Archibald Portraits
Zart Student Gallery

WHERE WE LIVE
COLLAGRAPHS
YUPO EXPLORATION

ART IN SCHOOLS • IDEAS & INSPIRATION • ART EDUCATION, CURRICULUM UPDATES & PROFESSIONAL LEARNING • ART & CRAFT TIPS, TECHNIQUES & NEW PRODUCTS

Zart, Supporting Teachers in Creative Education
MAMBO: 30 YEARS OF SHELF-INDULGENCE
06 DEC 2014 – 22 FEB 2015
THE IAN POTTER CENTRE: NGV AUSTRALIA AT FEDERATION SQUARE
Our country’s most irreverent brand - Mambo - has turned 30 years old. With its idiosyncratic Australian sense of humour and perverse national pride, Mambo has seemingly grown up. Mambo: 30 years of shelf-indulgence presents all the ideas, key elements and oddities that have made it one of Australia’s most memorable brands. The exhibition sees NGV Studio housing the largest collection of Mambo works ever assembled, ranging from way back in 1984 to the present day, including original artworks, developmental works (some never seen before) and a retrospective of the most-loved pieces produced during its history. Mambo: 30 years of shelf-indulgence presents some of the finest elements of Mambo’s creative and very distinctive identity.

YANG FUDONG: FILMSCAPES
04 DEC 2015 – 15 MAR 2015
ACMI - AUSTRALIAN CENTRE FOR THE MOVING IMAGE
FEDERATION SQUARE
Chinese artist Yang Fudong has firmly established himself as one of the world’s most extraordinary moving-image artists. His work’s lyrical and dreamlike qualities, long and suspended sequences, spiralling narratives and multiple perspectives reflect the psychology of a new generation as it struggles to find its place in present-day China. Stylistically rooted in Chinese painting, Yang Fudong’s multi-channel film installations also reflect a fascination with international cinema and, in particular, film noir. ACMI will also present a one-off screening of Yang’s epic Seven Intellectuals in a Bamboo Forest (2005–2007), which is the first time that all five parts of this landmark film have been presented end-to-end in a cinema.

MCCLELLAND SCULPTURE SURVEY & AWARDS 2014
23 NOV 2014 – 19 JULY 2015
MCCLELLAND SCULPTURE PARK & GALLERY
Since its inception in 2003, the McClelland Sculpture Survey & Award has emerged as the most important biennial outdoor sculpture exhibition in Australia. The exhibition presents 35 works in an outdoor exhibition that highlights the diversity and invention of contemporary sculpture.
Students were required to create a folio of finished artworks based on the theme ‘Where We Live’.

The main aim of the unit was to introduce our Year 9s and 10s, in the ‘The Visual Artist’ elective, to the differences in how other cultures live; focusing on the homes they dwell in and the materials that have been used to make them.

The students’ introduction to the unit was through research into a number of cultures and recording their observations of the homes using grey lead and charcoal. They were then required to explore a number of artists who used mixed media, especially paint mediums not commonly combined or used by the students in the past.

Students were also required to explore the combination of media and record, reflect and present observations to the rest of the class. They explored the combinations of oil and acrylic paints, charcoal and oil pastels, tempera and acrylics, etc. This was a great way for them to really understand the differences, similarities and characteristics of the media, as it asks students to step out of their comfort zones, explore new combinations and experiment with new techniques without any fear of failure and every new trial provides experience, knowledge and shared learning.

A number of students were fascinated with the work of artist Nicholas Broughton, especially his cityscapes and favela pieces. He combines oil and acrylic paint; painting bitumen over the top and scratching into the bitumen. He uses modeling paste for texture and also gold leaf. This process fitted the brief perfectly!

Students applied acrylic paint using a large paint brush to cover the whole canvas, blending colours for a spectacular sunset or sunrise. This should be bright so that it will show through the scratched out areas of the bitumen. Once the acrylic paint was dry, students drew a line in grey lead for the horizon and applied oil paint over the acrylic to represent the sky. Oil paint should not be used below the horizon line, which needs to remain as the acrylic base.

When the oil paint was dry, a paint brush was used to apply the bitumen over the acrylic paint area. The bitumen dries quickly so students needed to work immediately and without hesitation. Some of the students did paint the bitumen on in small amounts; working from the bottom of the canvas upwards so they were able to work in more detail. It is a good idea for students to experiment on a scrap canvas before applying the bitumen to their final work.

After allowing the bitumen to dry for a short time, students used a variety of tools to scratch into the surface and reveal the colour from the acrylic background.

When the bitumen was completely dry, they decorated the houses using acrylic/oil paints, modelling paste, tin, wire or string for the power lines, material for curtains, gold leaf, bark, leaves, dried flowers and buttons to achieve different effects.

The bitumen was a fantastic new medium for students to use, as there was a need to work quickly and without hesitation due to its quick drying nature. As with the homes researched and the people living in them, the artworks presented had many similarities and differences. Each work, however, had its own style and interpretation of ‘Where We Live’.

Rose Porter
VISUAL ARTS TEACHER
BAYVIEW COLLEGE, PORTLAND
Community Art Project

Oakleigh Primary School and Kindergarten has, at its heart, the needs and aspirations of its multicultural community.

Our commitment to a high level of engagement and wellbeing has seen the recent introduction of ‘Positive Education’ based on Martin Seligman’s PERMA principles of positive emotion, engagement, relationships, meaning and accomplishment. The Arts is seen as integral to actualising these principles. We believe that if The Arts are valued and embraced by all members of the school community, the motivation, engagement, self-esteem and personal wellbeing of our students is enhanced.

In support of our ethos, the school has just held a three day Arts Festival. The first event was a Community Arts Day where students watched parents and other members of the community working on their artistic passions. The diversity of the artists and the media they worked with demonstrated how many opportunities there are to be creative. Their talents ranged from traditional art forms including crochet, lace making, mosaics and bonsai to modern forms of expression such as 3D Minecraft sculptures and airbrush painting.

On the second day, students attended workshops showcasing different Art forms, from both Visual Arts and Performing Arts. The festival culminated in a Visual Arts Exhibition, Media Arts Presentations and Musical Performances. One of the most innovative and ‘talked about’ installations in the exhibition was the Community Arts Project. This project’s aim was to celebrate and encourage respectful, collaborative relationships between children, families, the school, communities and educators. Families were given the opportunity to engage in this project. Each family was given a papier mache bust and asked to create an art piece which symbolised their cultural heritage or represented something they valued or enjoyed. There were no restrictions on the media or design. The completed projects demonstrated the diversity and amazing talents of the members of our community.

All the families involved spoke of the enjoyment of engaging in such a creative experience with their children. The pride and animation of both the parents and their children when they delivered their completed pieces was very pleasing.

What was particularly gratifying was hearing the stories behind their pieces and what the experience meant to them. A number of the pieces celebrated their family’s cultural heritage. For example, one of the mannequins was dressed in an Indian Bridal Design, including henna pattern work. The vibrant colours, texture and patterns inherent in South American culture were the theme of another.

One of our families explained that their mannequin was decorated in feathers collected from their grandfather’s farm. Painted on one of the mannequins was a family of birds, four chicks and the mother and father. These represented the family that created the piece.

Did this festival achieve its aim of celebrating and showcasing the Arts and creating high levels of student engagement and wellbeing? The answer is an emphatic yes. As one child said, “This is the happiest day of my life.”

Mary Cooper & Michele Nolan
OAKLEIGH PRIMARY SCHOOL
Inspired by the idea that folding a thousand origami birds brings good luck, the Birdie Project was a collaborative installation made up of numerous hand modelled clay birds, made by students and staff across the school to raise money for breast cancer research.

Art is a powerful tool for communication, so it seemed the ideal format to use with young students instead of food-based methods of fundraising.

At exhibitions people are discouraged from making contact with tactile art forms which is, admittedly, good for preserving the artwork but also serves to distance the public from interacting with that most fundamental sensory faculty; touch. I wanted to get people back in direct contact with the artwork so it made sense to have the installation interactive and ever-changing by enabling the public to choose, purchase and carry their birds off, on the spot.

The aim of The Birdie Project was to help raise awareness of breast cancer by making and then selling these birds in conjunction with the student art show. Students and staff at the school became very excited by the idea that they could make and purchase these birds, with the proceeds going to vital scientific research into this devastating disease that affects so many families in the community.

The students really enjoyed the idea that they could help to make a difference using their creative skills, which is both positive and empowering. The birds were sold for a gold coin donation per bird, which made the cost affordable for people of all ages.

The project first ran in 2013 and was initially only going to include the Year 6 Ceramics students, before it became apparent that many other people from the school wanted to make birds too.

Bird making became the perfect ongoing project that could be squeezed into any available time between other projects. Students from other year levels were invited to also make birds and tutorials were held for keen staff as well. The responses and funds raised with last year’s installation were so positive that the project ran again at the 2014 Strathcona Student Art Show.

The Birdie Design

When designing the look of the installation, it became apparent early on that the installation needed to be streamlined to show strong visual cohesion overall, while also ensuring that every bird was different and unique. The birds were all made from smooth white earthenware clay and glazed in a transparent glossy glaze.

People couldn’t help making a variety of different birds. These included humorous birds, elegant birds, amorous birds, birds with textural effects, birds wearing stylish avian hats, bow ties and there were even birds with nests of eggs. Somehow a miniature ceramic roast chicken appeared in the installation too! Keeping the birds white, to highlight every quirky detail was important.

The smallest groups of birds were displayed nestled in a series of small wheel-thrown nests that also could be bought.

Eve Close
VISUAL ARTS TEACHER
STRATHCONA BAPTIST GIRLS GRAMMAR SCHOOL

Birds were sold in cellophane bags to raise money for breast cancer awareness programmes.
This was no ordinary still-life arrangement - a dismantled human skeleton and glass bottles were spread out across the tabletops like a visual feast!

Students were easily encouraged to look carefully and record what they could see. They moved about the still-life for each drawing; cropping; filling the page; recording shapes and patterns; each time on a fresh sheet of tracing paper. We reflected on Cubist ideas of looking at objects from a variety of viewpoints and flattening the image.

Students then manipulated the drawings by overlapping the transparent pages to discover intricate compositions with ghost like qualities of shape and form. This aspect provided scope for discussing what makes an interesting composition. Driven by process the students quickly forgot any failed attempts at recording the still life accurately and instead became excited about the discoveries in the lines, shapes and patterns the layering of their drawings created.

Next, the compositions were photocopied onto A4 card to form a rigid base for the collagraph plate. As a class we explored the process of collagraph printing and looked at some examples of effective collagraph plates and prints. Presented with an array of materials such as fabric scraps, PVA and sand mixtures, string, wool and card, students were asked to find the shapes and lines in their compositions and build a collagraph plate. Students meticulously traced all the overlapping lines and cut out shapes to glue layers of texture on to their collagraphs. The plates were sealed with layers of shellac. The excitement was building at this stage as students began to see the delicate qualities of their layering of textures and shapes. A lot of evaluative talk between peers occurred about the essential aspects of their collagraphs as they tested out if they could ‘see’ the composition if they closed their eyes and felt the collagraph plate.

Finally, students were taught how to ink up a collagraph plate with water-based intaglio inks. We used rollers and trimmed-down brushes to manipulate the inks into all the nooks and crannies on the collagraphs before printing up a series of prints with the printing press. The students were totally engrossed in this process and fascinated by the surprising characteristics of this style of printing process. It was during the clean-up phase of this session, when students were rinsing off their plates at the sink, that we discovered the beautiful quality of the collagraph plate itself as an art form. Remnants of ink were intentionally left, to highlight aspects of the textural qualities of the plate. As a result, when it came to framing and mounting our work in our final session, we decided to mount not only our most successful print but also the collagraph plate itself. We concluded the unit with responding and evaluating our work by writing an artist’s statement and displaying our work. Overall the level of engagement and creative success with this unit is reflective of the focus being on exploring art-making processes.

Kelly Stals
VISUAL ARTS TEACHER
VERMONT SECONDARY COLLEGE
During Term Two the Grade 5 and 6 students were introduced to three contemporary artists with very different and distinctive styles and interpretations.

Firstly, we studied Judy Watson Napangardi, an artist with a strong linear and colour aesthetic. Secondly, David Hart, with his well-defined but delicate use of palette knives, was explored. Thirdly, and our focus for this article was the digital illustrator, Alberto Cerriteño, who uses a pen stylus and drawing tablet to produce much of his work.

Cerriteño took the students on a journey that was both challenging and inspiring. His work is influenced by animation, pop surrealism and traditional Mexican art. The students were captivated by his use of rich textures and decorative patterns. His images are fun, but not simplistic, and his colour palette warm and unexpectedly subdued. The students discussed a number of his works, paying particular attention to his use of shape and colour to create his characters. They were also asked to focus their attention on his extraordinary use of fine detail, strong use of texture and his layering of fine decorative pattern work.

The next step was to design their own character, considering the aforementioned elements. Some preliminary sketches were produced by the children, of an imaginative creature of their own design, focusing on the qualities of Cerriteño’s work. Once the character had been drawn the students then needed to step away from their sketch and turn their attention to creating the background. Students weren’t limited to what materials or tools they could use. Inks, paints, pastels, pencils and coloured and textured papers were available, as were brushes, palette knives, sponges etc. Some students painted, others collaged, dripped paint, splattered ink, or manipulated a combination of materials to create many varied backgrounds.

After their backgrounds were finished, our junior artists returned to and completed their characters. They then melded these characters into their individual settings.

Once the image and background were merged the students engaged in self-reflection. Asking questions such as, ‘Has my work captured the essence of Cerriteño?’ and if not, ‘What do I need to change?’ The answer for most of the children was to add or extend the intricate pattern work that is very much a part of the Cerriteño experience. The students further reviewed some of his art and looked at the amazing decorative texture and patterns he used.

The realisation emerged that you had to look really closely at his creations, because a superficial glance did not allow you to fully appreciate his work. The range of wonderful ideas and quality of work evident from this activity was, I believe, due to the high level of interest this artist generated. His quirky characters, combined with his interesting use of colour and pattern, captured my students’ imagination.

Allowing the students to choose what art medium and techniques they could use gave them a sense of control over their learning and an acknowledgement of their own individual preferences. Finally the students were able to write detailed and descriptive entries outlining, evaluating and reflecting upon their art experience in their Visual Art diaries.

Wendy Corpe
VISUAL ART TEACHER
MENTONE PRIMARY SCHOOL
Zart Student Gallery Term 1 2015

Zart Student Gallery

Situated upstairs in the Zart Customer Service Centre. Each term the Student Gallery exhibits a new display of work from young artists ranging from kindergarten to VCE. We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels. Please email images of work you would like to exhibit one term in advance to Dee Zabel deez@zartart.com.au or visit www.zartart.com.au

AusVELS Visual Arts Units

The Zart Student Gallery will now include an AusVELS unit for most schools that exhibit. These will be available on the Zart Student Gallery webpage.

Exhibiting until 18th March 2015

Zart Student Gallery

Bentleigh Secondary College

Alamanda College - Point Cook
African Animals
Banyule Primary School
Windy Farm
Bayview College - Portland
Bitumen Paintings
Bentleigh Secondary College
Matisse Drawing with Scissors
Bialik College - Hawthorn
One Point Perspective Abstract Painting
Creekside K-9 College - Caroline Springs
Archibald Portraits
Firbank Grammar, Turner House - Brighton
Pizzas
Mentone Primary School
Alberto Cerriteno Inspired Artworks
Oakleigh Primary School
Papier Mache Mannequins
Ormond Primary School
Ceramic Native Birds
Pinewood Primary School
Tropical Fish
St Aloysius College - North Melbourne
Wire Sculptures
St Bede's College - Mentone
Roa Inspired Artworks
St Michael's Primary School - Ashburton
Dragons and Mobiles
St Simon's Primary School - Rowville
Indigenous Inspired Artworks
Strathcona Baptist Girls Grammar School - Canterbury
VCD Chairs and Artist Etching Books
Vermont Secondary College
Cubist Still Life - Collagraphs
Vermont South Special School
Aerial View Paintings and Craft Foam Prints

St Michael's Primary School - Ashburton

St Aloysius College - North Melbourne

Strathcona Baptist Girls Grammar School - Canterbury

St Bede's College - Mentone

Vermont South Special School
Yupo Paper

Yupo Synthetic Paper is 100% recyclable, waterproof and tree free. Perfect for hand cut stencils, monoprinting and wet media drawing.

Colours stay bright and bold on Yupo because paint dries through evaporation instead of being absorbed into the paper. Yupo paper can be washed clean of paint if you would like to reuse it and start again. This paper is archival and tear proof. There are many ways to use Yupo paper. Be inspired by our examples and let your imagination guide you to further experiments with this unique surface.

Print

Ink Jet Printing. Yupo paper can be used in an inkjet or laser printer. (Please check your printer specifications first!) Your inkjet prints will be water-soluble allowing you to work back into them with water and a brush. Experiment with other drawing tools to create interest. Seal your print with a fixative spray. Laser prints do not require fixing.

Monoprinting using Gel Plates. A monoprint was created on a Gelli Gel Printing Plate, photographed and printed on Yupo paper. Water and brush, permanent marker and coloured pencils and were used to work back into the print.

Paint & Draw

Create effects. Yupo paper is often used by watercolour and mixed media artists. Watercolour, thin layers of acrylic paint and water-soluble pencils and crayons can be used to create interesting painterly effects. As the paper does not absorb the paint you can mix directly on it as you paint. These artworks can then be worked back into with fine liner or other permanent pens.

Masking Effects. Use masking fluid or oil pastels as a resist before applying paint.

Textures. Apply drops of water, Art Clean (PTS37) or salt to create spontaneous textures in watercolours.

Monoprinting using Yupo Paper. Apply paint, food dye or ink to the Yupo. Position a sheet of paper over the top and rub the back of it to transfer your image.

Food Dye, Rock Salt & Art Clean on Yupo

Water Drops and Vibrants Watercolour Paint on Yupo

Copic Markers on Yupo with Art Clean

Yupo Paper

158gsm

650 x 910mm PA746

NEW Each sheet $6.95
NEW PRODUCTS

Adhesive Industrial Foil - Roll
Silver foil, backed with peel-off paper to create a self-adhesive foil. Will adhere to most papers, card and embossing foil.
50cm x 5m
NEW! Each $37.95

Basics Large Oil Pastels
Oil pastels that glide on smoothly and give excellent coverage. Ideal for classrooms, artrooms and libraries. Pastel size: 10mm diameter x 70mm long.
Assorted colours PS037
NEW! Pkt of 12 $3.70
Assorted colours PS038
NEW! Pkt of 24 $7.30
Assorted colours PS039
NEW! Pkt of 48 $14.50
24 assorted colours PS040
NEW! Box of 432 $99.95

Aqua Flow Brush Set
A convenient, portable watercolour brush. Water is loaded into the barrel and the creating begins through synthetic Taklon brush heads that are easy to clean, and great for use on almost any surface. Large barrel
Set of 12 BR465
NEW! $44.95

Yupo Paper
Yupo Synthetic Paper is 100% recyclable, waterproof and tree-free. Perfect for hand cut stencils, monoprinting and wet media drawing.
158GSM
650 x 910mm PA746
NEW! Each sheet $6.95

Calico Banner
Pre-hemmed calico banner which may be hung vertically or horizontally. Decorate the banner with fabric paint, felt shapes, fabric pastels and Colour Slix.
1m x 2m MT112
NEW! Each $12.95

www.zartart.com.au

PRICES DO NOT INCLUDE GST • PRICES ARE VALID UNTIL MARCH 27TH 2015
Bitumen Paint
For use as an acid etching resist. It is recommended for protecting the back of uncoated plates. Can also be used over acrylic paints and scratched back into to reveal base colours. Use mineral turps to clean up.

1 Litre
NEW! Each
$22.95

3Doodler Printing Pen
The 3Doodler is a 3D printing pen that can draw in the air! It utilises plastic thread made of either acrylonitrile butadiene styrene (“ABS”) or polylactic acid (“PLA”) that is melted and then cooled through a patented process while moving through the pen, which can then be used to make 3D objects by hand. It’s compact, easy to use and does not require any software or computers. Plug it into a power socket and you can start drawing within minutes.

3D Printing Pen
PC0001
NEW! Each
$180.95

3Doodler - Plastic Refills

ABS - Refills
This plastic is good for 3Doodling from stencils, making bendable items (like jewellery or a tiara), spirals and drawing upwards.

Put On Yo Shades Asst PC002-AS
Black Belt Black PC002-BK
Grand Bleu PC002-BE
Evergreen PC002-GN
Polar White PC002-WH
Riding Hood Red PC002-RE
Sunniest Yellow PC002-YE
Skyline Silver PC002-SI
NEW! Each
$21.95

PLA - Refills
This plastic is good for 3Doodling on windows, metal and an array of other surfaces (it sticks better) and for those lovely translucent 3Doodles.

Clearly Awesome Asst PC003-AS
Tuxedo Black PC003-BK
Royal Blue PC003-BE
Greener Grass PC003-GN
Chilli Pepper Red PC003-RE
Rubber Ducky Yellow PC003-GN
Snow White PC003-WH
Robo Silver PC003-SI
NEW! Each
$21.95

Scratch White
Scratch back lines with wooden tools to reveal white underneath the black coating.

A4
SA018
NEW! Pkt of 50
$29.95

LED Light Cube
There are 16 colours to choose from and different modes to display them. Either static mode, flash, fade, smooth or strobe. Flash and fade modes have seven colour options, the strobe mode blinks from white and the smooth mode works through the full colour spectrum. Ideal for creating a soft, inviting learning space but also can be used as an additional light box. Students can sit around the cube and place x-rays or transparent papers around all sides. Once charged this LED light cube will stay illuminated for up to 10 hours before it needs recharging. Comes with a remote control to change colours or modes.

40 x 40cm
TQ742
NEW! Each
$185.00

Prices do not include GST. Prices are valid until March 27th 2015.
Ideas and Product Presentations 2015
Network with other teachers in your area as you learn about our exciting new products and re-familiarise yourself with old favourites. Get activity ideas and curriculum advice as well as information on integrating art into the classroom. Remember our consultants visit schools and educational facilities assisting in product knowledge, curriculum advice, activities and introduce new materials. Generally presentations take 1 - 1.5 hours and run from February to the end of March 2015. Please see out PD Insert for more information.

VCE Ideas and Product Presentations
Due to popular demand we continue to offer these presentations in 2015! Inspire your senior students and make sure you’re up to date with the latest materials and resources and how to use them. Tania or Dee are available to speak to your VCE students and show them a range of products and ideas that will motivate them on their creative journey. Call Colleen on 03 9890 1867 to organise a date and time.

Zart Education
Term 1 is a very exciting term for us as we get to introduce so many new products to you. Look out for the FREE Ideas and Product Presentations listing in this issue and join our team at a venue near you. These sessions are free and a great way to meet up with other art teachers in your area.

Customer Service Centre
Visit the centre during Term 1 to see a range of new products and resources. Come in and see the great display in the foyer. While in the Centre don’t forget to visit the Term 1 Student Gallery, full of stunning artworks from Primary and Secondary Art students.

Classroom Catalogue 2015 & Theme Supplement
The Classroom Catalogue was sent out at the beginning of Term One to all Early Years Coordinators and Early Learning Centres. This catalogue has been extended to cater for all Early Childhood, Early Years and Grades 3-6 classrooms. If you wish to also have a copy of this catalogue please call 03 9890 1867 or email: zartart@zartart.com.au All catalogues can be viewed on our website www.zartart.com.au

Zart Calendar
What’s Happening in Term 1 2015

Easter Dates
Zart will be closed from Friday 3rd April until Tuesday 7th April for the Easter Break. The Customer Service Centre will also be closed on Saturday 4th April.

Back to School Offer
*Free Reams of A4 Cover Paper in Assorted Colours!
Hurry, offer valid from December 1 2014 — March 27 2015
*All Back to School orders over $700 will receive 2 FREE Reams of A4 Assorted Cover Paper! Offer is valid for individual Back to School orders only, split orders do not qualify. #Prices exclude GST.

Zart Catalogue 2015
The Zart Catalogue for 2015 was sent out to your school in November 2014. A huge range of new products have been included to broaden your choice of art and craft materials. Make sure to flick through the “How To” sections to learn more about using different materials and techniques. Please call 03 9890 1867 if you require extra copies. All catalogues can be viewed on our website www.zartart.com.au