



Visual Arts

Student Workbook

Student name: _____



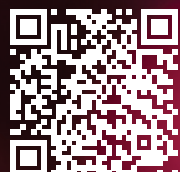


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- B Communication
- B Screen Media (Arts and Production)
- B Education (Primary)
- B Education (Secondary)
- B Arts
- B Arts (Interpreting and Translation)
- B Laws
- B Performing Arts (Acting)
- B Music
- B Design (Visual Communication)
- B Music
- B International Studies

YOU LOVE STUDIES OF RELIGION? *WHY NOT STUDY:*

- B Arts
- B Social Science
- B Education (Primary)
- B Education (Secondary)

YOU LOVE HISTORY? *WHY NOT STUDY:*

- B Arts
- B International Studies
- B Social Science
- B Education (Primary)
- B Education (Secondary)
- B Tourism and Event Management
- B Planning (Pathway to M Urban Management and Planning)

YOU LOVE VISUAL ARTS? *WHY NOT STUDY:*

- B Architectural Design
- B of Design
- B of Design and Technology
- B of Industrial Design (Honours)

YOU LOVE BUSINESS STUDIES? *WHY NOT STUDY:*

- B Business
- B Accounting
- B Education (Primary)
- B Education (Secondary)
- B Tourism and Event Management
- B Construction Management (Honours)

YOU LOVE LEGAL STUDIES? *WHY NOT STUDY:*

- B Criminology
- B Criminal and Community Justice
- B Cyber Security and Behaviour
- B Policing
- B Laws
- B Social Science
- B Humanitarian and Development Studies
- B Education (Primary)
- B Education (Secondary)
- B Construction Management (Honours)
- B Social Work
- B Youth Work

YOU LOVE COMMUNITY AND FAMILY STUDIES STUDIES? *WHY NOT STUDY:*

- B Arts
- B Criminology
- B Nursing
- B Midwifery
- B Psychology (Honours)
- B Psychological and Social Sciences
- B Social Science
- B Youth Work
- B Social Work
- B Humanitarian and Development Studies
- B Education (Early Childhood)
- B Education (Primary)
- B Education (Secondary)

YOU LOVE PHYSICS? *WHY NOT STUDY:*

- B Science
- B Education (Primary)
- B Education (Secondary)
- B Engineering
- B Architectural Design
- B Industrial Design (Honours)
- B Design and Technology

YOU LOVE CHEMISTRY? *WHY NOT STUDY:*

- B Science
- B Medical Science
- B Education (Primary)
- B Education (Secondary)

YOU LOVE HEALTH AND MOVEMENT SCIENCE? *WHY NOT STUDY:*

- B Health Science
- B Health, Physical Education and Sport
- B Exercise Physiology
- B Exercise Science
- B Sport and Performance Science
- B Occupational Therapy
- B Paramedicine
- B Physiotherapy
- B Podiatric Medicine
- B Speech Pathology
- B Traditional Chinese Medicine
- B Nursing
- B Midwifery
- B Education (Primary)

YOU LOVE MATHEMATICS? *WHY NOT STUDY:*

- B Computer Science
- B Data Science
- B Information and Communication Technology
- B Information Systems
- B Mathematics
- B Engineering
- B Education (Primary)
- B Education (Secondary)
- B Planning (Pathway to M Urban Management and Planning)
- B Accounting

YOU LOVE BIOLOGY? *WHY NOT STUDY:*

- B Health Science
- B Health, Physical Education and Sport
- B Occupational Therapy
- B Paramedicine
- B Physiotherapy
- B Podiatric Medicine
- B Speech Pathology
- B Sport and Performance Science
- B Traditional Chinese Medicine
- B Science
- B Medical Science
- B Nursing
- B Midwifery
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MAXIMISING YOUR PERFORMANCE IN THE HSC VISUAL ARTS TRIAL EXAMINATION

Section 1

Section I provides you with an opportunity to demonstrate your knowledge of the key areas of content from the syllabus.

Read the questions carefully - consider **which area of content** each question is addressing: **practice, the conceptual framework or the frames.**

Read **all** of the supporting material, such as the citation under the plates and any additional text.

Ask yourself the following questions as you look at Section 1:



Is the question about **Practice**?

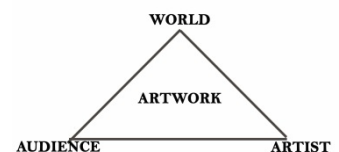
Look at the words in the question:

- Is it asking you about an artist's practice, or the practice of critics and historians, or both?
- Does it ask you about what artists do? why or how they do it?
- Does it identify material & conceptual practice as the focus for the question?
- Identify the focus for the question and then address the question, the image/s and any other supporting material through your understanding of Artmaking or Critical and Historical Practice.

Is the question about the **Conceptual Framework**?

Look at the words in the question:

- Do they identify the agencies of the artworld, the Artist, Artworks, the World, or the Audience as the focus for the question?
- Identify the focus of the question and then address the question, the image/s and any other supporting material through your understanding of the conceptual framework.



Is the question about one of the **Frames**?

Look at the words in the question:

Do they fit within the description of any of the frames? Identify the appropriate frame and then address the question.

When answering questions from Section I

- Always refer to the image/s and other source material in your answer.
- Follow the recommended times for each question.
- Note the marking value for each question.

Section II

Section II provides you with an opportunity to demonstrate what you have **studied in your case studies**.

In your answer you will be required to:

- present a well-reasoned and informed point of view
- apply your understandings of the different aspects of content (Practice, the Conceptual Framework and the Frames
- use relevant examples.

A strong examination response should include:

- a coherent, sustained and well-reasoned argument
- all the relevant aspects of the selected area of content which are comprehensively explained and interpreted in relation to the question
- the significance of examples which are explained and used to support arguments
- points of view that are complex and logical and reveal a highly developed understanding of the visual arts

Section II comprises six questions divided into three headings:

- **Two** questions address Practice.
- **Two** questions address the Conceptual Framework.
- **Two** questions address the Frames

You are to select **one** question.

Read the questions carefully and **select** the most appropriate question from one of the content areas to answer for your essay response.

Remember Section II requires an essay response and to follow the recommended time of **45 minutes**. Practice writing within the time frame before the exam.

Find out more for details on the Conceptual Framework on this site.

<http://artsmartstudents.blogspot.com.au/p/conceptual-framework.html>

CHECKLIST



- ☐ Review the Frames – cultural, structural, subjective and postmodern
- ☐ Review Artist Practice – material and conceptual practice
- ☐ Review the Conceptual Framework – artist, artwork, audience and world
- ☐ Choose at least THREE artists we have studied this year and make notes on at least TWO of their artworks each. Make notes on their:
 - Artist Practice (Material and Conceptual)
 - Culture, Structural descriptions of the artwork
 - Emotional responses and audience engagement with the work
 - Postmodern strategies
 - relationships with the World, Audience, Artist and Artwork
 - TWO great artist or critic and/or historic quotes
 - Historical significance and connections (other artists which relate conceptually or materially that you can mention).
- ☐ Practise section 1 exam questions (using time limits)
- ☐ Practise essay introductions, conclusions and key point layouts.

Advice for Responding to Short Answer Questions

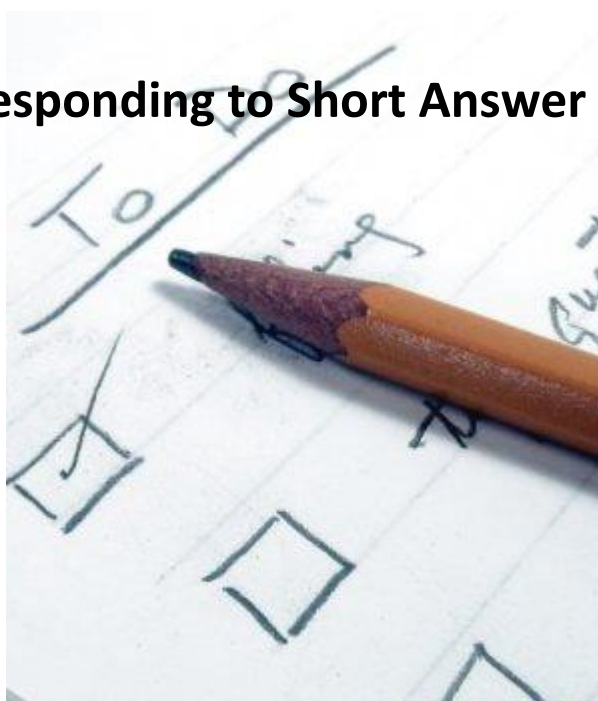




Plate 1

Raphael Sanzio (Italian, 1483-1520)

The School of Athens

Fresco. 500cm x 770cm

Stanza della Signatura, Apostolic Palace, Vatican City.

Sample Question 1

Outline how Raphael achieves order in the "School of Athens." (1509-1511) (5 marks)

The answer to most questions are often longer than you have time for. Hone in on a few critical points to make in your argument. You won't have time to cover everything so prioritise things that are the most important. This this case, linear perspective and geometry are key.

Organise your answer clearly. In this case, one paragraph on geometry and another paragraph on perspective. Skip a line between paragraphs – this gives the marker a visual 'break' before they engage your next point.

Answer the question with your opening sentence. At the very least, your opening sentence should contain the key word(s) of the question. In this case 'order' is a key word. Better still, start with something like:

Raphael achieves order in 'The School of Athens' by...

The demand of the question must be identified. The demand word indicates what has to be done. In this case, the demand words are '**Outline** how.' This begs the response: 'by.'

*Raphael achieves order **by**...*

Keep the first sentence short so the answer remains clear and uncomplicated. If you have a new idea, start a new sentence.

Look at the citation to gather 'coordinates' such as who the artist is; what nationality he/she is; what the artwork is; what it is about (title); what size it is; where it is located. This will allow you to place the artwork and artist in time and space. Eg. Raphael was a 16th Century Italian Renaissance painter. This is a fresco in the Vatican.

Description must have a purpose. This purpose should be defined by the demands of the question.

Raphael repeats geometrical forms such as the trapezoids on the tiled floor to create an illusion of receding space.

Description of the stimulus material for its own sake is self-defeating. The stimulus material is there to point to bigger issues.

High ranking responses use Art-specific terminology throughout the answer.

If you use specific terminology, such as linear perspective, it needs to be clearly defined. It also needs to be used consistently throughout your answer. The definition you use at the start must be the same at the end.

Be as explicit as possible. Do not assume that the marker knows what you mean. Say exactly what you mean.

Close the answer by revisiting your opening sentence. For longer short-answer responses, you could revisit the start of each paragraph.

SUGGESTED RESPONSE

Raphael achieves perfect order in "The School of Athens" by employing traditional schematic devices such as linear perspective and proportion. He is acutely aware that geometry and symmetry allow him to achieve balance in this composition, qualities that are most appropriate for its subject matter and location. "The School of Athens" is justifiably held at the pinnacle of creative achievement in Western culture as it brings together the great minds and achievers of the ancient world with those of Raphael's time, the Italian High Renaissance.

Linear perspective is the dominant pictorial device that creates order in "The School of Athens." The many human figures and architectural features such as vaulted arches, supportive columns and floor tiles are strategically arranged to centralize a space that recedes into the distance. The audience not only understands the monumentality of this space by the lines of perspective that draws their attention to the middle of the composition but they are also aware of their own central placement in front of the mural. Colour is also used to create this ordered space with warmer hues arranged in the foreground and a vortex of blue leading our eye into the distance.

Geometrical shapes such as squares, rectangles and half circles are repeated throughout the composition and this creates order. There very much seems to be a place for everything and everything is in its place. Groups of figures that appear on the left of the painting are balanced by similar arrangements on the right. The visual symphony of symmetry reaches its climax with Plato and Aristotle positioned immediately under the vaulted arch, dead-centre and are the visual focal point of the entire work. (277 words = 27.7 words per minute)

PRACTISE HSC EXAMINATION QUESTIONS

Question 1

With reference to plate 1 and the source material discuss this work using the structural frame. (5 marks)

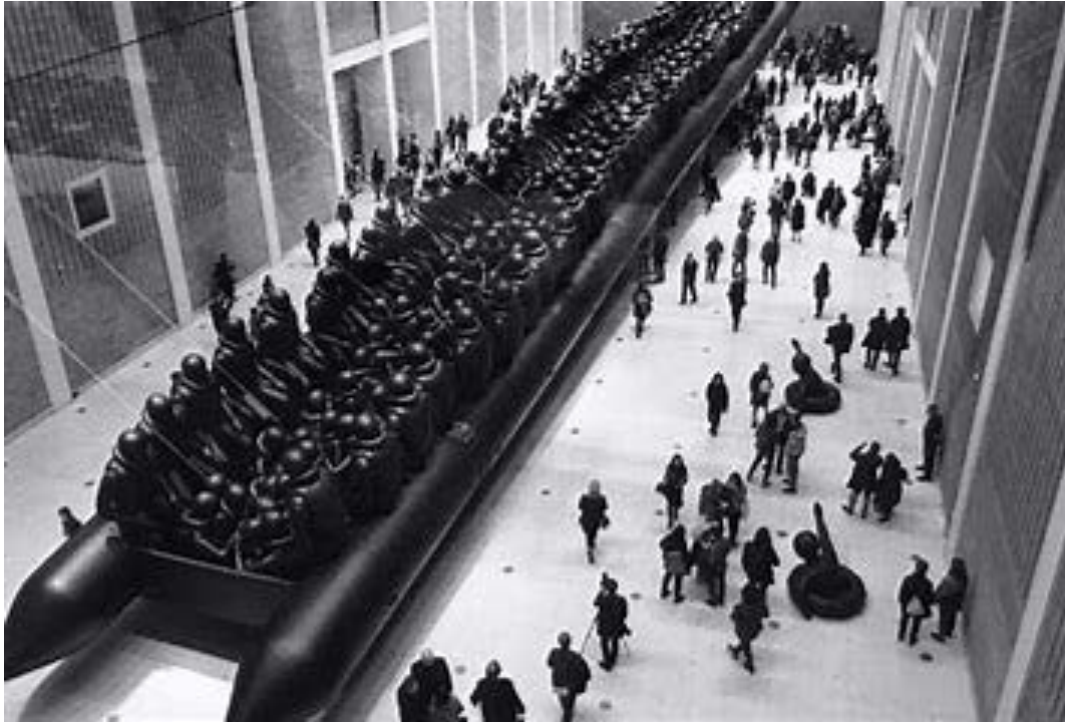


Plate 1

AI WEI WEI

Law of the Journey

2018 Biennale of Sydney

Inflatable boat and figures made from black rubber

Suggested Response

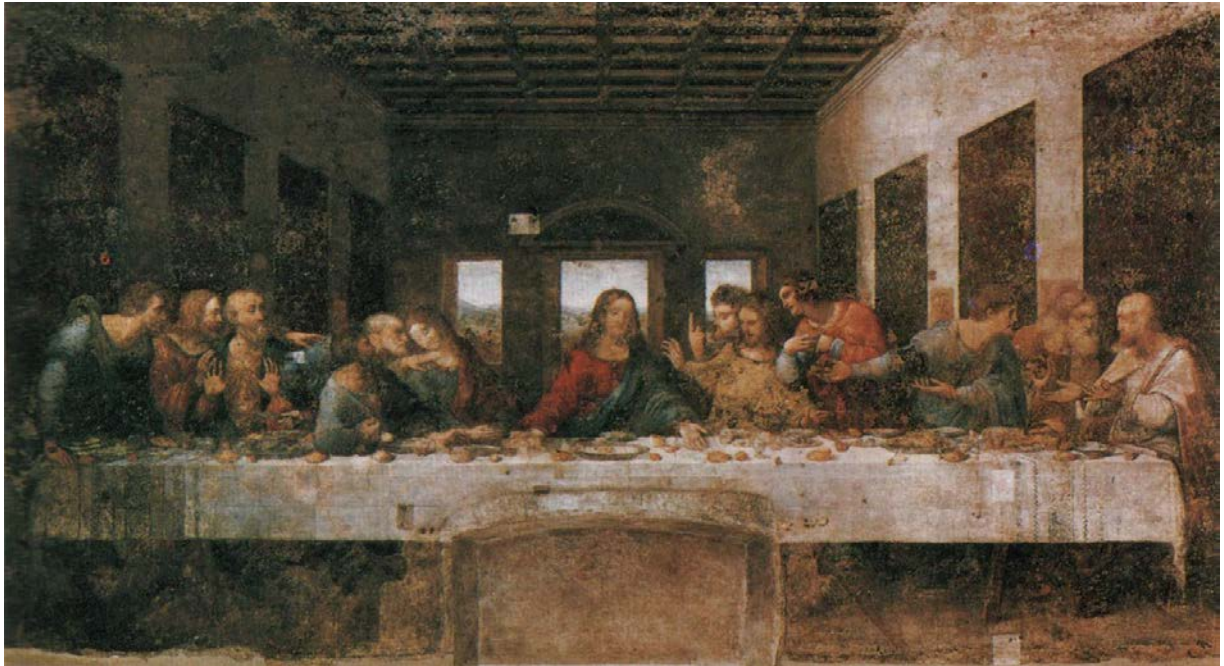
Scale and repetition are two structural devices employed by the Chinese dissident artist Ai Wei Wei in his sculptural installation *"Law of the Journey"* (2018) to **construct a powerful visual language of protest**. For Ai, who sees his role as an artist as giving a loud voice to those without a voice, the highly political issue of refugees lost at seas requires a massive statement with a monumental installation. Here, he constructs an installation of a 60 metre long rubber rescue boat with 312 homogenous life-size, rubber human forms to communicate the monumentality of the humanitarian global refugee crisis. The tone of Ai's visual language is that monumental issues require monumental imagery. The repetition of black, rubber, faceless human figures is also a poignant structural strategy. By denying these figures an identity, Ai makes them universal beings, undefined by race, nationality or creed. In this way the global issue of refugee displacement and deaths finds a universal visual language. Ai's choice of materials for *"Law of the Journey"* is significant too. He uses the exact materials that are used in rescue crafts, crossing aesthetic and functional boundaries to highlight the reality of the crisis. Finally, the symbolic use of black, traditionally associated with death, mourning and legality offers formality to the installation. (210 words 41.5 words per minute)

Question 2

With reference to plates 2 and 3 explain how artistic practice has changed over time. (8 marks)



Mona Hatoum
(Untitled) Wheelchair 1998
Stainless Steel



[Leonardo](#) da Vinci
The Last Supper 1494
[Santa Maria delle Grazie](#)
[Tempera](#) Wall Painting

Artistic Practice

Notes



Artistic Practice

Notes



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Question 3

Look at Plates 4, 5 and 6.

Explain what these artworks reveal about the worlds that they come from.

(12 marks)



Plate 4

Leonardo Da Vinci (Italian,
1452-1519)

Lady with an Ermine (1490)

Oil on wood

54 cm x 39 cm



Plate 5

Awol Erizku (Ethiopia, b.
1988. Lives and works in
New York and Los Angeles,
USA)

Lady with a Pit-bull (2009).

Digital chromagenic print
65" x 50" Edition of 5



Plate 6

Banksy (Alias) (British, date of birth unknown)

Flower Thrower (2003 – Jerusalem)

Stencil painting

Artwork/World

Notes



Artwork/World Notes



Artwork/World

Notes



Question 1 (5 marks)

How does Salvatore Zofrea's print *The Death of my Grandfather* represent ideas of loss and suffering?



Plate 1:

Salvatore Zofrea, b. 1946, Australian

The Death of my Grandfather, from the series *Appassionata*, 1994 - 1999

Woodblock print, printed in black ink on heavy white Japanese Hitachi paper, 40.0 x 60.0 cm blockmark; 84.0 x 63.6 cm sheet

Notes

Question 1 (5 marks)

Briefly describe the relationship between the artwork and the audience in Plate 1.

Ron Mueck (b.1958) is an Australian contemporary sculptor who first worked as a model maker for film and television.

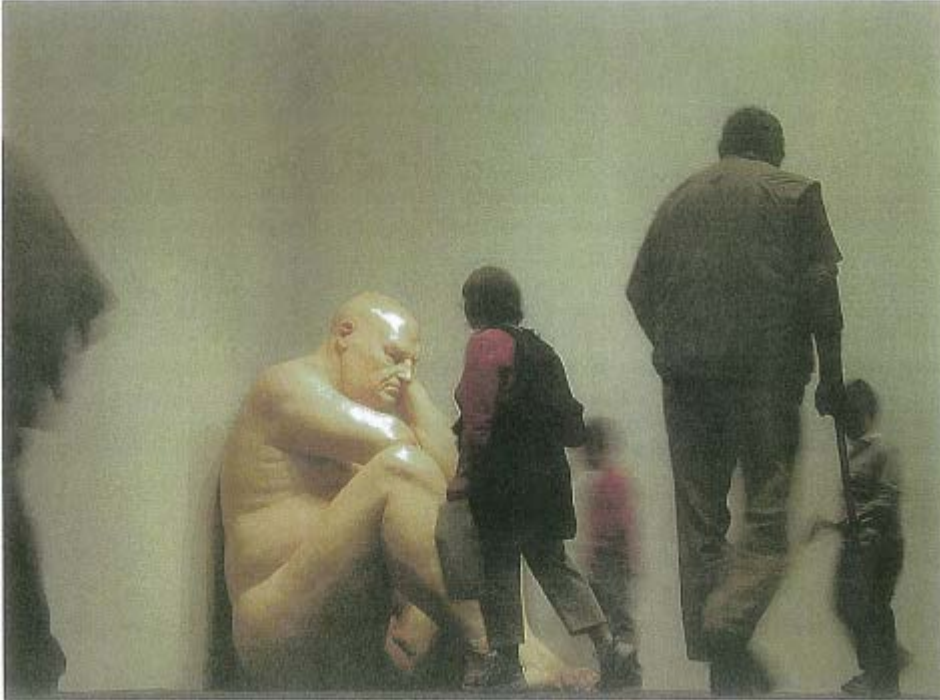


Plate 1

Museum audience viewing Ron Mueck's sculpture.

Ron Mueck. Australian b. 1958. Untitled (Big Man). 2000. Pigmented polyester resin on fiberglass. 203.8 x 120.7 x 204.5 cm

Notes

Question 1 (5 marks)

Examine how ideas inform Dale Chihuly's practice in Plate 1.

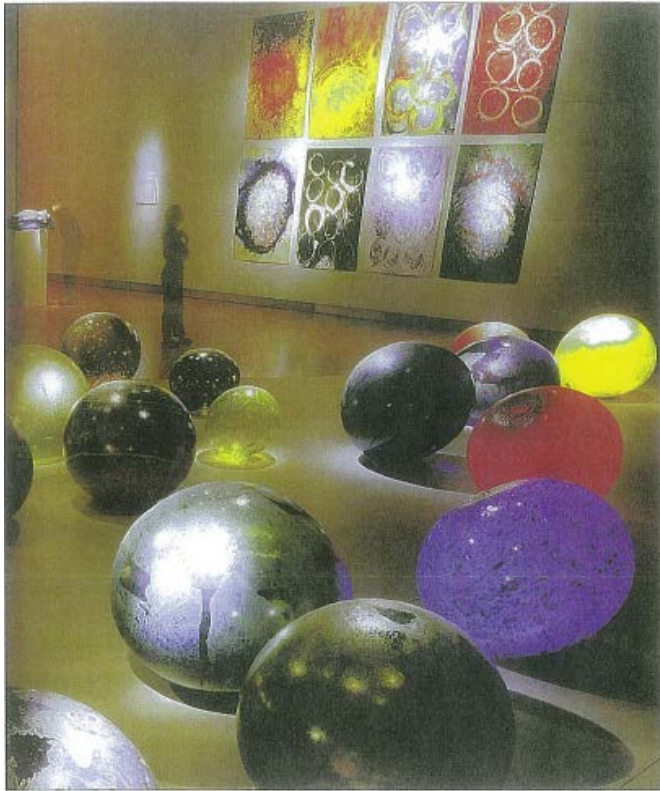


Plate 1: Exhibition view, Dale Chihuly: Installations 1964-1992,

Seattle Art Museum 1992

Dale Chihuly, b.1941, USA

Niijima Floats, 1992

glass sculptures: variable

dimensions up to 122 cm

indiameter, varying weights up to

18 kilograms each

Float Drawings, 1992

acrylic on paper, 150 x 100 cm

Note: Niijima is a volcanic island in Japan.

Notes

PRACTISE ESSAY QUESTIONS

PRACTICE

Question 4

"The choice of these ready-mades ... was based on visual indifference, a total absence of good or bad taste."

- Marcel Duchamp, (1887-1968) artist. Quote from an interview in 1946

Argue a case for and/or against the notions of good or bad taste as a measure of value in contemporary art. Refer artists and their work in your answer.

Question 5

Explain the importance that materials and techniques have in communicating the ideas of artists.

CONCEPTUAL FRAMEWORK

Question 6

Argue a case for how postmodern artists have explored aspects of their world through strategies of irony and juxtaposition to create contradiction.

Question 7

Examine the role audience plays in the interpretation of artworks.

FRAMES

Question 8

Discuss the way in which artists have developed their own visual language to convey meaning and engage their audience.

Question 9

Evaluate the body of work of artists who explore issues of culture within their artwork.

ART ESSAY WRITING TIPS

1. Always underline the demand of the question such as key words (discuss, describe, compare, contrast, analyse...)
2. Always identify the focus of the question (CF, Practice, The Frames)
3. Plan your thoughts before you start – map out your ideas on the exam paper or inside cover of your writing booklet
4. Write in detail about **examples** – Consider these ideas:
 - the artist’s inspiration (artist-world)/ subject matter; the artists process, techniques &/ or practice (material and conceptual); Subjective; Cultural; Postmodern; Structural Frames
 - the compositional /structural elements of the work – what form it is, what materials have been used, the size, are the materials/ technique traditional?, labour intensive?, outsourced?;
 - CF: The audience’s perception or experience of the work- is it a traditional work exhibited in a gallery? Does it shock or challenge the audience? Is it humorous? Is it ephemeral or temporal? Relate the work to the question
 - Use **quotes** if you have them – Quotes are gold!!
 - **Use your knowledge of art** –identifying traditional and non-traditional works; cultural/ historical context & impact on art; genres: portraiture, landscape, narratives, still-life, non-representational, installation, postmodern practices

Introduction	Directly respond to the question. Introduce the artist/examples and key theme or focus area and context for you discussion.
Body of essay	Make sure you are using your examples well. Write in detail. Discuss, describe and interpret, compare, explain..
Paragraph A	Introduce 1 st artist /example and get to the point. DON’T REPEAT WHAT YOU’VE ALREADY WRITTEN IN THE INTRODUCTION. Write in a detailed way about the form of the work and subject matter or about the artist in focus
Paragraph B	Relate how the example relates to the question (subject matter, practice, frames, CF; assert a point of view
Paragraph C	
Paragraph D	Second example (as per p1-3)
Paragraph E	
Paragraph F	
Paragraph G....	Comparisons/ Analysis / CF
Conclusion	Sum up your examples/ artist and how they relate to the question

Avoid making personal value judgements such as “this is an amazing masterpiece...” without justification and with saying little else.

Avoid referring to the artist by his/ her first name

Avoid writing in the first person “I will write/talk about...” “I think....” “I really like....”

SAMPLE RESPONSE

Essay Question: 25 marks

Argue a case for how postmodern artists have explored aspects of their world through strategies of irony and juxtaposition to create contradiction.

Refer to the artworks of TWO artists in your response.

Postmodern artists often employ the strategies of irony and juxtaposition within their practice and subject matter to establish contradiction within their artworks. Thereby, they challenge artistic conventions and existing ideologies to explore and make powerful statements about their contemporary worlds. Two artists which successfully achieve this is Australian sculptor Alex Seton, and Australian postmodern artist Patricia Piccinini. Alex Seton creates contradiction in the juxtaposition between his subject matter and his choice of material, marble, which he transforms both physically and metaphorically. He employs irony by carving soft, flowing objects out of the dense medium of marble. Seton explores aspects of his world in his artworks *As of today...* (2011-14) and *Somebody died trying to have a life like mine* (2014). Alternatively, Patricia Piccinini employs the postmodern strategy of contradiction in her artmaking process. She is fundamentally concerned with the moral and ethical concerns surrounding the intervention of technology within society; ironically her artmaking practice is largely intertwined with the digital world, in that she creates human-looking creatures using the non-human object of the computer. Therefore, Piccinini employs contradiction in that she dichotomises her cynicism of technology through using it as her media of expression. Piccinini achieves this in her artworks *The Comforter* (2010) and *The Young Family* (2002).

Contemporary postmodern artists break down the boundaries of art, challenging the audience's perceptions; in fact, it is the audience who generate the meaning of postmodern artworks. The artists draw from a multitude of traditions and refer to contemporary culture. Marcel Duchamp, when he produced *Fountain* (1937), asserted that art could be an idea; this change from appearance to

conception was the beginning of postmodern art. Artists who work from the Postmodern Frame are concerned with challenging mainstream values, conventions and ideas, and views of history. While Postmodern artworks question previously established conventions and traditions, they also challenge what an artwork is, what it can represent and how it can be created.

Alex Seton is an Australian contemporary postmodern sculptor who establishes contradiction in his works by juxtaposing common-place everyday objects from popular culture with the permanent material of marble and the traditional practice of carving. He employs marble as a means of expressing the political and social shortcomings of our contemporary world. Seton grew up in the Southern Highlands where his fascination with marble was influenced by a quarry located down the road from his childhood home. This had, according to Gina Fairley, the National Visual Arts Journalist for ArtsHub, “the effect of situating the material within the realm of the everyday rather than the revered.” Seton describes his work and practice as “engaging with the analogue in a digital world.” He carves collections of mass-produced soft, flowing and often mundane objects with a sense of monumentality by replicating them in marble, a dense and heavy medium, which creates a powerful sense of irony and contradiction. The material of marble is culturally loaded – being used in Greek antiquity and the Renaissance to create lasting monuments of civilisation. This material is associated with wealth, stability and power, so the fact that Seton transforms blocks of marble both physically and metaphorically into mass-produced and often ephemeral object poetically establishes contradiction within his artworks.

Alex Seton’s 2014 work, *Someone died trying to have a life like mine*, is a floor installation of 28 lifejackets carved from marble, which is a contradictive expression of the societal dissonance that seems endemic to the asylum seeker debate. Seton conceived this installation after reading a brief news article in 2013 reporting the discovery of 28 lifejackets that had washed up on the shores of the Cocos Islands, a small Australian territory of the coast of Western Australia, presumed to have come from a boat lost at sea. Seton’s work is designed specifically to elicit an emotional response from the audience in reference to one of the major problems in contemporary society, being the refugee crisis. Julian Burnside, an Australian human rights and refugee activist, describes Seton’s work as a “silent, cool memorial to the drowned that will endure and remind us: each life jacket was the last hope of a doomed human being.” Seton has replicated these 28 life jackets in the dense and heavy material of marble, which immediately establishes a sense of irony, as the purpose of the lifejacket to save lives due to its light and buoyant material is powerfully subverted; additionally, this creates a paradoxical aspect

towards the sculptural installation. Thus, Seton's solemn marble re-enactment forms an enduring memorial for what he describes as, "simply 28 souls likely lost at sea", a reminder of the horrible tragedies occurring just off our shores.

Seton explores a further aspect of his world in his 2011-2014 sculptural installation *As of today...*, consisting of 42 marble replicas of a folded flag. This work is an act of dedication and commemoration towards the Australian soldiers who have lost their lives in Operation Slipper in Afghanistan. Furthermore, Seton's work acts as a poignant reminder of the futility of war could emphasise the apathy of society towards the suffering of our own soldiers. Seton notes that "*the anonymous nature of the individual flags highlights the quiet humility of service and sacrifice.*" Each of the 42 flags has been sculpted in honour and remembrance of a specific individual and a life lost. The marble used was specifically Australian, as Seton stated the "*importance of creating the works from a material from our own soil.*" Seton decisively chose marble that had a slight pink tone to it, which evokes violence, blood and the flesh of a human body. Seton once again establishes a dichotomy within his works as he manifests these soft flowing flags, which represent nationalism and sense of identity, in marble. In doing so, Seton places these objects and the lives they represent within a history of ancient monuments related to civilisation and war.

Patricia Piccinini is a contemporary Australian artist who employs juxtaposition through her use of subject matter and her artistic practice to make powerful comments about the effects of bio-technology in our modern society. There is spectacular contradiction and irony evident in all of Piccinini's work. Her astonishingly hyper-realistic sculptures and environments are made possible by the very cutting-edge use of software and technology. Thus, irony is established in that Piccinini utilises the very technology that she is critical of as her media of expression. Piccinini embraces a wide range of mediums including computer generated images and immersive video and sculptural installations. In an interview with ABC, Piccinini stated that she tries "to imbue the works with empathy so that the viewer can see something in them, identify with them, feel something and therefore think something because of that." Piccinini's works elicit positive and sympathetic responses in her audience, by assigning to her creatures a form of pedomorphosis, or a genetic malfunction, imbuing a sense of vulnerability and fragility. The collaborative nature of her works is clearly evident as she acts as a director working with a wide range of specialists such as digital animators and automotive engineers. Her reason for this is evident when Piccinini herself stated that "I conceive the work and then bring the pieces together. I don't want to be

limited by what I can physically do. The ideas come first.” In dichotomising her subject matter with her artistic practice, Piccinini is opening up a dialogue for discussion about the intervention of technology within society, and the wide range of implications of bio-technology and genetic engineering.

Patricia Piccinini’s 2002 work, *The Young Family*, is a repulsive yet endearing sculpture which challenges what it means to be human in an age of biomedical advancements and agitates the audience to think about the ethical and social repercussions of the future of biotechnology. Her work portrays a pig-like creature suckling and looking after her babies. The mother’s face evokes empathy as it is made to look exhausted, melancholic and vacant. For Piccinini, her work is discussing the ethical dilemma of growing human organs in other genetically modified species and, as the artist herself states, “the interaction between emotion and rationality when thinking about these “creation” issues.” The subversion of her subject matter juxtaposed with her artistic practice imbues an ironic and contradictory concept within Piccinini’s work, *The Young Family*, and ultimately allows her to reveal key aspects about her technologically advancing world.

Piccinini explores a further aspect about her world in her 2010 sculpture, *The Comforter*, another of her hyperreal yet sentimental sculptures examining the moral and ethical issues behind the intervention of technology within society. *The Comforter* presents the audience with a young girl whose body suggests a genetic malfunction in which she grows excessive hair over her body and in her lap, she gently nestles an embryonic, bulbous and amorphous creature. In using technology as her media of expression, Piccinini suggests the intimacy, innocence and beauty that can sprout from diversity and establishes an adorable connection between two peculiar yet beautiful species. Piccinini’s use of hyperrealism makes this scenario seem probable in real life, and thus evokes a sense of empathy and affection within the audience.

Alex Seton and Patricia Piccinini are two Australian contemporary artists who employ irony and juxtaposition in their works to create contradiction, and in doing so, explore key aspects about their world. Alex Seton creates contradiction in the juxtaposition between his subject matter and his choice of material, marble, which he transforms both physically and metaphorically. In doing so he explores political aspects and complications in his contemporary world. Patricia Piccinini employs the postmodern strategy of contradiction in her artmaking process. She is fundamentally concerned with the moral and ethical concerns surrounding the intervention of technology within society.

Patricia Piccinini



Patricia Piccinini

The Young Family, 2002

Silicone, fiberglass, leather, human



Patricia Piccinini

The Comforter, 2010

silicone, fibreglass, steel, human hair,

Alex Seton



Alex Seton

Someone dies trying to have a life like mine, 2014



Alex Seton

As of today..., 2011-14

[illegible]



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