



Crossing Boundaries:

The Journey from Teacher to Teaching Artist

Teacher
Artmaker
Project 



Crossing Boundaries

The Journey from Teacher to Teaching Artist

A collection of works by graduates of The University of Melbourne's
Master of Teaching (Secondary, Art) program,
who are navigating their place in the teaching profession

Curated by Purnima Ruanglertbutr
George Paton Gallery, Union House, The University of Melbourne
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Contents

Foreword	3
Art Education Australia	5
Art Education Victoria	
Introduction	6
Artists	11
Meg Andrew	12
Annie Barton	14
Matthew Butcher	16
Ryan Cockburn	18
Danny Diaz	20
Linda Hogan	22
Samantha Horstman	24
Wesley Imms	26
Lis Johnson	28
Lillian Josevska	30
Andrew Lawson	32
Cassie Linley	34
Aylin Llewellyn	36
Helen Mathwin Martin	38
Alexander McDonald	40
Liz Millsom	42
Claire Mooney	44
Rachel Jessie-Rae O'Connor	46
Rebecca Parker	48
Plague	50
Alysia Rees	52
Kristen Retallick	54
Georgia Rose	56
Purnima Ruanglertbutr	58
Spyros Stasi	60
Louisa Thurecht	62
Kim Winton	64
Notes	66
Credits	67

Foreword

I am very pleased to welcome audiences to the first *Teacher as Art-maker* exhibition, one component of the longitudinal *Teacher as Art-maker Project* (TAP). The exhibition displays more than 60 works of art by twenty-seven recently graduated secondary visual art teachers, accompanied by succinct and informative commentaries on the role that art making plays in their teaching. These are special insights; Visual Art teachers are educators who carry the expectation that to be good in the classroom, they should have a vibrant private practice – that in order to ‘teach it’, they also have to prove that they can ‘do it’.

I urge visitors to carefully read participants’ comments. They open the door to conversations that should be central to all good teaching practices. While specific to visual art, they exhibit a degree of reflexivity that is foundational to the continuing evolution of our craft. It must be a temptation for teachers to relax upon graduation, to enjoy the novelty of a classroom free of the type of performance assessment they have endured during their years of training. But through their works of art and artist statements, the participants in this exhibition again question their practice, and expose themselves to continued examination and critique. It is commendable that they volunteered to participate in the *Teacher as Art-maker* research project, and this speaks to the quality of the next generation of educators.

The *Melbourne Graduate School of Education* (MGSE) is a co-participant in this research, which seeks to address a gap in Art Education’s knowledge concerning the experiences our graduate teachers have in terms of continuing their art-making during their first years of teaching, and in addressing many complex issues that prevent practicing artists from teaching and existing teachers from embedding artistic practice into their pedagogy. Through its Master of Teaching program, MGSE is continuing to evolve an innovative approach to teacher training. Their support for TAP illustrates how one aspect of this is a commitment that extends well beyond graduation. TAP is one of a number of current research projects encouraged by MGSE that address post-training experiences of its graduates. Through this type of support, MGSE is actively refining and improving the content and delivery of its program, and providing on-going support for its graduates.

I would like to thank two very special organisations, also partners in this research. *Art Education Australia* is our country’s peak Visual Art Education professional body. It has a mandate for furthering the quality of art education in schools and in research. TAP is a trial of a new initiative, where AEA contributes to quality research that underpins its advocacy for our subject at State and Federal levels. *Art Education Victoria* is one of Victoria’s most successful subject professional bodies. Its professional development activities have long set a hallmark for other organisations, so it is no surprise that they have enthusiastically supported TAP in its quest to better understand the difficulties faced by early-career teachers.

TAP’s research aims to mirror important goals of MGSE, AEA and AEV. These innovative institutions are committed to the early-career well-being of teachers, are acutely concerned for encouraging quality of teaching during the early years of a career, they wish to foster teachers’ ongoing passion for their subject disciplines, and are all keenly concerned for the retention of quality graduates in the teaching profession.

I would like to commend Ms Purnima Ruanglertbutr for her work in making this exhibition such a success. Ms Ruanglertbutr is a highly credentialed museum educator and school teacher, the Research Assistant to TAP, and Curator of this exhibition. She has brought her unique set of skills to bear on this exhibition with excellent results, and I am very grateful. I would finally like to thank the young teachers who have participated in TAP since 2010. While some are represented in this exhibition, many others have also shown their support through their willing participation in various TAP activities. It is a credit to them that they happily volunteer for further duties during this difficult and time-consuming phase of their careers.

Dr. Wesley Imms

Senior Lecturer and Head of Visual Art Education

Principal researcher, Teacher as Art-maker Project (TAP)

Melbourne Graduate School of Education, The University of Melbourne

Art Education Australia Art Education Victoria

The *Teacher as Art-maker Project* (TAP) is a significant research initiative. Visual Art teachers are somewhat unique amongst the teaching fraternity in that they not only teach, but they must also practice what they preach. Many wish to maintain a private art practice in partnership with quality teaching; in fact, a lot of art teachers believe that their own art making is critical to ‘quality teaching’. However, we all know that this is not an easy task. Anecdotal evidence indicates that issues of time and space amidst busy school duties often thwart private art practices. What we don’t have is solid evidence concerning the nature of this issue. TAP is an international first for Visual Art Education, providing for the first time longitudinal data on teachers’ participation in art production, perceptions of quality of teaching, and expectations of retention in the profession. This is information that will inform better teacher training and professional development for future generations of art educators.

For these reasons, *Art Education Australia* joins the *Melbourne Graduate School of Education* to proudly support this research project. As the peak national representative body for Visual Art, we have a mandate to facilitate quality research into all issues relevant to our subject area, and none is more important than the TAP project. This project is laying the foundation for building significant evidence on the issues mentioned above.

Art Education Victoria (AEV) plays a somewhat different role; it is primarily concerned with supporting Visual Art teachers’ professional practices in Victorian state and private schools. It too is keen to utilise evidence to improve professional support to practicing teachers. Data from the TAP will help AEV to design and implement programs aimed at allowing newly-graduated teachers to settle into a life-long and positive career.

Marian Strong

Executive Officer, *Art Education Victoria*
President, *Art Education Australia*



Introduction

Can we both teach and make art?

Crossing Boundaries: The Journey from Teacher to Teaching Artist displays more than sixty works of art by twenty-seven secondary school Visual Art teachers who have recently graduated from the Master of Teaching (Secondary, Art) program at the University of Melbourne. The graduates exhibit professional identities that amalgamate both the roles of an ‘artist’ and a ‘teacher’ through a re-framing of the teacher of art as an ‘artist teacher’ or a ‘teaching artist’. The term ‘teaching artist’ is used in the literature that investigates the teacher-as-artmaker phenomenon; the realities arts educators encounter in regard to his or her own artistic practice. ‘Teaching artists’ boast a hybrid identity that fuses the roles of teacher *and* artist, which Hall refers to as an “interdisciplinary fusion”¹ – an identity that conflates two distinct professions and is successful because the artist teacher brings practitioner skills in both professions.

Through their works of art and artist statements, the early-career teaching artists testify the literature in varying ways, particularly research that asserts art teachers have a greater impact on student learning outcomes and upon their own contentment as an art teacher if their professional identity fuses the often conflicting roles of artist and teacher. Despite the benefits of an active art practice toward a teacher’s professional identity and pedagogy, in the discussions surrounding ‘teaching artists’, the artist’s identity within a teacher’s professional practice is frequently forgotten. This is lamentable given most Art education graduates have academic qualifications, histories of art-making practices, participation in exhibitions and aspirations for rewarding art careers that mirror those of practicing artists. *Crossing Boundaries* is the first annual *Teacher as Art-maker Project* (TAP) exhibition that aims to increase and support Master of Teaching (Secondary, Art) graduates to pursue personal art-making activities while teaching, acting as a professional development opportunity and an external support network.

It is commendable that all artist teachers participating in *Crossing Boundaries* have set aside time to develop their artistic practice; time being a factor that most teaching artists describe as a chief impediment towards their art-making. The artist teachers’ participation in *Crossing Boundaries* are driven by varying motivations – enjoyment, personal development and improving teaching skills; they all display a strong commitment to further their artistic practice, perceiving art-making as integral to quality teaching. This highlights issues concerning the pedagogy of art educators – what should drive ‘good arts’ education, artistic or educational prerogatives? *Crossing Boundaries* also challenges popular myths concerning art teachers; that artists cease to produce once they start to teach; that having an artistic career in tandem with teaching makes one a better teacher; that practicing artists eventually exit the teaching profession, leaving that task to pedagogues.

The teachers were invited to develop their professional artistic practice by producing new works of art specifically for *Crossing Boundaries*, and/or to display works of art created since their completion from Melbourne University’s Postgraduate Diploma of Teaching (Secondary) degree. In doing so, they were encouraged to express issues relevant to the theme of ‘*Crossing Boundaries*’ – the transition from artist to teacher, and then to teaching artist. This includes explorations of self-perceptions of identity – an artist, a teacher or a teaching artist; the joys and frustrations that accompany teaching and art-making, their journey in the teaching profession so far, the similarities and differences between the professional identities of an artist and a teacher,

and the co-existence or conflict of their artist and teacher identities. As a result, the teaching artists engage in 'reflective practice', displaying control in their ability to evaluate their dual role. They function as "reflective practitioners"² who confront the problematic nature of teaching and art-making to improve their practice by engaging in teaching, learning and 'doing' – a process that reverberates the cycle of creativity in art and design.

In their artist statements that follow, the artists critically describe, analyse, interpret and evaluate their art in a manner that they ask their students to, finding inspiration and influences from other artists, role models, concepts, personal experiences, interests and contemporary culture. They naturally draw connections between meanings, media, techniques, processes and form, illuminating their ability to synthesise three interconnected worlds: "the world of art; the world of education; and the world of art education",³ each world comprising their own practices, histories, cultures and literature, and assimilate them to create a "combined identity".⁴ The literature maintains that art teachers who interpret their own works of art, are more likely to encourage students to construct meaning from their own and other artists' works, and are more comfortable working with ambiguity and personal narratives.⁵ Their commentaries reveal the impact of art-making on their teaching and student learning, their optimism towards an active art production, motivations for participation in this exhibition and their sincerity towards the struggles involved in maintaining an art practice.

One theme that emerges from the works of art is the fact that making art and teaching art are, to some degree, mutually supportive commitments. Many of the teaching artists acknowledge that teaching inspires them to make art. According to Zwirn, teachers' knowledge on current happenings in the 'contemporary' art world, often provide them with incentive to learn, not only for their teaching, but also for their art-making. Many of the artist teachers in *Crossing Boundaries* incorporate student interests into their lesson content, demonstrating that artist teachers are able to implement a flexible art curriculum by attuning to the contemporary art world. This ensures art discussed in the classroom connects to students' lives. These teachers do not look for inspiration from prescribed lesson plans and curricula, but from their own artistic inquiries, immersing students in authentic art-making situations.

The literature also argues that being a teacher revitalises an artists' creativity by forcing artists to remain active in a range of mediums.⁶ Many of the teaching artists are motivated to use this exhibition opportunity to develop their expertise and familiarity in particular practical studio art skills, to gain confidence and experience working with new techniques, materials and ideas, but are also inspired to *apply* the concepts and materials that they use in the classroom within their own art. This forms part of their relationship and inspiration with students. The literature itself suggests art teachers must possess a rare combination of confidence in curriculum content delivery and assessment, the ability to teach many media and techniques (which requires engagement with contemporary art practice), and skills that extend their practice beyond their area of expertise in order to successfully teach their subject. This often involves setting aside the artists' prejudice for particular mediums and aesthetics.⁷ For many artists, their choice of techniques extend from their artistic practices begun prior to teaching. However, several artists' choice of techniques are influenced by the materials they find available in the school art classroom and by their motivation to develop knowledge of certain processes. They employ the same tools and techniques that they ask their students to use in the art classroom. Few teaching artists diverge away from their usual art-making practices or manipulate the aesthetic of their works to suit their time available to produce art. Such 'compromise' ensures the manageability of art production within timeframes and is influenced by the availability of art equipment and materials within the school environment. The artist's value as an authentic arts educator is enhanced by the label of being an 'active artist' in the school community. Artists including Annie

Barton, Matthew Butcher, Cassie Linley and Alexander McDonald, exhibit works of art that were created as models for their own students to see improved quality in student work. This enabled the teaching artists to fulfill their intrinsic creative desires. They often make art alongside their students, using the classroom as a studio space to promote their 'artist' identity and to inspire students' art-making. By doing so, these artists note a change in their classroom's atmosphere, as their own students are able to witness the teacher as an art professional, leading to pedagogy that promotes unstructured and personal conversations with students, further instilling a genuine need for teachers to learn from students.

Several artists, particularly Linda Hogan, Liz Millsom, Rebecca Parker and Louisa Thurecht, allude to the transition from being a practicing artist to a teacher, often communicating the oppositional nature of these professions. They express the need to exercise new skills required to organise lessons, their experiences with producing art within a rigid timetable, and the manipulation of their self-presentation within the school community. Many teaching artists illuminate the theme of role conflict; the experiences encountered to consolidate the personas of artist and teacher. This is not so much conflict between these two practices, as between the two identities within one person. Its 'conflict' status is justified because this is a phenomenon that has the capacity to be harmful to a new teacher's sense of self and professionalism.⁸ The teaching artists highlight the cultures inherent to each profession, the transition between 'local spaces' from studio to classroom and the artist's freedom of practice and the teacher's regulated profession. The literature also illuminates the conflicting nature of the professions. Ball reinforces the artist is an internal and private self who strives to remain creative, autonomous and individual, whilst teachers are expected to convey an outgoing, confident and analytical aura necessary to be accountable in schools.⁹ Such acute obligation for students often implies a forced dismissal of the artists' self-analytical nature.¹⁰ Unsurprisingly, many teaching artists in *Crossing Boundaries* assert a 'disconnection' that occurs with their art-making once they enter the teaching profession, resulting in less time spent on art-making. However, virtually all the teaching artists perceive art-making as integral to their creativity and well-being as a teacher; for many, it is highly desirable – even mandatory – to make art as part of their teaching identity as this provides a sense of purpose and meaning.¹¹ As such, the artists express that they create "art for myself's sake",¹² thriving on the pure exhilaration, freedom of constraints and delight that art offers. Admirably, they not only hope to be recognised for their artistic talents, but seek to evidence that an artistic practice *can* be maintained while teaching.

The artist teachers reveal personal art-making facilitates student independence by encouraging a greater sense of responsibility and risk-taking. This is achieved through role modeling, improved technical skills, improved state of mind and feeling of professional competence. Above all, the artist teachers aim to adopt human characteristics and pedagogical practices associated with the creative process of art-making that often conflicts with educational priorities of curriculum, content delivery and assessment. They value the process of art-making; the triumphs, torments and enthused moments of inspiration, including the creative risk-taking, personal exploration, experimentation, play, thinking and construction of meaning that accompanies the creative process. This not only drives the artist teacher's own creative output, initiatives, and exhibiting, but it also develops their capacity to mentor, lead, stimulate and understand their students. Many of the teaching artists express the importance of experiencing the anxieties, challenges and emotions that accompanies art-making, which mirror the creative processes their students encounter, assisting to emit a more trusting and empathetic attitude. As Thompson reinforces, by doing so, artist teachers are more able to share the difficulty of producing their own art and encourage mistakes in the artistic process.¹³ This is something that "knowledge of theories of creativity cannot produce"¹⁴ – instead, as Thornton emphasises, teaching self-expression arises from a desire to encourage others to experience the pleasures

and challenges of art.¹⁵ According to the literature, this relationship positions the teacher as "master and mentor"¹⁶, one who understands students' developmental needs and works *alongside* them.

Several of the teaching artists believe their principal responsibility is education at the expense of promoting themselves as an artist. However, to some degree, they also exhibit knowledge of their professional base, the literature relevant to their field, and the contributions of art education to teachers' artistic practices, which propels these teaching artists to maintain and value both roles. Possession of such knowledge is necessary to counter the factors that may decline a teacher's art production. Deffenbaugh, Hatfield and Montana suggest that such factors may include a lack of pre-service preparation; too much or too little studio course work, lack of strategies to build future teachers' identification as an educator and artist, and poor mentoring.¹⁷ Another cause is a work environment or 'school culture' that prevents teachers developing their artistic values, talents and preferences, and also incomplete development of an 'artist identity' before pre-service training, resulting in poor foundations for later artistic development.

Crossing Boundaries evidences that practicing art while teaching can be a reality for early career art teachers. These artist teachers devote time to art production, largely influenced by the degree they view themselves as artists, teachers or both. As Silverman reinforces, teachers must "restructure routines"¹⁸ within their hectic lives to see their artistic practice thrive in reality. For many of the teaching artists in *Crossing Boundaries*, *not* making art can prove depressing and harmful, motivating their desire to continue producing. Deffenbaugh highlights that detachment from one's art practice can threaten the professional identity of teachers – "professional identity builds upon personal identity"¹⁹, implying that a content artist with a stable personal identity will more likely be a content teacher with a stable professional identity. As such, the majority of the teaching artists affirm that a secure sense of self as an artist is a requisite to being an artist teacher. *Crossing Boundaries* questions whether the practitioner/teacher can become a new model for effective teaching, not only in art education but also in other subjects within the school. While this seems desirable, it may not be easily achieved. These artists also express a conflict inherent within the schooling environment and *workforce* itself - how can teachers pursuing personal artistic practice overcome systemic challenges embedded in schools? This involves seeking strategies for professional support towards an artists' personal career. Much of this support will arise from understanding the value of teaching artists to the school community and the specialist needs of specialist teachers, the time required for artists to create and exhibit their works, and the importance of providing facilities and studio spaces for art-making. Better understanding of this phenomenon would empower art educators to integrate both the roles of the teacher and the art maker in the school environment. This will also support the identity transformation that early-career teachers experience from 'player' to 'coach' – an accurate metaphor for the struggle many art teachers experience as they move from being an art student to being an art teacher.²⁰ As Thompson reinforces, if a teacher is only encouraged to coach, they are more likely to forget how to "play".²¹

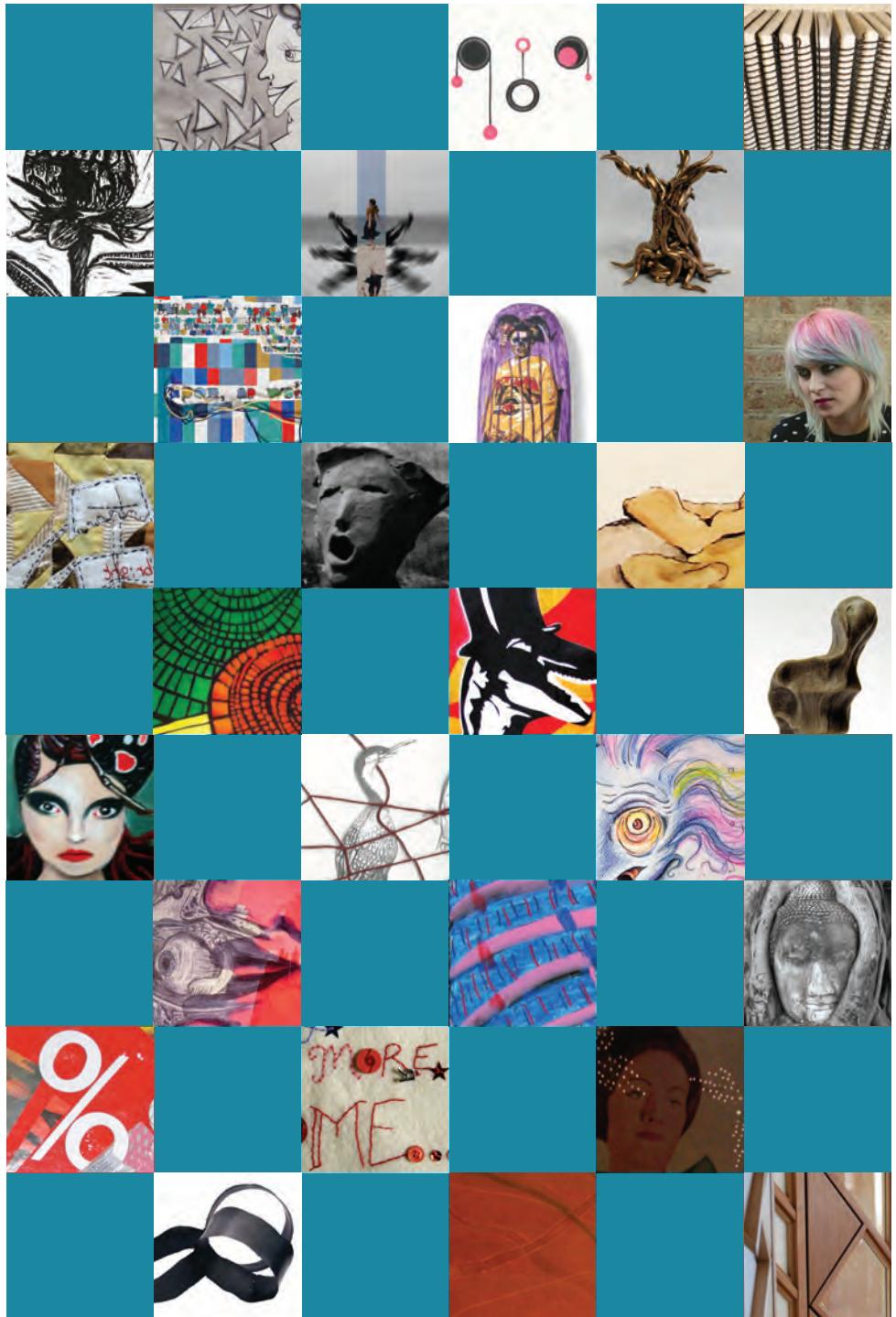
Crossing Boundaries paints a picture of triumph, but also of frustration, conflict between roles, personal sacrifice, support and inadequate support. There lies the hope that initiatives such TAP will raise the proportion of teachers who make art and elevate the 'practicing teacher' to a more worthy status.

Purnima Ruanglertbutr

Exhibition Curator

Research Assistant, Teacher as Art-maker Project (TAP)

Melbourne Graduate School of Education, The University of Melbourne



Artists



Meg Andrew
Annie Barton
Matthew Butcher
Ryan Cockburn
Danny Diaz
Linda Hogan
Samantha Horstman
Wesley Imms
Lis Johnson
Lillian Josevska
Andrew Lawson
Cassie Linley
Aylin Llewellyn
Helen Mathwin Martin
Alexander McDonald
Liz Millsom
Claire Mooney
Rachel Jessie-Rae O'Connor
Rebecca Parker
Plague
Alysia Rees
Kristen Retallick
Georgia Rose
Purnima Ruanglertbutr
Spyros Stasi
Louisa Thurecht
Kim Winton



Trial 1 (detail), 2012
biro and ink on canvas
50 x 40 cm



Trial 2 (detail), 2012
biro and ink on canvas
60 x 58 cm

Meg Andrew

As a practicing artist mostly engaging in creating textiles, installation and photography based artworks, I feel comfortable stating that I cannot draw. However, as a secondary school art teacher, I feel that it is even more unreasonable to reveal to my students the same sentiment. Drawing is typically considered a fundamental skill for the visual arts; the myth is that the better we draw, the better an artist or art teacher we are. Despite having undertaken five years of training in art school, I was never taught the basics of drawing, notwithstanding the fact that I have always taken an interest in anatomy and religious iconography, both of which employ representational forms of drawing.

However, in my current teaching practice, I increasingly perceive drawing as fundamental to art education. The process and decision aspects of applying line to a surface is basic to all art-making and is most often the means through which students are expected to record their initial ideas, as well as develop finished works. It became clear that drawing is a universal language with many applications, and that I must diverge out of my comfort zone by embracing new media, materials, processes and above all, to *practice* the skill of drawing.

For this exhibition, I have deliberately swayed away from creating embroidered works, and instead, experiment with pen and ink. Having not used paper for the purpose of drawing for many years, I decided to draw on canvas. *Trial 1* (2012), *Trial 2* (2012) and *Trial 3* (2012) are drawings that illustrate the process of trial, error and chance, which are crucial to the development of works of art and in learning a new technique. There is a strong naivety to my honest approach with the tools; I was ignorant of the fact that fixative could cause ink to bleed. However, aesthetic decisions were made regarding chance elements, such as my decision to maintain the bleeding effect.

The works of art are influenced by the French-American artist and sculptor, Louise Bourgeois, and are inspired by imagery from Catholicism and anatomy. It is natural to be inspired by anatomical drawings in the process of practicing one's drawing skill. However, I simultaneously enable other artistic stimulus to inform my work, such as symbols of the 'sacred heart' and eye, both of which have religious and feminist connotations.

The drawings are far from 'perfect'. Instead, I believe that art-making should focus on the progression of learning and discovery for both students and teachers. The importance of experimentation and re-familiarising oneself with a range of techniques not only contributes to a teacher's professional development, but also widens a teacher's artistic scope. Such creative processes also reverberate the same processes that I ask my students to journey in the art classroom. Today, I tell my students that *anybody* can learn to draw.

Meg Andrew completed the Master of Teaching (Secondary, Art) in 2012 after graduating from the Victorian College of the Arts (VCA) with a Bachelor of Fine Arts (Painting) in 2007. Meg has participated in numerous group and solo exhibitions in Melbourne. Meg's artistic practice spans a variety of mediums, in which she focuses on the body, the soul and the void in between as recurrent subjects. Meg is currently practicing her art while teaching at a secondary school in Melbourne.



Submerge, 2012
pinhole photograph, digital manipulation, inkjet print
84 x 76 cm



Waratah Series, 2012
linocut print on paper, watercolour and pencil on paper, recycled paper collage
3 works on paper, each 32 x 42 cm
installation, dimensions variable

Annie Barton

Having completed a Visual Arts degree in the discipline of Photomedia, I feel that I have a somewhat narrow skill base, which can often pose challenges in the art classroom. Art teachers are expected to demonstrate a combination of skills and expertise in a variety of art forms. For this exhibition, I am motivated to create works of art that stretch beyond simple class exercises and demonstration works, in order to model to students the creative possibilities of new techniques and processes. *Waratah Series* (2012) and *Submerge* (2012) portray my desire to broaden my artistic practice and knowledge of art processes and techniques.

All my works of art stem from curriculum units that I have taught my students this year. *Waratah Series* includes a print created using the linocut relief printmaking technique, a watercolour and pencil work, and a paper-cut collage design; all common techniques embedded in school art curricula. These works of art are designed to demonstrate the application of different techniques, each technique being one that I wanted to improve my knowledge of. My inherent aim was to practice these processes independently in order to improve my ability to instruct and guide students with increased confidence. *Waratah Series* is inspired by my fascination with botany, the natural environment and the ideas, designs and patterns explored in my Nana's works of art created in the 1930s to 1970s.

Contrastingly, *Submerge* capitalises upon my knowledge of photographic practice. The photographs are made using a combination of digital and analogue photographic processes including experiments with using a cardboard pinhole camera and 35mm film, which I scanned and digitally manipulated. I have grasped this exhibition opportunity to experiment with different means of teaching analogue photography to students without requiring a darkroom, given my current school lacks a darkroom facility. Having to reconsider how I teach the fundamentals of photography was a challenge this year, however I feel it was something that has strengthened my ability to be creative and flexible in my profession - something I strive for. My photography often captures the places that I inhabit and that inspire me. *Submerge* uses an amalgamation of imagery, aiming to evoke and represent a sense of memory - of time, place, space and dreams.

The motivation for making these works stem from wanting to convey how teaching has dominated my personal and professional life – each work of art having been made deliberately as a study for something that I will use in the classroom. I believe that being a practicing artist is vital to becoming a successful and fulfilled teacher. Art-making affords me the time to separate from my teaching duties, but also enables me to conjoin both passions in ways that benefit one another. This exhibition has forced me to devote time for art-making, developed my technical skills and has heightened my co-existing artist and teacher identities.

Annie Barton graduated from the Master of Teaching (Secondary, Art) at Melbourne University in 2011. Annie is a graduate of the Bachelor of Arts (Theory of Art and Design) and Bachelor of Visual Arts (Photomedia) from Monash University in 2009. Annie is interested in creating art using diverse media with the aim of broadening her skill set for her teaching of Visual Art. Annie is currently a Visual Art, Digital Art and Media teacher at Albert Park College in Melbourne.



Jabberwock, 2012
watercolour, pen, pencil on mixed media paper
42 x 29.7 cm



Tree of life, 2012
mixed media on mixed media paper
42 x 29.7 cm



King Kahuna, 2012
wood, foam, masking tape and paint
60 x 40 x 30 cm

Matthew Butcher

Jabberwock (2012), *Tree of life* (2012), *King Kahuna* (2012) and *The dreaming tree* (2012) are works of art produced during my teaching hours at school. They were made fairly rapidly in between school breaks and during free periods to serve as models for student's art assignments. Each work of art aided the teaching of different curriculum units. *Jabberwock* was produced to support the study of Lewis Carol's poem, *Jabberwocky* (1871). Students were required to imaginatively illustrate their version of the mythical beast. The aim was to teach Year eight students drawing, rendering and mixed media techniques, including the design process. This work was produced during three school lunch breaks and free periods, as was *Tree of life*. The objective of *Tree of life* was to facilitate students' experimentation with watercolour techniques and mixed media, including gradated wash, wet-on-wet, wet-on-dry, blowing paint with straws and impressionistic leaf patterns. I often receive requests to produce art for special events at schools in the form of murals, stage props and sculptures. *King Kahuna* was made for the school library's Hawaiian themed book week. The sculpture depicts a Tiki head, a recognized artifact of past civilisations, created with foam, wood, masking tape and paint. The creation of this stage prop was rewarding, therapeutic and energizing; I was able to produce art using the supplies available.

The materials used to create the works of art are inexpensive, readily accessible in the school and are the same tools that I ask my students to use in art classes; pens, pencils, poster paint and watercolour. I enable students to watch me create art in the classroom, which also functions as my art studio. By doing so, not only do I expose my artist teacher identity, but I also inspire my students' art-making. Above all, my students are able to see visual examples of what they are expected to produce, increasing the quality of their own works of art and improves their subject results. Creating examples of art objects for students also benefits a teacher's engagement with their artistic practice. It enables the art teacher to balance the emotional drain of teaching with fulfilling their intrinsic creative desires. Moreover, it ensures that my free school periods are used productively.

My conversations with colleagues reveal that many art teachers struggle to pursue their own art-making as a result of a lack of time. While my works of art in this exhibition are not created entirely for myself, but more so for the students, I am eager to evidence that an artistic practice can still be maintained while teaching. No matter what constitutes the purpose of the works of art, if one still practices what they preach, they allow possibilities for professional development. My own art teachers in school were largely uninspiring, did not provide me with adequate direction, nor catered to my interests in the classroom. I never witnessed my teachers applying the skills that they taught. Such learning experiences have propelled me to set a new standard for my teaching practice in order to become a role model and to instill a lasting difference among my students.

Matthew Butcher graduated with the Master of Teaching (Secondary, Art) from the University of Melbourne in 2012. He holds a Bachelor of Design Arts (Visual Art) from the Australian Academy of Design in Port Melbourne and gained a Diploma of Arts (Illustration) from the Peninsula College of TAFE, Frankston. Matt has exhibited his art in galleries and has lead life drawing classes for adults. Matt enjoys integrating his passion for illustration, comic books, gaming and mixed media into his classroom content. Matt is a practicing artist working in illustration, often designs board games, and currently teaches Art at several schools in Melbourne.



Revolution series (detail), 2012
recycled vinyl record, vinyl record sleeve, record player, torches
installation, dimensions variable

Ryan Cockburn

Revolution series (2012) are vinyl reconstructions replete with imagery that attempts to communicate 'visual sound'. Taking its inspiration from the discipline of sound art and sculpture, the work integrates the play of light and shadow into the very structure of the vinyl record. Abundant with melted plastic forms, drilled filigree, blurred percussive patterns formed by organic analog sampling, *Revolution series* is a celebration of concrete sound. The imagery in *Revolution series* are formed with the act of melting, cutting and drilling into the space of the record. These handcrafted actions aim to amalgamate the visual, the plastic imagery and animations created from them, with the aural - the soundtrack produced by the modified record on the player. The installations invite viewers to participate in the action by beaming light through the artwork with one of the torches provided, in order to cast shadows on the wall behind.

Revolution series is inspired by devices used in early motion pictures and by parlour games that were played indoors during the Victorian era in Great Britain and in the United States, such as the phenakistoscope and zoetrope. The former is an early animation device that created an illusion of motion, whilst the latter is a device that forms the illusion of motion from a rapid succession of static pictures. Such inexpensive and mass produced games were incredibly popular prior to the advent of the motion picture. Furthermore, the interactive nature of Fluxus art and the films of Tony Conrad and Nam June Paik with their lo-fi yet learned aesthetic have inspired the creation of my kinetic-like sculptures. These embody a sense of humour and play and intend to instill wonder with their technical dynamics.

For those of us still hoarding crates of albums, vinyl has a cult-like appeal - much for the iconic sleeve covers as for its sound. Furthermore, many are familiar with the nostalgia that accompanies the handling of used records. But records can function as art objects too. In the present day, the vinyl record is experiencing a renaissance in the meanings it evokes. The vinyl record allows for a direct interaction with the medium as a modern icon, an antique, a collectable, a recyclable object, and as a piece of art, enabling one to respond to the form visually and symbolically. The vinyl record has long interested me as a platform for my artistic practice. The medium itself challenges and extends my art-making to be more creative, acting like a canvas that offers qualities akin to the sculptural medium. More so, its cultural relevance as a pop icon and a mass produced commercial product enables me to shift the original aura of vinyl records to being a unique object that can be adapted and reconfigured in physical space.

I strive to continue making artworks while pursuing a career in education, as I believe that an active art practice challenges me; I am able to evolve as a thinker and a maker and continually learn. This can only assist me in becoming a more effective and passionate teacher as well as an artist. Creative challenges help maintain my fascination with art-making, enabling me to better share this love and creative energy with others.

Ryan Cockburn graduated with the Postgraduate Diploma of Teaching from the University of Melbourne in 2012. Ryan is also a Master of Fine Arts (Sound Art) graduate from the Otago School of Fine Art (2005) and a Bachelor of Fine Arts (Painting & Printmaking) graduate from the Quay School of the Arts (2001). Ryan has exhibited his art in Australia and New Zealand and has performed experimental music pieces and artworks in both countries. Ryan is currently seeking to begin his career in education.



Hidden Truths (detail), 2011–2012
black & white digital prints
5 digital photographs, each 42 x 29.7 cm
installation, dimensions variable



Study for *Shinigami* deck, 2012
mixed media on wood
81 x 22 cm

Danny Diaz

I practice my art during my free time. I do not strive to be a professional artist, rather, I feel more comfortable identifying myself as an art teacher who practices art. I believe it is crucial for art teachers to remain updated with contemporary art and new processes in order to ensure we include authentic learning experiences in the classroom and to broaden our students' definition of art. One can achieve this by engaging in making new works of art, as I have done for this exhibition.

Shinigami deck (2012) is a series of skateboard decks. The work evolved from my interest in Japanese culture and folklore, including my skateboarding activities during my youth. The term 'Shinigami' literally translates to "death god". Shinigami are escorts to the afterlife and are Japan's equivalent to our Grim Reaper. The skateboards comprise of pictures that depict modern Japanese people in traditional attire, such as the Hakama, Kimono, The Geisha and Sōryo (monks), all of which are juxtaposed among skulls and Hannya (demon masks). By creating this series, I was able to develop my skills from what started as experiments in the art classroom. The work evidences that students' and teachers' interests can collectively determine and motivate a teacher's art production. *Shinigami deck* derives from a unit that I taught to my Year eight Visual Art students who were encouraged to explore the aesthetics and concepts of street art, gig, poster art and appropriation. Students were required to appropriate works of art by the American contemporary graphic designer and illustrator, Shepherd Fairy, who emerged from the skateboarding scene. They obtained an image of their idol, digitally manipulated it and created a poster of the portrait using image transfer, inks and pastels. Students were able to experiment with media they had not previously engaged with and learnt how traditional and digital media can harmoniously amalgamate. Similarly, a variety of materials and techniques were used to create *Shinigami deck* including photography, digital manipulation, acrylic medium transfer and ink and paint pens. Street artists such as Shepherd Fairy, Hush and Rone and Twoone influenced the rough beauty and irregularities inherent in the work. These artists exhibit their works of art in galleries while managing to retain the grungy aesthetic associated with street art. I believe it is important to create original units such as this, in order to cater to students' interests, but also to reinvigorate a teacher's passion for their subject.

The series of photographs, *Hidden Truths* (2011 - 2012) depict scenes from various cities. Intricate details within singular photographs are enlarged and displayed alongside their original photograph in the form of a diptych. *Hidden Truths* questions the nature of street photography; this popular photographic subject reveals individual and collective identities of a society and documents the complexities of urban life. My participation in this exhibition is motivated my desire to raise awareness of the fact that Visual Art students are being taught by practicing artists. I believe that when art teachers showcase their original works of art to students, their students are more likely to believe that their teacher is genuinely committed to their subject and profession.

Danny Diaz graduated from the Master of Teaching (Secondary Art) from the University of Melbourne in 2011 and holds a Bachelor of Visual Arts (New Media) from the University of South Australia (2000). Danny lived in Japan from 2004 to 2010 where he photographed and documented his experiences. While in Japan, Danny curated the exhibition, *Souzou: International Art and Photography* in 2007 and 2009. Danny has a keen interest in street art, Japanese culture and mythology, photography and computer graphics. Danny is currently an Art and Design teacher at Penola Catholic College in Melbourne.



Brush or Die, 2012
enamel paint and newspaper
on board
90 x 60 cm



Snappy Dresser, 2012
enamel paint and newspaper
on board
90 x 60 cm



Wash, 2012
enamel paint and newspaper on
board
90 x 60 cm



Kapow, 2012
printing ink on paper
37 x 24 cm

Linda Hogan

Kapow, (2012), *Brush or Die* (2012), *Wash* (2012), *Snappy Dresser* (2012), and *Marble* (2012), are works of art produced specifically for this exhibition. My sources of inspiration, working methods and materials allude the various elements inherent in my art classroom and reflect my teaching experiences.

Kapow is a print that employs a lino, which was reused from the school noticeboards, the same material I used for a student project. *Kapow* portrays the tension a teacher often experiences when working in accordance to a rigid timetable. Teachers are often tempted to reuse material produced for each class, but are also encouraged perceive the ring of each school bell as a signal to begin anew, despite the fact that this may not be ideal when working within time constraints. This work accentuates my experiences of working in contrasting professional environments; both within a school environment and the routine of working in writing and editing, as was the case in my former employment at a magazine. The latter involved working in an office environment from 9am to 5pm and attending to deadlines. As a teacher, I work outside set hours but yet with more time restrictions and with children. Yet, I am expected to be innovative in my teaching methods, which affords me an unpredicted sense of creative liberty. The figure of the man in *Kapow* is influenced by the swarm of corporate workers parading the street in John Brack's *Collins Street, 5pm* (1955). I have discussed this iconic work with my students and find the figures in the painting akin to my former corporate identity.

Brush or Die, *Wash*, *Snappy Dresser* and *Marble* are a series entitled *Propaganda* (2012), which are inspired by the creation of my teacher persona. I often must enforce rules in the classroom, which I perceive as somewhat pointless, and encounter the need to modify my self-presentation in a manner that I deem appropriate for students, parents and colleagues. Despite the fact that I do not have my life wholly organised or view myself as an ideal role model, I must project the contrary to the school community.

My works of art are created using hand printing and stenciling techniques, which enable the reproduction of images on a large scale. The propaganda imagery inherent in the works suitably lend themselves to such media, given that ink and paint can purposely be left visible to emphasise the handmade qualities of the image as opposed to the mechanical process. This symbolises individualism as opposed to conformity within a system. The style of my works of art alludes to the aesthetic of paste-ups, street art and propaganda posters.

The more I use visual images in the teaching of art, the more I am inspired to make my own art, as I continually discover new approaches to art-making and art interpretation. Above all, there is a thrill that accompanies the sight of student work – their absorption and enthusiasm in the art making process and the struggle of art-making. As a practicing artist, I feel I am in a better position to assist my students in their creative processes. My identity as a teaching artist is unique and I seek to discover how this further enriches my teaching practice.

Linda Hogan graduated with a Master of Teaching (Secondary) at the University of Melbourne in 2012 and obtained the Bachelor of Arts (Journalism) and Visual Arts (Sculpture) from Monash University (2008). Linda taught in China in 2008. Upon returning to Australia in 2010, Linda worked as a writer and magazine editor while developing an interest in design. Linda is currently a teacher of Art, Visual Communication and Design and English at Caroline Chisholm Catholic College, Braybrook, in Melbourne.



Knowledge, 2012

hand forged and formed aluminium, fine silver

21 x 38 x 29 cm



Teleology, 2011

hand forged and formed aluminium, fine silver

9.2 x 8.4 x 8.1 cm

Samantha Horstman

My works of art illuminate my fascination with how objects can function as vehicles of meaning, knowledge, communication, memory and symbolic understanding. My recent artistic practice addresses the field of biosemiotics, a branch of semiotics that examines the production, action and interpretation of signs and codes in the biological realm. Furthermore, my works of art explore the forms of motifs, particularly the Fibonacci spiral, a geometric spiral whose growth is regulated by the Fibonacci series, and the torus circle, a surface of revolution generated by revolving a circle in three-dimensional space about an axis coplanar with the circle. Both my works of art displayed in this exhibition, *Knowledge* (2012) and *Teleology* (2011), investigate these motifs and their inherent meaning.

The primary materials used to create the sculptures include aluminium and fine silver. Particular metalworking techniques are employed to produce the works, including hand forming and forging, which involve repetitive hammer work to manipulate the raw materials into the desired forms. The sinuous shapes are realised by annealing the metal using high temperature flames to soften the metal, after which the metal is repetitively hammered over steel stakes of different shapes in order to obtain the required form. This process is repeated until the desired result is achieved.

The German goldsmith, Gerd Rothmann and the Italian artist, Bruno Martinazzi, largely influenced the style and subject of my objects. Both artists use motifs as metaphors to convey meaning in their work. I also drew inspiration from the Australian sculptor, Inge King and the English artist, Richard Deacon for their use of motifs – particularly, the artists' exploration of a singular motif and the relationship between various motifs.

My participation in this exhibition is motivated by my desire to remain actively engaged in producing my own works of art while teaching. I believe that as art teachers, we must explore our own creativity, as this will enhance our learning as well the innovation we contribute to the school art curriculum. By having an intimate relationship with the art-making process, from conceptual development, research, idea development through to the creation of works of art, teachers are better situated to relate to their students' art-making experiences. This also increases opportunities for students to be inspired by their own teachers' works of art. Furthermore, as a practicing artist, I have a greater understanding of the time that is required to produce particular works of art, which forms a valuable planning tool when creating units of work. This further ensures that I create realistic outcome for my students to achieve. In order to model my active art practice, I have created the sculpture, *Knowledge*, specifically for this exhibition. Given that this is my first year in the teaching profession, I felt it was a challenge to dedicate enough time to complete this work, in contrast to the large amount of time I could have devoted under different circumstances. I intend to continue to creating my own works of art while teaching by seeking a balance between my art-making activities and teaching duties.

Samantha Horstman graduated with the Master of Teaching (Secondary, Art) from the University of Melbourne in 2011 and has a Bachelor of Arts (Fine Art, Honours) from the Royal Melbourne Institute of Technology (RMIT). Samantha has exhibited in numerous galleries throughout Australia and her works of art are can be found in both private and public collections. Samantha is a practicing artist specialising in sculpture and metalwork, particularly in gold and silversmithing. Samantha is currently teaching secondary students Art and Design at Collingwood College in Melbourne.



Door #17: Triangle Door (detail), 2012
wood, enamel paint, glass, chromed steel
230 x 100 x 35 cm

Wesley Imms

Door #17: Triangle Door (2012). This work's title suggests that utilitarian items develop personas through familiarity. Created for this exhibition, but designed for a specific place in an evolving home, *Triangle Door* plays many roles. It is literally a device for 'crossing boundaries', the mechanism for exiting one space and entering another. It is a play on the remarkable design work of art nouveau, jugendstil and art deco designers who elevated mundane items of the home into the realms of an aesthetic experience. But in reality, it is just a piece of furniture, a door, but one that has been 'toyed with' by an artist. It serves a functional purpose (for this exhibition it has been removed from its site in a family home), has earned a nickname, and is already developing an authentic patina of use and wear.

After a number of years of traditional art-making, I have had opportunity in recent years to re-define what art-making entails for me. The realities of teaching, research and family life have eroded an artistic habit that once involved drawing and printmaking as my favoured disciplines. Like many teachers, the desire to create remains strong, but time and other pressures reduce my artistic output to a trickle. However, a research sabbatical in 2008 was a turning point. This time away allowed me to read how Foucault, deBotton, Bachelard, and others addressed the intersection of architectural design, art and inhabitation of space. I visited seminal domestic architectural sites such as Lloyd Wright's *Kentuck Knob* and *Fallingwater*, Guimard's entrance to the *Castel Béranger*, and Lavorotte's amazing *Avenue Rapp* no.29 in Paris. I saw the signature of architects displayed on building facades exactly as a painter would sign a canvas. In the Musée d'Orsay I saw furniture by Eugéne Vallin, Louis Majorelle, Gustave Serrurier and others displayed according to the conventions of fine works of art. Through this physical and intellectual journey I became fascinated by the complexity of how people construct space and manipulate their lived environment. It also awakened in me a discomfort with the way our artistic community has reduced some of the most creative examples of applied design to a dispirited nomenclature; 'craft'.

The *Triangle Door* is not an artistic statement; it is just a door. However, for me it is also one product in a thirty-year artistic journey as a teacher, an artist, and a researcher. Increasingly, I am finding a conflation occurring between these three personas. My works of art reflect where I see my creative skills best at work. It helps me to better understand the research that I undertake – the similarities between the way we occupy space and students' and teachers' 'inhabitation' of curriculum, are striking. It also helps me to better understand that a teacher's passion for her or his chosen subject needs a productive outlet. As educators, we must not only teach, we must also 'do'.

Wesley Imms graduated with a Bachelor of Education from the University of South Australian (School of Art) in 1984. He taught Visual Art in various schools for many years before moving to academia, where his research and teaching has specialised in curriculum studies. He has maintained a keen interest the role of artistic practice in art teachers' professional performance, and is currently running a 'Teaching and Artistic Practice' Master of Education subject, and is lead researcher in the 'Teacher as Art-maker' project.



Works in progress for *Handle*, 2012
bronze, ciment fondu, mixed media
installation, dimensions variable

Lis Johnson

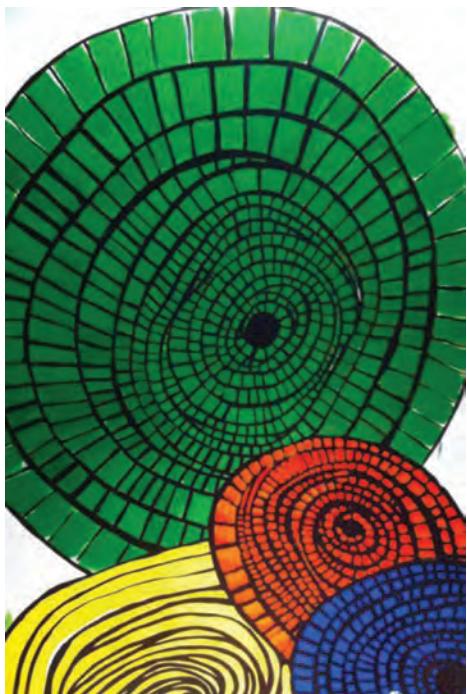
The small-scale mixed media sculptures emerged from my interest in the materiality and tactility of the sculptural medium. They are created by the voids of my hands and are designed to draw attention to the gesture of "holding". By presenting negative spaces as solid forms, I aim to highlight the potential for creation that resides within our hands. I believe that we all respond intuitively to the form of the human body and to handmade objects. These sculptures are formed with minimal technical intervention, responding to my own curiosity. The works are largely biographical - *my* hands have formed them, yet the act of handling and moulding of forms is universal to all humans. The action suggests the protection of something precious, as if the void contains a sacred secret to be transferred. Moulding and handling can also be associated with concepts of enforcement, making one's mark, manipulation and suppression. The materials range from soft and lightweight to hard and heavy, warm and cool and incorporate a variety of colours to engage the viewer's senses. I am interested to see how viewers respond to the objects; whether they will handle them, intuit how the sculptures are made and how they will rearrange the works according to their associations. The materials used to create the sculpture are employed in the commercial art world including film and television. The processes include modeling, body casting, mould-making, casting, patination and painted finishes. As a professional sculptor, I manipulate materials out of habit, be it clay, plasticine or wax. Even when I am not sculpting, I unconsciously mould ephemeral materials into geometrical forms akin to spheres, cubes, cones, and coins. While modeling clay, I check the proportions and contours, comparing the anatomy or drapery of the clay model to reference photos, deciding which area to work next. There is much brain to hand to eye connectivity. My hands work while looking, creating smooth organic forms with my fingers. Emerging with no intent or planned design, they are primeval forms, satisfying and soothing to hold. These forms inspired my sculptures in *Handle* (2012) that contrast to the laborious commissioned figurative bronze sculptures I am employed to produce.

I find inspiration in the work of Antony Gormley, a sculptor who explores the human form with aesthetic and intellectual rigour. Gormley often investigates the idea of the body as a container, a concept that resonated with me as I conceived these sculptures. I most often create life-like figurative art using traditional materials including clay or plasticene that is moulded and cast into bronze via the lost-wax casting process. I work with clients, communities, committees, life-models, engineers, heritage and historical experts and monumental masons amongst others. Creating works of art for this exhibition was a contrastingly solitary experience. Making art is a compulsion; it makes no difference to me whether I am teaching or not. Art can be as simple as squeezing a lump of clay in my hand, but this implicit freedom can also be felt as a burden. As a teacher, I hope to transfer my enthusiasm for plastic arts to students, to counterbalance our increasingly screen-mediated experiences with forms of meaningful tactile literacy.

Lis Johnson has practiced as a professional sculptor for 25 years, specializing in producing bronze figurative sculptures. Lis graduated from Melbourne University with a Bachelor of Arts (1986), Graduate Certificate of Arts (English Literature) in 2009 and a Postgraduate Diploma of Teaching (Secondary, Visual Art and English) in 2010. She was a teacher of TAFE at Kangan Institute and a Visual Art and Technology teacher at The University High School in 2011–2012. Lis was awarded a bronze sculpture commission for the Melbourne Cricket Club in April 2012. She is currently completing the Master of Teaching at Melbourne University, teaches private students at her Fundere Foundry & Studios in West Footscray, and is a Casual Relief Teacher for several colleges in Melbourne.



JOY, LOVE and LIFE, 2012
acrylic on canvas
150 x 100 cm



Joy, 2012
acrylic on canvas
150 x 100 cm

Lillian Josevska

My paintings, *JOY*, *LOVE* and *LIFE* (2012) and *Joy* (2012) have evolved from a suite of unconscious freehand drawings that I have made during this year. Inspired by the birth of my baby boy, the series of works employ abstract shapes, lines, composition and colours in vibrant, bold and dynamic forms to express the joy of motherhood. The primary design element that is emphasised within the works are the colours, which aim to evoke feelings of bliss and delight within the viewer. Through abstraction, I am able to express the celebratory feeling that accompanies the new stage of femininity, nurture and nature, which is both universal and unique to an individual.

Acrylic paint has been used to compose the various elements and principles of design on the canvases. This medium is most suitable to my subject as it dries quickly, enabling me to work on varying sections of a painting simultaneously.

The aesthetic of *JOY*, *LOVE* and *LIFE* and *Joy* are largely influenced by non-representational forms of art, including abstract art, in which the subject matter depends on internal form as opposed to pictorial representation. Similar to the goals of the Abstract Expressionists, a term applied to a movement in American painting that flourished in the 1940s and 1950s, my works are linked by a concern with abstraction that is used to convey strong emotional and expressive content. This is depicted in the circular shapes, colours, line, pattern and expansive composition inherent in the paintings. This style offers a creative autonomy for me to explore personal ideas that are intangible and that exist within the deeper realms of the mind and body, as opposed to seeking to represent an external reality.

My personal art-making enables me to bring my individual expression to the fore. There is a strong sense of tranquillity and inner peace that accompanies the process of art-making. I believe it is important to continue one's art practice while teaching, such as I have achieved with my paintings, *JOY*, *LOVE* and *LIFE*, and *Joy*, as art teachers need to have a creative outlet in order to balance their rigid routine. From my experience, the more I make art, the more fulfilled I become as an art teacher. Moreover, art teachers must continually develop new skills, keep updated with new ideas and techniques that will increase their confidence in using particular tools and concepts in the classroom. This ensures that teachers are better able to mentor students' own artistic practices and provide authentic learning experiences.

My participation in this exhibition enables me to identify myself as an artist and a teaching artist, as opposed to solely identifying myself a teacher. The process of creating works of art for this exhibition entailed a learning curve that I can share with my students and colleagues, and I can be in a better position to empathise with my students' own creative difficulties in art-making. My students inspire me to create works of art and they admire what I create. Not only does my art-making endow me with more credibility as an artist within the school, but I also act as a source of first-hand inspiration for my students.

Lillian Josevska graduated with the Master of Teaching (Secondary, Art) from the University of Melbourne in 2009 and obtained a Bachelor of Arts and Bachelor of Fashion Design from the Royal Melbourne Institute of Technology (RMIT) in 2001. Lillian has exhibited her art in numerous galleries in Melbourne as part of the Melbourne Fashion Festival, specialising in visual art and fashion. Lillian is a practicing artist and designer and is currently a teacher of Fashion and Art at Clonard College in Geelong.



School, Art, life library (detail), 2012
fine liner pen, paper, sketchbooks with cartridge paper
12 sketchbooks, each 21 x 14.8 cm
installation (variable): 150 x 220 x 120 cm

Andrew Lawson

The installation, *School, Art, Life library* (2010–2012) are collections of drawings that have accumulated from my “nightly drawings”, drawings that I produce every night. These images reflect upon my life’s daily occurrences, reveal insight into my thought processes, my interactions with students, and upon my life as an artist and a teacher. Although the drawings are largely autobiographical, these sketchbooks do not intend to function as diaries, but rather, as a reference library and an artifact. The sketchbooks have been filed and kept away upon completion and have never before been accessible for viewing.

The series of sketchbooks have evolved from my routine practice of “automatic drawing” that I have been practicing since 2005. This is a means of expressing the subconscious, whereby the hand is enabled to move freely across the paper, allowing chance and mark-making to occur. 2005 was a pivotal year whereby I decided to terminate my career as a chef in order to enter the art world. Upon commencing a Fine Arts degree at the Victorian College of the Arts (VCA), the act of drawing in visual diaries became integral to the development of my artworks and formed part of my assessment. However, I began to engage in drawing on my own accord, particularly to recollect my thoughts before sleeping.

The process involved in producing the drawings is spontaneous. Devoid of an intention, a planning process or of rational thought, each drawing is distinctive and may not be wholly complete. They find direction at the first touch of the pen, after which they are quickly drawn, parading neither skill nor technique. All the drawings are created using a fine liner pen in order to render a sense of consistency and to reflect a minimalist aesthetic that is conveyed in the simplicity of lines. Over the years, some of my drawings have been used as inspiration for larger works, including paintings and three-dimensional works of art, in which colour and mixed media are used.

The freehand line drawings of the English artist, David Shrigley, which are characterised by an ‘anti high art’ style, have largely influenced the execution of my drawings. Shrigley finds humour in flat depictions of subject matter, his freehand line is often weak and forms crude drawings that appear poorly executed and contain crossings-out. Similarly, I rarely discard my drawings and my subject matter amuses me – many appear witty.

The series of drawings have not been created specifically for this exhibition, however, it demonstrates aspects of my personal life and thoughts in constant flux, akin to an artist’s fluctuation of ideas. I believe that practicing art forms an integral part of my teaching practice as my life is defined by my art. I believe my enthusiasm will be transferred in the classroom. While I do not encourage my students to draw in their visual diaries on a daily basis, I emphasise the need for students to incorporate their everyday lives and records of their daily observations in their art practice; such experiences will inform the art of the future. I am eager to strengthen my collegiality with other teaching artists participating in this exhibition and view this opportunity as integral to my personal development.

Andrew Lawson completed a Master of Art at the Victorian College of the Arts (VCA) in 2007. Andrew only considered a career in teaching at the age of fifty-three. He completed the Master of Teaching (Secondary) at Melbourne University in 2009. Andrew is currently a teacher of Visual Art, Visual Communication and Design and Food Technology at Kolbe Catholic College, Greenvale Lakes, in Melbourne.



Tree of Values, 2012
clay, mixed media
20 x 15 x 15 cm



Daises (detail), 2012
acrylic paint on paper
2 prints, each 10 x 15 cm



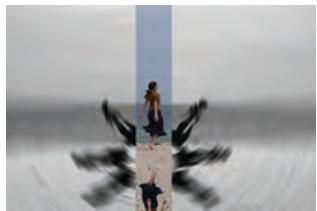
North America, 2012
digital colour prints
series of digital photographs, installation variable

Cassie Linley

I can't be further away from home. I am currently employed as the head of Arts and Crafts counselor in an all-boys sports summer camp in America, in which I am working ten to fourteen hours a day, seven days a week. It is difficult to find time to make art. I feel the exhaustion that derives from working long hours; during my spare time, I often want to do nothing. However, my participation in this exhibition is motivated by my desire to reignite my creative inspiration under the stresses of teaching. *Tree of Values* (2012) and *Daises* (2012) demonstrate how my engagement with art materials in the classroom can inspire my art-making, as I collaborate with students on art projects during lessons. Such materials that surround me daily include clay, stencils, lanyards and fluffy woolly animal monsters; they inspire me to form my own creations. Being immersed in the life of 'camp', I often feel disassociated from the world outside the camp's terrains; my environment and students inspire my art. My students utilise art materials in innovative ways; this inspires my risk-taking with materials in a manner I would not have experimented prior to teaching. Together, my students and I form a learning partnership – we inspire each other as artists. *Tree of Values* and *Daises* were produced in the art classroom while students were completing their projects. Instead of hovering over students during lessons, as teachers often do, I let them watch my teaching artist identity take precedence, which inspired them to push their creative thought processes and increased experimentation. It is questionable whether this act sets a prime example of the teaching artist or undermines the expected duties of a teacher, which involves monitoring student progress during lessons. Whilst I am self-conscious of this issue, I believe my engagement in art-making in the classroom imbues a positive impact upon students.

The sculpture, *Tree of Values*, reflects upon the emotions felt when my employer introduced me to "tree of values" – values of friendship, loyalty, achievement and sportsmanship. I believed that the sports camp was not really encouraging these values. However, like values that often change, this sculpture reflects the nature of art and meaning as being in flux and evolution, even for the artist. The sculpture represents a moment of distance and disengagement that I felt toward a subject and place, however, it also represents a place that I later grew to love. The series of photography, *North America* (2012), captures scenes I encountered while travelling and working in America. Feeling stressed about having to produce art while teaching, I realised I produce art on a daily basis in the form of photographs, often capturing photos with my phone. This revelation heightened my belief that art surrounds us daily and all it takes is an artist's recognition of his or her own work as a legitimate art-form. I am also identified as an artist-in-residence in the camp; I am expected to produce team shields, costumes and theatre sets. I appreciate the support given in the form of time, value, resources and materials to strengthen my art-making; this fuels my desire to create art during my spare time. My works of art in this exhibition are modest and honest in their approach – not what I imagined I would exhibit. However, they represent the hardships and successes entailed with being an artist teacher; each attempt is better than no attempt, we struggle, but we must continue to strive. If we discontinue making art, the school system is prone to extract our passion for the subject – passion that could have been ignited within our students.

Cassie Linley graduated with a Postgraduate Diploma in Teaching (Secondary, Art) from the University of Melbourne in 2011 and obtained a Bachelor of Creative Arts from that same university in 2007. Cassie has exhibited her art in Victoria and is holding her first solo exhibition at Limerence gallery in Belgrave in November 2012. Cassie is currently head counsellor of Arts and Craft at a summer camp in America, a position she has held for the past year.



Cartwheels I, II, III, 2012

digital colour prints

3 digital photographs, each 42 x 29.7 cm

installation, dimensions variable

Aylin Llewellyn

The series of digital photographs, *Cartwheels I, II and III* (2012), positively portrays the theme of personal transformation. Integral to the subject matter of the work is the multiplicity of my self-representation as a mother, wife, family member, friend, photographer and an art teacher. Collectively, my multiple identities encapsulate my new self that is constantly evolving. Akin to the many spokes that emerge when one engages in the physical action of cartwheels, I have a strong sense of being stretched in varying directions, of which every direction entails differing levels of responsibility that are associated with each of my societal roles. To engage in the act of cartwheels implies engaging in a form of acrobatic ‘genius’ – a movement often performed by young children. The cyclical nature of the cartwheel reverberates the cycle of the self; one starts the movement in an upright position in the context of particular place, and returns to the same upright position, perhaps somewhere else, emphasising the notion of progression.

The work stems from my interest in thematic explorations of personal identity, particularly in the context of the social sciences. In other words, I am intrigued by the manner in which humans continue to renew and reshape themselves overtime, and how one’s identification is contingent on life events and circumstances that may cause them to change how they perceive themselves.

In my perspective, the camera is the most fitting medium to capture these events in time. Medium format is usually my preferred medium of photography as I enjoy the routine of feeding film through my Mamiya camera; it offers a tactility that strengthens my connection with the works. However, this series is photographed with a digital Single Lens Reflex (SLR) camera. I felt that it was important to have the flexibility to capture multiple frames and to be able to process photographs within a short timeframe, which the digital SLR camera affords. My photographs are inspired by the Australian photographer, Darren Siwes and American photographer, Nan Goldin, both of whom explore themes of human vulnerability. The Russian film, *Elena* (2011) directed by Andrey Zvyagintsev, inspired the style of the photographs. Individual scenes in the film, particularly those with an unfocused depiction of subject matter, form the basis of the aesthetic for *Cartwheels I, II and III*.

The impetus to my artistic practice stemmed from my new role as a mother in 2004. This personal transformation has fuelled my desire to express the subject of motherhood in my artworks and enables me to explore my personal identity being in a constant state of flux. I am also inspired by the metamorphosis of Melbourne, which I often depict through imagery of the cityscape and its eclectic culture. I am partaking in this exhibition, as I believe this opportunity will reignite my otherwise fairly dormant artistic practice. As a secondary school art teacher, I do not have adequate time to engage in personal art making. Producing works of art for this exhibition enables me to use my camera for my personal development, as opposed to using it solely as a teaching tool.

Aylin Llewellyn graduated with the Master of Teaching (Secondary, Art) from the University of Melbourne in 2011 and graduated with a Bachelor of Fine Art Photography (Honours) from The Royal Melbourne Institute of Technology University (RMIT) in 2008. Aylin also holds an Advanced Diploma of Photography (Fine Art) from Photography Studies College (2003). Aylin completed a research project for the Master of Teaching, which investigates how the creative process can support identity development among female Visual Art students undertaking the Victorian Certificate of Education (VCE). Aylin is currently a teacher of Visual Art at Kilbreda College, Mentone, in Melbourne.



Crossing the water (detail), 2012
raw linen, cotton thread
93 x 62 cm



Untitled 1 (detail), 2012
cotton and synthetic fabric, cotton thread, feathers,
pearl beads
31 x 31 cm



Untitled 2 (detail), 2012
cotton fabric, cotton thread
27 x 27 cm

Helen Mathwin Martin

Untitled 1 (2012), *Untitled 2* (2012) and *Crossing the water* (2012), addresses the theme of Australian identity, what it means to be Australian and the experiences of living in Australia. I am interested in depicting the uncertainties and awkwardness I observe in the Australian landscape. Such ambiguity is visible in the space between expectation and perception; there is often an inconsistency between what one expects to experience in a place and what one does within it. The textile works, *Untitled 1* and *Untitled 2*, portrays this gap through the juxtaposition of images and materials, such as the depiction of nautical scenes within the textile medium. These works portray the leisurely and competitive activity of sailing, traditionally a male-dominated Western sport on handmade textile pieces created using sewing techniques, a hobby traditionally described as feminine. The boat imagery inherent in *Untitled 1* and *Untitled 2* is inspired by the early European mariners who sailed into 'Australian' waters around 1606 to discover the land known as Terra Australis Incognita (unknown southern land), and who later settled in 1788. The buildings depicted in the textiles illustrate the new developments that began as a result of European settlement and the impact this created upon the natural environment, such as the bird migration. The optimistic colours used in the textiles evoke the blinding brightness that was once described by early European settlers about the new country, and also symbolises the sunlight, velvety oceans and concepts of utility and change.

I am inspired by the English and African textile and conceptual artist, Yinka Shonibare, who recreated items of clothing originally worn by colonial Europeans, using traditional African prints. By amalgamating unlikely elements, Shonibare creates artefacts that could have existed if historical events occurred differently. Shonibare's works of art comprise of a sense of cultural awkwardness that influences my own examination of Australianness. Like Shonibare, I work in the textile medium, as I believe fabric evokes uncertainty in relation to the embodied experience of the creator and of the owner prior to discourse of the objects. Furthermore, the medium symbolically alludes to the female convicts who were provided a quilt-making kit en route to Australia. The act of constructing the handmade textiles enables me to physically re-enact the laborious process that these women once undertook. However, it also fulfils my desire to gradually make sense of the world by using the act of creation as a vehicle of expression, unrestricted by limitations.

Crossing the water explores the life of the bushranger and mother, Mary Ann Bugg (1834 – 1905). This textile questions concepts of belonging, home and exclusion. The work is a sewn reproduction of a fictional tidal map created for Port Jackson on January 27 1866, the day Mary Ann was reported to have swam in shark infested waters to Cockatoo Island in order to release her imprisoned husband, Captain Thunderbolt.

This exhibition is concerned with crossing borders from artist to teacher, and from teacher to artist. My works explore the borders that are challenged, both physically and emotionally, when we move into a new phase, be it into a new country or a new role. The works depict my crossing of terrains from artist to teacher, immigrant to Australian citizen and an outsider to a 'native', reflecting upon my arrival from Lancaster in England to becoming an Australian citizen in 1998.

Helen Mathwin Martin graduated from the Master of Teaching (Secondary, Art) from the University of Melbourne in 2010 after having completed a Master of Creative Arts from the University of Melbourne in the same year. Helen has exhibited her art in Melbourne based galleries, in the United Kingdom and in France. Helen is currently a full-time mother to two young children.



Untitled 1, 2012
ink on paper
76 x 56.5 cm



Untitled 2 (detail), 2012
ink on paper
76 x 56.5 cm



Untitled 3 (detail), 2012
ink on paper
76 x 56.5 cm

Alexander McDonald

Untitled 1 (2012), *Untitled 2* (2012) and *Untitled 3* (2012) explore the element of line through the ordinary act of scribbling ink on paper, commonly referred to as mark-making or doodling. The definition of doodle as stated in the Collins Dictionary is to “scribble aimlessly, especially when preoccupied”,²² which contrasts to the traditional meaning of the word in German, whereby the word functioned as a noun for “fool” or “simpleton”.²³ Scribbling is widely unacknowledged as a valued art form, being more so associated with drawing created jovially, out of boredom, as a form of abstract art or to test if a pen works. However, I perceive scribbling being akin to more refined drawing techniques; they are not mutually exclusive, but rather, they entail similar processes. When developing an artwork, the act of scribbling is often unconscious, unnoticed and unrecognised by both the artist and the viewer, but forms integral to the development of completed works. The series of drawings are created by scribbling and by incorporating reoccurring geometric shapes and recognisable and abstract human features. I am fascinated with what can be perceived in an artwork and what cannot be clearly interpreted.

Scribbling is a self-taught skill that I have engaged with as a young child. Scribbling is devoid of precision and accuracy, directly contrasting to the drawing techniques and concepts that I teach my art students in the classroom, such as perspective, depth, shape, line and colour. These require control of the drawing tool in order to promote visual perception skills.

This series of works intend to model to students the initial act of scribbling, which can culminate into completed works of art without first conceiving of the end product. During this process, aesthetic choices can be made that will transform the marks into recognisable forms. The works of art will assist in the development of a unit of work, in which I will have students experiment with mark-making and scribbling as a form of expression of their identity. *Untitled 1*, *Untitled 2* and *Untitled 3*, will be used to illustrate to students the kind of techniques that can be used in the initial stages of design, and that can be transformed into finished pieces through refinement. It is only logical to use the medium of ink on paper to produce these works given such tools and materials were traditionally used to ‘scribe’ thoughts, ideas, and random and abstract lines in a hurry or carelessly.

The subject matter of the series is strongly influenced by my interests in mark-making and is inspired by printmaking artists who demonstrate distinctive mark making techniques, which enable the viewer to instantaneously identify their works as their own. Such artists include the Australian poet and cartoonist, Michael Leunig, and the Australian printmaking artists, Charles Blackman and John Ryrie.

I believe that it is important to practice art while teaching, as it is through practice that a teacher can improve their knowledge of techniques and ‘creating’ skills. As an artist, my aim is to continue exhibiting and developing a recognisable personal identity across my works of art.

Alexander McDonald graduated with the Bachelor of Arts (Creative Arts and Culture) from the Australian Catholic University in 2011 and is expected to complete the Master of Teaching (Secondary, Art and Drama) from the University of Melbourne in December 2012. Alexander has exhibited his art in Melbourne, specialising in creating printmaking and video based works. Alexander is currently working as a casual relief teacher in Melbourne and is seeking employment as a secondary school Visual Art teacher.



Antrapod, 2012
oil on canvas
81 x 56 cm



Araneae, 2012
oil on canvas
50 x 35 cm



My Mate, 2012
oil on canvas
50 x 35 cm

Liz Millsom

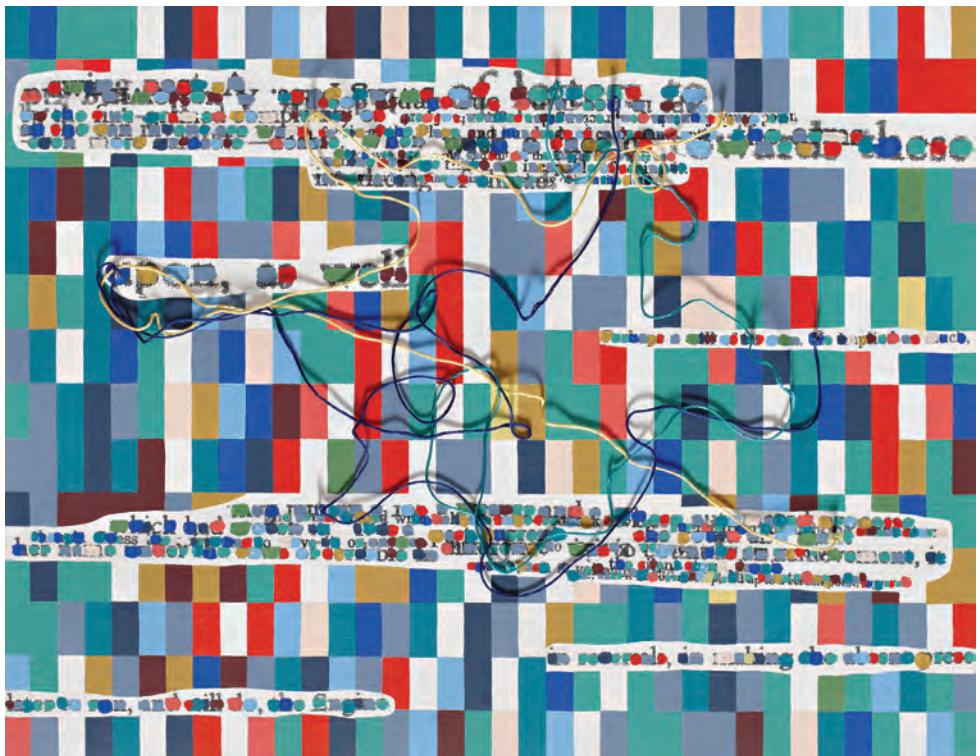
The series of paintings, *Antrapod* (2012), *Araneae* (2012) and *My Mate* (2012), are symbolic of my experiences as a teaching artist. Each painting depicts a female who is part human and part spider. Typically, the spider is a creative creature that is able to utilise its limbs to construct an intricate and expansive web in order to catch its prey and to withstand extreme environmental conditions. The motif of the spider is likened to an art teacher, who like a 'mother spider', is expected to sprawl its limbs in order to fearlessly nurture her students' creative skills, ideas and to persistently attend to their needs. The motif of the web symbolises an art teacher's classroom and studio; the tools we require for art-making are entangled in the web.

The paintings are created using the traditional medium of oil on canvas, as the technique allows me to manipulate the paint and colours around the canvas with ease. It also facilitates the building of layers of paint to achieve a variety of tonal qualities and depth. Painting with oils is a lengthy process that requires training and discipline, much like the planning and thought processes that a teacher undergoes when planning for and delivering an engaging lesson. The use of contrasting colours and tones, together with the visually interesting composition of juxtaposed objects in the paintings, invites viewers to question both the meanings and technique used to create the paintings.

I take inspiration from a variety of artists. The Australian artist, Wendy Sharpe, uses vibrant colour in her figurative paintings; I am influenced by Sharpe's use of narrative and the sensuous application of her paint. Furthermore, Patricia Piccinini, the Australian artist and hyperrealist sculptor, inspires my fascination to juxtapose and metamorphose two opposing living forms – human beings sit aside deadly creatures in these paintings. Piccinini however, juxtaposes nurturing domestic environments and bizarre beings of a biotech and digital age, exploring concepts of what is "natural" in the digital age. I also admire Gustav Klimt's realistic portraits that are accompanied with an assortment of graphic shapes composed of a limited colour palette. Such influences are visible in my attempt to paint realistic portraits composed with a patterned background using a limited colour palette.

I perceive art as a great friend; I can devote many hours to art in isolation in order to see my painting evolve and emerge into unique forms and narratives. The proud sensation of completing a painting as well as the painting process brings great joy. The process of brainstorming a concept, developing and refining is in many ways therapeutic and is a vehicle through which I am able to voice my concerns and opinion regarding a range of issues. By devoting time to making this series of paintings for the exhibition, I hope to raise awareness of the responsibility that we as both teachers and artists have in effectuating change. I believe art teachers must capitalise upon both their teacher and artist identities in order to deliver intriguing and challenging lessons for students.

Liz Millsom graduated with a Diploma of Teaching (Secondary, Art) from the University of Melbourne in 2010 and holds a Bachelor of Fine Art (Painting) from Monash University. Liz is interested in subjects of consumerism, materialism and the manifestation of artificial beauty. As an emerging artist, Liz has exhibited in several artist-run and commercial galleries in Melbourne, specialising in the fields of sculpture, printmaking and painting. Liz is currently a ceramics art teacher at Lilydale High School in Melbourne.



Upon as well, 2012

photocopy transfer, embroidery thread, hooks, mixed media on canvas board
48.5 x 39 cm (framed)



Into the apex, 2012

photocopy transfer, embroidery thread, hooks, mixed media on canvas board
48.5 x 39 cm (framed)

Claire Mooney

The mixed-media paintings, *Into the apex* (2012) and *Upon as well* (2012), have evolved from my ongoing artistic practice. They are representative of a new series of works that are created using a variety of pseudo-analytical strategies on text. These strategies are used to encode and translate text into visual rhythms and patterns, or to simultaneously present, erase, fracture and reconnect fragments of text.

The works of art explore overlapping ideas relating to text and textiles, language and digital technology. The design principles of repetition and pattern are used to structure a colour coding of language, weaving this through with sampled texts, looping threads and making references to entwining warp and weft. The samples of text are drawn from a range of science fiction and non-fiction books, functioning as splinters of thoughts regarding the subject of information, and upon the raw materials from which the works of art are built.

The concept of abstraction is examined through the process and strategy of the work. Furthermore, methods of distancing or removing are explored through encoding and transposition. Text is processed, sometimes once and sometimes multiple times in order to create a visual ordering and organisation of atomised language. A grid structure, the most elemental structure of networks, is used as a departure point for the works. This structure evokes digitisation and pixelation as much as it also references the fields of handicrafts and textiles, thus transporting the viewer towards a time when these two industries were intimately intertwined.

As a teacher, continuing my artistic practice has required effort. However, I believe I need to continue my personal art-making as this offers me something that teaching cannot. For me, art-making is essentially a rewarding, internal and personal pursuit that requires reflection, quiet enquiry and solitary work. It is a realm in which I am not beholden to people other than myself and I am not required to nurture any person apart from myself in the process. Teaching, on the other hand, is relentlessly and vigorously external. It relies upon outward connections, relationships, external communication and communalities. Experientially, both occasions are necessary in life. Being a teacher makes the time that I devote towards art as an artist more precious and rewarding. Being an artist and loving art nourishes me as a teacher and supports my drive and passion to teach.

Claire Mooney completed a Bachelor of Fine Arts (Honours) at the Royal Melbourne Institute of Technology (RMIT) in 1999, a Master of Visual Art at the Victorian College of the Arts (VCA) in 2004, and the Master of Teaching at the University of Melbourne in 2010. Over the past twelve years, Claire has held numerous solo exhibitions and has participated in curated exhibitions, including 'New Painting Heroes' at Downtown Art Space in Adelaide, 'Translation' at 101 Gallery in Melbourne and 'Postscript' at RMIT Project Space, Melbourne. Claire has been involved with Melbourne based artist-run-initiatives (ARI) since 2006 as a committee member, researcher, writer and gallery director, and contributed to the 2010 ARI symposium, *We Are Here* (WAH). Claire is currently a teacher of Art, Visual Communication Design and Technology at Montmorency Secondary College in Melbourne, and is working towards staging a solo exhibition in 2013.



Out of Order, 2011–2012
collage and digital colour print on paper
40 x 40 cm



The Yellow Brick Road, 2012
collage and digital colour print on paper
21 x 80 cm

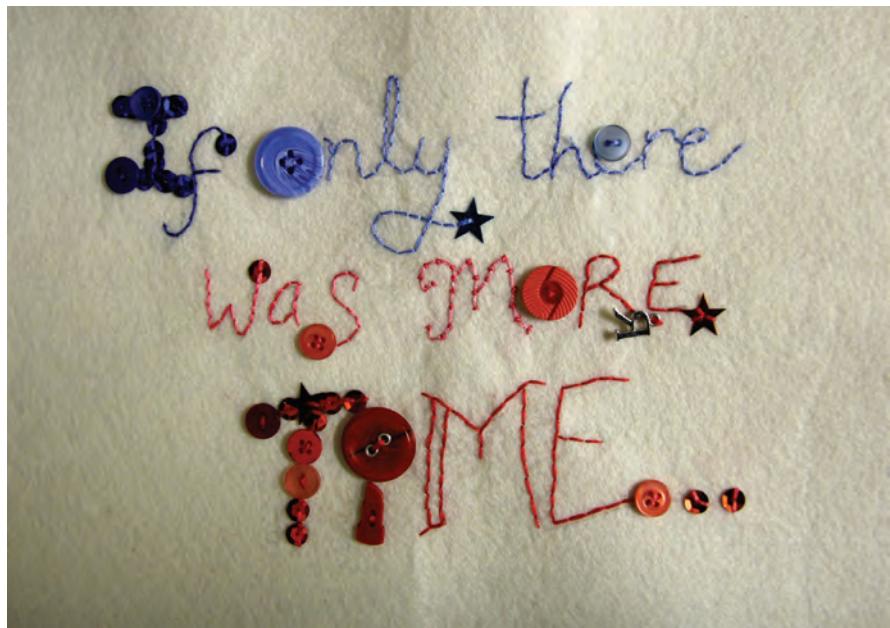
Rachel Jessie-Rae O'Connor

The Yellow Brick Road (2012), *Out of Order* (2012), and *Ideal 1* (2012), are created for this exhibition. The works reflect upon factors that influenced my decision to pursue teaching as a career and the impact of this decision upon my well-being and creative practice. These works of art are produced using digital manipulation techniques and are printed on cut and collaged paper – processes and techniques I often use to create art. When I began to make art for this exhibition, I considered the economic requirements for an artist to exhibit their art – this is not easily provided in a market whereby funding for artists are competitive and scarce. In order to develop an art practice, one requires the comfort of stability to see their creativity flourish, devoid of stress and apprehension. Teaching offers this stability and unlocks the doors to opportunities for employment. *The Yellow Brick Road* expresses this perception. The work comprises a chevron pattern that symbolises growth and the dynamics associated with moving forward. Characters from the motion picture, *The Wizard of Oz* (1939), are featured on the print to represent the personal qualities of characters that are required to overcome obstacles.

I examine my art practice and the manner in which it has developed since graduating from the Australian National University (ANU) in 2002. My current involvement encompasses community art projects, public art, textiles, tattoo design, drawings and collage. My studio practice is diverse, making it difficult to ascertain my art practice to funding organisations and collectors. Even after settling in Blender Studio, Melbourne in 2010, I experienced disharmony, being unable to afford art materials to create significant works of art. Now, having completed an art education degree, it is natural to retrace my secondary school learning, which prepared me well to pursue a career as an artist and that saw me receive a full scholarship to undertake a Visual Arts degree at ANU. *Out of Order* represents my challenging journey through the use of spiral and cycle forms; geometric shapes that symbolise forces, which can draw an individual into harmony or out of harmony.

My art addresses the isolation, satisfaction and rewards associated with creating and exhibiting. During my Master of Teaching at Melbourne University, I felt unhappy and pressured to exert energy to overcome challenges of the degree and of working in uninspiring jobs to pay the bills; this decreased my motivation to create art. I identify myself with the “idealistic dreamer”, a personality type suited for work within educational settings. As a teacher, I experience satisfaction that reinforces my idealistic ego. *Ideal 1* reflects these concerns. The folded paper structures allude to changes within an individual’s well-being and identity. Being a teaching artist reignites my design practice; I believe art and design intertwine. I am interested in the ideals of the Bauhaus, a school in Germany that combined the crafts and fine arts. Josef Albers’s and Wassily Kandinsky’s colour experiments and structural paper foldings inspire me as does the Japanese art of origami.

Rachel O’Connor is a multi-disciplinary artist working across the mediums of drawing, printmaking, collage, fashion, painting and installation. Rachel gained a Bachelor of Arts (Visual Art, Honours) from the Australian National University together with a University Medal (2002). Rachel also holds a Graduate Certificate of Public Art from the Royal Melbourne Institute of Technology (RMIT) and is currently completing a Master of Teaching (Secondary) at the University of Melbourne. Rachel has exhibited her art nationally in Australia and internationally in galleries. Rachel participated in the *Fluoroesce* artist residency at the National Gallery of Victoria in 2012 and collaborated on projects at Art PLay and Signal. She is currently teaching Visual Communication and Design at Marymede Catholic College, South Morang, in Melbourne.



If only there was more time, 2012
sequins, buttons, embroidery thread on felt
30 x 20 cm



Paraphernalia, 2012
fine liner pen on paper
29.7 x 42 cm

Rebecca Parker

My works of art, *If only there was more time* (2012) and *Paraphernalia* (2012), explores the balance between being a teacher and an artist, and the conundrum of limited time. My experience as an early-career teacher is that there is rarely the luxury of time to conceptualise an artwork and to let alone create one. Therefore, I try to take full advantage of the precious spare time that I have to obtain my 'creative fix'.

If only there was more time intricately details my sense of frustration that I experience when I yearn to create an elaborate piece of art, but I often find that I am bound by time constraints. However, as I soon realised, the reality is that art teachers can only engage in personal art-making "in between" their many other work commitments. As such, *If only there was more time* was created in between sewing costumes for the school drama production. The work is created using the technique of sewing, which is an artistic practice that stems from my previous engagement in textile work. I have long-since been interested in endowing my works of art with a tactile quality. By integrating layers into my work of art, I am in turn heightening and physically and symbolically accumulating the layers of meaning for the viewer.

Paraphernalia addresses the often overwhelming amount of materials and tools that I require to ensure the smooth running of my classes, and also the time that I need to prepare for a practical art class. This work of art features myself as Ms Parker, amidst all the tools, materials and equipment that I require on a daily basis as a secondary school Textiles and Design and Technology teacher. I must ensure that I find enough time during the course of each school day to organise my classroom materials. Fine liner is used to create the drawing, *Paraphernalia*. This tool is one that I often use in my spare time to enable me to draw quick sketches and to record my ideas for art-making. As a medium, the fine liner affords the artist a strong sense of control, which for me, is comforting, particularly given that some school days can be uncontrollably hectic.

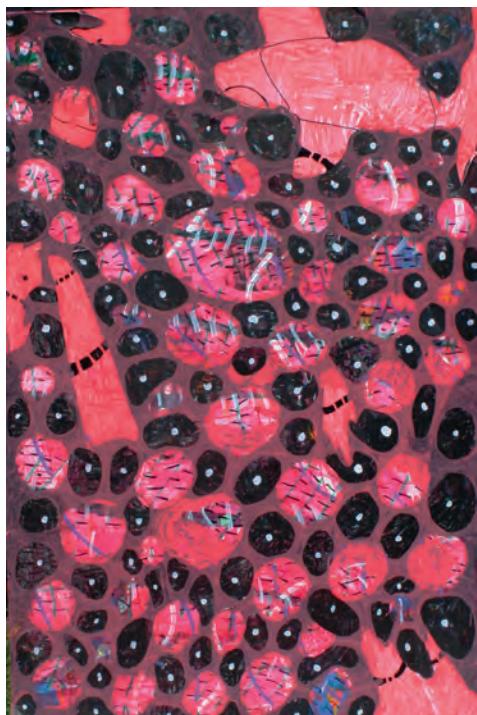
The aesthetic of both my works of art in this exhibition are inspired by the hand drawings and watercolours of the Australian illustrator, Kat Macleod. Macleod's use of bright colours and mixed fabrics are particularly reminiscent in the textile creation, *If only there was more time*.

I believe that Art is a synthesis of my personal feelings. I intend to continually create and exhibit my works of art while teaching in order to express the time restraints and experiences that art teachers encounter in their hectic everyday lives, and the kinds of human emotions that stem from this reality. It is important for me to work with other teaching artists who have similar goals in order to continually motivate my art production. By participating in this exhibition, I am fulfilling a balance between my artistic identity, creative energy and work commitments – a balance I strive to achieve.

Rebecca Parker graduated with the Diploma of Teaching (Secondary, Art) from the University of Melbourne in 2010, and obtained the Bachelor of Design (Textiles) from The Royal Melbourne Institute of Technology (RMIT) University. After spending six years in the textile design industry, Rebecca sought to begin a career in education. Rebecca currently works as a Design and Technology teacher at Bayside P-12 College in Melbourne.



proPOSE (detail), 2012
acrylic paint on foamboard
118 x 84 x 1 cm



SPareACE, 2012
collage, acrylic paint on cardboard
152 x 102 cm

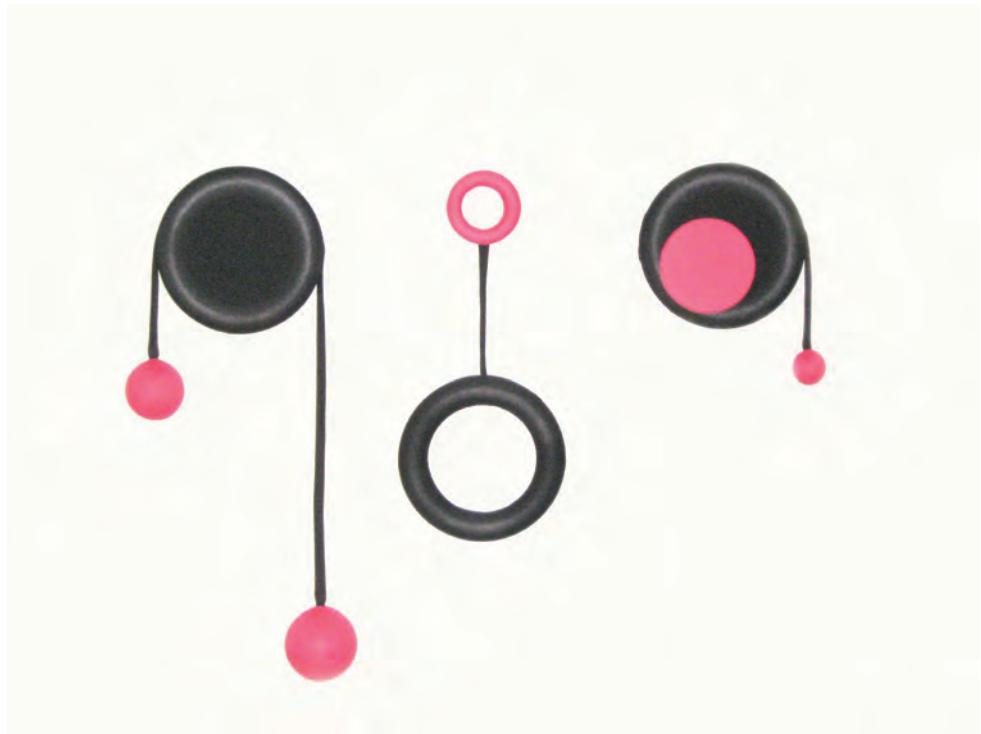
Plague

SPareACE (2012), *FineTune* (2012) and *proPOSE* (2012) are works of art that convey a sense of freedom and individuality, which I only experienced after completing my Master of Teaching (Secondary) at the University of Melbourne. The works express my survival, sense of relief and escape that I felt from being in the confinements of the secondary school system, which I experienced during my teaching placements. Contrary to the rigidity of the school system and of the Master of Teaching degree, my post-education period offered great liberty and opportunity for me to engage in much required self-reflection. During this time, I questioned the direction that I wished to proceed in terms of my career as a teacher, an artist or as an individual capable of maneuvering in varying routes. When navigating these identities, I experienced a sense of conflict and often of harmony and coexistence; feelings that formed the catalyst for my creative process and that influenced the making of these works of art.

The primary materials used in *SPareACE*, *FineTune* and *proPOSE* are *Posca* acrylic paint pens, which are applied to found materials including chipboard and foamboard. Paint pens or markers allow for more immediacy in the application of colour in comparison to the preparation time required when using traditional brush-painting techniques. Moreover, *Posca* paint pens are packed with high-pigment, long lasting ink, are waterproof and comprise of vibrant colours, allowing the colour to sustain and appear visible on wood and foamboard. The works of art incorporate found materials in order to display the idiosyncrasies and unique stories that they communicate.

My participation in this exhibition is motivated by my desire to continue exercising, understanding and harnessing my creativity. When I engage in art analysis with my students and discuss their art-making techniques, I am often encouraged to rethink my own approach to art-making. As a result, for this exhibition, I strive to execute artworks in a manner in which I have never previously attempted.

Plague holds a Bachelor of Graphic Design and a Master Degree of Teaching (Secondary) from the University of Melbourne. Plague is currently completing a thesis as part of a research project component of a postgraduate degree.



Growth, 2012
fabric, thread, mixed media
3 components, installation
dimensions variable

Alysia Rees

This series, entitled *Growth* (2012), functions as a reflection upon the 'self', particularly, explorations of my artistic practice and my teaching. The series accentuates the significance of my personal art-making within my teaching practice. I believe that when teaching visual art, one embarks upon a path that is unique to the individual; there isn't a formula to be followed. The journey requires practice, experimentation, dedication and passion for the subject matter in order to become a good teacher. In creating *Growth*, I am not only seeking to examine my identity as a teacher, but I am also visually navigating the creative thought processes that artists use to create a work of art. Being involved in this creative process enables me to continually learn. The subject of 'self' and the human condition is a theme that I frequently revisit in my practice.

Growth is constructed using mixed media, including fabric and thread; simple materials that are easily accessible, enabling me to work on the pieces at the conclusion of my school days. In these works I use distinct bold colours, overtly simplified forms and organic shapes and lines that are inspired by my teaching of the design elements and principles. I completed *Growth* within a short period of time, similar to the limited timeframes in which I ask my students to complete their own assignments.

Numerous artists have inspired the creation of *Growth*, including the French-American artist and sculptor, Louise Bourgeois, the contemporary visual artist, Ernesto Neto, and the Brazilian painter and installation artist, Lygia Clark. All these artists integrate the use of fabric in their work. Likewise, the contemporary Japanese artist, Yayoi Kusama employs the use of sewn and stuffed fabric in her installations; I discovered Kusama's artistic practice when I was teaching a unit of work to my students on the topic of installation art's relevance in contemporary art and society. As a result, I was inspired to produce a series of work that explores the use of simple shapes, line, texture and colour that is influenced by Kusama's proliferating circular motif.

As a teacher, it's difficult to find time to make art. However, for me it is essential to practice art while teaching art, as understanding the processes and techniques used in my practice, assists in my teaching. This not only impacts upon the technical and conceptual decisions I make in my practice, but it also adds to what I can teach my students. I hope that my enthusiasm and passion for art inspires my students and can in turn benefit both their learning and artwork. I believe that being informed, interested and passionate about the arts assists my teaching practice and positively influences my students. By taking students to visit art exhibitions and discussing issues surrounding contemporary art, art becomes much more relevant to students' everyday experiences, and improves their learning outcomes.

Alysia Rees completed the Master of Teaching (Secondary, Art) from the University of Melbourne in 2012 and obtained the Bachelor of Fine Arts (Sculpture, Honours) from the Victorian College of the Arts (VCA) in 2006. Rees also holds a diploma of Visual Art from the Council of Adult Education (2002) and a Bachelor of Design (Fashion) from the Canberra Institute of Technology (1999). Rees has participated in national group exhibitions since 1997 and her works are held in public collections in Melbourne, including collections of the Council of Adult Education, St Vincent's Hospital and Southern Health, Melbourne. Rees is currently a Casual Relief Teacher at McKinnon Secondary College, Melbourne.



Piles (detail), 2012
fine liner, pencil on paper
5 sheets, each 55.9 x 76.2 cm
installation, dimensions variable

Kristen Retallick

Piles (2012) are a series of five intimately scaled drawings that display my experimentation with shape, line and space in order to create compositions with a minimalist aesthetic. The drawings literally depict piles of dissimilar things that are drawn from nature, all of which sit together boldly on large sheets of high quality paper. The drawings aim to illustrate a wondrous snapshot of nature that is surrounded by a vast space, which symbolises the space required for thinking and contemplation, both on part of the artist and the viewer. I believe it is important to create works of art that aim to appeal to a broad audience in order to increase accessibility and engagement with meanings and ideas inherent in works of art.

For the making of *Piles*, I have employed the use of everyday materials that are readily accessible in the art classroom, including fine liner, grey lead and watercolour. Such materials surround me daily in the art classroom and inspire me to explore my own art-making capacities. They are also the same materials that students often use for their art assignments.

My drawings are inspired by the Australian painter, Margaret Olley (1923 – 2011), who most often engages in painting still-life and whose works demonstrate a “rough and ready” aesthetic that is characterised by a lack of refinement. Olley created the subject matter for her works of art by solely using objects that surrounded. Furthermore, the techniques and materials used in *Piles* draw much influence from the New Zealand illustrator and comic artist, Tim Molloy and the Australian illustrator, Kelly Abbot.

This exhibition enables me to practice art and teach simultaneously, which I believe accounts for an art teacher who is more passionately immersed in their profession. Given teaching artists have limited time to create their own art, any time that becomes available to produce works of art is considered a luxury. Above all, any art that is produced as a result of this scarce time, be it simple or impressive, forms an asset to the teacher and their students. Given the limited time constraints available to produce works of art, compromises often have to be made in the working process with regard to technical decisions and the scope of a project. The compromise that I made in the creation of *Piles* was the small-scale size of the drawings and its overall simplicity, in order to ensure the manageability of the task within set timeframes for this exhibition. While this is perceived as a compromise on my part, the work still effectively functions symbolically as a whole for the viewer and demonstrates my commitment towards my career as a teaching artist.

Being an artist who does not yet have a wealth of exhibition history, I perceive this exhibition opportunity to be a stepping-stone for establishing my professional art career.

Kristen Retallick graduated with the Master of Teaching (Secondary, Art) from the University of Melbourne in 2010 and holds a Bachelor of Visual Arts from the University of Ballarat (2002). Kristen is interested in devising ways to encourage teachers to value the visual arts as an integral part of the culture of learning in a school. Kristen is an emerging artist who primarily works in the fields of drawing and installation art. Kristen is currently a tutor for life drawing classes at The Old Bar in Fitzroy, and is a teacher of Art and Visual Communication Design at Wheelers Hill Secondary College in Melbourne.



AI, 2012
type C photograph, medium format photography
50 x 50 cm



Harriet, 2012
type C photograph, medium format photography
50 x 50 cm

Georgia Rose

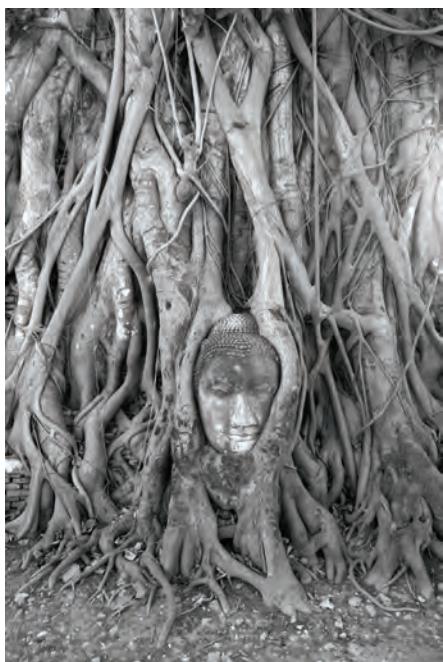
The series of photographs, *Al Montfort* (2012), *Harriet Stewart* (2012) and *Daniel Stewart* (2012), depicts several portraits of musicians and visual artists whom I have collaborated with over the past five years. I have travelled with these artists to perform our original songs to both national and international audiences and have worked extensively with them on artistic projects. During this process, I have learnt many of life's lessons from these individuals - they inspire my artistic endeavours. The individuals depicted in the photographs are not solely my friends, but more importantly, they are my mentors and colleagues. My affection and adoration for these professional artists are made visible in my decision to exhibit photographs of them. Each portrait is tactically composed in order to reveal to the viewer aspects of their identity, particularly in the objects that surround the individuals.

My intention to use the photographic medium, in particular the medium-format C-Type photograph, stems from my desire to portray all the artists' distinctive identities in intricate detail. Medium-format photography encapsulates photographs with a rich colour palette that is integral in assisting to "paint" a picture of the artists' varying personalities. Whilst I consider myself a multi-disciplinary artist practicing in painting, photography, performance art and music, the photographic medium is one that I am most confident in using to facilitate my exploration of the affectionate relationships that I have with these artists.

My photographs are inspired by the Melbourne born photographer, Carol Jerrems, who focuses on subjects including her students, her friends and acquaintances – individuals whom the artist shares an intimate relationship with. Her photographs are a means of "bringing people together", illuminating her relationships with the subjects and their identities. Furthermore, the book, '*Just Kids*'²⁴ by Patti Smith, the American singer-songwriter, poet and artist, also inspired the creation of my photographs. This book tells the story of Smith's relationship with world renowned photographer, Robert Mapplethorpe and other musicians and visual artists. The story fuelled my desire to produce works of art that focus on people who I collaborate with and who also practice both art music and visual art.

This exhibition enables me to explore my artist and teacher identities by allowing me to create these photographs while teaching. I believe that having support from other teachers who are striving to practice their art is what teachers need in order to become more valuable to our students. Teaching not only involves the sharing of knowledge, skills and values but also requires one to continually learn. By actively engaging in the discipline that my students are learning, I feel that I expose myself to current trends and processes in the art world and the tribulations of being an artist, which better enables me to include contemporary art practices and knowledge in my teaching.

Georgia Rose graduated with the Postgraduate Diploma of Teaching (Secondary, Art) from the University of Melbourne in 2011 and is currently completing the Master of Teaching (Secondary) at that same university. Georgia gained a Bachelor of Fine Arts (Photography) from The Victorian College of the Arts (VCA) in 2008 and was a recipient of the Nicholas Jaffe award in her graduate exhibition. As well as a practicing artist and an avid photographer, Georgia is a member of two music bands – The UV Race and Radiant Living. She has toured nationally, performing in festivals such as the Big Day Out circuit and has performed internationally in countries including America and New Zealand. Georgia exhibits her photography in numerous galleries in Melbourne. She is currently a casual relief teacher at Brunswick Secondary College.



Heritage 1 (detail), 2012

digital manipulation, digital photographs on canvas and photographic paper
4 digital photographs, installation dimensions variable

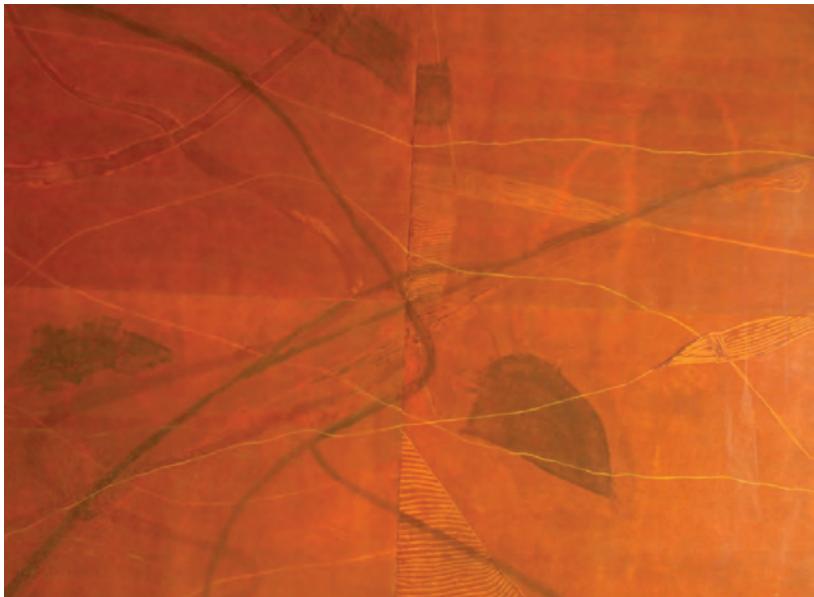
Purnima Ruanglertbutr

Many of us have heard of the phrase that expresses how the absence of something increases our sense of value and affection towards it; absence or “distance makes the heart grow fonder”. Whilst this proverb is frequently used in the context of human relationships that experience geographical separation, in this circumstance, I share the equivalent sentiment in relation to the increasing fondness that I feel towards my homeland, Thailand. Despite having lived in Melbourne for seven years, during which I have felt physically distant from my country of origin and family who live in Bangkok, I have grown to tug my roots closer to my spirit through art. My cultural background of both Indian and Thai converge to produce art that depicts an aesthetic fusion from the wealth of both heritages.

The series of photographs in the installation, *Heritage 1* (2012) forms one of the multitudes of my works, which visually explores the symbolic and divine figures that constitute my cultural legacies; they exemplify my mystical union towards the opulent histories of Thailand and India. *Heritage 1* depicts scenes from the ruins of Ayutthaya, the former capital of the kingdom of Siam, which is now a UNESCO World Heritage site. Named after the city of Ayodhya in India, the birthplace of Rama in the Ramayana, Ayutthaya was a site of mass murder, rape and enslavement of Siamese people and destruction of the city, its art and architecture by the Burmese in 1767. I retraced the ancient city that thrived in 1350, during a recent visit to Thailand for the personal and cultural significance it holds. The photographic medium enables the capture of a rapid succession of images that can precisely illustrate the crumbling headless Buddhas, Buddha head nestled in roots, deteriorating facades and aged stone that allude to the past splendour of the city. The photographs typify documentary and travel photography genres that illuminates a landscape’s culture, customs and history. Several photographs are printed on canvas, dismissing traditional media-orientated forms of artistic practice, imbuing a decorative element. *Heritage 1* takes its inspiration from contemporary Asian artists influenced by Buddhist beliefs and motifs, particularly the Thai artist, Montien Boonma, who employs a range of ephemeral materials including gold leaf and fragrant spices to create contemplative installations that provoke the senses.

As a museum educator, my experiences and knowledge of Asia and Asian customs, experience of working with English and non-English students and my engagement in my own art practice, strengthens my ability to promote intercultural understanding among students with authentic art objects, heightening students’ abilities to appreciate their cultures and communicate with those from different cultural backgrounds. Asia literacy equips young audiences to make sense of their world – understanding the geographies, societies, cultures, languages and diverse countries of our region. Such interest has inspired my development of primary, secondary, adult and tertiary education programs for the Basil Sellers Art Prize 2012 exhibition at the Ian Potter Museum of Art that promotes inclusive museum education practices.

Purnima Ruanglertbutr graduated with the Master of Art Administration from the University of New South Wales (2012), a Master of Teaching (Secondary Art, English, ESL) from the University of Melbourne (2011), and a Bachelor of Creative Arts (Honours) from that same university (2009). Purnima has curated exhibitions in Sydney and Melbourne and is a practicing artist, having exhibited her art in Australia, Thailand and America. She is a researcher into museum education and the arts, with a particular interest in the relationship between visual art and literacy. Purnima is currently assisting with research at the Melbourne Graduate School of Education, is an education officer at the Ian Potter Museum of Art, and often teaches at the National Gallery of Victoria in Melbourne.



Crossroads (detail), 2012
collagraph, mixed media on paper
125 x 100 cm



Under Cover, 2012
etching and chin collie on somerset velvet paper
15 x 25 cm

Spyros Stasi

My works of art celebrate the unique qualities of the Australian landscape, particularly its beauty and its harshness, through a portrayal of the country's character and colours. I have long since been devoted to capturing the expressive possibilities of natural light in the environment. My recent works of art examine the Australian landscape through the depiction of aerial and bushfire scenes using the traditional mediums of painting, etching and collagraphy.

The collagraph and mixed media work of art, *Crossroads* (2012), illustrates my interest in depicting the haunted magnificence of a dramatic bushfire incident using colour and texture. *Crossroads* visually refers to the Black Saturday bushfires, a drastic historical event that occurred in Victoria on February 7 2009. These were a series of approximately 400 bushfires that were ignited as a result of extreme bushfire-weather conditions and caused the death of approximately 173 people - Australia's highest ever loss of life from a bushfire. *Crossroads* offers a glimpse into the aftermath of the Black Saturday bushfires from an aerial perspective. The rich, earthy colours of the land and texture of the collagraph, reverberates the aftermath of the bushfires – the scorched and ominous terrains.

Crossroads and *Under Cover* (2012) are both created using different techniques. *Under Cover* is produced using etching, a printmaking process involving the use of strong acid to cut into unprotected parts of a metal surface in order to create a design in intaglio in the metal. By employing aquatint and hard ground etching methods, the images gradually evolve in time. The etching process consumes much time, contrasting to the rapid production of works using the technique of collagraphy. *Crossroads* is produced using carborundum, medium-density fiberboard (MDF) and materials with different textural qualities. The collagraph is progressively composed by printing numerous plates replete with oil paints on the surface to form the desired texture, colour and image on paper.

Several landscape artists have inspired the effects of light and tone, subject matter and representation of the Australian landscape in my art. This includes Australia's prominent colonial landscape painter, Eugene von Guérard, Fred Williams, symbolic landscape painter, Tim Storrier, New York based Australian printmaker, Sarah Amos, and Wayne Viney, Melbourne born printmaker known for his hauntingly evocative monotype prints.

Art education is vital in enabling students to become adept at navigating their world and in decoding meanings of visual images that proliferate our culture through the process of visual analysis, improving visual literacy skills. I aim to draw a closer connection between art and students' everyday experiences.

Spyros Stasi completed the Bachelor of Fine Arts at the Victorian College of the Arts (VCA) in 2009 and graduated with a Postgraduate Diploma of Teaching (Secondary) from the University of Melbourne in 2010. Spyros is currently a teacher of Visual Art and Visual Communication at Wellington Secondary College in Melbourne.



Tension, 2012

pencil, cotton thread on paper
84 x 59 cm

Louisa Thurecht

The mixed media painting, *Tension* (2012), portrays the burden of expectation that I feel in striving to maintain an artistic practice while teaching. Through the medium of painting, I am able to express my desire in wanting to develop my artistic and teaching practice, but simultaneously feeling weighed down by the fact that my artistic ability may be judged by school interview panels.

Tension utilises collage and mixed media, which are held together in a mesh of cotton. This technique represents the 'stitching' together of my past artistic activity and practice in order to feel validated as an art teacher in the present. Each element in the net forms an example of my current active artistic practice and illustrates works of art that I have exhibited in the past. The act of stitching derives from one of my major works of art displayed at my Bachelor of Fine Arts graduation at the Queensland College of Art in 2010.

Many of my teaching colleagues at Princes Hill Secondary College manage to maintain their artistic practice. In particular, teachers of the Victorian Certificate of Education (VCE) have staged a number of exhibitions in galleries this year. As I gain further experience in teaching art, I feel an increasing responsibility to become a leader and a role model in my field. In my perspective, this involves establishing credibility as an artist. Such recognition as an artist as well as a teacher assists teaching professionals to become outstanding in the school job market, as employers often recognise the benefits of a teacher's active engagement with their artistic practice to the school community.

My participation in this exhibition is motivated by my desire is to visually portray my transition from becoming an art teacher to a teaching artist. I have never considered myself as an artist, but rather, I have always identified myself as a teacher. Despite having completed five years of professional art training, my intention was to complete the Bachelor of Fine Arts in order to qualify for entry in the Master of Teaching at the University of Melbourne. In many ways, *Tension* illuminates the pressure and high expectations that education professionals often exert upon art teachers in order to see their continued personal artistic pursuits. Art teachers who do not engage in professional arts practice are often portrayed as less authentic arts teachers. However, teachers of subject areas outside of the Arts do not necessarily have the added responsibility to be practitioners in their chosen field. Thus, as art teachers our value is often enhanced by the label of being an 'active artist', explicating my aspiration to continue practicing art.

Louisa Thurecht graduated with the Master of Teaching (Secondary, Art) at the University of Melbourne in 2012 and completed the Bachelor of Fine Arts (Honours) at Queensland College of Art in 2010. Louisa is interested in the fields of adolescent psychology, identity formation, and in research surrounding effective teaching models and strategies. Louisa has exhibited her art in Brisbane and Tokyo. She is currently a teacher of Art and Design Technology at Princes Hill Secondary College in Melbourne.



Wolf I, II, III, 2012
black & white digital prints
each 21 x 29.7 cm
installation variable

Kim Winton

The series of photography, *Wolf I, II and III* (2012), illuminates the theme of adolescence; the period of rapid development between the onset of childhood and adulthood. During this period, the individual experiences extensive physical, psychological, emotional and personality changes and are searching for personal identity, autonomy and independence of thought and action. The struggles that accompany the period of adolescence are akin to the difficulties I have encountered in my early teaching career. In other words, I find a strong metaphorical and symbolic relationship between adolescence and my own personal transformation from being a professional artist to a teacher.

The photographs depict the archetypal figure of a werewolf. Within the mythology and storytelling traditions of many parts of the world, the wolf is a symbol of the union of opposites; malevolence as well as positive and spiritual aspects. The wolf carries a sense of contradiction, change and they have a strong social nature. Typically, wolves search for their own territory through teamwork, patience, curiosity, communication and perseverance; their gestures and body movement communicate their feelings. Clearly, this archetype carries images, ideas and behaviours similar to humankind. In this photography series, the wolf suitably symbolises the physical and psychological transformation associated with adolescence, the speedy growth from childhood to adulthood, and the dual identities inherent within adolescents as well as the teaching artists who instruct them. The photographs are performative in that they aim to question viewers of their own personal transformations, territories and shifting roles in society.

The scenes depicted in *Wolf I, II and III* are fabricated using paper, pencils and plasticine, primarily due to the fact that these materials are common to one's childhood art-making experiences. Moreover, they have been employed to evoke a tactile relationship between the viewer's own art-making activities from their past and present. The camera is a significant tool that is used to capture the meticulously constructed objects, as it is able to physically and symbolically document aspects of one's life and development; in this case, it records the metaphorical narrative of adolescence. The three photographs in this series are presented as dramatically lit black and white stills, which illuminates both the personal horror and wondrous spectacle of personal transformation. The subject matter of the photographs is largely influenced by the American mythologist, writer and lecturer, Joseph Campbell, whose works cover many aspects of the human experience, human psyche and mythology and folklore. I am also inspired by two Fine Arts lecturers at the Royal Melbourne Institute of Technology (RMIT), Greg Creek and Godwyn Bradbeer, who are both practicing artists in their chosen disciplines. Both these teaching artists display outstanding technical artistic skills, effective teaching methods and persistent commitment to their personal art-making. Their endeavour to maintain the identity of a 'teaching artist' is one that I admire and aspire to achieve. My participation in this exhibition will assist me to remain connected with my teaching colleagues from the Master of Teaching (Secondary) program and will ensure that I continually commit to my professional art practice.

Kim Winton completed the Postgraduate Diploma of Teaching at the University of Melbourne in 2010 and graduated with a Bachelor of Fine Arts (Sculpture) from the Royal Melbourne Institute of Technology (RMIT) in 2009. Kim also holds a Diploma of Visual Arts from Box Hill Institute of TAFE. Kim has exhibited her art in both Melbourne and London. Kim's works of art integrates her fascination with the complexities of the human psyche and are often influenced by literature that explores the disciplines of psychology, mythology and anthropology. Kim is currently teaching Visual Art at Raynes Park High School in London.

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Credits

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Front cover image: Claire Mooney, *Into the apex*, 2012 © the artist

Back cover image: Claire Mooney, *Upon as well*, 2012 © the artist



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