



5 May - 1 July 2012

NEWCASTLE ART GALLERY



conversations with the collection.

INTRODUCTION

The following works of art from this year's ARTEXPRESS HSC Visual Art Exhibition have been compared to a selection from the Newcastle Art Gallery (NAG) collection, which includes almost 6000 works.

These comparisons provide a conversation for exploring this year's ARTEXPRESS, as well as the Gallery's collection, comparing, contrasting and critically discussing works across a variety of media, subject matter and techniques.

Explicit linkages to the NSW stage 6 Visual Arts curriculum are supported through the inclusion of Frames, Conceptual Framework and Practice questions.

Cover details
ARTEXPRESS artists
left to right:
Tegan Baker
Stephanie Taylor
Tiarne Mitchell
Joseph Ku
Kassandra Bangle
Kumuthini Ravindra
Moira Peddie
Meg Salter
Samuel Cutcher
Annika Smit
Andrew Edwards
Sheree Budworth

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Audience Programs
Department
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Editor: Sarah Johnson - Curator
Web design: Susan Cairns - Gallery Assistant

ARTEXPRESS Sponsors



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Stephanie Taylor

ARTEXPRESS Artist Statement:

Dynamics of Roy is an appropriation of Rhythmic composition in yellow green minor (1919) by Roy de Maistre. My work discovers the dimensions within his two-dimensional work and represents them in a three-dimensional form. This allows viewers to see the many different levels within de Maistre's work and to explore new angles. As de Maistre's work evolved a theory of colour harmonisation based on analogies between colours of the spectrum and the musical scale, recreating the work in 3D adds another perspective, where high and low points represent the different tones and the different pitches in music.



Lionel Bawden

Collection Statement:

Sydney Based artist Lionel Bawden explores the tangible and sublime growth of ideas within an individual's imagination achieved through his meticulously crafted organic and sculptural forms.

Bawden's use of coloured pencils as the dominant sculptural medium contrasts the rigid machine made individual pencils with the elegant and sensual forms of the sculpture. This demonstrates a strong contrast between the confined physical world and the thriving landscape of the mind.

Bawden's work also explores the transformation from early childhood familiarity to myriad possibilities of the adult imagination. The recurring organic honeycomb motif is reminiscent of beehives, and alludes to the microcosms of cellular organisms existing in our world and the endless possibilities surrounding them.

Curriculum Linkages

Frames:

Analyse with reference to the structural frame how both artists have used rhythm, colour and form to emphasis the shape of the completed sculptures.

Conceptual Framework:

The coloured pencil has been appropriated by both artists. Is this an attempt to comment upon the changing nature of traditional art materials? Discuss.

Practice:

Both artists have used coloured pencils as the dominant medium in their work. Discuss how these artists have manipulated their chosen medium in contrasting fashions to express their ideas.



Stephanie Taylor
Hunter Valley Grammar School
Dynamics of Roy (2011)
Sculpture

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Lionel Bawden

The monsters (like some colossal python which after swallowing a mountain is sluggishly digesting the meal) 2004

coloured Staedtler pencils, epoxy, linseed oil with wooden base
47.0 x 72.0 x 36.0 cm

Gift of the artist through the Australian Government's Cultural
Gifts Program 2006

Newcastle Art Gallery collection

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Tiarne Mitchell

ARTEXPRESS Artist Statement:

My work is influenced by Gwyn Hanssen Pigott's still-life compositions of hand-crafted porcelain vessels and, like her, by Giorgio Morandi's subject matter and tone. Like them, my intention is to create still-lives that examine the simple beauty in everyday objects. I use varying shades of white to demonstrate that only subtle tonal variances and textures are necessary for an audience to distinguish objects within a work. However, my overt purpose is to convey how, in a society where art has become so drenched in social commentary, less is more.



**Gwyn
Hanssen Piggot**

Collection Statement:

South Australian contemporary ceramic artist, Gwyn Hanssen Pigott's creative practice follows both Oriental and European traditions of utilitarian and functional ceramics. With clarity of vision and precision, Hanssen-Pigott creates harmonised clusters of refined domestic ceramic objects in rhythmic procession. These three dimensional still lives express cohesion and spatial balance through the representation of decorative rather than utilitarian forms. Reminiscent of Giorgio Morandi's painted assemblages; Hanssen Pigott's works demonstrate immense skill and technical resolve whilst also encouraging the viewer to meditate on the importance and aesthetic value of everyday objects. Constructed in domestic scale with the use of subtle glazes and tonal harmonies, these works demonstrate control and balance coupled with an elegance of line and proportion. In addition to their immense technical precision, these works are symbolic of the nature of change. They also resonate the importance of materiality and the way that assemblage creates unity as a complete body of work, rather than the sum of their individual pieces.

Curriculum Linkages

Frames:

Discuss the tonal qualities and simplicity of Tiarne Mitchell and Gwyn Hanssen Pigott work. How do these qualities reference the everyday, the mundane and the ordinary?

Conceptual Framework:

Hanssen Piggot has used porcelain and Mitchell drawing to explore the still life tradition. How does the choice of materials between the two artists influence an audiences understanding and reading of these works?

Practice:

Analyse the challenges these artist have faced using a limited colour palette. How does this self imposed restriction relate to the expression of the artists' concept?



Tiarne Mitchell
Gosford High School
Less is more (2011)
Painting

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Gwyn Hanssen Piggot

At the gates 2003

glazed Limoges and Southern Ice porcelain, 13 pieces

overall 20.0 x 100.0 x 50.0 cm

Gift of the Newcastle Gallery Society 2003

Newcastle Art Gallery collection

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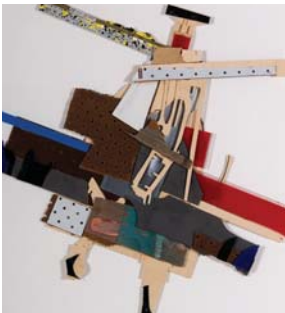
collection



Joseph Chun Yin Ku

ARTEXPRESS Artist Statement:

With the technological advances in our society almost everybody owns a handheld telecommunications device. Lost in transmission addresses this notion and the impact it has on our daily lives. Have you ever boarded a train during peak hour? Despite the overcrowded spaces, the predominant sources of noise are the screeching of the wheels against the tracks, message alerts and phone calls. All the passengers sit tight facing a uniform direction, immersed in their own individual sphere.



Jasper Knight

Collection Statement:

Contemporary Australian painter, sculptor and installation artist Jasper Knight's work contains elements of a figurative, expressionistic and a neo pop-art style, which have been compared to American artists of the 1940s.

Inspired by a desire to represent his ideas with this pop aesthetic, Knight embraces the constructed nature of contemporary life with a heightened sense of energy and immediacy. By creating densely layered assemblages incorporating found objects, road signs, coloured perspex and textured wood panels, Knight questions the value of traditional painting and denotes the shift from traditional landscapes to portrayals of the urban-landscape.

Through these seemingly spontaneous constructions and multilayered assemblages, Knight also comments on the lost optimism of the past and highlights the rapid shift from traditional art forms into new stylistic representation of modern built environments.

Curriculum Linkages

Frames:

With reference to the Post Modern Frame discuss Cun Yin Ku's use of pop art style, colour and subject matter.

Conceptual Framework:

Both artists address the changing landscapes of modern life. Evaluate the success of each artist in portraying this concept. Consider the appropriation of a pop art aesthetic in your response.

Practice:

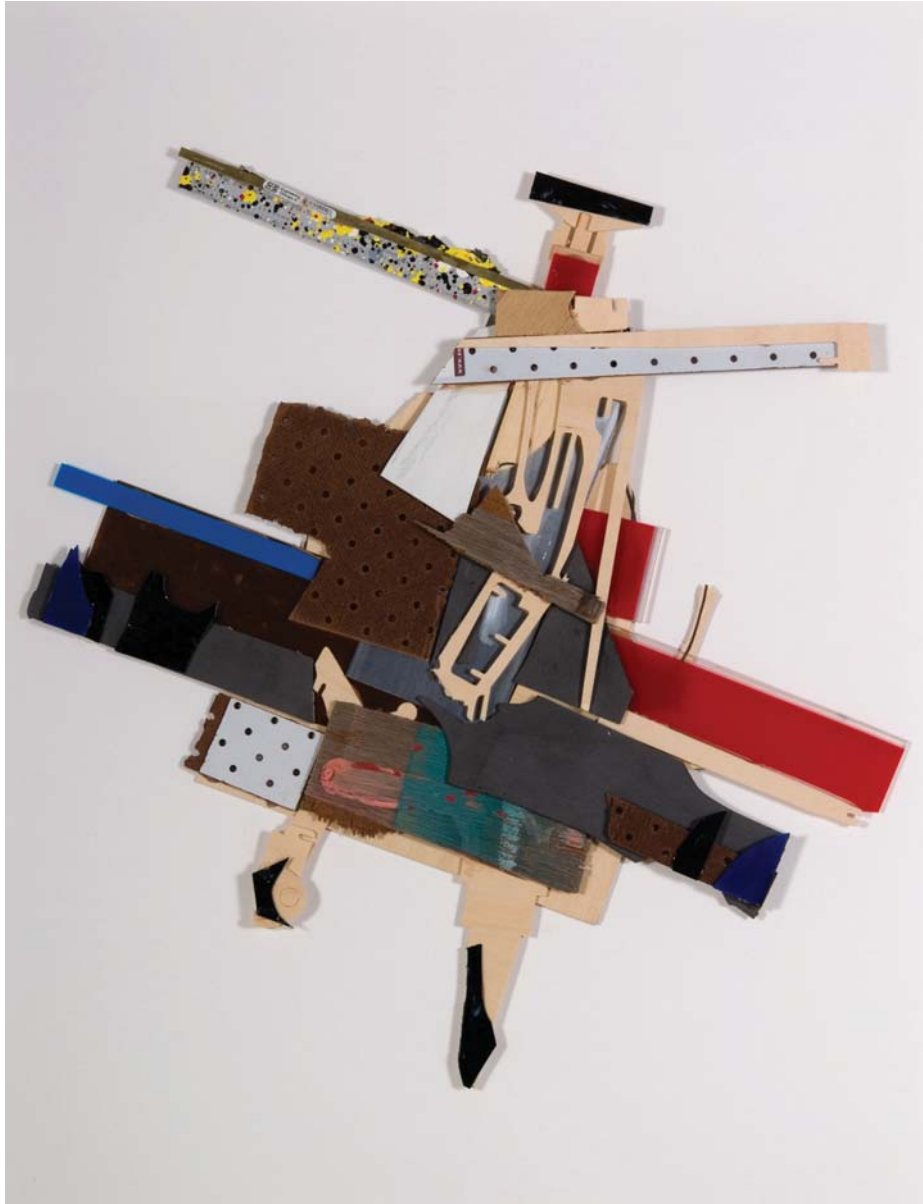
Pegboard is a commercial pre-drilled ready-made board most commonly used to hang tools in workshops and garages. Analyse how both artists have incorporated this material in their work. Does the knowledge of its purpose influence your reaction to the works? Why?



Joseph Chun Yin Ku
Normanhurst Boys High School
Lost In Transmission (detail) (2011)
Drawing

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Jasper Knight

Apache 2008

various boards, paint, plastic, metal ruler, 80.0 x 50.0 cm

Gift of the artist 2009

Newcastle Art Gallery collection

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Kumuthini Ravindra

ARTEXPRESS Artist Statement:

In today's rapidly changing society, young children can often feel lost, displaced and are susceptible to many external impediments beyond their control. This leaves them lost either physically or socially, as they are unable to ascertain their place in an overwhelmingly complex world. Through the medium of etching, I wanted to contrast the lone girl with these common yet fearful situations that children often find themselves in. I have based my body of work on the works of Australian artists Frederick McCubbin and Cherry Hood to explore the deep yet intricate emotions felt by children in society.



John Brack

Collection Statement:

Melbourne artist John Brack engaged with urban reality through his depiction of everyday subjects, such as the personal and intimate impressions of his family. *Third Daughter* 1954 captures his daughter's gruffness with great effect. Brack not only achieves this through the composition of his subject, but through the technique of dry-point etching, as an immediate and tactile method art making, that effectively 'seizes the moment' in his memory. The mark making of scratching and crosshatching, contrasts with the negative space of the background that emphasises the agitation and displeasure felt by his daughter in the image. Brack's images of his children have a fierce sentimentality and demonstrate a kind of wildness beneath the surface of austere compositions. The rigid geometry of the background, stark perspective and illusionary space within the artwork, embody a brooding self-reflective attitude of the artist.

Curriculum Linkages

Frames:

Discuss the subject matter and composition of each work. Consider how the children in both images stand in similar poses, arms by their sides; however, only in the Brack's work do we see the subjects' facial expression. In your response discuss how viewing or not viewing the subjects face affects the feel of these two works.

Conceptual Framework:

Both Brack and Ravindra explore the existence of children in a complex world. Analyse the importance of the audience's own experiences when viewing these works.

Practice:

Discuss why both Brack and Ravindra have used etching as a medium of expression. Explain the characteristics and features of etching that make it a suitable expressive form for these works.



Kumuthini Ravindra
Pymble Ladies' College
Lost (2011)
Printmaking

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John Brack

Third daughter 1954

etching on paper, 17.3 x 12.2 cm

Purchased 1973

Newcastle Art Gallery collection

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Moira Peddie

ARTEXPRESS Artist Statement:

The art of the domestic is a representation of my house. A place so familiar to me with many associations. I have painted its interiors, capturing recognisable household objects and colours. Objects from famous artworks have been appropriated into these scenes, becoming details of the everyday in my house, just as they once were before they were immortalised in paint. Through my art I aimed to capture the joy of the domestic and the everyday. I presented my work within four panels as our home is a typical four-sided dwelling.



Cressida Campbell

Collection Statement:

Sydney based artist Cressida Campbell portrays her own environment through the detailed and refined creation of woodblock prints. After travelling to Japan, Campbell developed an interest in the technique of traditional woodblock printing and realised its potential as an effective medium for her work. With precision, Campbell focuses on interiors and still lives, evidenced through acute observation, drawing skills and balanced composition. Despite their contemporary and western subject matter, Campbell's expertly crafted pieces resonate the traditions of Japanese Ukiyo-e prints, rather than western forms of realism. While she predominately focuses on the everyday, Cressida Campbell uses a primal affinity for form and pattern, a fusion of line, colour and subject, as well as harmony of subtle decoration. These works are discrete enquiries about the self and express a sense of introspection. The colours used within the prints appear to carry greater intensity than traditional watercolours that flood the images with a sense of light.

Curriculum Linkages

Frames:

Research the processes and methodology of traditional woodblock printing. Now using the structural frame discuss how Moira Peddie has captured the essence of a woodblock print using paint.

Conceptual Framework:

Peddie and Campbell both represent scenes of the domestic and everyday home environment traditionally the domain of women. How have these two artists expressed a uniquely feminine gaze?

Practice:

Investigate how Campbell adapts traditional woodblock printing for her own purposes and how the way she works changes the notion of what a print is.



Moira Peddie

Hunter School of the Performing Arts
The Art of the Domestic (detail) (2011)
Painting

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Cressida Campbell

Interior with wheat 1996

unique woodblock print with watercolour on paper
112.6 x 49.5 cm

Gift of the Margaret Olley Trust 1997

Newcastle Art Gallery collection

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Tegan Baker

ARTEXPRESS Artist Statement:

During this HSC year I somehow developed a deep affinity to place - the subject of my artwork, the Italian cities of Cinque Terre. It was a place that I'd never visited. At first, it was the relationship between the textures and architectural form of the buildings that appealed to me, much like Brett Whiteley's fascination with Paris. But during the creation of my work the free expressive style became a catharsis, untamed by any rule, formula or barrier. It was a symbol of an escape. I wished that I was not here, but there.

Collection Statement:

Through elegant and captivating subtlety, Cedric Flower depicted the urban areas of Sydney and Melbourne contrasted with work by artists directly preceding him. Through his art practice, Flower tried to escape hard edge representations and moved towards creating evocative works that belied extensive interpretation. *Sydney Terrace* 1966 illustrates his appreciation for the architecture of the post 1850s era. His ability to convey these architectural structures encouraged a greater awareness and artistic appreciation for their unique charm and history.



Cedric Flower

Curriculum Linkages

Frames:

Discuss how painters Flower and Baker use their medium to evoke a time and place. Focus on the romantic perspective that both artists take of their subject matter.

Conceptual Framework:

How have both artists drawn on the world of architecture and imagination to express their ideas about escaping the 'real' world.

Practice:

How has Baker incorporated the board on which she paints into her images? Evaluate how the use of this material and her restraint in these paintings has contributed to the success of the work.



**ARTEXPRESS
Artist Interview
QR code**

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Tegan Baker
Warners Bay High School
I'm not here, I'm there (detail) (2011)
Painting

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Cedric Flower

Sydney terrace 1966
oil on hardboard 23.5 x 33.5 cm
Purchased 1966
Newcastle Art Gallery collection

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collection



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Meg Salter

ARTEXPRESS Artist Statement:

*A crowd of twisted things;
A twisted branch upon the beach
Eaten smooth, and polished
As if the world gave up
The secret of its skeleton.'*
Rhapsody on a windy night, T S Eliot.
*For my major work I have studied the form of the Australian pelican,
exploring its identity and habits through observation.*



Peter Speight

Collection Statement:

Sculptor Peter Speight explores complex social themes through his works of art. The use of recycled wood as the dominant medium intertwines both social and environmental concepts.

Upon first impression, these seemingly naive works appear to hold childish values due to their slightly comical appearance. However, despite this apparent 'simplicity' of form, Speight arouses complex issues about the human condition such as violence and hubris. Speight's use of organic materials is also an allegorical statement about environmental and human destruction.



**ARTEXPRESS
Artist Interview
QR code**

Curriculum Linkages

Frames:

Both Speight and Salter use recycled timber. Found materials are commonly considered a Post Modern idea. How does the choice of found materials impact the effectiveness of the artist's ideas and messages?

Conceptual Framework:

Describe why both artists work would be categorised as naive? How does this strategy work to express their concepts and show the essence of their subjects?

Practice:

List the process you believe each sculptor went through to create their work. Finish the list by describing the differences between the finishes of each artist work. Discuss these choices.

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Meg Salter
St Francis Xavier's College
Pelicanus Australiensis (2011)
Sculpture

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Peter Speight

Jack shit 2007

recycled wood, dimensions variable

Gift of the Newcastle Region Art Gallery Guides 2007

Newcastle Art Gallery collection

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Annika Smit

ARTEXPRESS Artist Statement:

My work embodies the things that inspire and interest me ... the little things that others are often unable to see ... the beauty of our instruments, or the intricacy of the forgotten. I have always felt black and white is a more empowering and inspirational media form when compared to colour, and I aimed to convey the power of the small and beautiful through the use of strong shades and tones. My work is everything the title suggests ... personal musings on the world that goes unseen around us, revealed through macro (close-up) photography



Fiona Hall

Collection Statement:

Contemporary artist Fiona Hall's divergent art practice encompasses photography, sculpture, video art, painting and three-dimensional installation. In the 1970s she pursued her art practice in the realm of photography with a specific focus on the natural environment. Having grown up in southern Sydney on the outskirts of the Royal National Park, Hall was drawn to the complexities and hidden dimensions within the natural and organic worlds- a thread that has continued into her contemporary practice. Her three dimensional works have always blurred the boundaries of materiality, of juxtaposing the everyday object such as a sardine tin into a critically engaged piece of art. Her early photographic work such as *Leura New South Wales, 1974*, confuses normal perceptions of materiality, with the scene blending into a potential bush landscape, with a leaf strewn 'carpet' in the foreground. The 'real' internal environment of carpet and lounge suite is blurred into a textural landscape that belies its safe and domestic reality. Hall comments on the proliferation of exotic plant species in the natural environment set against the artificial setting of the domestic lounge room as a broader metaphor for the negative impacts of humans on the environment.

Curriculum Linkages

Frames:

Examine the works of Smit and Hall. Analyse how the close cropping of objects confuses the eye and creates the illusion of a different world.

Conceptual Framework:

Discuss the role of the artist in drawing an audience's attention to everyday details that are overlooked in order to manipulate or create a specific viewpoint.

Practice:

Analyse how both artists have utilised simple structural elements to frame their subject and focus the audience's attention.

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Annika Smit

Callaghan College, Jesmond Campus

Macro musings (2011)

Photomedia

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Fiona Hall

Leura New South Wales 1974
silver gelatin photograph
Les Renfrew bequest 2008
Newcastle Art Gallery collection

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Samuel Cutcher

ARTEXPRESS Artist Statement:

I have lived my whole life in sight of the river, around which lives a spirit: the old man of the river. The banksia is a symbol of this spirit, gnarled and bearded. This also describes my father - as old as men get - who walks and wades in the rocky mountain rivers. Through my chosen media I have attempted to explore the character of these old men.



Brett Whiteley

Collection Statement:

Brett Whiteley is renowned for his organic depiction of the Australian landscape. Through fluid use of line, iconic imagery and a highly stylised palette, *Summer at Carcoar* 1977 conveys the radiating Australian heat, the starkness of the landscape and the hidden treasures that reside within.

The sensual contours of the river winding through the length of the painting, parallel with the curvature of road in the upper right hand corner. Whiteley's signature use of collage and interplay of materials such as stones in the painting, underpin the hidden dimensions of the landscape.

Summer at Carcoar was commissioned by Newcastle Art Gallery benefactor Sir William Bowmore in 1977 and was awarded the Wynne Prize for landscape painting in the same year.

Curriculum Linkages

Frames:

Both Whiteley and Cutcher use the organic qualities of a curving river as a device with which to construct their images their images. Using the frames discuss the effect this has on the structural and emotive reading of this work.

Conceptual Framework:

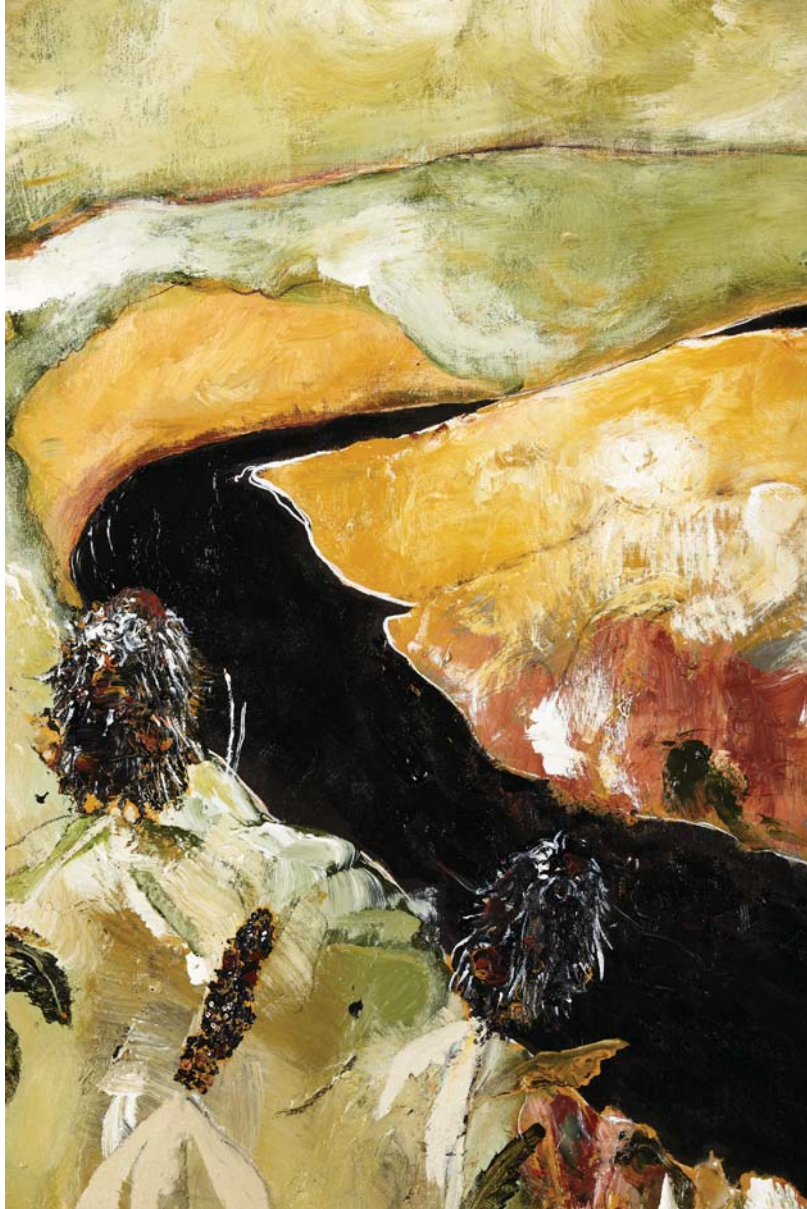
Analyse how both works capture the essence of a landscape painting without being photo realistic renderings of a specific location.

Practice:

Assess how effective Whiteley's choices of colours, tones and techniques are in representing the experience of the Australian landscape. Describe how these choices may have influenced Cutcher's work.

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Samuel Cutcher
Chatswood High School
Rivers (detail) (2011)
Collection of Works

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Brett Whiteley

Summer at Carcoar 1977

oil and mixed media on pineboard 244.0 x 198.7 cm

Gift of Dr William Bowmore AO, OBE through the Newcastle
Region Art Gallery Foundation 1977

Newcastle Art Gallery collection

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collection

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Andrew Edwards

ARTEXPRESS Artist Statement:

My body of work explores the textures and surfaces evident in nature; the use of paper clay has allowed me to investigate the naturally-occurring patterns of the Australian landscape, particularly the colours and forms of erosion. My sculpture and ceramics are influenced by the witnessing of natural disasters - their destructive force and creative potential. By making impressions in the clay I have explored contour and form in a style reminiscent of the Papunya Tula artists of the Central Western Desert, but have also made reference to geometric structures



**Sarah
Smuts-Kennedy**

Collection Statement:

Upon her first visit to Newcastle, New Zealand artist Sarah Smuts-Kennedy was confronted by the dominating presence of the large coal ships as they entered and departed Newcastle Harbour. This experience generated a sculptural project that commented on the coal industry in Newcastle whilst acting as an allegory of human folly.

In her practice, Smuts-Kennedy uses intricately moulded synthetic clay plinths to display both gilded and ungilded chunks of coal. The creation of elaborate, hand moulded plinths act as the foundations for such adorned treasures of the natural world. It is in this mode of working that makes the artwork, *Pyramid Scheme* 2009 reminiscent of the highly precious artifacts and trophies of the Baroque era that also highlights the ever present human desire for trophies of success.

Smuts-Kennedy's work comments on society's admiration for treasure, coupled with an underlying environmental message that forces the viewer to question the impact of industry within society.

Curriculum Linkages

Frames:

Describe both works of art creating a list of key words. Outline the emotional impact each work has on you considering similarities and differences both physically and conceptually in your response.

Conceptual Framework:

Both artists have created works of art that have multiple pieces. Consider the different methods of display chosen for each work. Write a proposal to a gallery explaining an alternate way of displaying each work.

Practice:

All materials have an inherent conceptual meaning. Analyse the use of gold leaf in Smuts-Kennedy's work. Does Edwards' choice of clay add to the conceptual ideas behind his work? Justify your answer.



Andrew Edwards

St Aloysius College

Blue Catastrophe's and Other Natural Disasters (detail) (2011)

Ceramics

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Sarah Smuts-Kennedy

Pyramid scheme 2009

synthetic man-made imitation porcelain (Jovi clay), resin,
coal and imitation gold leaf acrylic on canvas
objects - dimensions variable

Gift of the artist 2010

Newcastle Region Art Gallery collection

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collection

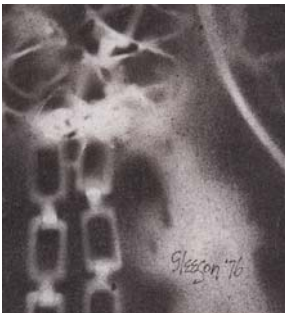
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Sheree Budworth

ARTEXPRESS Artist Statement:

My artwork represents the secluded and accepting naturalist beach Samurai on the south coast of NSW. The work is open to interpretation but in making it I had in mind the feel of the natural environment and the beautiful people who are proud of who they are in their entirety, and the not so confident people who are able to accept them strolling by. I struggled at first, aware that my audience is not always able to look beyond societal perceptions of image to see the perfection of the body and its place in nature. Colour easily became my self-expression.



James Gleeson

Collection Statement:

James Gleeson's works of art are thematically apocalyptic and organically surreal. The intimacy, detail and highly resolved nature of Gleeson's suggestive style encourages the viewer to delve into this imagined world. Meticulous in execution, whilst still containing elements of obscurity, Gleeson's *Baudelaire: The salon of 1895: The governance of the imagination* 1976, demonstrates through tonal contrast, the creation of sublime landscapes that highlight the drama of creation. Through use of both ink wash and collage, Gleeson explores his internal imaginings of dream-like reality, biblical creations and the dynamism of nature.

Curriculum Linkages

Frames:

Discuss the importance of composition in surrealist works to create meaning and narrative.

Conceptual Framework:

Explore the importance of the artist's and the audience's personal experiences and the effect these would have on their interpretation of the works.

Practice:

Analyse the function of colour within these works. Compare and contrast the use of vibrant colour in Budworth's work with the monochromatic style of Gleeson's work. Propose how colour is both a formal as well as a conceptual strategy used by each artist.



Sheree Budworth

Maitland Grossmann High School

Perfection at Samuri Beach = The Golden Mean (detail) (2011)

Collection of works

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James Gleeson

A contrived apotheosis 1998

ink, wash and collage on paper 70.6 x 51.5 cm

Gift of Horace Saducas through the Australian Government's
Taxation Incentives for the Arts Scheme 1995

Newcastle Art Gallery collection

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collection



Kassandra Bangle



Hikaru Yamada



**ARTEXPRESS
Artist Interview
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ARTEXPRESS Artist Statement:

Frigyes Karinthy's theory of 'the six degrees of separation' refers to the idea that everyone is on average approximately six steps away, by way of introduction, from any other person on Earth. So that a chain of, "a friend of a friend" statements can be made, on average, to connect any two people in six steps or fewer. In my work, 'Algorithm of Man' I examine the idea of a 'shrinking world' and a human web that is created by the six degrees of separation. Also how modern technology caters for social networking, making this theory easily confirmed. My work also incorporates the questions raised by the song 'Little Boxes' by Marvin Reynolds. Such as the commonalities in mankind, and related this idea to the idea of a shrinking world. 'Little Boxes' states, 'they were put in boxes, And they came out all the same'. In the work I have also used birthdates as a symbol of unique identification in the human race.

Collection Statement:

Hikaru Yamada was among a group of Japanese potters who were seeking to use clay as an expressive medium in its own right without the need to conform to a functional aesthetic. This group collectively exhibited their work as the Sodeisha Group in the 1950s. The Sodeisha Collection held by Newcastle Art Gallery consists of purely sculptural or non-functional objects that still express the particular qualities of clay and glaze which has influenced contemporary ceramics.

In 1978 an exhibition of works by Sodeisha artists toured Australia, organised by Newcastle Art Gallery. On completion of the tour the group donated work to Newcastle Art Gallery in recognition of its commitment to Japanese ceramics.

Curriculum Linkages

Frames:

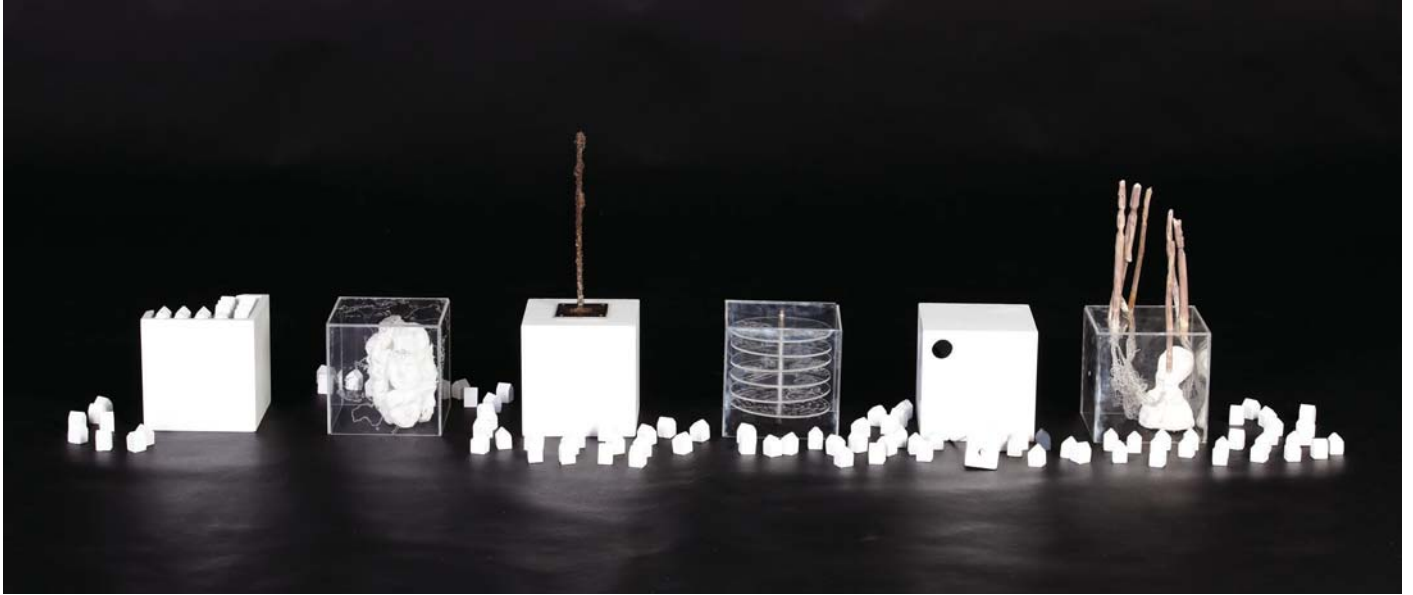
Evaluate the significance of an individual artist's world and culture in informing their work.

Conceptual Framework:

Bangle explores the idea of 'the six degrees of separation'. Use this theory to create your own connection between these two works of art can it be done in six steps or less?

Practice:

How have Bangle and Yamada used materials to express their ideas? Discuss whether materiality and the essence of a material is equally important to both artists.



Kassandra Bangle
Newcastle High School
Algorithm of Man 6 (2011)
Sculpture

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Hikaru Yamada

Semi-cylinder in earthenware (n.d)

earthenware with white slip, 48.3 x 8.5 x 10.5

Gifted by members of the Sodeisha Group 1981

Newcastle Art Gallery collection

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collection

Sketch and annotate:

