate the smallest and largest artworks in the exhibition. What impact does scale have on the viewer? Observe how people interact with each of these artworks. Note how close or how far you stood from the drawing to appreciate fully appreciate the artwork.

2. In groups count and tally the number of students who submitted paintings, drawings, ceramics, prints, sculptures, photographs, video and collection of works. Share your findings and create a graph to assess the results. Discuss other types of things which could be counted in the exhibition.

HSIE

Read the title of the exhibition. List the ideas you think the exhibition is exploring. Look closely at the works grouped in the theme Global perspectives. In the classroom talk about the concept of Global perspectives and reflect on the international issues the artists have highlighted.
7–10 Questions for discussion

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

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

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

Write a postcard to a friend about your impression of the ARTEXPRESS at the Armory Gallery. Include the ideas which you will take away from this exhibition.

11–12 Questions for discussion

Consider how artists in the exhibition have represented empathy and emotions in their artworks. Explore the theme Understanding identity and comment on how a personal experience can be the starting point to develop into a body of work. Contemplate how your own family photographs and home movies might be used as a starting point for an artwork.

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

Document your initial response to the exhibition. Write a list of ideas you take away from the exhibition. Create a flowchart to put these ideas into action for your art making practice.
7–10 Questions for discussion
Select two works in different expressive forms that appeal to you. Draw detailed sketches of the bodies of work. Have the artists used materials in an unusual way? Look at the way each artist has manipulated their materials. Discuss the success of the techniques used.

Look at a body of work, which refers to technology to express issues associated with our digital age. Read the artist's statement. Observe how have these issues been represented?

11–12 Questions for discussion
Read the artist’s statements to find out the artistic influences on these bodies of work. Take note of the artists names and research their practice in the classroom. Consider the influence of art history on the material and conceptual aspects of the works in the exhibition.

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

Engage with the works in the theme Ephemeral nature. Survey how students have challenged the traditions of the genre of landscape painting. Survey how students have challenged the traditions of the genre of landscape painting.

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

Petra Flower
Great Lakes College Senior Campus
THE DOOR
Painting
Cultural Frame & Conceptual Framework

Cultural Frame
7–10 Questions for discussion
Observe the different ways artists have investigated contemporary concerns such as the impact of technology, power imbalances and breaking conventions in the bodies of work in the exhibition.

Read the wall text accompanying each of the bodies of work associated with the theme of Power struggles. Write down quotes from the artists. Compare what each artist communicates about their artwork. Think about a theme you would explore. Explain the reasons why you have chosen this theme.

11–12 Questions for discussion
Explore how issues in our contemporary lives have been reflected in the works on display in ARTEXPRESS? Select three works that represent a variety of influences through their subject matter, theme, visual references, or selection and manipulation of materials. Write a comparative analysis of these chosen works.

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

Conceptual Framework
7–10 Questions for discussion
Consider how the audience interacts with this exhibition. Look at the way people walk between the works, where they stop and how they view each work. Identify works that are attracting the most attention. Why do you think this is so?

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

11–12 Questions for discussion
Survey the ARTEXPRESS exhibition critically. Consider the construction of the viewing experience for the audience. Comment on the information provided to the viewer. Discuss some ways the curator has explored the relationship between the artworks and the audience. List some of the strategies employed.

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

Skye Alexandra Farrajota
Burwood Girls High School
THE DEVIL IS IN THE DETAILS
Photomedia

Postmodern Frame

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

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

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

Artist Practice: experimentation, innovation and resolution

7–10 Questions for discussion
Think about the experimentation and steps the artists undertook to achieve a resolved body of work. Note specific examples which you think have achieved a positive outcome through a process of experimentation.

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

11–12 Questions for discussion
Reflect on the importance of experimentation in the art making process which can lead to innovative approaches to subject matter and the use of various media and techniques. Select several bodies of work which have impressed you with an original approach or innovative technique. Map out and chart the steps you think the students would have undertaken to create their body of work.

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

Read the wall labels and note the artists which students identify as being a source of inspiration. Assess if these influences were obvious or subtle. Are you familiar with the artists cited? If not, research the cited artists back at school.
7–10 Questions for discussion

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

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

11–12 Questions for discussion

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

Imagine some of the curatorial concerns which may have arisen from the display of bodies of work in multiple pieces. Do you think it is important for all pieces of a body of work to be exhibited or for the curator of the exhibition to have the final say?

Consider the number and type of works and what links them together, and finally the exhibition design and layout as a cohesive experience. Consider how you would utilise space, colour, floors and walls to exhibit the works. Sketch an exhibition floor plan with an outline of the exhibition’s key features.

Review the ARTEXPRESS exhibition. In your review, introduce the exhibition as a whole. Outline its highlights and your personal experience of the exhibition, along with that of the general audience you observed. Compare your critical response with your classmates.
ARTEXPRESS Exhibitions in 2018

Ten distinct ARTEXPRESS exhibitions have been selected from the 2017 Higher School Certificate Visual Arts examination for display in 2018.

2018 Exhibition dates

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Art Gallery of New South Wales</td>
<td>Until 25 April</td>
</tr>
<tr>
<td>Griffith Regional Art Gallery</td>
<td>Until 4 March</td>
</tr>
<tr>
<td>Hazelhurst Regional Gallery &amp; Arts Centre</td>
<td>Until 15 April</td>
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<tr>
<td>The Armory, Sydney Olympic Park</td>
<td>Until 6 May</td>
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<tr>
<td>Manning Regional Art Gallery</td>
<td>18 May – 24 June</td>
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<tr>
<td>Hawkesbury Regional Gallery</td>
<td>25 May – 15 July</td>
</tr>
<tr>
<td>Gosford Regional Gallery</td>
<td>20 July – 2 September</td>
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<tr>
<td>Orange Regional Gallery</td>
<td>25 August – 23 September</td>
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<tr>
<td>Cowra Regional Art Gallery</td>
<td>8 September – 7 October</td>
</tr>
<tr>
<td>Glasshouse Port Macquarie</td>
<td>14 September – 4 November</td>
</tr>
</tbody>
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Online resources for students and teachers:
artexpress.artsunit.nsw.edu.au/index.php