



Art Education
Victoria
Leading Visual Art Education

 **MONASH University**
Art & Design

AEA/AEV Conference 2006: Art Education: Setting the Standard(s)

Day 1 – Thursday 6 July Research Focus

8.45 Registration

9.15 Welcome

9.30 Session 1: Keynotes

Professor Malcolm Gillies, President CHASS, DVC ANU

Art: Setting the Standard(s) - Art Learning and Teaching, Art Practice and Research

Professor Malcolm Gillies, as President of the Council for the Humanities, Arts and Social Sciences (CHASS) <http://www.chass.org.au/> advocates a new approach to innovation which makes better use of the talents of people working in these areas.. He was appointed Deputy Vice Chancellor (Education) at the ANU in 2001. A musician, linguist and educator by training, Professor Gillies has authored or edited over a dozen books on music or education. In the last two years he has sat on Australian Government committees concerning national research priorities, information infrastructure, research infrastructure, and educational quality

10.30 *Behind the Seven Veils* – Tamara Winikoff, Executive Director, National Association of the Visual Arts

Tamara Winikoff is well known in Australia both as a cultural commentator and senior arts manager. She has spoken, written and published extensively about cultural and design issues. For her work Tamara was awarded the Australia Council's Visual Arts and Craft Emeritus Medal in 2004. Involved in arts management for over twenty years, she currently is the Executive Director of the National Association for the Visual Arts (NAVA).

<http://www.visualarts.net.au/> NAVA is the peak body representing the professional interests of the Australian visual arts and craft sector, and is a powerful force in securing policy and legislative change. In 2004, Tamara formed the action group which secured a commitment by the federal government and the Australia Council to a Visual Literacy and Art Education research project focusing on school education.

11.00 Morning Tea

11.30 Session 2: Papers (30 minutes)

2.1 Anne Bennet – The Artist / Researcher as Curator – A case study: Animals as metaphor

The Animals as Metaphor series draws on a complexity of current artistic approaches in which animals from the factual to fictional, the mundane to mythical give shape to a diverse range of cultural ideas beyond that of the animals' likeness. In turn these exhibitions have provided a platform from which to ruminate on the burden animals bear, as symbol and metaphor, pondering the legacy of philosophical and religious formations of animal/human relations and more recent postmodern interventions, before focusing on certain species that have been ensnared within the good and evil binary.

I hope this illustrated paper/presentation will shed some light on the symbiotic potential of curatorial practice, text based research and studio practice encompassed within my creative-based research project.

Anne Bennet whose career spans more than 20 years has curated six exhibitions, taught at NMIT, University of Tasmania, Chisholm Institute, Centre of Adult Education and guest lectured at Monash University, Peninsular and Gippsland campuses has exhibited nationally and internationally.

2.2 Dr Penny Collet – Some of the aesthetic must rub off!

This paper questions some of the assumptions inherent in the historical and interview data collected in the process of researching the history of the Art collection in the School of Education at LaTrobe University. Using a framework based on Bourdieu's notions of cultural capital, habitus and field, it is possible to challenge taken for granted relationships between individuals and institutions such as teachers' colleges, and between these and educational and art world ideologies. Research currently underway is cited to draw conclusions about the need for increased focus on the arts in teacher education programs.

Penny Collet is Deputy Head of the School of Education, LaTrobe University Bendigo. She is Head of Art Education and Acquisitions Curator of the FM Courtis Collection, the art collection which began as part of Bendigo Teachers' College and which is now hung in the School of Education at Bendigo.

2.3 Professor Elizabeth Grierson – Creativity: Cultural identities in a state of becoming. Questions of legitimation in a global knowledge economy

Creativity: what might this mean for art educators in institutional frames of learning and pedagogy? What does creativity mean for us in these present globalised times? My interest is to consider these questions in the context of the politics of globalisation and the knowledge economy.

What matters in all of this, is the consideration of art and art education as a legitimate field of creative enquiry through which we know and are known.

Professor Elizabeth Grierson is Professor of Art and Philosophy, Head of School of Art, RMIT University, Melbourne, Australia and is Adjunct Professor, Auckland University of Technology, New Zealand

12.10 Session 3: Papers (30 minutes)

3.1 Marie-Louise Anderson – Hope and Allure

Marie-Louise's PhD Research includes an investigation into characteristics that are evident in nature such as rejuvenation and degeneration, or birth and death, as metaphors for the cause and effect of migration and travel. In other words, the landscape represents, within its structure and rhythm, the alternating and cyclical nature of hope and loss.

Marie-Louise Anderson is a Melbourne based artist and teacher. She is currently undertake a PhD at Monash University investigating links between South Africa and Tasmania and corresponding feelings of hope and allure relating to migration and travel. Her photographs reflect memory through a sense of what has been and could be lost. Her experiential land work 'Hope Walk' allows for a reflective walk along a prescribed way suggesting a separation and need for hope in the face of change. Marie-Louise will spend 12 months teaching ceramics in South Korea at the Khung Hee University.

3.2 Amy Hamilton – Through the Looking Glass: autoethnography as self-portrait

This paper focuses on the use of autoethnography in art. Amy discusses her use of autoethnographic methods in the form of a self-portrait to see beyond a mirror image of herself in order to determine what experiences and relationships have formed her beliefs and values about Art education. The portrait is a likeness constructed from the words, diagrams, and drawings that form her autobiography. The image is overlaid with Amy's analysis of Art/art and art education. By representing this material visually she expects to make visible what is not at first obvious, perhaps hidden or not present at the commencement of the work. In the final section of the paper Amy discusses some ways in which she can begin to redefine her teaching and art practice.

Amy Hamilton is a Visual Artist and Lecturer in Visual Arts and Curriculum Studies at the Art and Curriculum Studies: Design Technology, School of Education, Flinders University, South Australia. She has nearly completed Doctor of Education.

3.3 Professor Bernard Hoffert – Cultural Diversity and Creative Development: the Role of Art Education

The recent UNESCO proposal for a Report on Cultural Diversity identifies cultural difference as a potential catalyst for creativity in a community. Similarly the UNESCO International Summit on Arts Education linked cultural diversity with the ability to build creative capacities through arts education and the 2006 Vienna conference on Cultural Policy Research linked creativity with the development of culture based industries.

It is more than forty years since the theoretical framework of a creativity based on the intersection of diverse elements of knowledge was postulated. The linking of disparate pieces of information to build something that is independent of either, has become integral to our thinking about creativity; further our understanding of the role creativity plays has vastly diversified extending from the arts into all aspects of knowledge development. In this context, multicultural societies provide a vast potential resource for creative development in art and industry and across the social spectrum, but we require strategies to harness the potential of this resource.

This paper argues that art education is a mechanism for integrating cultural diversity into society and enabling its creative potential to contribute to growth and innovation across the domain of knowledge.

Bernard Hoffert is a Professor, Head of the Department of Fine Arts, and Associate Dean for External Affairs in the Faculty of Art & Design at Monash University. He has written four books, numerous articles and essays and hundreds of art reviews and has exhibited paintings and installations internationally. He is a former world president of the International Association of Art-UNESCO.

12.45 Session 4 Papers (30 mins)

4.1 Natalie McDonagh - Creating Sustainable Futures: An illustration of Art-based Thinking Changing Minds, Innovating Outcomes

LandLearn is an education program housed within the Victorian Department of Primary Industries that provides learning and development workshops for teachers and students, and curriculum materials, related to food and fibre

agriculture. Throughout 2005 LandLearn engaged in Creating Sustainable Futures, a project where an art-based methodology of inquiry was successfully used to generate significant outcomes. Using the documentation and data generated during the project, this paper describes the art-based methodology employed and how the resulting thinking tools and professional development experiences are benefiting teachers and their applied practice.

Natalie McDonagh's experimental practice is a fusion of art and design dedicated to expanding the ways we think about and understand the world and our actions in it (and on it). Over the past decade Natalie has evolved and refined an art-based methodology for inquiry that is being applied to great effect in individual and organisational development. She also designs tangible tools to cultivate creative thinking and doing.

4.2 Louise Zahra – The (new) role of galleries in Art Schools

The paper will examine the notion of art practice-based research being led and supported through the School of Art Galleries at RMIT University. Through looking at a number of exhibitions and projects supported by RMIT Project Space/Spare Room and the School of Art Gallery the paper will reflect on the role of academic galleries in a range of areas. The paper will discuss past exhibitions at Project Space/Spare Room associated with the L'Oreal Fashion Festival and look specifically at projects that were both popular and academic and how this is may be achieved.

Dr. Louiseann Zahra is a sculptor/installation artist, academic and the Curator/Coordinator of RMIT School of Art Galleries. She completed a Doctorate in Philosophy at Monash University in 2005 where she held the Monash Silver Jubilee Scholarship. Zahra's work embraces a range of media and technique with a special interest in textiles, metal casting, sound, photograph and film. Zahra has curated many exhibitions for the School of Art Galleries at RMIT University and has a special interest in the hybrid role of the artist, curator and academic in contemporary art

4.3 Dr Adele Flood - (Up)Setting Standards

Standard: 1. Object, quality or measure serving as a basis, principle or example to which others conform or should conform or by which others are judged. 2. Level of excellence etc, required or specified, 3. Ordinary procedure or quality or design (of a product) without added or novel features. (Pocket Oxford Dictionary, p1061)

In this paper Adele will discuss the current dissonance between the apparent speed of cognitive growth in learning and Art Education as a place of reflective and emotional development. In doing so Adele will draw upon research from the embedded knowledge that exists in the narratives of artists, the proposed UNESCO roadmap and theoretical works to explore the problematic relationship in which art learning finds itself in an educational world that is driven by a different set of imperatives and agendas.

Adele will propose that the adoption of these other agendas is counter-productive to the essential elements of art learning and argue that because desired art learning and making resides in a place that is founded in individualised, reflective and introspective thought, by its very nature, art learning must confront and upset ideas of standards. She will argue that best practice in Art Education should be designed to move thinking and action into new and different ways of knowing: beyond any standards or practices that inhibit creative and emotional developmental learning.

1.15 Lunch

2.15 AEA Annual General Meeting or Optional Faculty Tour

3.15 Session 5: General Session – State, National and International Artists Forum

Presenters:

Dr. Kevin Murray, Director, Craft Victoria – ‘**The South Project**’.

Susan Collins, Head of Electronic Media, Slade School, London – ‘**Photomedia**’.

4.15 Plenary:

Bernard Hoffert is a Professor, Head of the Department of Fine Arts, and Associate Dean for External Affairs in the Faculty of Art & Design at Monash University. He has written four books, numerous articles and essays and hundreds of art reviews and has exhibited paintings and installations internationally. He is a former world president of the International Association of Art-UNESCO.

Elizabeth Grierson is Professor of Art and Philosophy, Head of School of Art, RMIT University, Melbourne, Australia and is Adjunct Professor, Auckland University of Technology, New Zealand

4.30 Drinks

5.00 Close

AEA/AEV Conference 2006: Art Education: Setting the Standard(s)

Day 2 - Friday 7 July Research, Curriculum and Practice

8.30 Registration

9.00 Welcome and Official Opening

9.30 Session 6: Keynote

Art: Setting the standards in the knowledge economy

Professor John O'Toole Foundation Chair Arts Education, University of Melbourne

10.15 Morning Tea and Trade Exhibition

10.45 Select from Paper/seminar Sessions 7A: 10.45 – 11.15 + Session 8: 11.30 – 12.15

OR Practical workshops: 7B: 10.45 – 1.30 with some continuing all day.

10.45 – 11.15 Session 7A Papers/Seminars (30 – 45 mins)

7A.1 Stephen Naylor - The role of visual culture and literacy

In this paper Stephen wishes to develop an argument that 'context' is the crucial feature of any program, this has been evidenced in the success of theme based art theory/history programs and most of the significant curator driven exhibitions (Documenta, Asia Pacific Triennial and the Sydney Biennale). Educators must not assume the validity of their subject but must elaborate an essential purpose and relationship to culture, community and the economy. To this end art educators need to be both proficient in practical production and conceptually articulate with the ability to marry theory and practice together.

In this presentation Stephen will present examples of his research from secondary and tertiary educational institutions and expound some programs that have been used to integrate practical learning opportunities.

Stephen Naylor has worked as an educator and practitioner for more than 25 years in secondary education, TAFE and the university sector and has exhibited widely in the southern states. Over the last decade he has concentrated on the spatial mapping of contemporary art, extensively for Art Monthly and other national journals. He is a regular contributor to reviews on Australian representation in International visual arts events and has a particular interest in spatial theory. He is currently awaiting the examination of his PhD on Australia's representation in the Venice Biennale 1954 -2003 and lectures in Art Theory and Visual Arts at James Cook University, Townsville.

7A.2 Wesley Imms and Marnee Watkins – The ArtBlast experience: Authentic classroom scenarios for pre-service Art Educators

The ArtBlast project, where whole cohorts of pre-service teachers "take over" a school for a day of meticulously planned art education experiences, has successfully addressed this issue.

This presentation will describe the structure and operation of ArtBlast, it will provide examples of actual projects and student and staff thoughts on the project, and it will discuss how art education can claim credit for instigating professional partnerships that directly benefit pre-service teachers, the university, and the partner school's staff and students.

7A.3 Kathryn Grushka and Michelle Nicholson – Art Learning and Teaching: Learning in an Interdisciplinary Arts Curriculum, Cultural Diversity and Social/Cultural Meaning Making

This paper presents and explores an innovative Australian Case Study of an Interdisciplinary Curriculum Project for Transition Primary to Secondary students, reflecting on learning and a quality teaching model, valuing the conventions of eastern and western animation, visual technologies and focusing student inquiry through a multiliterate frame.

Through an analysis of student constructed learning outcomes it is possible to demonstrate the capacity of the visual arts to integrate and value a multitude of semiotic systems that acknowledge cultural diversity for contemporary social and cultural communication.

Kathryn Grushka is a nationally recognised Visual Arts & Technology Tertiary Educator and artist/ tapestry designer. Originally trained as a visual art secondary teacher she currently she works at the University of Newcastle within the School of Education where she is a lecturer in visual art and technology teacher education. She holds the position of Retraining Manager for the Faculty of Education & Arts.

Her current research is centred on ensuring the most explicit links between research insights and their applications to teaching in the fields of visual art, design and technology teacher education. Her research interests span the areas of reflective practice in art making and design; art making and identity; cultural communicative and transformative learning; reflective practice in teacher education; quality teaching; curriculum innovations in teacher training.

11.30 – 12.15 Session 8 Papers and Seminars (30 – 45 minutes)

8.1 Michele Stockley and Jon Campbell - Investigating contemporary Australian art for the classroom... 'yeah'?

This session will consider a selection of innovative projects by contemporary Australian artists where the relationship between artworks, artists, audience and world, provide valuable material to explore contemporary cultural, social and political issues across the curriculum.

Michele Stockley is the author of Heinemann's forthcoming *Art Detective* Second Edition and *Art Investigator*, has taught art across years 7–12 in secondary school and as a museum educator in public art galleries. Michele has extensive experience presenting professional development programs and working with students across a range of levels. Michele's special interest is contemporary art. She also contributed to a contemporary art website for senior students www.vceart.com.au

Jon Campbell has exhibited widely in both group and solo shows at commercial galleries, public galleries, art schools, artist run spaces and cafes. Jon is currently represented by Uplands Gallery, Melbourne and Darren Knight Gallery, Sydney. He has been awarded several prizes and grants.

8.2 Geraldine Burke - Immersive art pedagogy: Connecting creativity, playful and sensory experience with socio-cultural and critical contexts

This paper will address the issues of immersive art practice, skill development with personally meaningful contexts. In so doing Geraldine explores informing theories that support: experiential, sensory, playful and personal art experience; the development of art skills and aesthetic sensibility; context driven art practices that lead to a sense of personal volition and the value of relational contexts made evident through socio cultural perspectives.

Geraldine Burke is currently undertaking a PhD by project (RMITU) which explores the role of immersive pedagogy within art practice and pedagogy. She has worked as an artistic coordinator for the Vic Health/Yarra Ranges Creative Junction community art and environment project, and works as a Studio Art/Art education lecturer at Monash University, Faculty of Education and artist. Geraldine has worked across a range of community, kindergarten, school and tertiary settings in Australia and overseas and has been an active member of the Refluxus collaborative art group, Roar II Studios, and a community artist in various settings.

8.3 Vince Dziekan and Rick Bennett - The Omnium Project – reflecting upon the educational demands for online creative collaboration

This paper provides an opportunity to illustrate the curricular approach taken by the convenors of Creative Waves, the world's largest online international student design project and the first to be endorsed by ICOGRADA (International Council of Graphic Design Associations).

The paper will background the philosophy adopted by The Omnium Project and reflect upon the revised global demands for creative education by challenging traditional paradigms of individual and localised creative processes, through collaborative alliances and technological innovation.

Vince Dziekan has used photography as a basis for his interdisciplinary research activities and towards negotiating the impact of digital technologies on art practice. He has exhibited widely in solo and group exhibitions in Australia, and complementing his own artistic practice, has also curated many exhibitions. Vince is currently engaged in an ongoing interdisciplinary PhD project into the implications of virtuality and the art of exhibition. He has published in relation to this research in peer-reviewed journals and refereed conferences, both nationally and internationally.

Rick Bennett joined the College of Fine Arts (COFA) at the University of New South Wales (UNSW), Sydney Australia, within the School of Design Studies. In 2002, Rick was appointed Head of COFA Online: a newly formed academic unit established to design, produce and facilitate a suite of online courses across a range of art and design disciplines. In 1998, Rick founded The Omnium Project: an ongoing research initiative investigating online collaboration within the visual arts. He is also currently undertaking a PhD at the University of Sydney, titled 'Drawing on The Virtual Collective': Formalising a Framework for Collaborative Online Creativity in the Visual Arts. Rick has presented and published outcomes of Omnium's research, both nationally and internationally, at numerous design and education conferences, as well as many in peer reviewed journals and publications worldwide.

10.45 - 1.30 Session 7B Practical workshops (2 hours 45 minutes)

7B.1 Greg Alexander - Perceptual Drawing as Research

Richard Serra, the American minimalist sculptor famously said, 'Drawing is a verb'. It's a process, and drawings are a byproduct of the thinking process.

The process of perceptual drawing helps facilitate an understanding of space, and our relationship to the spaces and objects we interact with.

It helps provide valuable skills and understanding, which are transferable and useful in a variety of art, design and other disciplines.

In these practical 'hands-on' studio sessions, working from the model, and with a variety of media, we will concentrate on drawing as a process and use it to discuss ideas relating to the practice of perceptual drawing.

Greg Alexander has been a regular contributor to the AEV annual conferences over the past four years. He has extensive experience in the promotion and teaching of drawing, working with diverse groups of students from primary

to tertiary levels. As part of this commitment, Greg coordinates the Big Draw Program for Art Play, an institution dedicated to fostering the intersection between contemporary practising artists and children.

7B.2 Michael Doolan and Chris Headley - Clay: a canvas for pattern and texture (contd. in 10B.2)

Michael Doolan is a lecturer and PhD candidate in the Ceramics Studio at Monash. In 2005 he represented Australia in the 3rd World International Ceramics Bienale in Korea and has participated in various international touring exhibitions and has held numerous solo shows through out Australia.

Dr Chris Headley is the Studio Coordinator of Ceramics at Monash.

Chris's work can be interpreted as a metaphor for some of the discontinuity we feel with the world around us today, when viewed as re-invented by our recent rapid technological expansion.

Chris has undertaken many high profile commissions and has exhibited widely.

7B.3 Sara Lindsay - Tapestry weaving – an introduction (contd. in 10B.3)

Learn how to warp up a small frame and weave simple shapes. Additional workshop cost \$10.00 per person.

Sara Lindsay currently lives and works in Melbourne, Australia where she lectures in the Tapestry Studio at Monash University. Lindsay completed her MA at RMIT University, Melbourne in 2003. She has exhibited widely both nationally and internationally, in solo and group exhibitions and she has received several awards.

7B.4 Matthew Perkins – Photomedia – Digital photography (contd. in 10B.4)

This workshop will focus on digital photography. In this session Photoshop will be utilised as a post-production tool. We will study the workflow of digital photography. In this session we will look at equipment needs, calibration and output. This session will be aimed at a beginners level but the conceptual content beyond the technical will be of interest to all.

Matthew Perkins is the Coordinator of Monash's Photomedia Studio. Matt is a practising visual artist utilising analogue and digital technologies in both still and moving image.

7B.5 Antonetta Covino-Beehre – Printmedia – Innovative photo etching & experimental relief techniques (contd. in 10B.5)

Monash University Printmedia Studio presents workshops that will provide innovative photo etching and experimental relief techniques. Students would need to bring imagery (photocopies or drawings) that they wish to work with (on acetate for the photo etching sessions).

Antonetta Covino-Beehre is a Master Printmaker who has exhibited widely in Australia and Europe. In 2003 Antonetta won the Fremantle Print Prize. Antonetta will present a workshop on contemporary techniques with Photo Etching.

7B.6 Darren Wardle – Painting - Explore innovative and exciting approaches to painting's possibilities in contemporary visual practice. (cont. in 10B.6)

Monash University Painting Studio workshops will explore a range of innovative and exciting approaches to paintings possibilities in contemporary visual practice.

Darren Wardle is a contemporary artist who lives and works in both the USA and Australia. Darren has received several awards including the Australia Council Studio in Los Angeles.

12.15 AEA Council Meeting/Trade Exhibition

1.30 Lunch - Meet the Faculty of Art and Design staff and visit the Trade Exhibition

2.30 – 3.15 Session 9 Papers/Seminars (45 minutes)

9.1 Withdrawn

9.2 Fatemeh Vafaiejd – The Blank Canvas is not blank

'The Blank Canvas is not blank: Creative arts as pedagogy in a culturally diverse society' is Fatemah's PhD research. She wants to examine students themselves as an important resource, the blank canvas. Fatemah would like to take this theory to an open discussion.

Fatemah Vafaiejd has been a guest speaker and lectured in Melbourne and Darwin.

9.3 Dr Glenda Nalder – What is creativity and how do we 'teach' it?

This paper addresses the question "What is creativity and how do we 'teach' it?". It proposes that the term 'creativity' has been so overused in non-arts contexts that it has been emptied of meaning. It draws on an extensive review of literature in the field to reframe and reclaim the discourses on creativity for artistic practice and learning. Approaches to curriculum design and pedagogy that assist art educators to support, identify and provide feedback on creative development through the provision of visual arts learning experiences will be profiled.

Glenda Nalder lectures in Visual Arts and Media Education, and is a researcher within the Centre for Learning Research at Griffith University.

9.4 Nicole Wassell – Teaching Through the Visual Arts: linking Visual Arts teaching and learning to open discussion and enrich learning opportunities in Art and other disciplines and domains.

Nicole will present a unit that she has taught to students in upper primary. They explored the impact of white colonisation on Indigenous culture through the visual analysis of the work of contemporary Indigenous art. The results were Visual Arts rich and took the student exploration of this challenging and sometimes controversial issue of the curriculum to a much deeper and more rounded level.

Nicole Wassell is a Primary (and secondary trained) teacher with a strong background in Visual Arts. The introduction of VELS has been a formalisation of the recording and assessment of the intentional and incidental learning that is happening in her classroom as a result of the approach she is currently using.

Nicole's current practice of integrating the Visual Arts into the general curriculum lends itself to enriching learning in many of the areas identified as Essential Learning Standards: (critical) thinking, civics and citizenship, design, creativity, communication, personal learning and interpersonal development.

9.5 Robert Brown – Identifying and mapping engagement, learning and cultural citizenship for children undertaking artist-led workshops at ArtPlay

What engages children in artist-led art and play programs and why? The outcomes of this study have highlighted the multi-dimensional nature of Artplay, the links between play and art, and shed light on the diverse engagement strategies used in artist-led workshops. The findings of this study will also inform both the design and foci of a future planned longitudinal study.

Robert Brown is an early years visual arts lecturer and the Project Development Manager at The University of Melbourne's Early Learning Centre. Robert's research interests are interconnected and include, arts-based teaching and learning, reflective practice and environmental education. Robert coordinates Boorai: The Children's Art Gallery a unique gallery that aims stimulate and challenge audiences to recognize and value, the personal, social and cultural comments expressed by young children through the arts and language.

9.6 Coralie Buckley & Alma Tooke - Thinking V Knowing – ‘The Red Gerbera’

Coralie and Alma are looking for practical ways in which we as educators can foster an awareness, strengthen habits, values and dispositions to life long learning.

In doing this they are designing for learning by inviting students to explore the unexpected, and investigate how they can use the dispositions of thinking (Ritchhart 2001) to foster creative, critical and reflective thinking skills.

Coralie Buckley and Alma Tooke have been Visual Art educators of 15-20 yrs experience. Both Alma and Coralie are involved in the Ithaka Project, looking at the dispositions of learning (Ritchhart 2001).

3.30 – 4.15 Session 10A Papers/Seminars (45 minutes)

10A.1 Emmanuel Skoutas – Thinking Processes in the Domain of the Visual Arts

In this seminar Emmanuel will give a brief presentation related to Thinking Processes in the Domain of the Visual Arts. It will be an overview in three parts:

1. What is Thinking Processes in VELS?

A description of the Domain of Thinking Processes in the overall scheme of VELS and the 3 dimensions of Thinking Processes: Reasoning, Processing and Inquiry, Creativity and Reflection, Evaluation and Metacognition.

2. Why it matters for the Visual Arts?

A discussion about the importance of explicit teaching of thinking.

3. How can we as teachers help students to improve the quality of thinking?

This will consist of an overview of some examples of thinking processes in a unit of work.

Emmanuel Skoutas currently teaches Philosophy and English at Dandenong High School. He is the Thinking Processes Domain Leader at his school. Emmanuel is secretary of the Victorian Association for Philosophy in Schools (VAPS) and through this teachers' association trains teachers to further develop inquiry based learning and teaching strategies.

10A.2 Brad Irwin – Don't just use contemporary artists' models in the afternoon!

The Arts in the New Zealand Curriculum emphasises "that the arts disciplines (music, dance, drama and visual art) offer students unique opportunities for imaginative and innovative thought and action, for emotional growth, and for deeper understanding..." With this in mind, the power and possibilities inherent in discussing the visual arts with primary school children shouldn't be confined to the afternoon when some teachers often explore this curriculum area.

Giving primary aged children the opportunity to engage their imagination, interests and backgrounds whilst allowing them to discuss their interpretations and feelings associated with cutting edge contemporary art can provide imaginative raw material that could be used to develop interesting, student centred learning experiences.

This paper sets out to explore the academic and creative benefits for primary school children when teachers use contemporary visual art as a springboard into other curriculum areas. Focusing on how cutting edge contemporary New Zealand art can enrich dance, drama, writing and oral language this paper will demonstrate that using artworks in the classroom can not only promote deep levels of thinking and application but can also act as a conduit for creating a supportive and productive learning environment.

Brad Irwin completed his Bachelor of Arts at The University of Auckland then worked at the Auckland Art Gallery Toi o Tamaki as an interpreter. Brad returned to The University of Auckland to obtain a Graduate Diploma of Teaching (Primary). As Head of Education at Te Tuhi – The Mark: The Public Art Gallery of Manukau City, where he developed and delivered multi-disciplinary art education programmes for school children, tertiary students, teachers and other community members. Brad is a senior tutor at The University of Auckland, School of Creative and Visual Arts in Education. This role involves lecturing on The Arts in the New Zealand Curriculum, current arts pedagogy, teaching strategies and techniques. Brad is writing a large scale children's picture book examining contemporary New Zealand art for the primary school audience. His research interests include children's learning and achievement within art gallery settings and the power of using contemporary visual art as a springboard to improve children's learning in other curriculum areas.

10A.3 Wesley Imms, Marita Kelly, Bonnie Murison, Sally McCredie, Amanda Bonsor, Rachel Main and Kate Murray

This presentation documents through the showing of an interactive CD-Rom the planning, implementation, and evaluation of an installation art project by grade 8 boys at Camberwell Grammar School. The CD, which includes video and still images of the processes undertaken by the boys, interviews with participants and members of the school community, and other supporting documents, was a product of an innovative "curriculum-in-action" project. Implemented through the University of Melbourne's Visual Art teaching program and with the support by teachers at Camberwell Grammar, a group of trainee teachers worked side by side with art educators in an "authentic" teaching experience, a process that was deemed of significant advantage to staff, trainee teachers, the University, and the school. This presentation will launch the interactive CD-Rom, a tool it is hoped will enable others to participate in equally beneficial tertiary/school links.

Dr Wesley Imms is a Lecturer in Visual Art Education, Artistic and Creative Education, University of Melbourne. He is also National Research Manager, Boys Education Lighthouse Schools Project, Centre for Applied Educational Research, Carlton.

3.30 – 5.30 Session 10B Practical workshops (2 hours)

10B.1 Marian Hosking - Jewellery impressions

A hands on Studio based workshop where participants will experiment and explore materials, motifs and a means of attaching jewellery to the body. This is a liberating introductory workshop designed to open up possibilities and through discussion a chance to reflect on some of the traditions of jewellery. Information will be supplied for a suggested practical project that can be easily explored in a classroom.

Marian will also discuss Folio and interview preparation for Metals and Jewellery course.

Marian Hosking is a maker and educator, and Studio Coordinator of Metals and Jewellery at Monash University.

•Marian is an active participant in the national and international contemporary jewellery field. Continually researching, refining and exploring motifs and imagery, she constructs small objects and jewellery in her preferred medium of silver as well as in mother-of-pearl.

10B.2 Michael Doolan - Clay: a canvas for pattern and texture (continued from 7B.2)

10B.3 Sara Lindsay - Tapestry weaving – an introduction (continued from 7B.3)

10B.4 Matthew Perkins – Photomedia – Digital photography (continued from 7B.4)

10B.5 Antionetta Covino-Beehre – Printmedia – Innovative photo etching & experimental relief techniques (continued from 7B.5)

10B.6 Darren Wardle – Painting - Explore innovative and exciting approaches to painting's possibilities in contemporary visual practice. (continued from 7B.6)

10B.7 Michele Jones – The Literature Link – for primary

With Visual Arts budgets constantly shrinking before our eyes, the goal of this workshop is to show how an invaluable resource such as the school library, can be an amazing starting-point to an outstanding term's unit of work, while elevating the profile of the Visual Arts department and producing a delightful series of displays that will captivate the entire school community's imagination? With 'Book Week' just around the corner, what better way to motivate students of all ages, than to create visual art pieces based on characters and events in some of the short-listed books? Participants in this workshop will investigate a diverse range of simple activities that can be linked, not only to this year's short-listed books, but also to an unbelievable collection of children's literature, that can be found in most Primary School libraries! Experience different strategies in unit planning and experiment with a variety of mixed media products such as Portfolios pastels, Superlite and Kindy Glitz! A definite must for those who need to revamp their Visual Arts Program, without breaking the budget too much!

Michele Jones, Gardenvale Primary School, has been teaching for 30 years, both as a classroom and specialist teacher. During this period Michele has coordinated Specialists, Preps, Junior School and Middle School level teams and

undertaken consultancy work for the Education Unit at Holmesglen Institute of TAFE. As Visual Arts Coordinator Michele delivers 100-minute art sessions to 580 students each fortnight, which are directly linked to Integrated Units being undertaken in the classroom, when appropriate.

Sponsored by: CAM Art Craft and Technology

10B.8 Sherrie Knipe - Low Tech Sculpture: Wood and Natural Materials (Repeated Saturday 13B.8)

The workshop will investigate the sculptural possibilities of recycled wood and natural, found materials (twigs, leaves, pods etc). Participants will build their own small works from such materials, using low-tech methods of cutting and assembling. The feasibility of working with such materials in the art room will be discussed, and include accessing materials, project starters and practical advice for students ranging in age and level of experience.

Sherrie Knipe was born on the Gold Coast and obtained her Bachelor of Visual Arts in 1990 from Queensland University of Technology, Brisbane. In 1999 she was awarded a Professional Development grant from Arts Queensland to extend her skills in her chosen medium, wood. Also in that year, the Queensland Art Gallery purchased her installation, *Pick Up Sticks*. In 2000, Sherrie travelled to the United Kingdom after receiving a McGregor Art Fellowship. She was the recipient of the 2002 Parks Victoria Residency awarded during the Conrad Jupiters Art Prize and received a major grant from Arts Queensland. Sherrie is currently undertaking her Masters in Fine Art at Monash University, Melbourne, where she has been the 2004 recipient of the Rolco Award for casting. Sherrie is an art teacher and has worked in primary, secondary and tertiary education over the past 12 years.

5.00 Pre-dinner drinks

6.00 Memorial Leon Jackman Free Public Lecture

Associate Professor Lee Emery, University of Melbourne (Retired)

Pushing the Envelope - Why 'Creativity Standards' is an oxymoron for art educators

This paper explores 5 dimensions which I think could 'push the art education envelope' in Australian education. In my view art education has undergone many changes since I first started teaching in 1966 and the changes are occurring now more rapidly than they did then. As art educators we have to think about how we apply standards to a field that encourages students to defy standards, take risks and work beyond safe boundaries. The subject 'art' in schools is being redefined. In my view in the next decade 'art' may be re-invented and become more exciting or it may be lost altogether as learning area boundaries become more blurred and 'art' is subsumed as visual literacy, visual culture, visual technology, visual communication or visual nonsense. Where do we see art education headed? This paper examines 5 areas that need consideration as we invent a future role for art education in schools:

The 5 dimensions that this paper addresses are:

1. Creativity in the art world: What are the standards for art? What is art and what isn't art?
2. Standards for art/creativity: Isn't this an oxymoron? Don't all creative acts defy a predetermined standard?
3. Interdisciplinary art education and VELS: Does the VELS approach make it impossible to have standards for subjects that have very blurred edges?
4. Cultural shifts: Can we determine standards for cultures other than our own?
5. Art teachers and advocacy: Who are we and where are we heading? What do we want art education to be in 2016? What do we want of the NRVE?

7.00 Conference Buffet Dinner

All are warmly invited to stay for a friendly relaxed evening.

Level 2 Art and Design Building. Music provided by Monash University.

Cost: \$40.00 per person.

Please include your dinner booking when registering

AEA/AEV Conference 2006: Art Education: Setting the Standard(s)

Day 3 – Saturday 8 July Research, Curriculum and Practice

8.45 Registration

9.00 AEV Annual General Meeting – Lecture Theatre, Faculty of Art and Design, Monash University

10.00 Session 11. Wallace McCann Report - Amanda Snell, PLC

10.45 Morning Tea and Trade Exhibition

11.15 Session 12 Forum: National and International Perspectives - UNESCO Summit on Arts Education 2006

Chair: Graham Nash

Panel: Professor John O'Toole, University of Melbourne

Professor Elizabeth Grierson, RMIT University

Dr Adele Flood, Swinburne University

Professor Bernard Hoffert, Monash University

'Capacity Building in Art Education: UNESCO Roadmap and Responses'

The 2006 UNESCO World Conference on Arts Education: Building Creative Capacities for the 21st Century, (Lisbon, Portugal, 6-9 March 2006) brought together representatives of Ministries of Education and/or Culture from the UNESCO Member States, as well as various experts, practitioners and researchers to share best practice in the field and to develop a 'Road Map' for the creative arts in education, 'Road Map for Arts Education: Building Creative Capacities for the 21st Century', to be circulated to all UNESCO Member States for support and action. In addition to the 'Road Map' following the conference the papers presented at UNESCO are posted on the Lea International website (<http://www.unesco.org/culture/lea>) to serve as resource material for educators and policy makers in the creative arts. These are vitally important global moves aimed at making changes to national governance and supporting the better resourcing and capacity-building of the creative arts in education and community practice. This paper proposes to examine the 'Road Map', to critically analyse its aims, and to undertake a close reading of its recommendations, which are presented in three categories:

1. Recommendations for Educators, Parents, Artists, and Directors of Schools and Training Institutions;
2. Recommendations for Government Ministries and Policy Maker;
3. Recommendations for UNESCO and Other Intergovernmental and Non-governmental Organizations.

In bringing these recommendations forth for scrutiny it is imperative that art educators at all levels of schooling and tertiary education – be they in education departments or art schools, artists or art educators, students or teachers, researchers or community workers – are active participants in political processes through which education in the creative arts is framed and formed.

12.45 Lunch, Trade Exhibition and Optional Faculty Tour

1.45 Select from Paper/seminar Sessions 13A: 1.45 – 2.30 + Session 14: 2.45 – 3.30 + Session 15: 3.45 – 4.30
OR

Practical workshops: 13B: 1.45 – 4.45.

1.45 Session 13A Papers/Seminars (30 – 45 minutes)

13A.1 . Ailsa Brooks and Dr Jennifer Jones-O'Neill - Tertiary Alternatives: Why being the small fish in a big pond can be a good thing!

This paper will address the specific features of the Council of Adult Education's (CAE) visual arts courses and their development of an integrated teaching method. Further it will be argued that the small scale of the CAE delivery enhances our ability to produce graduates with independence and autonomy, well equipped to enter the arts industry successfully at numerous levels.

Ailsa Brooks has degrees in Fine Art and Education. She has been an exhibiting artist and has taught in TAFE institutions for over twenty years. In the past eight years she has developed the CAE Diploma and Certificate Visual Arts courses to meet the specific needs and requirements of adults in the post-compulsory education sector.

Jennifer Jones-O'Neill has qualifications in education and a doctorate in Art History. She now manages the Arts centre of the CAE after a number of years teaching in Universities.

13A.2 Gene Bawden – Response and responsibility: Promoting responsible thinking in graphic design education

Through analysing the works of contemporary designers, historical precedents and student based projects, this paper aims to highlight ways in which graphic design education transcends a mere concern with aesthetics to become responsible and valued contributions to an already cluttered visual landscape.

Gene Bawden completed a Bachelor of Arts (Graphic Communication) at Chisholm Institute of Technology in Melbourne. In 1988 he began working at the Melbourne newspapers The Age then later at The Herald Sun as an editorial designer and illustrator. Since 1997 he has lectured full-time in graphic design, typography and illustration at Monash University, Faculty of Art & Design.

13A.3 Lou Chamberlin and Marg Stephens – VELS – a practical classroom approach

Lou and Marg will explore 2 units of work based on a practical approach to the teaching of VELS with artworks from a variety of contexts.

Unit 1: Level 5 – Place and Environment: Earth Art, Installation Art and Andy Goldsworthy – a unit establishing links between the Arts domain and English, History, ICT, Personal Learning and Thinking domains.

Unit 2: Level 6 – Technology and the Unknown: Patricia Piccinini, Gothic Art and Technology – a unit linking the dimensions of Exploring and Responding and Creating and Making.

Lou Chamberlin has taught in government, independent and Catholic schools across primary, secondary and tertiary sectors. She is an author and practising artist and has travelled on a Churchill Fellowship to study the educational relevance of puppetry and maskmaking. She is currently teaching at Star of the Sea College in Gardenvale and preparing a second edition of Art InSight for publication.

Marg Stephens has extensive experience in primary, secondary and tertiary education. She has been a lecturer in teacher education at the University of Melbourne and managed the International My Place Program at the Asia Education Foundation. She is currently an Education Officer at the National Gallery of Victoria.

13A.4 Susanne Jones - Social constraints on creative expression in adolescent photography in the visual arts classroom

This study challenges the notion that photography is an easy option that presents little mental challenge to adolescent's causal reasoning and addresses implications when using photography as a creative medium rather than a recording tool in the visual arts classroom. It describes young people's transition from socially constrained image making to innovative photographic practice within the art education context. In identifying the constraints young peoples' vernacular theories about what makes a good photograph have on their own photographic image making, this essentially quantitative study, draws on the work of Berti and Freeman (1997) and Karmiloff-Smith (1990).

Susanne Jones is a Doctoral candidate: School Art Education, College of Fine Arts, University New South Wales and Creative Arts Co-ordinator, Leumeah High School, Leumeah NSW.

2.45 Session 14 Papers/Seminars (30 – 45 minutes)

14.1 Linda Knight – How Analysis of Early Childhood and Primary Pre-Service Teachers' School Experiences of Visual Arts contribute towards achieving Quality Teaching

This paper contributes to the debate on quality teaching by examining when/whether visual arts was studied at school by those who then train to become Early Childhood and Primary teachers.

Analysis of a questionnaire completed by pre-service teachers at the University of Canberra provides the chance to explore a number of key issues, including:

- How highly the arts were prioritised during school study as a precursor to teacher training
- How/whether visual arts is seen as a core subject to master as part of generalist teacher training
- How the white papers prioritise the visual arts as a key skill area for achieving quality teaching

Dr Linda Knight is the subject convenor for Visual Arts Education within the School of Teacher Education, University of Canberra. She is also President of the Canberra Art Teachers Association. As a compliment to her teaching the majority of her research is conducted through art studio practice. Her major research interests encompass art education as well as children's picturebook illustration. Past projects have involved examining the illustration practices of British, and Australian Indigenous/non-indigenous illustrators. Currently she is investigating relationships between creative practices and teaching practices through the exploration of memory, and how that disintegrates over time.

14.2 Robyn Heckenberg - An Art Theory Lesson as an Enquiry into Indigenous studies, or an Indigenous studies lesson as Art history

This paper will discuss the important role played by art theory in the context of constructing an approachable appreciation of the major social and political issues involved in Australian Indigenous studies. Looking at social issues through the eyes of artists both Indigenous and non-Indigenous has been a successful tool in a range of contexts for the author. Further to this, a broad range of target age-groups find this method of delivery, both instructive and inclusive, non-threatening and comprehensive. Visual texts tell a story that allows reflection by the student and engagement with the content.

Robyn Heckenberg lectures at the Centre for Australian Indigenous Studies, Monash University, Gippsland. She has worked in a variety of other learning spaces, including universities and the TAFE system (Indigenous units), high school guest speaker roles, story-telling at after-school programs, art workshop facilitator for children in Koorie communities and research work in her own Wiradjuri community. Her present role includes instruction to trainee teachers, social welfare students, etc. She is developing and teaching new units in Indigenous art and Aboriginal education.

14.3 Catherine Price - The Case of the Blue Trees: Using Art Issues in the Classroom to Address the Thinking Process Domain in VELS

In this presentation Cathy will be exploring several past and current art controversies ranging from The Vault (Yellow Peril) of the 1980s to the recent Melbourne Council decision to axe the public art "Blue Trees" of Konstantin Dimopoulos. Through these examples she will demonstrate methods, strategies and techniques that can be used in the classroom with students; with a focus on creative thinking, problem solving, decision making and questioning skills.

Catherine Price has taught Visual Arts at the secondary level in Victoria for over 30 years. After many years as the Arts KLA Leader at East Doncaster Secondary College, she has taken over a new position of Curriculum Director at the College. In addition to her work as a classroom teacher, Cathy has also worked as a private consultant providing professional development workshops to primary and secondary art teachers. In 2005 she was awarded Teacher Professional Leave and undertook a project with a focus on using the visual arts as a powerful stimulus for improving student critical thinking skills. Cathy has been an active member of AEV since she began teaching and she is currently an AEV Council member.

3.45 Session 15 Papers/Seminars (30 – 45 minutes)

15.1 Mikl Longstaff – Self-Directed Projects – for primary

Through self-directed projects teachers facilitate different learning styles and cater for the diversity of student interests. The teacher, as facilitator, guides the student through experiences that enable them to think for themselves, reach their own conclusions, and apply what they have learned into new contexts. This can be achieved through: open free time, working from a self-generated design brief or creating opportunities for students to explore materials as a starting point.

Mikl Longstaff is Junior School Art Teacher at Carey Baptist Grammar School in Kew. He teaches Early Childhood, Prep through to Grade Three. Over the past 20 years Mikl has worked within the areas of education, visual and performing arts encompassing the public, commercial and community sectors. He has worked as an arts educator in pre-primary, primary, secondary and tertiary sectors. As well as educational settings, Mikl has also delivered education and public programs in cultural institutions, was Coordinator of 69 Smith Street Gallery, and part time lecturer at RMIT in subject areas: Arts Business Practice, Art History and Project Management.

15.2 Sarah Jones - Teaching Visual Communication: Picnic

Picnic presents the context for students to engage in a conversational approach to learning. The conversational approach to learning and teaching is centred on discussion. It values the student as an emotional being, who is reflective and able to engage positively in the learning process.

Picnic, is based around a project titled Me, Myself, I. This project requires students to design and produce four postcards that relate to either their political, social and cultural beliefs. In order to engage students in this project two picnics take place, one at the beginning of the project and one at its conclusion.

Sarah Jones is a Lecturer in the Department of Design, Faculty of Art and Design, Monash University.

1.45 – 4.45 Session 13B Practical workshops (3 hours)

13B.1 Greg Alexander - Perceptual Drawing as Research (This is a repeat of Session 7B.1)

Richard Serra, the American minimalist sculptor famously said, 'Drawing is a verb'. It's a process, and drawings are a byproduct of the thinking process. The process of perceptual drawing helps facilitate an understanding of space, and our relationship to the spaces and objects we interact with. It helps provide valuable skills and understanding, which are transferable and useful in a variety of art, design and other disciplines. In these practical 'hands-on' studio sessions, working from the model, and with a variety of media, we will concentrate on drawing as a process and use it to discuss ideas relating to the practice of perceptual drawing.

Greg Alexander has been a regular contributor to the AEV annual conferences over the past four years. He has extensive experience in the promotion and teaching of drawing, working with diverse groups of students from primary to tertiary levels. As part of this commitment, Greg coordinates the Big Draw Program for Art Play, an institution dedicated to fostering the intersection between contemporary practising artists and children.

13B.2 Vicki McConville – Practical and experiential workshop - Visual Research Based Learning

Withdrawn due to a bereavement.

13B.3 Emmanuel Skoutas – Thinking Skills Interactive workshop

In this workshop Emmanuel will try a few thinking skills that teachers can take away with them and apply immediately in a visual arts classroom. He will also facilitate an inquiry based process called a community of inquiry on a work of art. It will be a practical session facilitated to give teachers an introduction to this method of classroom learning through questioning and dialogue.

Emmanuel Skoutas currently teaches Philosophy and English at Dandenong High School. He is the Thinking Processes Domain Leader at his school. Emmanuel is secretary of the Victorian Association for Philosophy in Schools (VAPS) and through this teachers' association trains teachers to further develop inquiry based learning and teaching strategies.

13B.4 Matthew Perkins – Photomedia: Creative potential

This session will focus on digital imaging within a fine art context. Participants will explore the creative potential of Photoshop in both abstract and figurative ways. In an exploration of what is unique to this digital process participants will scan small objects then cut and paste them into larger art works. Some examples will be shown from artist working in this way. Objects (flat or three dimensional) for creative endeavour should also be bought along to scan in order to create individual works. These should be smaller than A4. Final works will be saved to CD and printing will be demonstrated. This session is more advanced but the conceptual content will be of interest to all.

Matthew Perkins is the Coordinator of Monash's Photomedia Studio. Matt is a practising visual artist utilising analogue and digital technologies in both still and moving image.

13B.5 Nicole Wassell – Teaching Through the Visual Arts – for primary

A 'hands-on' workshop and presentation exploring ways to link Visual Arts teaching and learning and enrich learning in other discipline and domains. In this workshop/presentation Nicole will share two units that she has taught to students in upper primary. In one unit they explored the impact of white colonisation on Indigenous culture through the visual analysis of the work of contemporary Indigenous art. In another unit they explored 'Unnatural disasters' and environmental exploration that encouraged the students to take their own civic action through Visual Art.

Nicole is aiming to share the planning as well as the implementation of this approach to Visual Art and VELS in a specialist or non-specialist classroom and make explicit the rich results achieved across several Strands, Domains and Dimensions.

Nicole Wassell is a Primary (and secondary trained) teacher with a strong background in Visual Arts. The introduction of VELS has been a formalisation of the recording and assessment of the intentional and incidental learning that is happening in her classroom as a result of the approach she is currently using.

Nicole's current practice of integrating the Visual Arts into the general curriculum lends itself to enriching learning in many of the areas identified as Essential Learning Standards: (critical) thinking, civics and citizenship, design, creativity, communication, personal learning, and interpersonal development.

13B.6 Steven Rendell – Innovative Painting Approaches

Monash University Painting Studio workshops will explore a range of innovative and exciting approaches to paintings possibilities in contemporary visual practice.

Steven Rendall is a contemporary painter who trained at the Royal Academy in the UK. He has exhibited widely and recently curated the exhibition "Life is Getting Longer" at The VCA Gallery.

13B.7 Heather Shimmen – Printmedia – Innovative & experimental techniques

Monash University Printmedia Studio presents workshops that will provide innovative photo etching and experimental relief techniques. Participants would need to bring imagery (photocopies or drawings) that they wish to work with (on acetate for the photo etching sessions).

Heather Shimmen

is a prominent Australian Printmaker and visual artist who has exhibited extensively. Heather will conduct a workshop exploring experimental relief techniques.

13B.8 Sherrie Knipe - Low Tech Sculpture: Wood and Natural Materials (Repeat of 10B.8)

The workshop will investigate the sculptural possibilities of recycled wood and natural, found materials (twigs, leaves, pods etc). Participants will build their own small works from such materials, using low-tech methods of cutting and assembling. The feasibility of working with such materials in the art room will be discussed, and include accessing materials, project starters and practical advice for students ranging in age and level of experience.

Sherrie Knipe obtained her Bachelor of Visual Arts in 1990 from Queensland University of Technology, Brisbane. In 1999 she was awarded a Professional Development grant from Arts Queensland to extend her skills in her chosen medium, wood and the Queensland Art Gallery purchased her installation, *Pick Up Sticks*. In 2000, Sherrie travelled to the United Kingdom after receiving a McGregor Art Fellowship. Sherrie is currently undertaking her Masters in Fine Art at Monash University, Melbourne, where she has been the 2004 recipient of the Rolco Award for casting. Sherrie is an art teacher and has worked in primary, secondary and tertiary education over the past 12 years

4.45 Traders' Prize Draw, Drinks & Launch

5.15 Close