

Term 2 2022

zartextra

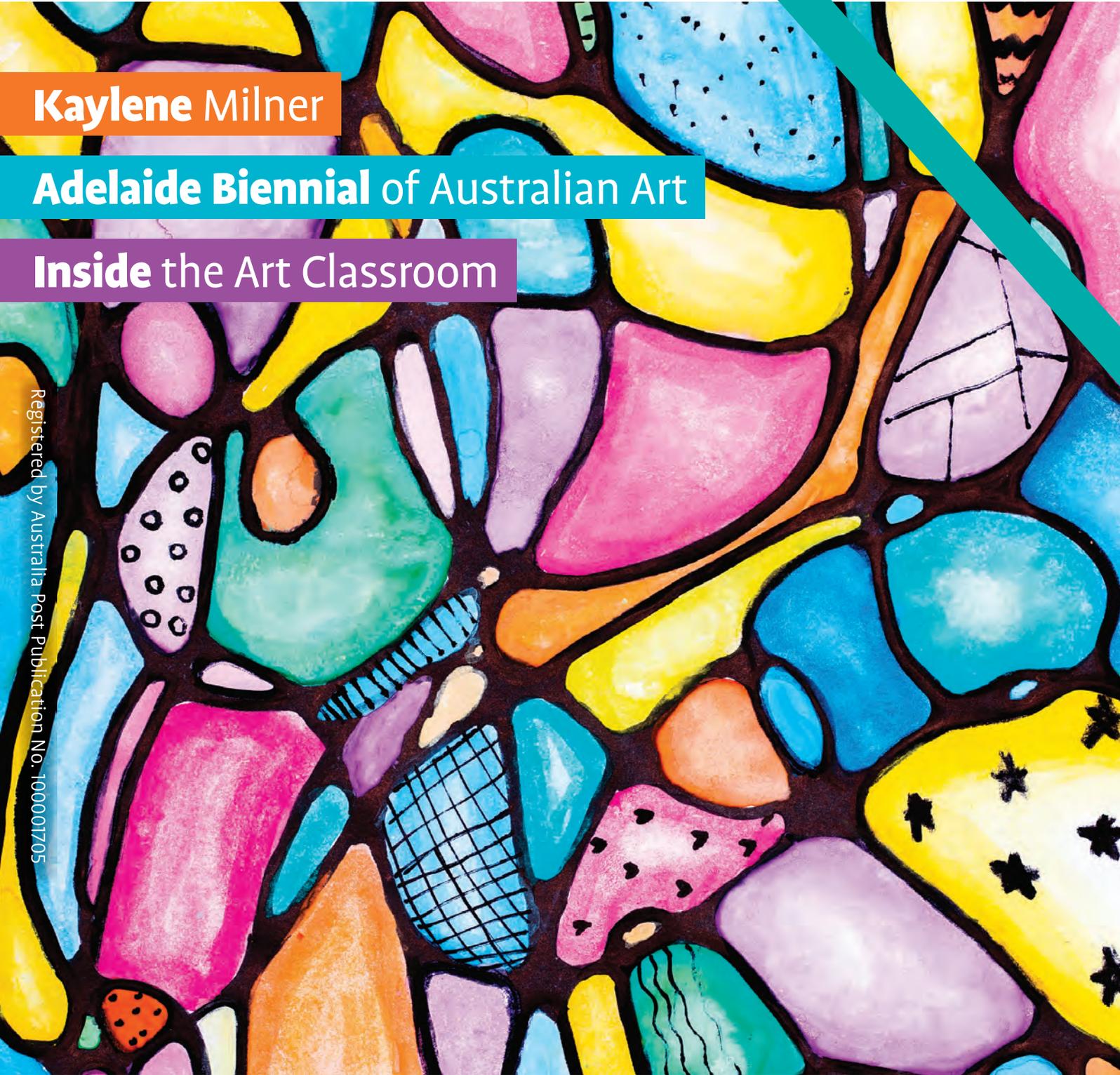
Art in Schools • Ideas & Inspiration • Art Education, Curriculum Links & Professional Learning • Art & Craft Tips, Techniques & New Products

Kaylene Milner

Adelaide Biennial of Australian Art

Inside the Art Classroom

Registered by Australia Post Publication No. 100001705



Supporting Creativity in Education



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Supporting Creativity
in Education

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Our warehouse and head office are located in Hallam.
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Zart Extra is published quarterly by Education, a division of Zart Art Pty Ltd
ABN 24 621 120 321. This publication is mailed prior to the first week of the term
issue date. This newsletter allows art teachers/co-ordinators to learn about
what is happening in art education and what other art teachers are doing. You
will find information on new art techniques and processes, the latest materials
and resources on the market. Please note, all prices quoted are valid for the
duration of the current term only and are subject to change without notice. The
insert of the newsletter provides details of our term's workshops, so teachers
can then contact us and book into the workshop.



COVER ARTWORK: West Lakes Shore Primary School,
Kaurna Country, SA

THIS PAGE: Montrose Primary School, Wurundjeri
Country, VIC



What's Happening in Term Two

SAVE THE DATE!



Zart's Student Art Competition opens June 1, 2022 and we encourage all students currently enrolled in an Australian school to enter. This year's theme is *My Environment*, with prizes awarded to students and their school to the total value of \$33,000. Visit the Zart website for more information: www.zartart.com.au

Book Week 2022 Dreaming with eyes open...

Zart's Book Week Workshop Program and Publication will be launched on June 1, 2022. Workshops will be held online to allow educators greater flexibility to attend. Zart's Book Week publication celebrates the theme *Dreaming with eyes open...* and includes art-making activities based on the theme, the six shortlisted Early Childhood books, the six shortlisted Picture books, as well as curriculum-linked content, discussions and teacher notes.

Continuing Zart's partnership with the Children's Book Council of Australia (CBCA), this flagship publication and workshop program supports art teachers, classroom teachers and librarians in celebrating Australian literature, and creates rich links between art and literacy. Visit the Zart website for more information: www.zartart.com.au





WHAT'S ON

The Adelaide Biennial of Australian Art: *Free/State* Education Resource for Teachers. A starting point for responding to contemporary works of art.

The Adelaide Biennial of Australian Art is the country's longest-standing survey of contemporary art and will open at the Art Gallery of South Australia (AGSA) on March 4, 2022.

Curated by Sebastian Goldspink, this exhibition *Free/State* assembles a group of artists who are fearless; the provocateurs, vanguards and outsiders – challenging histories and art forms and, in the process, offering reflections on an era of multifaceted global upheaval. The exhibition explores ideas of transcending states, from the spiritual and artistic to the psychological, and embraces notions of freedom in expression, creation and collaboration.

To complement a visit to the exhibition with students, the education team at AGSA has developed an online resource that highlights six artists who feature in the exhibition, including Dennis Golding, Tracey Moffatt, Laith McGregor, Angela and Hossein Valamanesh, and Sera Waters. This resource will equip teachers with contextual knowledge about each artist, as well as providing suggestions for making and responding activities that can be used during a visit or back in the classroom.

This resource encourages teachers to approach an exhibition with a broad brush stroke, taking deep dives with specific artists. For example:

'Getting started – think and discuss'

The Adelaide Biennial of Australian Art is the nation's longest-running survey of contemporary Australian art. How do you define an Australian artist? Are they:

- Aboriginal or Torres Strait Islander artists?
- Artists who were born in Australia but live and work elsewhere?
- Artists born in Australia who have continued to live and work in Australia?
- Artists who were born elsewhere but live and work in Australia?

Discuss with your class what it means to be an Australian artist.

Additionally, our online resource – 'Contemporary Art in the Classroom', developed in 2021 in collaboration with ACE Open (SA's flagship contemporary art gallery) and writer Dr. Belinda Howden – provides teachers with the foundations for navigating contemporary art and biennials more broadly. Within this resource, Howden explores 'Seven Engines of Contemporary Art' – a framework for teachers and students to understand the systems and subjects of contemporary art.

Kylie Neagle

EDUCATION COORDINATOR
ART GALLERY OF SOUTH AUSTRALIA

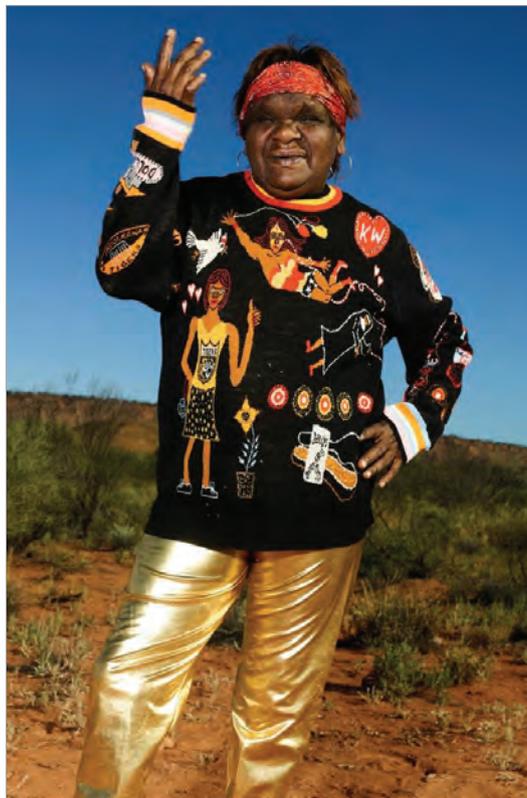
Find out where all of the artists are from and live, and who is on display in the 2022 Adelaide Biennial of Australian Art.

For more, visit www.agsa.sa.gov.au – Education, and search "Contemporary Art in the Classroom" and "Adelaide Biennial of Australian Art: Free/State Education Resource", or use the URLs provided below.

www.agsa.sa.gov.au/education/resources-educators/agsa-art-school-online/contemporary-art-in-the-classroom/

www.agsa.sa.gov.au/education/resources-educators/resources-educators-australian-art/2022-adelaide-biennial-of-australian-art-freestate/

Follow AGSA Education on Instagram and Facebook for classroom suggestions, information about artists and exhibitions, and to see what students are creating in their classrooms. @agsa.education



Kaylene Whiskey

Creative Lives Q&A

Kaylene Milner

Kaylene Milner is a designer based in Sydney. She has been in love with and inspired by punk rock record covers, gig posters and old-school comics ever since she was a teenager. Now, through her creative clothing business, WAH-WAH, Kaylene reimagines her inspirations as wearable art. WAH-WAH collaborates with bands and artists both local and international to create a marriage of the elements of pop culture that is bright, loud and proudly tongue-in-cheek.

Zart's Education Manager Nic Plowman talked to Kaylene about her creative business and life.

As a child, how did art first manifest itself to you? And can you recall a particular artwork/artist that you connected with first?

In early primary school, I was helping clear out a storage area in the classroom and I came across a rolled-up print of an Arthur Rackham artwork from Alice's Adventures in Wonderland. It was the scene where Alice is getting advice from the Caterpillar who is sitting on a toadstool, smoking a hookah pipe. I felt like I had found a secret treasure! I loved the whimsical escapism of his illustrations and I used to try and replicate them in my own hand just for fun.

What did art mean to you as a child/young person – and did it help you with a sense of identity/purpose?

My high school years were particularly formative for me. I became obsessed with discovering underground music and part of that appeal was the artwork that accompanied the album covers and gig posters. As a teenager I was particularly taken by 60s psychedelic music and the bold colour palettes and art nouveau-influenced motifs that you would see in the borders and lettering of posters. I would sit in my bedroom listening to the music and would paint my own DIY psychedelic T-shirts with fabric paint. This also fed into an interest in textiles and making my own clothing from scratch. I couldn't afford to buy fabric by the metre but I discovered there was

always a surplus of 60s and 70s paisley bedsheets going cheap at the op-shops. I'd cut and sew my own take on swinging 60s fashion that suited my body shape.

What was your experience of art/design at school? Do you have a particular teacher or a teacher moment that encouraged you as a creative person?

I had the most brilliant art teacher in high school. I always thought she was really cool because she had good taste in music and used to work at a screen-printing factory in Wollongong that made really iconic protest posters. When we graduated, she hand painted each student a coffee mug featuring an artist that was special to them. Mine had a brilliant recreation of an R. Crumb self-portrait, who I was obsessed with and wrote about for my HSC art essays. 10 years later I would go on to create a Robert Crumb knit jumper for one of the very early WAH-WAH designs.

How do you begin: Process of making of a body of work/sourcing artist, musician, causes to work with?

Each design has had a unique background story and process. In a few cases the artist or band have reached out to me, but usually I'm the one to make contact. It kind of feels a little like loosely themed curation. The process always varies depending on who I'm collaborating with. In some cases, there is a lot of back and forth with ideas and tweaking designs. Other times it has been a case of, "here is my catalogue... go forth and create a woolly winter knit".

What is 'design' to you?

Design is creative problem solving. It's about researching, testing and experimenting to create something beautiful that has a positive impact.

Are you interested in how the audience reads your work?

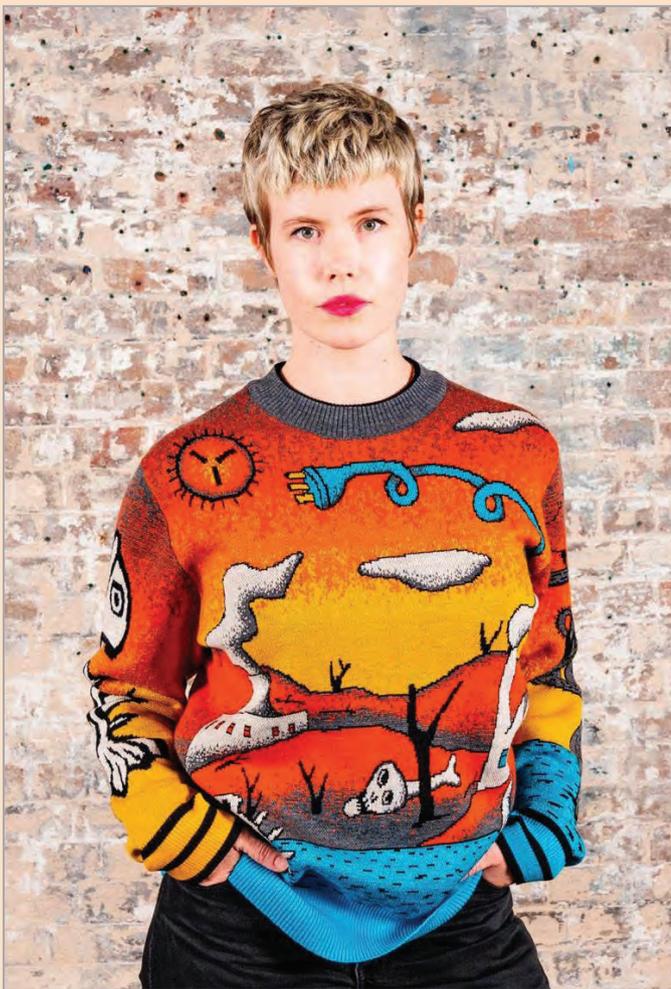
I want the audience to feel a connection to the garment. My whole business is based on that premise. I don't want to just make clothes for the purpose of warmth. I want the garment to be more than that, whether it's a talking point or showing allegiance to a band you love or knowing that a percentage of the profits are going back to the artist or a charity. This is a large part of what makes up sustainability in my practice, in conjunction with using renewable and biodegradable fibres, responsible packaging and construction techniques that reduce waste.

Nic Plowman

EDUCATION MANAGER
ZART

Kaylene Milner
www.wahwahaaustralia.com
www.instagram.com/wah_wah_australia

WAH-WAH respectfully acknowledges the Traditional Owners of the land on which we work and live, the Bidjigal and Gadigal People of the Eora Nation, and pay respect to their cultures, their ancestors and their Elders past, present and emerging.



Images courtesy of Kaylene Milner, designer – pictured above. Image of Kaylene Whiskey (in WAH-WAH Australia Collaboration) by Simon Eeles, courtesy of Iwantja Arts. Kaylene is represented by Roslyn Oxley 9 Sydney



Inside the Art Classroom

Ideas for classroom art projects to celebrate Book Week. The brief: to involve shortlisted books and to work within the theme *Old Worlds, New Worlds, Other Worlds*.

Early in Term Three 2021, our literacy leader was seeking ideas for classroom art projects to celebrate Book Week. The brief: to involve shortlisted books and to work within the theme *Old Worlds, New Worlds, Other Worlds*, keeping it manageable for classroom teachers while also engaging for students. No problem. What we needed was simple creativity with a literary twist. After looking through the shortlisted books to share, we chose 'Busy Beaks' by Sarah Allen and 'How To Make a Bird' by Meg McKinlay. The link with birds would provide many potential paths for our students to explore. Unfortunately, as Book Week approached, so did more lockdowns.

Fast-forward to Term four and we arrived back at school with a need to reconnect and foster a sense of belonging and community in these unusual times. Coming together through art seemed like the logical choice. Albeit months late, our Book Week art project would finally go ahead.

Using the Bunjil feather template from Museums Victoria, we made copies of feathers for every class. Junior classes received large feathers and seniors received smaller versions. Although the same books were shared throughout the school, each class put a

different twist on how they approached personalising their feathers. Ideas included: favourite books, positive quotes, writing common or scientific names of favourite birds, and words associated with feathers or flight. Our students' literary-inspired art pieces were combined to create a colourful set of wings at both our West and Haven campus.

It was uplifting to see students viewing, admiring and discussing the wings, eagerly searching for their own feather or dropping by for a photo opportunity with their teachers. The art created a lot of conversation. Culturally, feathers symbolise many things: freedom, courage, flight, creativity, peace and hope amongst others. Our wings combined all of this, helping students strengthen something highly valuable: their sense of community. It gave them an appreciation of what can be achieved when we work together.

Michelle Watson & Breanne Mills
VISUAL ARTS TEACHERS
HORSHAM WEST AND HAVEN PRIMARY SCHOOL

Images courtesy of Horsham West and Haven Primary School



Creating Strength and Capability Cards with Robert Lee Davis

pg 9

**Hello everyone.
The year is flying by and
Term two is already here!**

We have a strong program of engaging professional learning workshops coming your way.

In case you missed it, we had an amazing response to the 2022 National Teacher-Artist Prize. Please jump online to check out all the winners. If you were unable to get to the exhibition in person, please look for the virtual exhibition online. This technology will give you the ability to check out the artworks from all the amazingly talented finalists.

The National Teacher-Artist Prize 2023 will be open to entries from October 1 this year.

The prize aims to encourage, recognise and celebrate the visual arts practice of primary and secondary school educators by supporting their individual art and professional teaching practices.

The next major event on the calendar is, of course, Zart's celebration of CBCA's Book Week and our workshop program. This year, Zart will attend the CBCA National Conference in Canberra – so if you are in town come by and say hi and make some art with us. Stay tuned as we celebrate *Dreaming with eyes open*...!

Acknowledgement of Country

Zart acknowledges the Woi Wurrung (Wurundjeri) and Boon Wurrung peoples of the Kulin Nations as the traditional owners of the land on which our office stands. We recognise their continuing cultures, histories and connection to land and waterways. We pay our respects to their Elders, past and present, and extend that respect to all Aboriginal and Torres Strait Islander peoples.

A bit further down the track is the Zart Conference 2022 in Term three.

This year, the focus is *Women in Art* – a celebration of the rule-breakers and change-makers – and we have an amazing lineup of artists and speakers.

Be inspired by listening to keynote speakers, making artworks with contemporary artists, and being supported by leading educators. And then take it all back to your classroom via our 'Conference to Classroom' resources.

Zart offers professional learning programs for teachers of early years, primary and secondary classrooms. Our program includes curriculum-linked and skill-based workshops presented online, with all the resources you will need, such as workshop videos, live webinars and demonstrations, plus all art materials delivered to you.

Nic Plowman

EDUCATION MANAGER | ZART

What's on This Term!

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Back to Basics with Ann Bidstrup & Kylie Wickham

Have you just found out that you're taking over the artroom? Get started with confidence by coming along to our Back to Basics professional learning course! We offer a comprehensive program for teachers who are new or returning to the artroom. The focus is on drawing, painting and paper skills, as well as planning and assessment strategies, and practical advice for artroom management.

Victorian Curriculum Levels: F – 6

ONLINE WORKSHOP

The first part of the online course is presented via six modules featuring 23 videos designed to prepare individuals for the demands of teaching visual art.

This is accompanied by a complete Materials Kit delivered directly to your door, so you can watch and follow along with the art making in your own time.

The course is concluded with 2x two hour online webinar sessions for further discussions, questions, tips and advice with our experienced course instructors, while also providing a platform to meet, collaborate and network with other educators online.

Includes:

- Workshop Video
- Art Making Materials Kit (delivered)
- Comprehensive Teachers Course Handbook
- Two Online Group Sessions

Facilitators: Ann Bidstrup & Kylie Wickham

Webinar Session Dates: Wednesday 27 & Thursday 28 April, 2022

Webinar Session Times: 3:30pm - 5:30pm (AEST) each day

Cost: \$475.00 (inc. GST)



Make, Cut, Create: Landscapes & Foliage with Tania Di Berardino

In the style of Henri Matisse, Eric Carle and contemporary artist Laura Blythman, this workshop explores the art of creating our own collage papers.

Discover a range of techniques and art materials and experiment with overlaying colour and pattern. Our first focus in this workshop will be looking at foliage for inspiration, followed by landscape vignettes.

This will be an exciting workshop focusing on colour, composition and design. The ideas and techniques explored in this workshop can be shared with your primary and secondary-level students, while also inspiring your own art practice!

Victorian Curriculum Levels: 4 – 10

ONLINE WORKSHOP

Includes:

- Workshop Video
- Art Making Materials Kit (delivered)
- Teachers Resource Notes
- Online Group Session

Workshop Date: Wednesday May 11, 2022

Workshop Time: 3:30pm - 5:00pm (AEST)

Cost: \$180.00 (inc. GST)



Sensory Expression in Paint *with Kylie Wickham*

Let's paint! This workshop is for the playful, inquisitive and creative mind.

As we know, the word 'play' for children means work. So we will be doing just that – working with paint and fulfilling sensory needs whilst playing and having fun! Students will discover creative means of applying paint through explorative play. There is no age limit to play and this workshop is recommended to all age groups. Explore different paints, tools and combinations to create textures and effects that can be used across many art projects.

We will look at collage, mixed media and abstract expressionism. I am often asked, "How did you do that!?" Well, join me and find out!

Victorian Curriculum Levels: F – 6

ONLINE WORKSHOP

Includes:

- Workshop Video
- Art Making Materials Kit (delivered)
- Teachers Resource Notes
- Online Group Session

Webinar Session Date: Wednesday May 18, 2022

Webinar Session Time: 3:30pm - 5:00pm (AEST)

Cost: \$180.00 (inc. GST)



Foundation Art: Ideas & Inspiration for Junior Learning PLUS! *with Kylie Wickham*

This jam-packed workshop is designed to engage, explore and learn through art. Join the enigmatic Kylie Wickham as you explore the art elements and linking processes together. This workshop allows students to understand and grow from their learning, building confidence and knowledge through hands-on experiences. Students will have an opportunity to explore the element of shape through different mediums, which will allow them to build their bank of knowledge. Teachers will be able to use processes taught in this workshop and adapt them to their own curriculum.

Victorian Curriculum Levels: F – 2

ONLINE WORKSHOP

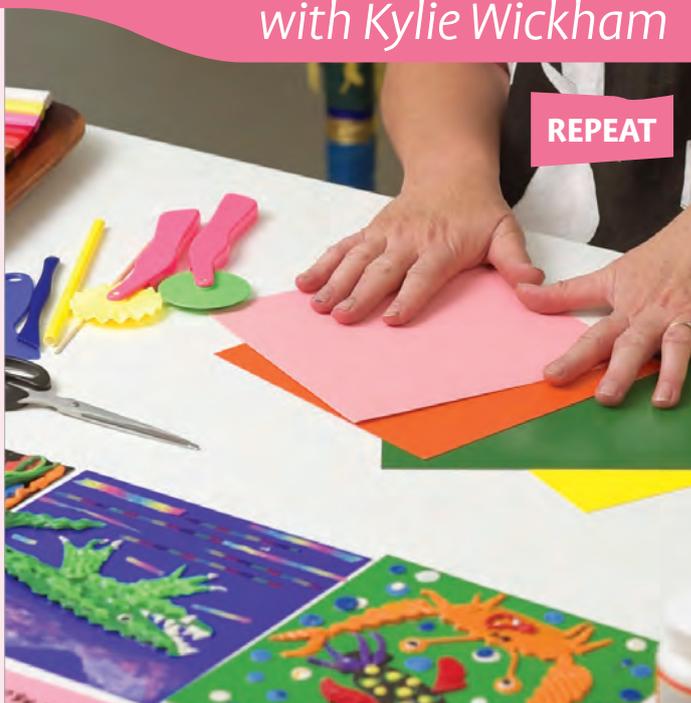
Includes:

- Workshop Video
- Art Making Materials Kit (delivered)
- Teachers Resource Notes
- Online Group Session

Webinar Session Date: Thursday May 26, 2022

Webinar Session Times: 3:30pm - 5:00pm (AEST)

Cost: \$180.00 (inc. GST)



Bookings via www.zartart.com.au

Please read the Workshop Booking Terms & Conditions for more information.

All workshop times are AEST. Please consider time zone differences where relevant.



Creating Strength and Capability Cards with Robert Lee Davis

Using mixed media and collage, participants will create miniature paintings on playing cards to represent the values or *strengths* that participants wish to nurture in their practice. These strengths can range from creativity and honesty to friendship and love of learning.

Using playing cards as a base adds a wrinkle of fun and is a great way to explore unconventional mediums to express yourself.

I have used Strength Cards in my own classroom as well as in a whole school activity, with great success and positive outcomes. These lessons are quick, easy and fun – and can be completed with your students in around two class periods. They also make a fabulous group exhibit!

Victorian Curriculum Levels: All Levels

ONLINE WORKSHOP

Includes:

- Workshop Video
- Art Making Materials Kit (delivered)
- Teachers Resource Notes
- Online Group Session

Webinar Session Date: Tuesday May 31, 2022

Webinar Session Times: 3:30pm - 5:00pm (AEST)

Cost: \$180.00 (inc. GST)



Regarding Online Workshops...

For some of our online workshops, it is highly recommended that all participants have watched the online workshop videos prior to attending the online group session. The online session will be a continued conversation following the information presented in the videos, as well as a chance for participants to bring their art-making outcomes, questions and feedback from watching the videos to create meaningful discussion as a group.



Book Online visit www.zartart.com.au

Zart Education's online workshop booking system is quick and easy to use. Save time by registering today!

OR: email zes@zartart.com.au | phone (03) 9890 1867

Bookings via www.zartart.com.au

Please read the *Workshop Booking Terms & Conditions* for more information.

All workshop times are AEDT/AEST. Please consider time zone differences where relevant.



oster

3) Photograph: Jack Cook

AGSA



Stanislava Pinchuk (MISO): Site Curator



Artwork Focus: 'The Red Carpet' (2020)

Suited for: Years 9-10 Visual Arts, Design and/or Photography

Overview:

'The Red Carpet' is a photograph of the Sydney Opera House (SOH), digitally imposed with a Ukrainian Bessarabian rug wrapping the iconic Monumental Steps. Pinchuk, a Ukrainian-Australian artist, constructed the design by incorporating a topographic map of Kyiv's damaged Maiden Square, a site that held protests in 2014 which led to the persistent annexation attempts of Ukraine. The artist has visually documented changes within the

landscape caused by conflict, making an audience question if places can be scarred and hold memory. By incorporating this data into the design of a woven rug, the work references how centuries of women have documented personal experiences, such as conflict, through textiles. As the SOH was intended to be the equivalent of a town square, similar to the site damaged in Kyiv, the work is symbolic of solidarity between the artist's two home countries.

Outcomes:

ACAVAM128 – Plan and design the installation of an artwork in a site-specific location with consideration of material properties and conceptual significance.

ACAVAR130 – Reflect how exhibition, audience interaction and world contexts are significant in the development of an artwork.

ACAVAR – Explore the practice of various installation artists and how their work may be recontextualised within another place and time.

Activity:

1. Using Stanislava Pinchuk's imposed installation at the Sydney Opera House and her preparatory sketches as influence, students will act as curators in the design of a site-specific installation of an iconic world site. Teachers can choose for students to produce either a hand or digital drawing, an imposed digital image, or a construction of a model as a practical component of this task. Students will also research a site and investigate the practice of an installation-based artist.

2. Students are introduced to the work of 'The Red Carpet' by Stanislava Pinchuk. Discuss the relevance of the Opera House as a chosen site.

3. Introduce students to a range of site-specific or installation artists, including Christo and Jeanne-Claude, Ian Strange, Anish Kapoor, Katharine Grosse, Megan Geckler, Jenny Holzer, Antony Gormley, Andy Goldsworthy, Jeff Koons, and Robert Smithson. Students create an overview of the practice of a focus artist.

4. Students choose a pre-existing artwork by the artist and consider where the work could be installed. Students must analyse the size, the site, the conceptual significance of artwork, and place and audience interaction. Students may present this as a slide show presentation.

5. Students produce a visual example of the work in a site-specific location through drawing, photo manipulation or model.

Materials

PA106 A4 Ream Cartridge Paper 130gsm

ER150 Zart Erazе 30pk

PN165 Assorted Blacklead Pencils 72pk

PN006-BK Technical Drawing Pens 5pk

Stanislava Pinchuk (MISO): Animals of the Fountain



Artwork Focus: 'Mostra' (2021)

Suitable for: Years 4-6

Outcomes:

ACAVAM110/114 – Consider how the artist's ideas and works can be integrated within their own practice.

ACAVAR113/117 – Discuss how designed objects have both a purpose and an aesthetic resolution.

Overview:

In these activities students will respond to the 2021 project 'Mostra' by Stanislava Pinchuk and Henry Wilson. The recycled sandstone sculpture acts as a communal drinking fountain designed for accessible hydration for both humans and animals. The work was created in reflection of water scarcity in Australia during the 2019-2020 Australian bushfires.

Activity:

In this activity students will construct a vibrant ink work of an animal within Australia interacting with the 'Mostra' structure. Students are also encouraged to research information about a chosen animal.

1. On a board create 6 lists of animal groups: mammals, fish, birds, reptiles, amphibians and insects. Encourage students to list as many animals they can think of that fit into these categories that live in the wild or are domesticated pets in Australia.

2. Discuss with students the work 'Mostra', explaining that it is both a sculpture and a drinking fountain for animals and humans to share. Consider aspects such as information about bushfires and the Australian climate. Ask students what animals they think would visit the object and how might they interact with it (for example the top is based on beehive water supplies).

3. Students choose an animal which they will draw and paint with ink, drinking or resting at a section of

the fountain. Students may also research information about the animal and/or create a short story.

4. Demonstrate to students how an animal may compositionally fit onto the surface before students draw their animal at the sculpture on A3 paper. Students use vibrant ink or watercolour to paint their animals. Once dried, students can apply a black ink outline with a fine brush or use a marker to go over in fine detail.

Materials

PN180 2B Blacklead Pencil 36pk

PA106 A4 Ream Cartridge Paper 130gsm

CB603 A4 White Cardboard 250gsm 100pk

CB210 A2 Backdrop Brown Card 10pk

AT518 Masking Tape 18mm

SC013 Scissors

RL245 Metal Ruler 45cm

TQ1000 Snap Off Cutter

AA005 Supertac 550mL

GR023 A3 Cutting Mat

PT202-BK Black Paint 2L

PT202-WH White Paint 2L

BR319 Taklon Brush Round Size 2

BR320 Taklon Brush Round Size 4

Sera Waters: Textile Collage



Artwork Focus: 'Fashioning Locals' (2017) and 'Self as Plover' (2011)

Suitable for: Years 9-10 Visual Arts, Photography and Visual Design

Overview: Sera Waters is an Australian textile artist working in embroidery and sculpture. Her conceptual practice explores gaps within Australia's colonial and Eurocentric history as well as her own genealogical past, including her family's migration to Australia. In this activity, students will construct a mixed-media photographic collage involving an element of textiles, referencing the artist's stylistic traits.

Outcomes:

ACAVAM126 – Experiment with distributed mixed-media materials and techniques that convey a likeness to Sera Waters.

ACAVAM127 – Develop embroidery, textile, paper cutting and collage techniques that are recorded through photographs and annotations in journals with sample works.

ACAVAR130 – Evaluate how artists use material practice to comment on world events. Assess the textile and conceptual link between Sera Waters and Stanislava Pinchuk.

Activity:

1. Introduce students to artists of 'Domestic Arts' – specifically women who are using textiles within their practices, including Sera Waters and Stanislava Pinchuk.

2. Use a theme such as *time and place*.

3. Demonstrate and allow students to practise a range of transfer, stitching or embroidery techniques in both fabric and paper. When sewing paper it is suggested to pierce the paper with a needlepoint first.

4. Compile and distribute a range of images or mixed-media materials students have access to. Students may also use found objects, materials from home and images sourced from the internet.

5. Using a theme such as *time and place*, students construct a design of a textile collage in their diaries. Explain to students that they should consider composition layering. Encourage students to collect and store their materials for the collage and take photos of various combinations of compositions without gluing them into place.

6. To begin a collage, start by manipulating a photograph and apply an image or fabric into an area of clothing, object or negative space.

7. Scan collages as digital prints once complete.

Extended Response: How do artists Stanislava Pinchuk and Sera Waters use their practice to comment on world or personal events?

Materials

Found photos,
newspaper, book pages, magazines
SC007 Textile Scissors
AA015 Fabric Glue 125mL
NE124 Chenille Needles 6pk
CT008 #8 Cotton Thread Assorted 42pk
PA129-AS A4 Ream Cover Paper Assorted 125gsm
GR023 A3 Cutting Mat
TQ1000 Snap Off Cutter
MT125 A3 Cotton Fabric 10pk
FE062 A4 Felt Sheets 48pk
CT038 Pom Pom Rainbow String 5m

Kate Mitchell: Pastel Vases



Artwork Focus: 'Inks – Working it Out' (2019)

Suited for: F-2

Overview:

Kate Mitchell is an interdisciplinary artist working in video, performance, drawing and public interventions (which involve audience participation). Her themes often explore social and gender roles, including perceptions of labour and productivity. In 'Working it Out', Mitchell has created a series of ink drawings of highly decorative vases and flower arrangements made in pastel tones, a quality which appears frequently in her practice. The drawings are also incorporated within her video work, which aims to question women's strength and their position within a domestic space. In this activity students will learn to make pastel colours, apply a range of painting techniques and cut out shapes to construct a vase influenced by Mitchell's recurring motifs.

Outcomes:

ACAVAM107 – Experiment with painting techniques, composition and design in constructing a vase image.

ACAVAR109 – Respond to Kate Mitchell's practice recognising formal choices and imagery. Discuss vase uses and iconography within ancient and contemporary history.

Activity:

1. Show students ceramic vases throughout history including Greek pottery, antique Victorian ceramics and kitsch contemporary pieces. Discuss the purpose of vases throughout history. What could a vase mean? What images, colours and designs have been similar or different on the vases. Students should draw an example of each era in their books.

2. Show students the drawing works of Kate Mitchell's 'Working it Out'. Ask students what stylistic traits they notice.

3. Draw a vase shape on A3 paper. Older students should learn about the construction of form in building a 3D object. Younger students may instead fold a piece of A3 paper in half and draw half the vase, which can then be cut out symmetrically. Alternatively the teacher may draw this design.

4. Demonstrate colour mixing, including how to make tints or pastel colours by adding white.

5. Paint the back of the drawn vase in one pastel colour as the 'base' of the vase.

6. Paint 2-3 sheets of A5 paper in a range of pastel colours. On one, students should add a scraffito pattern using the back of a paintbrush or a stick. On a second, paint directionally with a white on the brush to create tone and texture. On a third, add oil pastel patterns in a colour on top once dried.

7. Students cut out the shape of their vase. Students can trace the vase shape on the back of their 2-3 sheets of A5 paper and draw patterns to cut out as a design for their vase. Students may also swap colours and pieces with their peers.

8. Demonstrate how colours and patterns can be arranged compositionally before gluing into place.

9. Vases can be cut out or stuck to a backing for presentation.

Materials

PA107 A3 Ream Cartridge Paper 130gsm
BR321 Taklon Brush Round Size 6
BR320 Taklon Brush Round Size 4
PK015 Water Pots 5pk
PK213 Daisy Palette
PT209-WH Zart SC White Paint 250mL
PT209-KIT Zart SC Paint Set 250mL 5pk
SC013 Scissors
AA280 Glue Stick 35g



Pullout Resource Po

Artist & Work: Dennis Golding, 'Untitled Botany Bay' (2018)

2022 Adelaide Biennial of Australian Art: Free/State

Live Online | Aboriginal Art: Protocols & Techniques with Shelley Ware

Have you ever felt worried or unsure about teaching Aboriginal and Torres Strait Islander art in your school? This workshop is designed to give you the confidence to do so!

Join Shelley Ware in looking at correct protocol, different Aboriginal and Torres Strait Islander art techniques, art appreciation, and ways to teach Aboriginal art in your artroom. Explore hands-on art-making ideas using printing techniques and more. Discover how brilliantly children can tell their own stories through the influences of Aboriginal art. Leave the workshop feeling confident, comfortable and excited to explore Aboriginal art with your students!

Victorian Curriculum Levels: F – 6

ONLINE WORKSHOP

Includes:

- Online Workshop
- Art Making Materials Kit (delivered)

Webinar Session Dates & Times:

Session A: Thursday May 19, 2022 (3:30pm – 5:30pm, AEST)

Session B: Friday May 20, 2022 (3:30pm – 5:30pm, AEST)

Cost: \$100.00 (inc. GST)



Live Online | Aboriginal & Torres Strait Islander Art in the Classroom with Kylie Neagle

Due to the success of last year's conference, we are running this amazing workshop again. Join Kylie Neagle on behalf of Art Gallery of South Australia Education as she delivers this workshop on how to incorporate Aboriginal and Torres Strait Islander art into the classroom in an appropriate and meaningful way.

Teachers will learn best practice methods and practical tips on ways to integrate First Nations art, cultures and histories into daily learning environments based around the National Curriculum. This hands-on workshop will include an art-making activity using AGSA's 'Artists as a Starting Point' flowchart. Participants in this workshop will also receive a FREE copy of Kylie Neagle's teacher's resource book, 'Aboriginal and Torres Strait Islander Art in the Classroom', which is valued at over \$32.00!

Victorian Curriculum Levels: All levels

ONLINE WORKSHOP

Includes:

- Online Workshop
- Art Making Materials Kit (delivered)

Webinar Session Dates & Times:

Session A: Tuesday May 24, 2022 (3:30pm – 5:30pm, AEST)

Session B: Thursday June 2, 2022 (3:30pm – 5:30pm, AEST)

Cost: \$100.00 (inc. GST)



Bookings via www.zartart.com.au

Please read the Workshop Booking Terms & Conditions for more information.

All workshop times are AEDT. Please consider time zone differences where relevant.





Zart Presents CBCA Book Week 2022

Dreaming with eyes open...



Zart loves the Children's Book Council of Australia's Book Week!

In continuing our partnership with the CBCA in 2022, Zart has created a curriculum-linked art activity publication and workshop program which celebrates the theme, *Dreaming with eyes open...*

This year's theme connects art making to literature to extend students' knowledge and skills around understanding and evaluating the stories being told. This gives students the platform to make meaning, express their thoughts and emotions, and present ideas and opinions about their world.

Zart supports art teachers, classroom teachers and librarians by fostering the love of Australian literature and celebrating the rich link between art and literacy in our students.

Join us as we explore dreaming with eyes open – where will it take us?

Join our Online Workshops and be part of:

- Discussions, ideas & inspiration on the theme and select shortlisted books
- Networking & Sharing with Zart and colleagues Australia-wide
- 6 x Hands-on Art-Making Activities

Online Workshops:

Online workshops include:

- Online Workshop Video
- Art Making Materials Kit Delivered
- Live Online Webinar Session

Plus

- Receive a FREE copy of our Zart Book Week publication, 'Dreaming with eyes open...'

Presented by: Tania Di Berardino

Cost: \$99.00 (inc GST)

Term Two

Tuesday June 21, 2022

Online A: 10:00am - 11:30am (AEST)

Online B: 3:30pm - 5:00pm (AEST)

Wednesday June 22, 2022

Online C: 10:00am - 11:30am (AEST)

Online D: 3:30pm - 5:00pm (AEST)



“For so long now, the Children’s Book Council of Australia and CBCA Children’s Book Week have supported art teachers, classroom teachers and librarians in fostering the love of Australian literature by capturing the imagination of young people. The value is immeasurable. It encourages creative, informed and positive social engagement by highlighting the importance of storytelling. Zart is a very proud partner of the Children’s Book Council of Australia.”

– Nic Plowman,
Education Manager, Zart



Learn anytime, anywhere!

Cost:
\$99.00
(inc GST)

Term Three

Friday July 15, 2022

Online E: 10:00am - 11:30am (AEST)

Online F: 3:30pm - 5:00pm (AEST)

Monday July 18, 2022

Online G: 10:00am - 11:30am (AEST)

Online H: 3:30pm - 5:00pm (AEST)

Tuesday July 19, 2022

Online I: 10:00am - 11:30am (AEST)

Online J: 3:30pm - 5:00pm (AEST)

Thursday July 21, 2022

Online K: 10:00am - 11:30am (AEST)

Online L: 3:30pm - 5:00pm (AEST)

Tuesday July 26, 2022

Online M: 10:00am - 11:30am (AEST)

Online N: 3:30pm - 5:00pm (AEST)

Wednesday July 27, 2022

Online O: 10:00am - 11:30am (AEST)

Online P: 3:30pm - 5:00pm (AEST)

Monday August 1, 2022

Online Q: 10:00am - 11:30am (AEST)

Online R: 3:30pm - 5:00pm (AEST)

Tuesday August 2, 2022

Online S: 10:00am - 11:30am (AEST)

Online T: 3:30pm - 5:00pm (AEST)

Thursday August 4, 2022

Online U: 10:00am - 11:30am (AEST)

Online V: 3:30pm - 5:00pm (AEST)

Zart Conference 2022

A Practical & Inspiring
Online Event for Art Educators

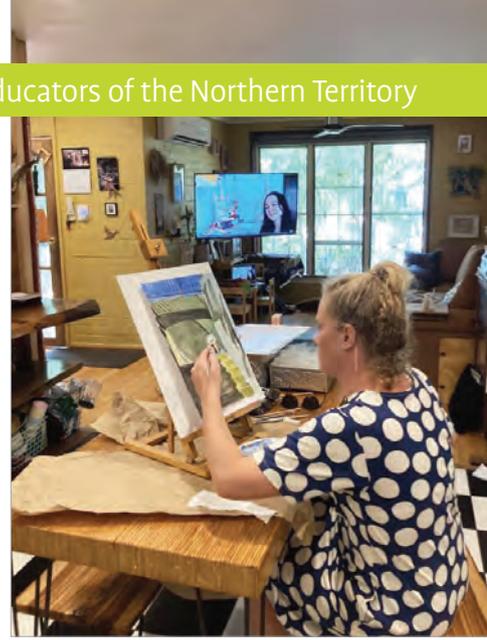
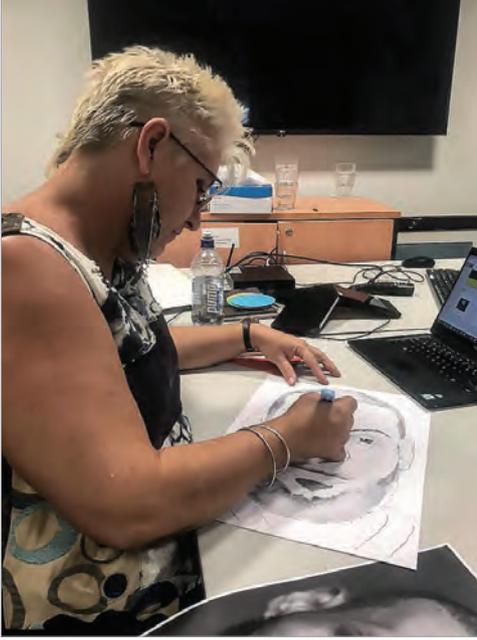
Save the Date

September 12 & 13 2022

**2 Days of Inspiration and
Practical Professional Learning**

This year's conference focus:

- 'Women in Art'
- 6 Inspiring speakers
- 10 Practical art making sessions to choose from



Learning Reflection

Last year, the Art Educators of the Northern Territory (AENT), came together on Larrakia Country to participate in the 2021 Nurturing Creativity Conference.

Zooming into talks from Boonwurrung artist Maree Clarke and Gugu Yimithirr artist Vernon Ah Kee were among many highlights!

We had a wonderful time participating in the conference; getting together for any professional learning is always a joy with the AENT, and this was a fantastic opportunity to connect and make some art in good company.

The conference sparked a lot of great conversations and reflections on our practice, using the topics from the conference as a platform to collaborate and share some projects that we are currently doing in our classrooms and discuss how we can do them better. The conference was so uplifting and inspiring; we were all supplied with amazing materials, it was such a celebration of teaching.

There were so many fantastic workshops to dial into, we spent the morning together for the keynote speakers and then worked in smaller separate groups for the art-making sessions, setting up in homes and art spaces to get into what we love the most: experimenting with new materials and ideas.

Diving into sessions of dynamic creating were mirrored by insightful dialogue and inquiry, rooted in conversation about Aboriginal and Torres Strait Islander art in the classroom. The space was buzzing as we enjoyed switching over into the place of students, being totally engrossed in what each of the facilitators were sharing.

Leaving a two-day conference with so many ideas as well as the guidance and structure to implement the learning into the classroom was a clear indication of a successful learning experience for educators. We have been able to continue this sharing with each other since the conference, already transferring some of the knowledge and activities into both primary and secondary schools.

Thank you for having us, I know we will be there again for the next one!

Lucy Found

PRESIDENT OF THE ART EDUCATORS OF THE NORTHERN TERRITORY

Images courtesy of AENT

Watercolour Effects

Take your students beyond the basics with these fun and interesting watercolour techniques. Great for beginners to advanced students. Encourage students to explore all techniques on one page to create a reference chart which can be referred to when making and planning a finished work. (Advanced students may choose to extend the techniques chart to incorporate their own effects).

Where to begin

Start with good-quality paints which contain a greater percentage of pigment to filler, producing cleaner, stronger and more vibrant colours. This will also provide better colour mixing results. Choose a 100% cotton, or a cotton blend paper to ensure surface can hold water and is durable.



Haileybury, Brighton

Wet on wet: create soft & diffused blending

Apply clean water to your paper. Lightly brush or dab paint onto the wet surface and watch the colour run and interact with the wet and textured surface. Create organic blends by adding more than one colour to the wet paper. Experiment by layering multiple wet paint colours on top of each other.



One colour on wet paper



Layering single colours



Two colours

Gradients

Paint a shape, clean the brush in water then blot, so brush is damp not wet. Expand the shape by slowly pulling out its edge. You may need to occasionally wipe the brush in between strokes, depending on the strength of the colour. NB. If brush is too wet, the colour will just keep flowing and a dark to light effect will not be achieved.



Single colour

Smooth colour blending: graduating from one colour to another

Paint two strokes using two different colours, leaving a gap in-between. Clean brush. Work the edge of each to pull and extend the colours until they blend together in the middle.



Smooth colour blending – one colour to another



Salt: create a mottled resist

Apply salt to wet artwork. Salt will absorb the moisture, leaving a lighter colour wherever it has touched the surface. The results are complex mottling and speckling. Experiment with different salt sizes and use sparingly for best results. For a sharper texture allow the paint to semi-dry before applying the salt.

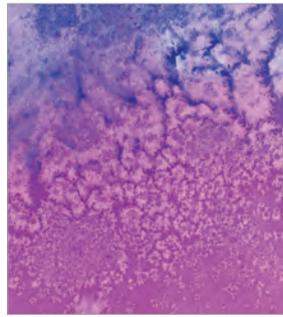
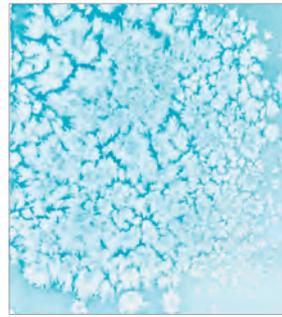
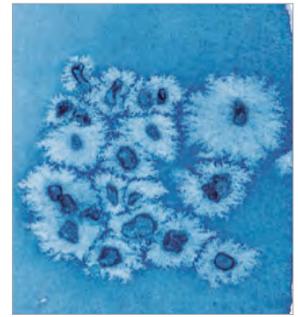


Table salt



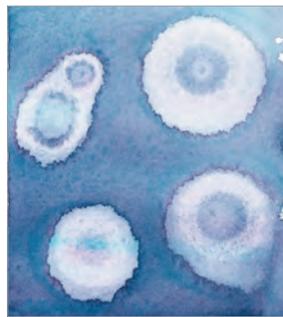
Crushed salt



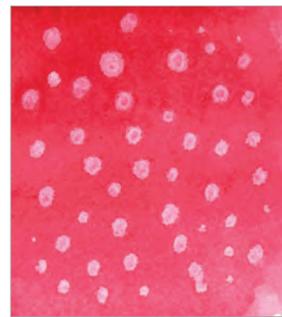
Rock salt

Alcohol: create bleach-like, cellular effects

To create bleach-like effects, gently brush an alcohol-based liquid onto wet artwork. You can control the size of the cells by using different brushes. Jacquard Piñata Clear Extender and Copic Colourless blender ink are both suitable.



Alcohol droplets



Alcohol brushed



Alcohol brush strokes

Dabbing on a texture: create creased & crumpled textures

Lightly dab wet watercolour with a scrunched-up tissue. You can vary the lightness by how hard you press. Swap the tissue for plastic food wrap, aluminium foil and bubble wrap and explore the difference each will create. Leave dabber on the surface until paint has dried to vary the effect.



Tissue – lightly dabbed



Tissue – heavily dabbed



Food wrap – scrunched

Fine lines or crosshatching: cutting into the paper

Detailed lines or crosshatching can be incorporated into your artwork by cutting into the surface of the paper. Using a sharp knife, make cuts in the paper where you want the lines to be, being careful not to cut all the way through. Paint over the top. To create darker lines, lay down your colour first, and while the paint is still wet, make cuts into the paper.



Cut before painting



Cut after painting



Scored with blunt knife



Crosshatch

Student Gallery | Term Two Exhibition

Gallery Open: April 26 – June 24, 2022

This Term's Exhibiting Schools

Portland Primary School, Gunditjmara Country, VIC

Kobylynska-inspired 3D Birds • Year 5 & 6

West Lakes Shore School, Kaurana Country, SA

Neurographic Drawings • Year 6 & 7

Jenny Kee-inspired Drawings • Year 2

Camberwell Grammar Junior School, Wurundjeri Country, VIC

3D Papier Mâché Clown Sculptures • Year 4

Ice Cream Collages • Foundation

Boroondara Park Primary School, Wurundjeri Country, VIC

Birds of the Burbs • Year 1 & 2

Kimmy Cantrell Inspired Clay fish • Year 5

Montrose Primary School, Wurundjeri Country, VIC

Ken Done-inspired Collages • Year 3 & 4

Jenny Kee-inspired Acetate Designs • Year 5 & 6

Elwood Primary School, Elwood, Wurundjeri Country

Paper Weaving with Self-portraits • Year 1



Camberwell Grammar Junior School

Thank you to the students and teachers exhibiting this term in the Zart Student Gallery.

At present we are seeking student art submissions for our Term Three and Term Four exhibitions.

If you are an early years, primary or secondary educator and you have some student artwork you wish to share and display in the Zart Student Gallery, please contact our gallery curator Tania Di Berardino at: tdiberardino@zartart.com.au



The Zart Student Gallery is located upstairs in our customer retail centre at:
Unit 4, 41 Lexton Road, Box Hill North, Melbourne, Victoria, 3129



NEW

Book Week 2022 Dreaming with eyes open...

Zart's Book Week publication celebrates the theme *Dreaming with eyes open...* and includes art-making activities based on the theme, the six shortlisted Early Childhood books and six shortlisted Picture books, and curriculum-linked content, discussions and teacher notes. Continuing Zart's partnership with the Children's Book Council of Australia (CBCA), this flagship publication is supported by a workshop program designed for art teachers, classroom teachers and librarians, celebrating Australian literature and creating rich links between art and literacy. Visit the Zart website for more information: www.zartart.com.au

72PP

BKW005

NEW Each

\$41.95



PRICES DO NOT INCLUDE GST • PRICES ARE VALID UNTIL JUNE 24 2022

NEW

Dreamtime Kullilla Dreaming Stories CD Set

This set includes an audio CD of five Dreaming stories narrated by Aboriginal artist, educator and performer Michael Connolly. Also included is a booklet containing the five stories, cultural information for teachers, and teaching activities and suggestions, plus five A4 poster cards of original artwork. Suitable for P-6. Five stories: The Rainbow Serpent, Tiddalik the Frog, Bilba the Bilby, Ga:ni the King of the Lizards and the Legend of the Flowers.

BKZ998

NEW Set

\$92.95



Derivan Screenprinting Ink – Fluro

These exciting fluro screen inks are safe and non-toxic. The water-based formula makes it ideal for the artroom and cleans up with warm soapy water. Excellent light fastness ensures it is rub resistant once heat set. Also great for fabric painting and tie dying. Colours are 100% mixable. Suits screen mesh sizes 120 Mesh (43T) and 200 Mesh (77T). Fixable on cotton, calico, linen, rayon, nylon, polyester and tetron. For best results, pre-wash fabric to remove any sizing. See heat setting and mixing instructions on our website.

SINGLE COLOURS – 250mL

| | |
|---------------|-----------|
| Fluro Blue | INZ185-FB |
| Fluro Green | INZ185-FG |
| Fluro Magenta | INZ185-FM |
| Fluro Orange | INZ185-FO |
| Fluro Red | INZ185-FR |
| Fluro Yellow | INZ185-FY |

NEW Each

\$15.70



New Products & Resources

NEW

Bulk Buy



Lanyard – Awaken Indigenous Design

A premium lanyard with a beautiful design created by Australian Indigenous Artist, Russell Yilamara Brown – a proud Garawa and Mara man from South East Arnhem Land, Northern Territory. Made from cotton canvas and finished with a natural leather trim, a heavy-duty metal lobster clasp and a safety release clip perfect for attaching keys, identification tags, security passes etc. Secure and convenient, this lanyard strap is also the perfect wearable art accessory for every teacher, student and professional.

KGZ300

NEW Each

\$20.00

BULK BUY 10 - 29

Each

\$17.95

BULK BUY 30 or more

Each

\$14.95

NEW



Jo Sonja Craft Paint Set

This fun and versatile range meets the needs of professional artists and beginners alike. Well known as the paint of choice for decorative artists, Jo Sonja's is also ideal for any kind of artistic technique requiring fine detail work and a smooth even finish. Dilute for amazing watercolour effects or use as a more durable, fast-drying and permanent alternative to gouache. 20mL each tube.

Assorted Colours

PTZ388

NEW Pkt of 24

\$66.95

Zart Student ART*

Competition 2022

\$33,792
total prize pool!

Free Entry

Students win for their Artroom!

Open to students currently enrolled in an Australian primary, secondary or special education school, and to Australian home school students.

Students are invited to create an artwork celebrating:

2022 Theme
My Environment



School Artroom First Prize
Hamper of art & craft supplies valued at over \$2,800 (6 winners)

People's Choice Prize
Hamper of art & craft supplies valued at over \$100 (6 winners)

Short-list Student Prize
Hamper of art & craft supplies valued at over \$100 (120 prizes in total)

Student First Prize
Hamper of art & craft supplies valued at over \$500 (6 winners)

Competition Opens Wednesday June 1, 2022 **Competition Closes** Monday July 18, 2022

6 Prize Categories, 138 prizes in total. Plus, every entry will receive a Zart Certificate of Participation. Artwork can be 2D (e.g. drawing, painting, sidewalk chalk drawing etc.) or 3D (e.g. sculpture, construction etc.).

View prizes & competition details on our website. Scan to enter

ZartStudentArtComp.com.au

