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ART
ED

WWW.ARTED.ASN.AU

WA ART &
ARTISTS

JOURNAL 3
DECEMBER 2002



Another year is rapidly drawing to a close. I know that the last months of the year are incredibly busy for all of us, with exhibitions to mount, exams to write and marking and report writing to complete. This year seems to have passed in a flash and I am sure I speak for all of us when I say that we are exhausted at its passing. Never the less it has been a productive year in every respect and I must take this opportunity to thank all our members for their many and varied contributions towards the smooth running of the Association. I would like to send our congratulations to Dionne Garvey, who has also been very productive in another way and given birth to a baby boy, Hunter. We wish you both all the best.

Early in the third term holidays a number of the Executive members, including myself took the opportunity to attend the Smartarts Conference in Sydney. There were some interesting speakers, although it seemed to me that the conference was aimed at tertiary institutions and following the corporate dollar. More importantly the annual AGM for AIEA (our national body) was held in conjunction with the conference and it proved very valuable for me to meet other state Presidents and members. It was great to exchange information on what is happening in the other states to art education and to have a forum for our ideas.

For myself it was excellent to get out and about and see some art exhibitions. The Robert Klippel Retrospective at the Sydney Art Gallery was a knockout as was Art Povera (Art from Italy 1967–2002) at the Museum of Contemporary Art.

After a couple of days in Sydney I travelled to Melbourne to see the bi-annual Melbourne Artfair, which showcases art from all over Australia, New Zealand and Asia. This was a fabulous opportunity to see the diverse range of contemporary art of all types from the region and a great inspiration. Locally we have seen the excellent Young Originals Exhibition recently, which was of an very high quality, and the selection process for Perspectives is well underway. Our own school exhibitions are finally behind us and I am sure despite the stresses these put on us they have all been highly successful for our students and ourselves.

I would like to wish you all a safe and well deserved holiday and look forward to seeing you in the new year.

Happy Xmas,
Jenny Dilkes



PUBLICATIONS COMMITTEE 2002
LESLIE ROWLANDS, JEAN AITKEN, MAVIS PROSSER, OLIVIA VENABLES, ELIZA LEAND,
DIONNE GARVEY AND DIANNE GOOD (NOT IN PHOTO)



ART EDUCATION ASSOCIATION OF WESTERN AUSTRALIA
POST OFFICE BOX 541
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ABN 26 384 618 452

MEMBERSHIP RENEWAL/NEW MEMBERSHIP APPLICATION

MEMBERSHIP INVOICE
Annual Membership Fee \$45.00 for Jan–Dec 2003
TOTAL AMOUNT DUE \$45.00

Benefits of the Art Education Association Membership are:

- the opportunity for interaction and exchange between Visual Arts Teachers on a professional and social level.
- a journal three times a year. This journal provides information on Educational Developments (Curriculum Framework, Post Compulsory etc.), local artists, exhibitions, innovations, project briefs and carrier projects.
- Discount on the purchase price of the Primary Arts Still Alive publication.
- Access to 'all areas' of the Art Education Association of WA's Web-site.
- Discounts at a range of Art Suppliers.

It is very important that you complete all your details below on this form so we can maintain an accurate database. Please send this form with your remittance to the Treasurer (Anita Ganz) at the above address and you will receive your receipt and current membership card.

Member Code _____
(quoted on previous membership card).

Surname			Title
Christian Name			
Home Address			Postcode
Professional Title			
Workplace Name & Address			Postcode
Telephone	Home	Work	
Fax	Home	Work	
Email	Home	Work	
Postal Address	Home <input type="checkbox"/>	Work <input type="checkbox"/>	<i>Please tick your preference</i>

The Art Education Association has a website.
Do you agree to have your name listed on this site as an Association member?

Yes No

Art Education of Western Australia Website
www.arted.asn.au



Art Education Association of WA
PO Box 541
MOUNT LAWLEY 6929

MISSION STATEMENT

To promote and improve the quality of Art Education in Western Australia through the support of best practice and innovation.

AIMS:

The aims of our Association are to provide:

Communication, Professional Development and Advocacy of the Visual Arts for Arts Educators, specialists and generalist teachers in Western Australia.

Communication:

- Provide our membership with up to date information and guidance in the area of Art Education.
- Raise awareness of current trends in Visual Arts education and Arts practice.
- Regularly produce an Association Journal and support the production of 'Arts Still Alive' and other publications throughout the year.
- Facilitate networking through the sharing of resources and joint planning in the Visual Arts.
- Encourage communication between associations through our affiliation with the Curriculum Council, EDWA, AISWA, CEO, APEA, AGWA and the Centre For Excellence.
- Regularly promote the submission of students' work for exhibition within a public forum.

Professional Development:

Provide professional development which will endeavour to include workshops, lectures and support material for the implementation of changes in education relevant to the Curriculum Framework, Student Outcome Statements, and Post Compulsory Education.

Advocacy of the Visual Arts:

- Advance enrichment of education through the Arts.
- The Association provides a forum to promote the value of art education and to raise the profile of Visual Arts in schools and the wider community.
- Provide opportunities for interaction and exchange between members of the Association on a professional and social level.



VICE-PRESIDENT'S REPORT

An Arts in Education Policy for Western Australia

There is increasing interest in the benefits of quality arts education programs. From an education perspective there is interest in research which suggests the arts significantly contribute to the holistic learning experience, because they:

- reach students who are otherwise not being reached, as well as providing new challenges to students already considered successful;
- connect students to themselves, as well as others;
- transform the learning environment;
- provide learning opportunities for teachers and other adults involved; and
- connect learning to the world of work.

From an arts and culture perspective there is interest in the ability of arts in education experiences to:

- promote a vibrant and dynamic future for the arts and culture by nurturing the next generation of artists, other arts professionals and professionals working in the cultural sector;
- develop future audiences for the arts and citizens that are well-informed and actively engaged with their culture;
- provide employment and learning opportunities for artists, other arts professionals and professionals working in the cultural sector.

Ms Robin Ho, Senior Policy Officer, Planning and Policy with the Department of Culture and the Arts is preparing a draft of a consultation document that will frame the development of an Arts in Education Policy for Western Australia. The implications for arts educators are significant and can result in partnerships and opportunities for students, teachers, artists and the arts industry. This policy has the potential to deliver tangible benefits to students, artists, teachers and the community.

The ArtsEdge program is an existing strategic partnership between the Department of Education and the Department of Culture and the Arts. ArtsEdge exists as a pilot program (1999-2002) developing partnerships across the arts and culture and education sectors, providing vital resources and professional development to teachers and arts organisations. It aims to assist schools to deliver cultural and arts education that is engaging, accessible, excellent, applicable and economic. As a pilot program ArtsEdge is currently being reviewed. Any future role for ArtsEdge will be encompassed within this proposed policy.

When the draft is available the Art Education Association will be involved in the consultation process. The views of teachers will be essential in establishing a policy that will have a real impact on our practice.

Digby de Bruin



PRIMARY PERSPECTIVE

by Jan Bowdler

There appear to be fewer and fewer teachers in state primary schools who have been specifically appointed as ART/CRAFT SPECIALISTS.

This is a disturbing trend given the excellent work and results achieved by specialists in this field and the necessity to address this strand of the Arts Learning Area in primary schools. The task of providing the meaningful VISUAL ART program in a school often falls on the shoulders of a teacher who has much interest in the subject even though their experience is limited. Professional development is vital for these and the many classroom teachers who have to deliver their own art classes to their students. ArtsEdge is aware of this need and has a vast amount of information regarding professional development courses and artist - in-residence projects. There are a number of excellent practitioners who are set up to provide very rich experience in the ARTS for primary school children. This usually takes the form of performances and workshops for the students. What is also vitally important is that the teachers are given opportunity to develop their own skills as facilitators and educators in the ARTS. They need to gain knowledge and understanding of the OUTCOMES as set out in the Curriculum Framework along with the SCOPES of all the ARTS forms which list the key activities, elements, skills and processes and contexts. With the Learning Area Leaders' Strategies coming to an end this year, it will be incumbent upon the school administrators to give every support to their ARTS teachers to enable the students to have maximum opportunity to achieve the required outcomes. If you know of anyone in this situation, please call one of the primary sub-committee members who will be able to direct you to the most useful resources.

Sian Chapman, Educational Measurement Officer for the Arts in the WA Education Department, organised for groups of arts teachers to meet with representatives from ACER visiting Perth to gain information about the teaching and assessing of the arts in this state. Their brief is to devise a Monitoring Standards in Education test that will truly reflect the processes followed here and that will give us meaningful and accurate data regarding the performance of our students in the arts. Sian will keep us informed of the progress being made and the time-line for the trialing of these tests next year. Apart from Literacy and Numeracy which are tested annually, the other six learning areas are rotated for test focussing. 2003 and 2004 will see the five arts forms being highlighted for data collection regarding students achievement. Everal, Digby, Merlyn, Anita and myself were there representing the Art Education Association and the visual arts.

The next edition, Volume 10, of the Arts 'Still' Alive magazine is underway with the Show 'n' Tell held at Davallia Primary School providing the editors with interesting and useful information for you. Look out for this publication early next year. Fax Val Brooks at Alinjarra Primary School if you want a copy of Volume 9. There are still a few available. Enjoy the rest of your 'art' this year and remember that the primary sub-committee members are willing to assist you with any queries you have regarding your art teaching in primary school.

Jan Bowdler



A brief profile of West Australian artist: Rebecca Cool

Q: *Tell us about yourself.*

RC: I was born in 1956 in Western Australia. I left high school as soon as I turned 15 and went to art school and TAFE. I have never completed any art courses as I have also travelled extensively. Fulltime study also became difficult with having two children but I went back to part-time studies at TAFE when my children were old enough. I stopped going to TAFE when I felt I had acquired enough information from the course and the teachers. The purchase of my own kiln, etching press etc. also influenced this decision to stop studying.

Q: *So how did you become an artist, why did you choose to be an artist?*

RC: I think that art has chosen me. I have always painted and drawn, and I have always drawn the same face even as a child. My work started to sell at the end of year exhibition at TAFE, with people making orders for more and things just grew from there. (I have never had a "real" job!).

Q: *Describe your art.*

RC: My style is something that I have developed over the years. I always start with the same face and try to make it different every time. I work in mixed media – acrylic paints, watercolours, fabrics and crayons. I apply the different media one on top of the other to create rich colours and textures. Besides paintings and drawings I have also

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UNTITLED, REBECCA COOL

produced works in ceramics and textiles - such as the dolls made from recycled fabrics. Some themes I work with are women, mother and child, flowers, cats and birds.

Q: *What are your artistic influences?*

RC: I have no trouble being "inspired", it's just there when I work. Personally, I think analysing art and its sources too much are of no use to me, as I like to work spontaneously - to not think too deeply when I work but to know. It is hard to explain! Art for me is hands-on and you should learn about art more from doing not just writing, analysing etc. I do like Picasso, Matisse, folk art and African Art.

Q: *What recent exhibitions, projects, and commissions have you been involved in?*

RC: I have at least one exhibition each year, usually with my partner, Ross Miller. We both exhibit throughout the year in many galleries. Our last exhibition was at the Silver Room in Fremantle over the month of July this year. Our next exhibition will be at the Victoria Hall, Fremantle.

Q: *What sort of artistic involvement have you had with schools?*

RC: I painted a mural with the help of John Septimus Roe Anglican Community School students at the Balga Swimming Pool entrance. I have done a workshop with Students from Newman College painting banners at the school. I am frequently asked to talk to school children of all ages throughout the year on what it is like to be an artist and to show them examples of my work.

How Art Teachers can contact Rebecca
Telephone: 93353185

TEXTILES

Various catalogues
Forrest & Nedela. 2000
Kimono as Canvas - Gallery East,
Western Australia
isbn. 0-646-38939-4 D

Farren, et al. 2000 **'Miniature Works'** - Textile Exchange Project, Western Australia
isbn. 0-646-38815-0 D

Farren, et al. 1998 **'Foldings'** - Textile Exchange Project, Western Australia
isbn. 064634580X D

Schlio, et al. **Fancywork, new work by Holly Story**, Arts on the Move 2000
ISBN: 1 74067 008 6 D

Schlio, et al **Lace a contemporary perspective** Craftwest January 2001
Isbn: 0 9593404 8 3 D

Phillipa O' Brien, **Fragile objects, Elsje King** Craftwest Festival of Perth 1997

Virginia Ridley **From with in Works on Cloth, Jane Whiteley**
Arts on the move 1999 D

Philippa O'Brian. 1997 **'Fragile objects'** - Craftwest Centre for Contemporary Craft, Western Australia. Isbn. 0-959340440

"Commitment" 22 Craft west WA 2001 D

Whiteley, et al, 1999 **'FROM WITHIN-WORKS IN CLOTH - Jane Whiteley'** - Art On The Move, Western Australia D
Isbn. 0 958532648

Journals
'CRAFTWEST', Journal of Craftwest Centre for Contemporary Craft, Western Australia
issn. 0156-0573
'FAR' - Fremantle Arts Centre publication, Craft Australia

Video: **Elsje King Fragile objects**, The Media production unit, Edith Cowan University WA, 1996

Video: Makers, Australian Craft- Spirit of Place, Nalda Searles, ABC TV program sales

CERAMICISTS

Joan Campbell
Video: **Makers Craft in Australia - Spirit of Place**, ABC TV Program Sales

STATE LIVING TREASURES Page 26

Art Gallery of WA collection
Centenary Gallery

Curtin collection

Sandra Black
Video: **Makers Craft in Australia Episode 4 -Something to Say**, ABC TV Program Sales

Art Education Kit, John Curtin Gallery 2000 contains a colour image her work , other pieces in the collection. D

Art Gallery of WA, **Artist in focus 6 Sandra Black**, Art gallery of WA Education 1989

INDIGENOUS ARTISTS

Mc Culloch S, **Contemporary Aboriginal Art, A Guide to the rebirth of an ancient culture**, Allan & Unwin, NSW 2001 edition
AGWA BS \$ 39. 95

Croft Brenda, **Indigenous Art, Art Gallery of western Australia**, Art gallery of WA, 2001 AGWA BS \$29.95

O' Ferrall Michael, **Jimmy Pike - Desert Designs 1981-1995**, Art Gallery of WA, 1995

Sally Morgan, Jill Milroy, **The Art of Sally Morgan**, Viking, Penguin Australia. 1996 AGWA BS \$35.00

Art gallery of WA upstairs collection
Aboriginal Art
Altman, Jan. Catalogue: **Rebirth Western Australian Women, celebrating a century of change** (contains CV of a number of Aboriginal artists) Try AFWA

Julie Dowling
Australian Perspecta 1993 Art Gallery of NSW

Catalogue: Julie Dowling **..big womanhead...** Art Place 2002 D
Refer newspaper article - SUNDAY TIMES April 29 2001, page 4 / ART

The West Australian Today
Wednesday July 3 2002

Article: Snell Ted, Wisdom, humour and solidarity, The Week end Australian July 13-14 2002

Rover Thomas
Article: Nowra Louis, The Festival of Dreaming ART AND AUSTRALIAN Vol 35 No 1 1997

STATE LIVING TREASURES the Ministry for the Art 1999 Page 27

In Focus Exhibition, **Rover Thomas, Paintings from the Holmes à Court Collection**, Lawrence Wilson Art Gallery 1997

Catalogue: 1990 Venice Biennale Australia, Art Gallery Of WA 1990

Taylor R. **One Hundred Years, (Western Australian Sculpture 1895–1995)**, Art Gallery of WA 1995 Images Pages 38–41

Stringer John, Richard Woldendorp, **Artists in Residence**, Sandpiper Press 1995

Art Gallery of WA collection, Centenary Gallery

GUY GREY-SMITH
Catalogue: **Guy Grey Smith, Landscapes of Western Australia**, Edith Cowan University press 1996 Avail at AGWA book shop and Lawrence Wilson Gallery

Art Education Kit, John Curtin Gallery 2000, contains a colour image of Above the sea 1968

Mason Murray, Ed: **Contemporary Western Australian Painters and Printmakers**, Fremantle Arts Centre Press 1979

Art Gallery of WA collection, Centenary Gallery and main gallery, Gallery guide \$10.95

ROBERT JUNIPER
O' Brien Phillipa, **Robert Juniper**, Sydney: Craftsman House, 1992 OP

Art Gallery of WA collection, Centenary Gallery

Stringer John, Richard Woldendorp, **Artists in Residence**, Sandpiper Press 1995

Mason Murray, Ed: **Contemporary Western Australian Painters and Printmakers**, Fremantle Arts Centre Press 1979

Klepac Lou, Ed, **Contemporary Australian Drawing**, Western Australian Art Gallery 1978

Gomboc Gallery, Jane Brook Road, Swan Valley, WA

Painters
Thomas Hoareau
Bromfield David **Suitcase City A Study of the works of Thomas Hoareau**, Brown (art) 1999 Perth W.A. AGWA BS \$22.00

Hoareau T and Godfry J **Through the Window**, PICA Press 1991 D

George Haynes
Catalogue: **George Haynes: A Survey 3 Decades of Painting** Art Gallery Of WA 1989

Stringer John, Richard Woldendorp, **Artists in Residence**, Sandpiper Press 1995

Brian Blanchflower
Video: **Brian Blanchflower, (Mixed Media)** Statements Series, Produced by Curtin University D

Art Gallery of Western Australia Education Kit; **Australian Painting Since 1940**, published 1989 (Room Sheets) AGWA BS \$13.20

Art Education Kit, John Curtin Gallery 2000 contains a colour image of **Fire Towers** D

Stringer John, Richard Woldendorp, **Artists in Residence**, Sandpiper Press 1995
AGWA BS

Snell Ted, **the painted image 'twenty contemporary Western Australian Painters'** Visual Culture Research Unit Curtin University of Technology 1991 OP

Mason Murray Ed: **Contemporary Western Australian Painters and Printmakers**, Fremantle Arts Centre Press 1979 OP

Art gallery of WA collection, Centenary Gallery (Courtroom) and Main collection

Article: Bromfield David, **Landscape into Art Australia 1950–1986** (Last section A Western Australian Coda) Leedermeg

Doug Chambers arr 71 (now lives in Ballingup W.A.)

Moore Margaret, **Doug Chambers, A Survey**, Perth, AGWA 1991 Unavailable

Snell Ted, **the painted image 'twenty contemporary Western Australian Painters'** Visual Culture

Research Unit Curtin University of Technology 1991 pp 20 21

Mason Murray Ed: **Contemporary Western Australian Painters and Printmakers**, Fremantle Arts Centre Press 1979

Vizents A **Non Parables Performance texts 1980–86** PICA Press 1990

Related work of interest, Paul Thomas and Virginia Ward **Praxis M #15 Image Issue, Invisible Cities** D

SCULPTURE

Public Art / practical Guidelines, The Ministry for Culture and the arts, 1997 (avail from Art Source)

Bromfield D. /Carroll H Catalogue: **Small is Beautiful, Eight Western Australian Sculptors, UWA** School of Architecture and Fine Art / The Lawrence Wilson Gallery 1997

Bromfield David, **AKIO MAKAGAWA** Monograph series, Craftsman House, 1995
Catalogue: Early works from the City of Fremantle Collection OP

Taylor R. **One Hundred Years, (Western Australian Sculpture 1895–1995)** Art Gallery of WA 1995 OP

Erickson D, **Dressing the City of Light**, Craft Arts International, No 54, 2002 (excellent article on Anne Neil)

Catalogue: **presence & absence**, Biannual Survey of Contemporary Australian Art No 1 Installation, Art Gallery of Western Australia 1982 (No longer avail)

PRAXIS M no15 Invisible cities (Various PRAXIS M magazines can be found in second hand book shops and possibly at PICA)

Prospectus Catalogues

A brief profile of West Australian artist: Ross Miller

Q: *Tell us about yourself.*

RM: I was born in 1952. I entered a trade as a metal worker. I travelled throughout India and Europe. I studied for three years at Claremont School of Art. I have worked as a lecturer and technician at Fremantle TAFE. I taught in Printmaking and Drawing.

Q: *So how did you become an artist, why did you choose to be an artist?*

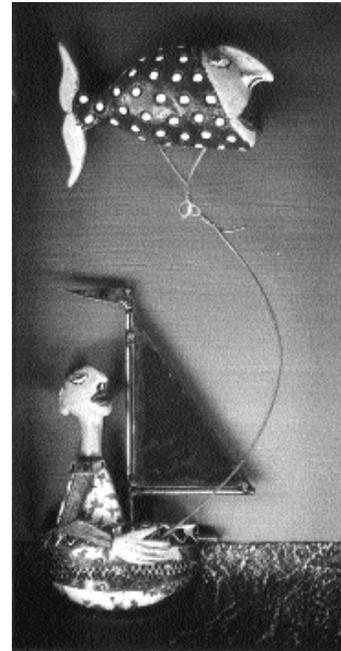
RM: I have always been interested in art as a child and chose to study art full-time when the opportunity arose. I gave up full time work to start a ceramics business with Rebecca Cool.

Q: *Describe your art.*

RM: I work in mixed media using found objects and clay painted with acrylics. I like to work with Maritime themes – boats and fish etc.



WORKS BY ROSS MILLER



Q: *What are your artistic influences?*

RM: Life and living is the main influence in my work!

Q: *What recent exhibitions, projects, and commissions have you been involved in?*

RM: I have yearly exhibitions and my work is represented in numerous art galleries throughout the state.

Q: *What sort of artistic involvement have you had with schools?*

RM: I have been interviewed many times by Year 11 and 12 students. I have had Year 11 students visit my studio. At the moment, I have too many commitments to do any workshops with children even though I have done in the past.

Holly Story

BACKGROUND

Holly Story arrived in Australia in 1970. As a child she lived in many different countries with her family, but they returned often to England between postings where her grandmother's home provided a secure base to go back to.

Having left her first degree course unfinished, Holly returned to study in 1985 having spent 10 years raising a family and making a home in the South West of WA. The Australian environment that she came to know during these years nurtured her lifelong interest in the natural world and botany. She graduated with a postgraduate diploma in Visual Art from Curtin University School of Art in 1991 and has been exhibiting and making a living in the arts ever since. Her work has been collected by the Art Gallery of WA, Curtin University, City of Fremantle and corporate and private collectors.

INFLUENCES

Holly's practice was initially shaped by her art school training and her contact with particular teachers there. Post modernism and feminism affected her choice of textiles as her major area of study. The history and forms of cloth and stitch and its role in ritual, trade, rites of passage, and as a repository of personal and cultural memory has proved a fertile ground for her ideas and exploration for many years. Early influences were Miriam Shapiro, Judy Chicago, Michael Brennan Wood, Pam Gaunt, Annette Seeman, Trish Bygott, and Magdalena Abakanowicz.

Five years at The Old Customs House Studios (1990–95) brought her into contact with some of WA's best minimalist abstract artists - Trevor Richards, Alex Spremburg, Jurek Wybraniek, and the printmaker Lesley Duxbury. Work from this time shows her beginning to pare back images to the essentials and pay attention to formal elements such as repetition, patterning, and the grid to shape her work.

In 1992 Holly met the WA artist Nalda Searles. Searles' use of natural materials to represent landscape, and her more intuitive approach to art making has had a lasting impact on Holly's work. The struggle to find expression for the conceptual and the sensual together in her work began at this point. Other recent artists of influence are Narelle Jubelin, Fiona Hall, Hilarie Mais, Ruth Hadlow, Hossein Valamanesh and Coral Lowry.

Holly's recent work has been exploring the role of the natural world in shaping personal and cultural identity, referring back to her own experience of "becoming Australian" in the years in the SW of WA. This has found expression in the Fancywork series (1999–2000).

The use of cloth in her work continues to provide a metaphor for human presence and is used to consciously position her as a woman artist. She is currently working on a new series of work on cloth and paper for an exhibition in Canberra in November.

TECHNIQUES

Technology has always taken second place to ideas in Holly's work. She uses simple printmaking techniques such as rubbings, solvent transfer, linocut embossing, stenciling, and string prints. On cloth she uses plant dyes and stains and hand and machine embroidery. The photographic image has been important, but she is not a photographer. Plant materials and dried plants are combined with stenciling, embroidery and relief embossing on cloth and paper in an eclectic and original palette of techniques as each body of work progresses.

BANKSIA ROSE

This is one of the Fancywork Series (1999–2000) Researching historical embroideries held in museum and private collections, Holly selected typical fancywork designs and reworked them onto large photographic prints on cotton twill. In Banksia Rose, the rose, English, and the Banksia, Australian, combine in a strange hybrid plant that struggles to represent the experience of many Australians, transplanted and grafted into a new flora that combines their past and their present.

Holly Story's Web site:

<http://members.iinet.au/ozstory>



Western Australian Art References

This is in no way an exhaustive list. There are, however, many alternative sources of information on Western Australian Art and artists. A visit to the Centenary Gallery at AGWA provides a chronological overview of Western Australian Art. There is also a reference library located in the gallery. Many examples of more contemporary West Australian art are presented in context with the international art in the upstairs galleries at AGWA. Copies of the room sheets available at the front desk. A Gallery Guide is available for \$10.95 from AGWA

All the major galleries in WA have collections of West Australian Art. Keep an eye on the gallery guide in the West Australian newspaper on Saturdays or pick up the free publication Gallery Circuit. All these galleries have an Education or Public Liaison Officer. Many private galleries have back catalogues, web sites and are keen to have students visit.

Gallery East: www.galleryeast.com.au/
The University of WA collection: www.arts.uwa.edu.au/lw/lw5.html
Arts on the Move: www.imago.com.au/artmoves

Arts groups such as Arts on the Move, Art Source, Artists Foundation of WA, and the Craft Council of WA are all good sources of information about Western Australian art and can assist in contacting artists. The Art Education Journals have contained useful profiles of Western Australian artists, including, Rick Vermey, Coral Lowery, Tony Windberg, Graham Hay, and many more.

Where possible I will indicate where these books and articles are available from AGWA BS Art Gallery of WA book shop, **OP** Out of print, Try local, Curtin or UWA libraries, **D** Available direct from author or gallery.

Stringer J, Richard Woldendorp, **Artists in Residence**, Sandpiper Press 1995
AGWA BS
A great reference. New edition available from the Art Gallery of WA bookshop, \$22.00.

Snell Ted, **The painted image 'twenty contemporary Western Australian painters'** Visual Culture Research Unit Curtin University of Technology 1991 OP

Drury Neville, **Images series, 1, 2 & 3 Contemporary Australian Art**, Craftsman House, 1998.*
AGWA BS Images 2 & 3 \$ 104.50 each, Images 1 OP

Drury Neville, **New Art series**, Craftsman House, Australia, 1992.*
OP

Klepac Lou, Ed, **Contemporary Australian Drawing**, Western Australian Art Gallery 1978* OP

Bromfield D./Carroll H. **A View From the Sea, recent art from Perth Western Australia**, Catalogue D

**Various West Australian Artists in context with other contemporary Australian artists*

Murray S (curator) **Oddfellows, the essence of contemporary western australian figurative artists Catalogue** 1996 ISBN 0 86422520 2 OP

The Woman's Art Register of WA. This resource has slides of work by many contemporary Western Australian women artists. Slides can be viewed at the Art and Design Dept at Curtin University. Slide and information kits can be purchased.

MODERNISM
Gooding J, **Western Australian art and artists 1900–1950**, Art Gallery of Western Australia 1987 OP

Gooding J, **Chasing Shadows, The Art of Kathleen O'Connor**, Craftsman House, 1996
AGWA BS \$29.95

Hutchins P.A.E. and Julie Lewis, **Artist in exile: Kathleen O Connor**, Fremantle, Fremantle Arts Centre Press OP

Goddard J, Harald Vike, **Perth: Kingstream Fine Art**, 1990

Bromfield D, **Elise Blumann: Paintings and Drawings 1918–1984**, Perth: The Centre for Fine Arts, University of W.A. 1984. OP

Bromfield D, **Aspects of Perth Modernism 1929–1942**, Perth: The Centre for Fine Arts, University of W.A. 1986 OP

Video: **A Distant View, aspects of Western Australian Art** (part 1)

KEY ARTISTS
The Hills Artists
Video: **A Distant View, aspects of Western Australian Art** (part 2)

Video: **Darlington and The Hills**, Produced by Curtin University Statement Series Video Education Australasia

HOWARD TAYLOR
Video: **Howard Taylor: Forest Artist**, ABC
Video: **Howard Taylor: The Painters, The Sculptors, archival art series**, Australian Film institute distribution

Snell Ted, **HOWARD TAYLOR forest figure**, Fremantle Arts Press 1995
AGWA BS \$32.95
Works and their location also available at www.curtin.edu.au/curtin/dept/art
See Pages 77 to 81 re: Public Art controversy, the 'Tea Pot'

Art Education Kit, John Curtin Gallery, 2000 contains a colour image of Tree Forms 1971. D

Other Large scale Sculptures by Taylor are located around the grounds of Curtin University. Contact the John Curtin Gallery for a guided tour and further educational material.

Hewitt Design Museum, the American Crafts Museum and the Brooklyn Museum. MOMA (the Museum of Modern Art) has temporarily relocated to Queens until 2005 whilst they refurbish and renovate the gallery in central New York City. MOMA had an incredible collection of Modern Masters including Picasso's 'Les Femmes d'Alger', Matisse's 'The Dance', Rousseau's 'The Dream' and Van Gogh's 'Starry Night'. What always impresses me about seeing artwork in real life rather than in books, is the impact of the scale of the pieces (you forget how large they really are) and that you can see the artist's style and technique. I had just been teaching my students about Matisse before I left; looking at his work in books is one thing, but being able to see "The Dance" with its spontaneous brushwork and translucent paint application (where you can still see some pencil lines) is quite another experience. MOMA also has an affiliate gallery in Long Island City called **PS1**. PS1 (Public School One) has undergone a transformation from a public school into a contemporary art space: "maintaining the buildings original function of gathering, learning and enlightenment". PS1 is committed to promoting "cutting edge" artists and exhibitions, and as such, is worth a visit. The Cooper-Hewitt Design Museum is dedicated to showing historic and contemporary design work. Set in a ornately carved mansion that was once home to Industrialist Andrew Cooper, we were fortunate to enjoy lunch with some squirrels on some gorgeous plastic couches (before the rain set in), as well as visiting a challenging and exciting exhibition. This exhibition was based upon skin:

"Skin, the complex membrane that holds the body together, also embraces the full spectrum of design today- from product to architecture, fashion and media."
Paul Warwick Thompson.

Skin had chairs in all shapes and sizes, a Y2K motorcycle, Ian Thorpe's Speedo Fastskin, garments by D'Urbano that had her body digitally printed onto the clothing, as well as some interesting photographs from *Colours* magazine. These images presented an unique approach to the issue of race by digitally altering the skin colour of celebrities; for example, Arnold Swarznegger and the Queen were both presented as African American and Michael Jackson as a Caucasian. After the conference, I visited the city of Boston and saw the beautiful **Isabella Stewart Gardner Museum**. The museum building was influenced by the 15th Century palaces in Venice and each interior side of the building has balconies looking onto a tranquil and lush courtyard, complete with water features, sculptures, mosaics and Australian Tree Ferns! Gardner spent a lifetime collecting art work from all over the world, including works by Manet, Rembrandt, Botticelli and Fra Angelico. She oversaw the installation of every piece of art work and furniture and specified in her will that

nothing could be permanently changed (which causes headaches for the conservation team) under the threat of the sale of all artworks at auction in Paris if this rule is breached.

I also visited the **Boston Museum of Fine Arts** which had an outstanding exhibition showing called: Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections which focussed on exploring the work of Johns, Lichtenstein, Basquiat, Sherman and Koons (amongst others). It was interesting to see the development of American Art from the sixties to the present day, and how these works interact with, and refer to each other. I particularly enjoyed the huge blue stainless steel "Balloon Dog" by Koons in the foyer of the gallery, which embraced the Pop Art philosophy of bringing the everyday object to the art world. My challenge, is to bring some of the 'art world' into the everyday experiences of my students. From the gaudiness of Koons to the magic of Matisse, my experiences from the Galleries and the Congress have helped me to map and put into context my understanding of art history and visual culture. I have made meaningful connections between what I have seen and where it sits within the 'big picture'. I thoroughly recommend New York as a very valuable professional development experience.

BIBLIOGRAPHY

- Boston Museum of Fine Arts:** www.mfa.org/home.htm
- Cooper-Hewitt Design Museum:** www.ndm.si.edu/
- Guggenheim:** www.guggenheim.org
- Isabella Stewart Gardner Museum:** www.boston.com/gardner
- Metropolitan Museum of Art:** metmuseum.org
- MOMA Website:** www.moma.org
- PS1 Website:** www.ps1.org
- Lupton, E (2002) Skin: surface, substance and design.** Princeton Architectural Press. New York



ABOVE: THE 'ART EXPRESS' OPENING AT THE BROOKLYN MUSEUM
BELOW: CLAES OLDENBURY'S GIANT 'CORRIDOR PIN' ON THE ROOF OF THE METROPOLITAN MUSEUM



Joanna Lefroy Capelle

Joanna Lefroy Capelle is a figurative artist with over thirty year's experience, who is keen to conduct workshops for primary and secondary students. Lefroy Capelle's narrative 'peoplescapes' explore the human condition with honesty, sensitivity and humour. Enriched with layered washes of vibrant colour they possess that certain quality of energy and light which uniquely reflects Australia.

She completed her Bachelor of Arts in Visual Arts at Edith Cowan, although she had been a successful practising artist for many years before that. Lefroy Capelle has held 18 solo exhibitions, the past three during the last twelve months: at the Gomboc Gallery, Perth College for their Centenary, and Pearler's Row Gallery in Broome. She works in a range of mediums from oil on board and canvas to gouache, charcoal, conte, graphite, powdered oxides and melted tree resins. She has strong drawing skills. Her work is always figurative and narrative; she uses colour, body language and juxta-positioning of figures to tell the stories. Lefroy Capelle has held private

drawing and painting classes for many years, and has also lectured in drawing at Edith Cowan, Fremantle Arts Centre, and Central and Midland TAFE. She was also artist-in-residence at Perth College last year, holding classes and giving talks to all students from Grades 1 to 12.

In 1993 she illustrated five children's books for the Fremantle Arts Centre Press, and in 1997 and 1999-2000 had her first forays into Public Art: namely a 20 meter mural in the East Perth Redevelopment and 255 meters of murals at the western entrance to the Northbridge Tunnel.

If you are interested in utilising Joanna Lefroy Capelle as an Artist in Residence she can be contacted at: joannalc@inet.net.au or to see more examples of her work visit her website at: members.iinet.net.au/~coakeley/capelle/index.html



SHE STOOPS TO CONQUER, OIL ON CANVAS, JOANNA LEFROY CAPELLE

Artist Lovell Anstee-Brook visits Scotch College

By Karen Sabitay

Year Two Students at Scotch College started exploring patterns that you would find in a rainforest. They looked in books and at pictures and tried to copy them using paint on paper. Lovell Anstee-Brook (resident textiles artist and mother of Synion in year two) came in and demonstrated to the boys various techniques in decorating fabric. She showed them how to water the colours down and blend them, how to outline and highlight shapes and how to scratch back into them for different effects.

The boys combined what they had learned in their own experiments, with observations of Lovell's demonstrations and using their own imagination to produce wonderful multilayered patterns on a large piece of sheeting.

The material piece was so big that the boys had to collaborate and work in pairs. They were very successful and amazed us with their creative touches, the co-operative way they worked and the way they expressed themselves.

Finally Telma Carcoine (mother of Dane in year two), sewed them into gorgeous cushions. She got so excited by the wonderful designs that she sewed them all in one night.



FABRIC SAMPLE



KERRY WILKES WORKING WITH A STUDENT

Recycling the Experience - Kerry Wilkes as Artist in Residence

After being inspired by the "Double Take" Exhibition and Workshop, I organised for Kerry Wilkes to visit year seven students at Christchurch Grammar School. Kerry creates twining baskets from recycled materials and she brought some of these fibre-works as well as some other things she had created, to inspire students. These artworks included postcards made from significant objects, and other works made out of household dust!

Kerry worked well with the boys and encouraged them to think creatively about the things they could utilize for twining and the base of their baskets, such as recycled plastic bottles, old frying pans with holes drilled to thread twine through and lemon squeezers. The students mainly used recycled materials to create their artworks, including lolly wrappers and plastic farm animals. However, some were attracted to new plastic tubing and wire.

Students responded well to the project and were keen to take their pieces home.

Hillary Brooke
Christchurch Grammar School



DIANNE AT THE GUGGENHEIM

New York! New York!

By Dianne Good

This year I was given a unique professional development opportunity to attend the InSEA Congress in New York City. New York City is a stimulating place; sights, sounds, smells and the distinct feeling that you are never alone. When I first arrived, I felt that I had walked onto the set of *Bladerunner* or *First Contact*, with the humidity, smog and relentless activity. New York offers many wonderful cultural experiences both on the streets and in the galleries. Lorraine Warner (also from Perth) and I went on an extensive gallery crawl to do our best to explore most of these experiences and I will share some of the cultural highlights as well as some of my observations from the InSEA Congress.

The International Society for Education through Art (InSEA) was founded through UNESCO and is committed: "to a belief that education through art is a means of individual learning that fosters the values and disciplines essential to living. InSEA seeks, on a worldwide basis, to share experiences, improve practices and strengthen the position of art in relation to all of education and the cultural life of communities." InSEA Congress Brochure

The conference was to be held at the Marriott Downtown Hotel at the World Trade Center. Unfortunately, the tragic events of September 11th 2001, destroyed the original venue. However, the Congress Committee decided to persist with their original plan to hold the conference in August this year and find another venue. The Committee felt that this tragedy reinforced the importance of the Congress theme of "International Conversations through Art".

Despite doubts about travelling to America at that time of year, I eventually decided that the chance to attend the Congress was a once in a lifetime opportunity, and that the benefits to be gained outweighed the risk. Whilst in New York, I purchased an "Art Teacher Barbie" (believe it or not!) which actually supports Arts Education in public schools (complete with "I can be an Artist" career booklet). American Art Educators are fighting to raise the profile of Visual Arts within their school system. For more than 25 years the public schools of New York City were without Arts Education. In 1996, PROJECTARTS supported by the Anneberg Foundation, the New York City Board of Education, private (including Mattel) and public agencies as well as tertiary institutions, began to rebuild the implementation of programs in Art, Music, Dance and Theatre Education for all schools, kindergarten to high-school. Unfortunately, Arts Education in New York is challenged again by conflicting financial and educational priorities. It is hard to imagine that in such a culturally progressive city, with the best art galleries in the world at its doorstep, such a fundamental area of education was neglected. This situation is a timely reminder of the importance of promoting Art Education in our school and wider community, as well as the value of being actively involved in professional associations, particularly in a time of educational change.

However, it is interesting to note that out of 500 congress participants from 80 countries, 38 of them were Australian, which is a good indicator of the health of Art Education in our country. On the Wednesday night of the conference, a large number of us took the subway to the **Brooklyn Art Museum** to see the *Art Express* Exhibition, opened by the Australian Consulate General of New York. The *Art Express* Exhibition displayed outstanding year twelve work from New South Wales (similar to our Perspectives). Two of the students featured in the exhibition came to New York to attend the Opening and speak at the Congress. The "bodies of work" presented were innovative and sophisticated, featuring many drawn, digital and mixed media images. The structure of the New South Wales syllabus presents some interesting ideas and approaches that may be beneficial to consider in our Post Compulsory Review. Students in New South Wales focus on creating a "body of work" throughout the year (rather than a specific number of pieces), which is assessed by examiners and supported by a process diary that the markers can also access. The high standard of work displayed in this exhibition, as well as the quality of the lectures given at the congress by the Australian contingent, placed Australia at the cutting edge of international Art Education.

In between our congress commitments, Lorraine and I visited **MOMA**, the **Metropolitan Museum of Art**, **PS1**, the **Whitney**, the **Guggenheim**, the **Cooper**

CAAWA SCHOOLS WORKSHOPS
 NAME: Angela Mellor
 ADDRESS: 8 Woodall Ramble. BOORAGOON. 6154
 PHONE/FAX/EMAIL: 9316 4419
 angela@angelamellor.com.au

TYPE OF WORKSHOP TO BE PRESENTED:
 • Working with textured paperclay slabs to create ceramic vessel sculpture.
 • Paper slip to be used in conjunction with plaster moulds (hump, hollow and slabs).
 • Technique - slipcasting with paperslip.

YEAR LEVEL: 11 & 12

CAAWA SCHOOLS WORKSHOPS.
 NAME: Warrick Palmateer
 ADDRESS: 33 Armytage Way, HILLARYS. 6025
 PHONE/FAX/EMAIL: 94019721

TYPE OF WORKSHOP TO BE PRESENTED:
 • The use of the potters wheel
 • Making slab and coil built pots.
 • Decoration of work.
 • Firing of work.

YEAR LEVEL: 5-12
 CAAWA SCHOOLS WORKSHOPS .
 NAME: Pam Pratley
 ADDRESS: Post Office Box 5. CHIDLOW. 6556
 PHONE/FAX/EMAIL: 08 9572 4392
 torus@vianet.net.au

TYPE OF WORKSHOP TO BE PRESENTED:
 • Basic throwing
 • Coil building. Use of underglazes etc.
 • Coil building: Zoomorphic forms etc.
 • General pottery, use of slabs, hand modelling etc.

YEAR LEVEL: Any.

CAAWA SCHOOLS WORKSHOPS
 NAME: Gill Treichel
 ADDRESS: 52 James Street, NORTH BEACH. 6020
 PHONE/FAX/EMAIL: 9243 0263 Wk. 9273 8126
 g.treichel@cowan.edu.au

TYPE OF WORKSHOP TO BE PRESENTED:
 • Range of decorating techniques, construction techniques suitable for primary or secondary schools, including use of paper clay.
 • The establishment and organising of studio in schools - firing, glazing, recycling clays, materials available etc.

YEAR LEVEL: Primary and Secondary Teachers.

CAAWA SCHOOLS WORKSHOPS
 NAME: Joel Smoker
 ADDRESS: PO Box 147 MUNDARING 6073
 PHONE/FAX/EMAIL: 9295 2879
 joelsmoker@bigpond.com.au

TYPE OF WORKSHOP TO BE PRESENTED:
 Clay projects based on making a series of pieces produced from plaster moulds. Once dried students can reproduce multiple clay pieces to be bisque fired when dried and then decorated with bright underglazes and clear glaze then refired. Final pieces have then had the appropriate attachments added to complete the process.

YEAR LEVEL: 11-12

CAAWA SCHOOLS WORKSHOPS
 NAME: Garry Zeck
 ADDRESS: 72 Fergusson Close, WEST SWAN. WA 6055
 PHONE/FAX/EMAIL: g296 1631 Fax 9296 2929

TYPE OF WORKSHOP TO BE PRESENTED:
 Throwing and decoration techniques, Glaze and surface treatment. Once fire procedure and kiln packing. Plaster/clay relationships for design and teaching.

YEAR LEVEL: Teachers/Students.13 years old - adult.

✂

Application for funding by the Ceramic Arts Association of WA for Schools Workshops
 (Send to: CAAWA Workshops, PO Box 50, Glen Forrest 6071)

SCHOOL: _____

ADDRESS: _____

CONTACT PERSON: _____

PHONE: _____ FAX: _____ E/MAIL: _____

CERAMIC ARTIST: _____

PHONE: _____ FAX: _____ E/MAIL: _____

OUTLINE OF WORKSHOP/ PROJECT: _____

KAANDY stands for Kid's Art and You

KAANDY is an art and gift gallery for both kids and adults. It provides for artists of all ages a place to display their art for sale.

KAANDY is particularly passionate about promoting art by kids so that others will come to appreciate their natural creativity and that kids themselves will realise their artwork has value and a future in our world.

Sylvia Melita-Hall and her two nieces Lisa Starling and Natalie Arnold created KAANDY Gallery. As a teacher for over twenty years Sylvia has seen the potential in children's art and feels that their creations need an outlet so they can be shared with the wider community on a permanent basis. Lisa's experience in sales and working with the public adds an important dimension to the project and as an artist and creator of Abrolhos Art handpainted glassware, Natalie admires the potential of young artists and is keen to promote the talents of all local artists.

KAANDY believes each child creates a unique window into their world through their artwork. It wants their creativity to enrich and touch the daily lives of all around them. KAANDY wants to provide kids with a special place to display their

work and help them to add value to their creative expression by making their artwork available to the public. It wants to allow kids to have a vision and purpose for their artwork and experience being a 'real artist.' KAANDY wants to enhance kids self-esteem.

KAANDY is keen to display as much kids art as possible and encourages kids of all ages to do so. Schools can use the gallery to exhibit art or bring classes for excursions.

As a place where kids can come and show off their artwork we feel that KAANDY is actively nurturing their special creative talents and in a way helping them to fulfil their artistic potential.

The gallery has a fantastic selection of art by kids and adults. It also stocks great gift ideas including many creative gifts made by local artists.

KAANDY is situated at 262 South Tce. South Fremantle. It is open from Wednesday-Sunday from 10.00am-5.00pm

For more information ring the gallery on 94317000 or Sylvia 0405476792, Lisa 0438213926 or Natalie 0412202547

Visual Arts Foundation Artists-in-Residence Program

LET THE VAF ENRICH YOUR SCHOOL'S ART PROGRAM

- Hands-on activities for students who actively participate with the artist.
- VAF employs the artist on your behalf, handles the paperwork, administration, declaration forms & insurance cover.
- Assistance with travelling expenses to country schools.

Visit our website on www.visualarts.org.au

Discuss your requirements anytime with Bunny Young on 9383 4878; fax 9383 4890; email: visualarts@inet.net.au



Art On the Move WA VENUES/EXHIBITIONS & SPECIAL EXHIBITION EVENTS 2002–2004

VISUAL ARTS

THE EDUCATION PACKAGE

Each ART ON THE MOVE exhibition is accompanied by an Education Package. The 'package' has been developed to assist teachers and students to maximise the educational value and enjoyment of our touring exhibitions and to provide an easy to use resource for the classroom. The packages have been developed with the assistance of experienced arts teachers and education professionals. A range of exhibition packages are available from ART ON THE MOVE @ \$25.00 + GST and postage. (Tel: 08 9227 7505)

THE ART ON THE MOVE

SPECIAL EXHIBITION EVENTS PROGRAMS

The following programs work best when they are adjusted to suit age and interest levels. SPECIAL EXHIBITION EVENTS are sponsored by Healthway for AsthmaWA to promote the message Smarter than Smoking. To access the following free and subsidised services for your school community, ring your local gallery when there is an exhibition in your region.

ARTBUS IN THE GALLERY

The Smarter than Smoking ARTBUS provides free or subsidised transport for school groups to visit gallery venues to participate in exhibition related activities contained in the Education Package. An exhibition tour and discussion with the artist or gallery coordinator, and hands on arts activities give students access to some of the State's finest contemporary arts practitioners as part of an enjoyable and educationally valuable gallery experience. This program provides school communities with opportunities to build meaningful relationships with artists and gallery venues in their region. A healthy snack of fruit and a fruit drink is often offered on arrival or departure.

ARTIST ON THE MOVE IN SCHOOLS

ARTIST ON THE MOVE in schools provides free or subsidised workshops with contemporary West Australian artists whose work or practice is presented in the touring exhibition or is closely related to the themes and issues. Activities are educationally relevant and enrich teachers' understanding of contemporary arts practice.

GALLERY GUIDES FOR A DAY IN THE GALLERY

The artist or gallery coordinator will tutor a group of 4-6 students so as they can guide their peers through the exhibition at a later date. Students will be encouraged to study the Education Package, the key themes of the

exhibition, the artist's life and working processes, and analysis of significant works. Outcomes include personal presentation skills, communication skills (how to present information in an engaging and relevant way, field questions and make the links that show how the exhibition is relevant to the lives of their audience) and research skills.

ROVING REPORTERS IN THE GALLERY & SCHOOL

The Roving Reporters spend the day documenting the ART ON THE MOVE day in their school or local gallery with video, digital or conventional photographs to:

- Publish an article in a school newsletter, local newspaper or other media.
- Develop a photo essay and documentation for a school exhibition or community event.
- Use the reports to build and extend the on the themes and issues raised in the exhibition.

Students outcomes include organisational, presentation, writing and project management skills.

EXHIBITIONS IN SCHOOLS SCHOOL & COMMUNITY

Use the occasion of the artist's visit to develop an exhibition of students' work for the whole school community, parents and friends. Learn the skills of installation and presentation of artworks including the development of a catalogue and price list of works for sale. A great fundraiser.

Dates: All dates are subject to confirmation, dependent of artists' availability and program schedules. Call your local gallery for final times and dates or Kate Noakes, ON THE MOVE. (08 9227 7505)

How to book: Get in early. Free and subsidised resources are limited. First in best dressed. To secure a booking, call your local gallery or Kate Noakes, Education Publication and Public Programs at ART ON THE MOVE. (08 9227 7505)

How to get the most out of ART ON THE MOVE SPECIAL EXHIBITION EVENTS Prepare by reading the material in the Education Package. Integrate the research material and project briefs into your longer-term program planning. Extend and develop the material to suit your own needs and circumstances. Build a library of ART ON THE MOVE publications for your Arts Department. Give your students access to the publications to conduct their own research. Use the artists' visits and exhibitions to build your own knowledge and professional experience of contemporary arts practice. Build and maintain a relationship with your local gallery coordinator so you are always up to date with the ART ON THE MOVE exhibition tour program. Promote the good work you are doing for your school publication or local newspaper.

CERAMIC ARTS ASSOCIATION of WA SCHOOLS WORKSHOPS AVAILABLE ARE:

NAME: Alison Brown
ADDRESS: PO Box 64, Glen Forrest 6071
PHONE/FAX/EMAIL: 9298 8308, Fax 9298 8403
iabro@ozemail.com.au

TYPE OF WORKSHOP TO BE PRESENTED:

- Tile murals for specific sites. Thematic, color, surface.
- Handbuilding workshops based on a line of interest being investigated as a school or class project.
- Wheel demonstrations.

YEAR LEVEL: Upper primary and secondary.

CAAWA SCHOOLS WORKSHOPS

NAME: Gwenda Brennan
ADDRESS: 18 Higgins Road GIDGEGANNUP WA 6083
PHONE/FAX/EMAIL: H. 9574 6369 W. 9274 1744.
Fax 9274 8874 gwenb@tmet.com.au

TYPE OF WORKSHOP TO BE PRESENTED:

Am happy to cover all areas of ceramics - Making, wheelwork, hand building, slab building, as well as decorating, glazing and firing.

I am travelling to Mt Newman in the North West approximately every 3 months and am very interested in teaching at their 2 primary schools and 1 high school.

YEAR LEVEL: Any

CAAWA SCHOOLS WORKSHOPS

NAME: Caroline McCrudden
ADDRESS: 98 Brennan Rise, GIDGEGANNUP 6083
PHONE/FAX/EMAIL: 9574 6141, carolach@bigpond.au

TYPE OF WORKSHOP TO BE PRESENTED:

1. Basic wheelwork - hands on - easy ways
 - a. to prepare clay to ensure success



WORK BY GARY ZECK

- b. Quick ways to centre and achieve simple forms
- c. finishing and decorating on the wheel.

2. Low technology firing.

Build and fire a simple raku kiln.
Able to conduct workshop on rural property approx. 50km from CBD wood firing and including making simple glazes and understanding the firing process.
Blackfiring and a charcoal fired kiln.

YEAR LEVEL: Suitable for all levels. Adults and children.

CAAWA SCHOOLS WORKSHOPS

NAME: Milton Cocks
ADDRESS: 72 Bondi Street, MOUNT HAWTHORN 6016
PHONE/FAX/EMAIL: 9444 4933
milkay@pigpond.com

TYPE OF WORKSHOP TO BE PRESENTED:

Tile making workshop with possible outcome of mounting the project as a ceramic relief sculpture.

YEAR LEVEL: Years 1–7

CAAWA SCHOOLS WORKSHOPS

NAME: Tova Hoffman and Rod Dilkes, Dilkes-Hoffman Ceramics.
ADDRESS: RMB 280 Caves Road, Margaret River 6285
PHONE/FAX/EMAIL: 9757 2998. Fax 9758 8004
dilkes@iinet.net.au

TYPE OF WORKSHOP TO BE PRESENTED:

Tiles and plaque making, introducing the students to the variety of tilemaking/decorating techniques: sprigs, carving, moulding and other textural decorations. Glazing the tiles in slips, onglaze and clear glazes. Mounting tiles in frame to be hung up. Would suggest 2-3 workshops x 8-10 weeks.

YEAR LEVEL: 4–7 and maybe younger

CAAWA SCHOOLS WORKSHOPS

NAME: Richard Fry
ADDRESS: RMB 1261 NOGGERUP 6225
PHONE/FAX/EMAIL: 9732 2115

TYPE OF WORKSHOP TO BE PRESENTED:

- Glass slumping and fusing workshops, secondary school or adults.
- Learn to cut glass for test pieces/sun catchers (1/2 day approx.) (Returning later to explain what happened and why.)
- 2. Make moulds using clay for original mould, cut glass and slump onto plaster/silica mould (about 2 x 1/2 days with gap in between for drying moulds. Clay moulds can also be used.
- Both of these modules can work well as 2 day workshops.

YEAR LEVEL: Yr 7–12

WORK BY GARY ZECK



Ceramic Workshops in Schools

The Ceramic Arts Association of Western Australia has developed a series of Workshops for WA primary and secondary schools.

The Workshops involve ceramic artists and potters visiting staff and students at their school and presenting between half-day and two-day workshops about relevant aspects of ceramics. Longer experiences are available through negotiation with the artist.

Workshops are available for either teaching staff or students. The Curriculum Vitae of the Artists and images of their work will shortly be available on the Association's website: www.ceramicartswa.asn.au Funding of the workshops can be:

- As part of an Artist in Residence Program in the

school's budget

- As part of the schools professional development budget (for staff)
 - Funded by the Department of Culture and the Arts through either:
 - The Short Term Artist in Residence Program (STAR)
 - ArtsEdge annual or multi year program
 - Or the young people and the arts quick response fund
 - Contact ArtsWA for more information
- The Ceramic Arts Association will also fund ceramic artists in schools on a dollar for dollar basis based on the merits of a written application to the executive outlining the project in detail. (see application form at the end of the listing of artists)

The rate of payment should be commensurate with a relief teacher rate or about \$35 per hour or approximately \$200.00 per day. **Schools should negotiate directly with the artist.**

New ART ON THE MOVE TOURING EXHIBITIONS

1. Brine Obelus

Artists: Edmund Stewart and Judy Chapman-Hebb
Brine Obelus (Salt Dagger) is an installation work comprising 12 aluminium obelisks to be sited in the landscape at pre-determined locations in regional WA. The work addresses the impact of salt degradation on regional communities and on the landscape. The work will be documented and exhibited at each location. Audiences will be encouraged to add to the artists' documentation providing an additional point of response for students and teachers.

2. Fakeology - The Work of Stuart Elliot

Curator: Dr David Bromfield
 Artist: Stuart Elliot
 The exhibition will draw on current and retrospective sculptural works from university and private collectors and also items from the artist's own collection. Stuart Elliot's 'Fakeology' is based on the nuances of social interactions and museum culture, posing questions for audiences about their relationship to notions of community, memory, politics and 'provincial' culture.

3. Out of Site - A Survey of the IASKA International Artists Program (1998-2002)

Curator: Marco Marcon
 Out of Site documents the development of the International Art Space Kellerberrin, Australia (IASKA), a ground breaking cultural and artistic project based in a small rural town in the Wheatbelt region of Western Australia. The exhibition offers an opportunity to compare and contrast the multi-media works by artists from very diverse backgrounds. Presented by IASKA.

4. Prelude - Early work by Elizabeth Durack 1947-1950

Artist: Elizabeth Durack
 Prelude presents 20 watercolours and 15 pencil drawings of landscapes and figures by Elizabeth Durack (1915 - 2000) between the years 1947-1950. Shaped by the art and lives of Aboriginal people on and around the station property owned by her family, Elizabeth Durack documented the lives and times of station workers and their families in the East Kimberley. Presented by Forty 7ED.

5. Promised Land

Artist: Nien Schwarz
 Promised Land, an installation work created from hundreds of topographical maps of Australia, provokes audiences to consider an ecologically sustainable future by reflecting on the cumulative effects of human activities on the land and to reflect on the impact individuals may have on re-shaping the landscape and the resources within.

6. Sanyoso -3 Elements

Curators and artists: Anne Farren (WA), Sandra Black (WA) and Tousui Tanaka (Japan).
 The exhibition is a cross-cultural and cross art-form exchange and collaboration between three internationally acclaimed artists. Japanese Nanga artist, Tousui Tanaka and Australian artists, Anne Farren (textiles) and Sandra Black (ceramics) have been working together to develop a series of installation works which will open at the Australian Embassy in Tokyo followed by a State tour.

7. Skylab - Purli ngaangkaliiti (Fallen star)

Curator: David Carson
 Artists: David Carson, Brian McClave, & George Millward.
 Skylab is multi-disciplinary exploration based on the crash landing of the US Skylab space station in 1979 at Esperance using inter-relationships between astrophysics, art and mythology. The exhibition concept has been developed over a three year period of collaboration involving artists in three different continents; David Carson (Australia), Brian McClave (USA), and George Millward (UK) and members of the Esperance community. Skylab features painted canvases, 3D photographs, 3D-video montage of computer-generated imagery and a sound installation based on sites and museum relics from the Wolfe Creek Crater and Esperance.

8. Transpositions - Anpassen and Invisibility: Being Dutch in Australia

Curator: Rinske Car and Dr Nonja Peters
 Artists: Hans Arkveld, Aadje Bruce, Rinske Car, Madelaine Clear, Lieneke de Rover, Andrew Hayim de Vries, Theo Koning, Nien Schwarz, Frank Talen, Leah van Lieshout, Elsje van Keppel, Robert van Koesveld, Rick Vermey, Richard Wardendorp,
Transpositions developed out of a Dutch Cultural Heritage Group project on the question of the sociology of migration and cultural understanding. 'Aanpassen' (fitting in) is a distinctive lifestyle of adjustments to life in Australia adopted by the Dutch 'new Australians' who outwardly conformed to the assimilationist mandates, adopting their host nation's language and way of life. *Transpositions* documents the work of 14 first and second generation Dutch and Dutch-Indonesian migrants and demonstrates their shared cultural heritage and their individual responses to belonging in two places.

ART ON THE MOVE

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 Katie Noakes
 Education Publications & Public Programs



Certificate IV in Art (Events) Coordination

Occupation Group: Artists, Designers and Craftworkers

QUALIFICATION OUTLINE

- The skills covered in this qualification include: Introduction to Project
- Design; Current Cultural Issues; Audio Visual Documentation; Events
- Co-ordination; Publishing (Events Co-ordination); Operate Computing
- Packages; Develop a Basic design Concept; Undertake Marketing Activities.

FURTHER INFORMATION AND LOCATIONS

Perth Campus
Course Starting Feb 2003
DURATION 668 hours

MINIMUM ENTRANCE REQUIREMENTS

Minimum C grade in four accredited Year 12 (E Code) subjects including an English or equivalent prerequisite subject

RELATED STUDY

For pathways through these courses contact the Training Info Centre, or your local TAFE college.

Arts Management Course Details

TITLE Arts Management
COURSE CODE 128
AWARD Bachelor of Arts
AWARD TYPE Bachelor Degree
ADMISSION Standard Tertiary Admission & application for interview through WAAPA
DURATION 3 Years full-time
SCHOOL Performing Arts
FACULTY Western Australian Academy of Performing Arts
CAMPUSES Mt Lawley, Western Australian Academy of Performing Arts (WAAPA)
AVAILABILITY Full-time, Part-time

OVERVIEW The Bachelor of Arts (Arts Management) degree is designed for those seeking employment as professional arts managers. The central focus of the course is the provision of knowledge and skills required to manage theatre companies, venues, dance companies, exhibitions, community arts centres, galleries, concerts, festivals and other areas of the entertainment and arts industries. The programme is specifically vocational. It will provide students with a solid foundation in the theories and practices of administration, management and industry as they relate to the diverse nature of the arts industry, emphasising both academic study and experiential practice.

RELATED CAREERS Art Gallery Manager, Theatre Production Manager, Dance Company Manager, Art Gallery Operator, Arts Manager, Radio Manager, Program Director, Theatre Manager, Festival Organiser, Concert Organiser, Arts Administrator, Television Manager.

ART GALLERY OF WESTERN AUSTRALIA EDUCATION Investigate & Create Program 2002/2003

Investigate and Create offers students a unique art experience combining an interactive guided tour of the collection with a practical art activity. Choose from a number of programs which are linked to the Curriculum Framework:

CREATING WITH COLOUR
FACES AND FEELINGS
COMMUNICATION THROUGH ART
BOODJA: 'THIS LAND'
MARK ON THE LANDSCAPE
FORM, FIGURES AND SPACE
YEAR 11 AND 12 PROGRAMS
Year 11 and 12 Art
Visual Analysis: Art History and Criticism
Year 11 and 12 English and English Literature
Visual Text and Contexts: The Construction of Meaning

SPECIAL EXHIBITIONS PROGRAM

Term 4 2002

Boundless: Contemporary Art from Country WA
Sublime: 25 Years of the Wesfarmers Collection
Doug Moran 2002 National Portrait Prize

Term 1 2003

Reflect/Refract
Presence
South West Central: Indigenous Art from South Western Australia 1833-2002
South West Central Teachers Preview Breakfast - February 22 2003
Year 12 Perspectives
Year 12 Visual Diary Study Days: April/May Holidays 2003
Visual Diary Teachers Preview Breakfast - March 22 2003

For more information: Telephone: 9492 6644, Fax: 9492 6648
Email: educate@artgallery.wa.gov.au

X-pose yourself to the State Art Collection @ the Art Gallery of Western Australia.

The Art Gallery's youth initiative, which aims to encourage young people to visit and interact with the State Art Collection.

EVENTS FOR 2003:
South West Central - Nyoongar Artist Floortalks
Year 12 Perspectives - Artist Floortalks

For more information about @rtX, please telephone Andrea Tenger on 9492 6646 or 9492 6600.
For exhibition and program details contact our website: www.artgallery.wa.gov.au

