



# STENCIL. ART PRIZE

6 February – 2 May 2021  
HURSTVILLE MUSEUM & GALLERY



**STENCIL.**  
ART PRIZE

Images: *Rebel, Rebel*, Stephen Quick,  
United Kingdom, aerosol and ink on canvas.

# EDUCATION KIT

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Georges River Council acknowledges the traditional custodians of the land in which the Georges River Local Government Area is situated – the Bidjegal people of the Eora Nation.

# STENCIL ART PRIZE

Edgy, political, cheeky and pop-culture inspired, *The Stencil Art Prize* features 55 finalists from around the globe; from photo-realist stencils with dozens of layers, to intricate hand-cut stencils on delicate paper, this biennial exhibition is the world's largest touring stencil prize and is the authority on all things 'stencil art'.

Celebrating its 10th anniversary in 2019, the Prize is a snapshot of the grassroots stencil art form that has undergone resurgence in recent decades and is now thriving. *The Stencil Art Prize* community of international finalists push the boundaries of the 'stencil definition' utilising a diverse range of techniques, materials and technology.

## ABOUT THIS RESOURCE

This educational resource was created for the *2019 Stencil Art Prize* exhibited at Hurstville Museum & Gallery between 6 February – 2 May 2021. It is designed to assist Visual Art and Visual Design teachers and students from year 7 – 12. The images and suggested activities are to be used together with relevant syllabus documents and teaching resources, and should be used as a guide for teachers, adjusting activities to suit the needs of their students.

Each case study includes images and a description of the exhibited work, and a Q&A with the artist discussing their artmaking practice, methods and materials.

Accompanying each artist case study is a series of activities through which students may analyse and interpret works, and apply their understanding to their own artmaking practice.

In addition, a number of selected works have been chosen for further study and investigation with images and questions included.

This resource supports the Australian Curriculum and NSW Syllabus outcomes for Visual Arts for years 7 – 12. Content has been designed with reference to the four frames and the Conceptual Framework.

The efficacy of this resource can be extended by visiting the exhibition with students between February – May 2021. A hard copy of the exhibition catalogue is also available for purchase and is a valuable tool that can be used alongside this resource.

# ARTIST CASE STUDIES

# ARGH



*Social pressure*  
Aerosol and acrylic on board, stencil layers computer generated,  
stencil layers hand drawn, stencil hand cut

*"I am never content with my style, I constantly want to evolve and get better but I can say it has evolved from basic one layer stencils to highly detailed photo realistic stencils"*

ARGH

## THE ARTIST

I am an emerging artist working in stencil - street art. Inspired by my many interests in the world around me, my themes are dynamic and are often influenced by my hobbies, adventures and my need to constantly learn new things. I employ the use of hand cutting stencils that are extremely delicate yet possess a depth of detail that creates a photo-realistic image. I am a self-taught stencil artist who immersed myself in the street art culture while living in Melbourne, Australia. I observed the skills of more prolific artists and improved my skills by learning from them. The constant yearning to learn more and my passion for my art has seen my skills progress rapidly. I use the world around me as my teacher.

*Social pressure* is a statement on materialism and how, through childhood and beyond, some people make judgements not on who you are but what you have. Growing up, you seek approval to fit in, to belong, but personal experiences have shown that if you're not keeping up with your peers, it can result in bullying, low self-esteem and a sense of rejection. While some might just see this as a stencil of an expensive shoe, to a select few, it is the key to acceptance. To others, it could actually indicate feelings of insecurity and inadequacy. It creates a vicious circle of acceptance that carries through life, wanting that approval that started when you were bullied as a child for not having 'cool' material goods. Perhaps this isn't true of all people but if current society is any indication, materialism is on the rise. What does it say about us as humans? Are we all lacking that much self-esteem and just following the leader so we fit in?

## ARTIST Q&A

### **What advice would you give to a person who is passionate about their art making practice but doesn't know where to start?**

The internet is a wonderful place. As a stencil/street artist, there aren't any courses or schools you can learn your techniques, except from learning from the people who already are established. Study photos, YouTube and get out on the streets and look closely at what is out there while you still can. Imitation is the highest form of flattery ;).

### **What do you want your work to do? Are you looking for a particular reaction from audiences?**

I don't really care about the audience; I just want to enjoy painting. If anything, I do like to make people laugh and sometimes shock, but my process takes so long so if I were to do anything political or attention grabbing, the public have moved on.

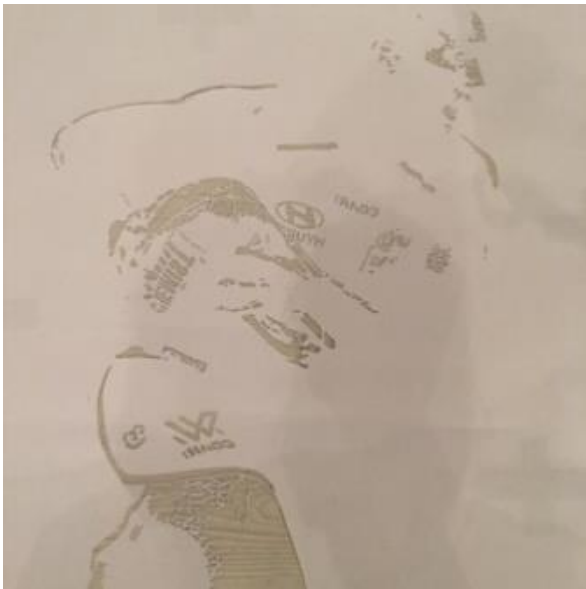
### **Has your style of work undergone a particular development or transformation?**

I am never content with my style, I constantly want to evolve and get better but I can say it has evolved from basic one layer stencils to highly detailed photo realistic stencils. However, I do believe that single layered stencils are just as amazing as detailed pieces. It is all about getting back on the streets. I am just hungry to learn more.

### **What are the challenges you face as an artist?**

I work full time in a corporate job which consumes me and my identity as an artist. My pieces also take such a long time to prepare that I am often not able to have a good presence via social media. I also find my perfectionism holds me back. There is also that fight between the street and the gallery. I love painting on the street but if I want to quit my full time job, I need to start selling more of my work.





@ArghStencilArt - January 2020

"Cuts cuts cuts! 2019 was a busy year for everything but my art. I want to find some consistency. So I'm starting off with another AFLW player just like I did in 2019. This one is a bit bigger, using A0 sheets which is a bit of a challenge."



@ArghStencilArt - January 2020

"Here is the set up and each layer of my recent piece of at The Stockroom Gallery. This part takes the longest and I got a few heckles from passers-by that I should do some 'real' graff... meh, I love stencils and just love being able to create."

## THE ARTWORK: MATERIAL AND PRACTICE

### **Can you explain your technique and how you manipulate/use the materials in your work?**

I use images that I have either taken myself or that I have 'borrowed' from the internet and separate the layers in photoshop. This is tricky as this is where I want to retain the detail but not so much that it will take me forever to create the layers and cut them out. I print them out individually and then hand cut them all. When doing coloured images, I also separate them into the separate colours and handcut them out individually (for example, my Nike shoe stencils). Once cut, I then proceed to paint each layer with spray paint. Sometimes I create backgrounds using acrylic paint. Stencil art can be a lot more precise compared to doing graffiti pieces on the street, however the control is not as detailed in stencil art as doing graffiti which I totally admire and love.

### **Can you give us an insight into your artistic process?**

I am completely self-taught with all facets of my art (photography, graphic design, stencilling), however I did seek the guidance of some established artists that I admired which helped. I like portraiture and focusing on women (particularly women in sport). I have found it hard trying to develop a rapport with some of the subjects I have wanted to paint due to their 'celebrity' status so this is where the internet has come in handy. I also have a fascination with nostalgia from the 1980s and 1990s, heavily influenced by the culture in NYC in the 1980s and street fashion and street culture. I would also say I have a very short attention span which doesn't help with an art form that takes a long time to produce. I read and research all the time, I am hungry for more knowledge and I do find it hard to keep up. I feel a few steps behind.

### **Do you keep a process diary, or a collection of images or photographs for inspiration?**

I take a lot of photos and keep everything on file that I have created. I upload my work to Facebook and Instagram. I would like to extend this out to YouTube and create some videos of my process. I keep all of my manual notes in a diary, but don't actually record my process. The internet and the street is my inspiration plus other artists.

### **Who are your favourite artists?**

E.L.K, Snik, 1UP crew, Aches, Ches, Ben Frost, Invader, Cheo



@ArghStencilArt - January 2020

"When in Melbourne...! Thanks to the always awesome The Stockroom Gallery, this has become a tradition... I painted Darcy Vescio from Carlton FCW. Looking forward to AFLW starting. This piece was nine handcut layers with spray paint..."



## FRAMES

Subjective: Nostalgia for the past, personal memories and experiences.

Structural: Visual symbols embedded in the material and form.

Cultural: Constructs of identity and social class.

Postmodern: Crossing barriers between art and pop culture and consumerist culture.

## KEY WORDS

Consumerist: characterised by or preoccupied with the acquisition of consumer goods.

Evolve: to develop gradually by a natural process, or to make someone or something change and develop gradually.

Identity: something that describes an individual entity by its properties and characteristics.

Street culture: the integrated use of space by the diverse group of people in a particular place or region, which has been developed over time, with the influence of culture of the particular place or region. Popular styles of urban centres.

## QUESTIONS

### STAGE 4

Look at this artwork both structurally and subjectively.

- What objects can you see in this work? Describe the use of colour, line, shape and focal point.
- Do you like it? Why or why not?

### STAGE 5

- What elements are appropriated from another source? Explain the source and what meaning is added?
- What symbols can you see in this artwork?

## PAST HSC QUESTIONS

Explain how cultural experiences inform the practice of artists, art critics, art historians and/or curators.

Explain how ARGH has represented ideas through the use of imagery, colour and scale in their artmaking practice.

Technology has changed the boundaries of artmaking practice. With reference to this statement, analyse how artists have responded to new technologies.

## DISCOVER

### Artist's website

<https://arghstencilart.squarespace.com>

**Facebook** @Arghstencilart

**Instagram** @argh\_stencilartist

### Past exhibitions:

2019 - 12x12 - The Stockroom Gallery (Melbourne)  
2019 - Stencil Art Prize Finalist (Sydney)  
2019 - Cut, Spray and Pray Exhibition (London, UK)  
2018 - 12x12 - The Stockroom Gallery (Melbourne)  
2018 - Unofficial Collaboration 2.0 - The Stockroom (Melbourne)  
2017 - 'Bring a Plate' Charity Exhibition - The Stockroom (Melbourne)  
2017 - 'Unofficial Collaboration' - The Stockroom (Melbourne)  
2017 - RAW Sydney - Fixate Showcase  
2017 - Finalist - Contemporary Art Award (Brisbane)  
2016 - 'Bring a Plate' Charity Exhibition - The Stockroom (Melbourne)  
2016 - Finalist - Contemporary Art Award (Brisbane)

### Publications:

2017 - Contemporary Art Award Finalist Catalogue  
2016 - Contemporary Art Award Finalist Catalogue  
2016 - MTN Australia Blog, October 2016

# VIVIAN MESSIMERIS



*Women of Kobane #19*  
Silkscreen print on cotton paper, screen printing,  
stencil layers computer generated



*"I am a printmaker so I always think of my art in this way. I love the idea of multiples and I love the technical challenge of printmaking. When it goes wrong it is incredibly frustrating, but when it works it is an indescribable magic."*

Vivian Messimeris

## THE ARTIST

I am a Sydney-based artist who is currently working in the medium of silkscreen prints. My work has a bold, graphic, street-art style that harnesses the history of art as a vehicle for propaganda and protest. These complex, layered prints question how we represent and portray women in war. These images show women as strong, proud and militant, not as passive bystanders.

I completed a Bachelor of Fine Arts – Printmaking at RMIT University, and graduated with First Class Honours from Monash University. I have had solo exhibitions in both Sydney and Melbourne, and have won a number of prizes including the Firestation Print Prize and the Auburn Mayoral Art Prize. My work has featured in a number of prominent exhibitions including the Stencil Art Prize, Swan Hill Print and Drawing Prize, Fisher’s Ghost Art Award, Blacktown Art Prize and the Hunters Hill Art Prize.

This artwork is of a portrait of a young Kurdish woman. She is a soldier, and is resting in between fighting ISIS. She is photographed in a moment of thoughtful consideration. The artwork is colourful and has been printed using a colour separation technique.

## ARTIST Q&A

### **What advice would you give to a person who is passionate about their art making practice but doesn't know where to start?**

If you love art you will find a way. Start with small goals and work towards them. It might be aiming to get into an art prize or completing a set number of artworks within a timeframe. Whatever you do, don't give up. Everyone has an opinion on art, and some people are not afraid to share it – good, bad or indifferent. Build a strong support network of friends, family and other artists. They will help you through when you need a boost.

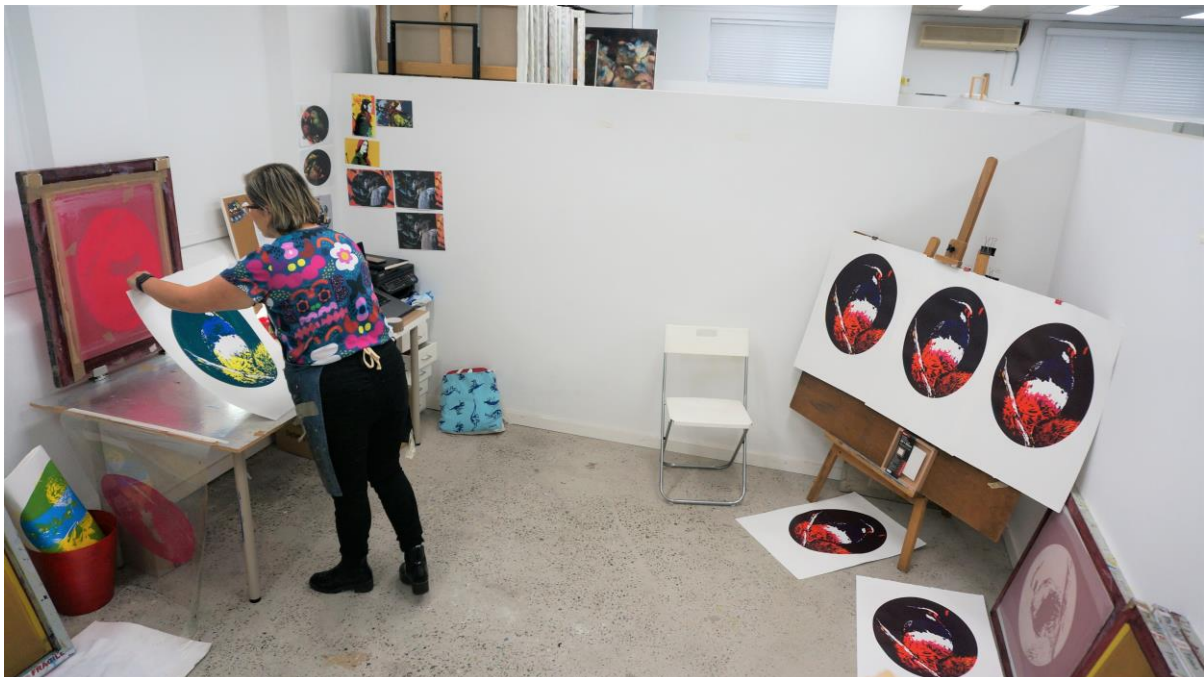
### **What do you want your work to do? Are you looking for a particular reaction from audiences?**

In my work I often focus on political issues. This includes war, freedom, feminism and at present, animal extinction. These are big issues that often engage the audience in passionate discussion. I have found when exhibiting my work, I get two types of responses. There are those who are familiar with the issue and want to discuss it in detail and those who want to find out more. At the end of the day all interaction with art is positive. Art should make you stop and reflect. Ultimately, this is what I am seeking to do with my prints. I suppose I am providing a voice for those who cannot always be heard or speak for themselves.



## Has your style of work undergone a particular development or transformation?

Over the years my subject-matter has changed, but I have always approached my art in the same way. I start with a topic that I am interested in and explore it thoroughly. I then tend to edit and transform photo-based images, ultimately working in printmaking. I have worked with silkscreen printing for a number of years now. I find I get the most enjoyment out of this media. I love the process and I love working with bright, bold colours.



## What are the challenges you face as an artist?

Time. I am lucky to work in art education, so I am surrounded by Visual Arts all the time. However, this impacts on how much time I can dedicate to my art practice. It is quite time consuming working on a body of work and it requires a lot of patience, especially when some artworks don't quite turn out the way you had hoped.



## THE ARTWORK: MATERIAL AND PRACTICE

**Can you explain your technique and how you manipulate/use the materials in your work?**

I start with research. I read a lot and really get to know my subject matter. Through this process I tend to find images in newspapers, journals, online etc. I then work with photographs. Either pictures I have taken myself or with the permission of the photographer. I then go through a series of manipulations on Photoshop, where I layer, erase and blend several images together. Once I am happy with the design, I create a CMYK colour separation. I then expose the image onto a silkscreen using a UV photo sensitive emulsion. Once my screens are ready, I print each layer using a registration technique

**Can you give us an insight into your artistic process?**

I am a printmaker so I always think of my art in this way. I love the idea of multiples and I love the technical challenge of printmaking. When it goes wrong it is incredibly frustrating, but when it works it is an indescribable magic. That's why I love the challenge of layered silkscreen prints. It is incredibly hard to get accurate registration, especially when hand printing. But when you get it right and the image comes together it's bliss.



## **Do you keep a process diary, or a collection of images or photographs for inspiration?**

I use a process diary which largely consists of random thoughts, dot points and clippings. I will often write down Photoshop settings in order to accurately repeat processes. A lot of my works are kept in a digital folder. I will often flick through these to assess what works and what doesn't. I don't tend to look at a specific artist or style for inspiration. I will collect bits and pieces along the way when I am researching and I find they tend to direct some of my decision making. For example, it might be a colour or a composition that I like. I will file it as a reference, but do my own thing.

## **Who are your favourite artists?**

This is such a hard question to answer. If I have to pick one, I would say Yoko Ono. I love so many of her works. I love the themes in her work and how she involves the audience directly in the artmaking process. She too often takes on big issues of war, refugees and women's rights. That being said, I love a lot of art. I love the themes, politics and symbolism of Renaissance art, modernism and contemporary art. There are too many artists to name. Often, it's individual artworks that appeal to me. It could be a significant artwork from art history in a global art institution, a student artwork or some graffiti in a lane way. One of my greatest passions is just looking at and appreciating art. I guess that's why I became an artist!

## FRAMES

Cultural: Constructs of femininity, identity, social class, gender and social expectations.

Postmodern: Challenging the traditional gender values, power and ideals in the current era.

## KEY WORDS

Graphic: the activity of visually representing an idea through drawing or making pictures can be composed of simple lines and colours.

Propaganda: information, especially of a biased or misleading nature, used to promote a political cause or point of view.

Protest: a statement or action expressing disapproval of or objection to something.

Registration: a vertical level in a work that consists of several levels, especially where the levels are clearly separated by lines, or a horizontal band containing decorative or narrative imagery. The term is normally used when a work of art is organized in multiple horizontal bands.

Transform: to change in form, appearance or structure; to change in condition, nature or character.



## QUESTIONS

### STAGE 4

Look at *Women of Kobane #19* both structurally and subjectively.

- Imagine you had to describe the work to someone over the phone, what would you say? Describe the use of colour, line, shape and focal point.
- List the materials and methods that have been used to make this artwork.
- How does it make you feel?
- Do you like it? Why or why not?

### STAGE 5

- What symbols can you see in this artwork?
- How has imagery been used to communicate a range of meanings to the audience?
- Why do you think the artist created the artwork? What is the artist attempting to communicate?

## PAST HSC QUESTIONS

Investigate ways artists have created significant artworks in response to significant world events. In your answer, refer to specific artists and artworks

Contemporary art can provide a valuable yet unsettling critique of society. Discuss this statement, referring to specific artists and artworks in your answer.

How does Messimeris use her art to subvert traditional female roles?

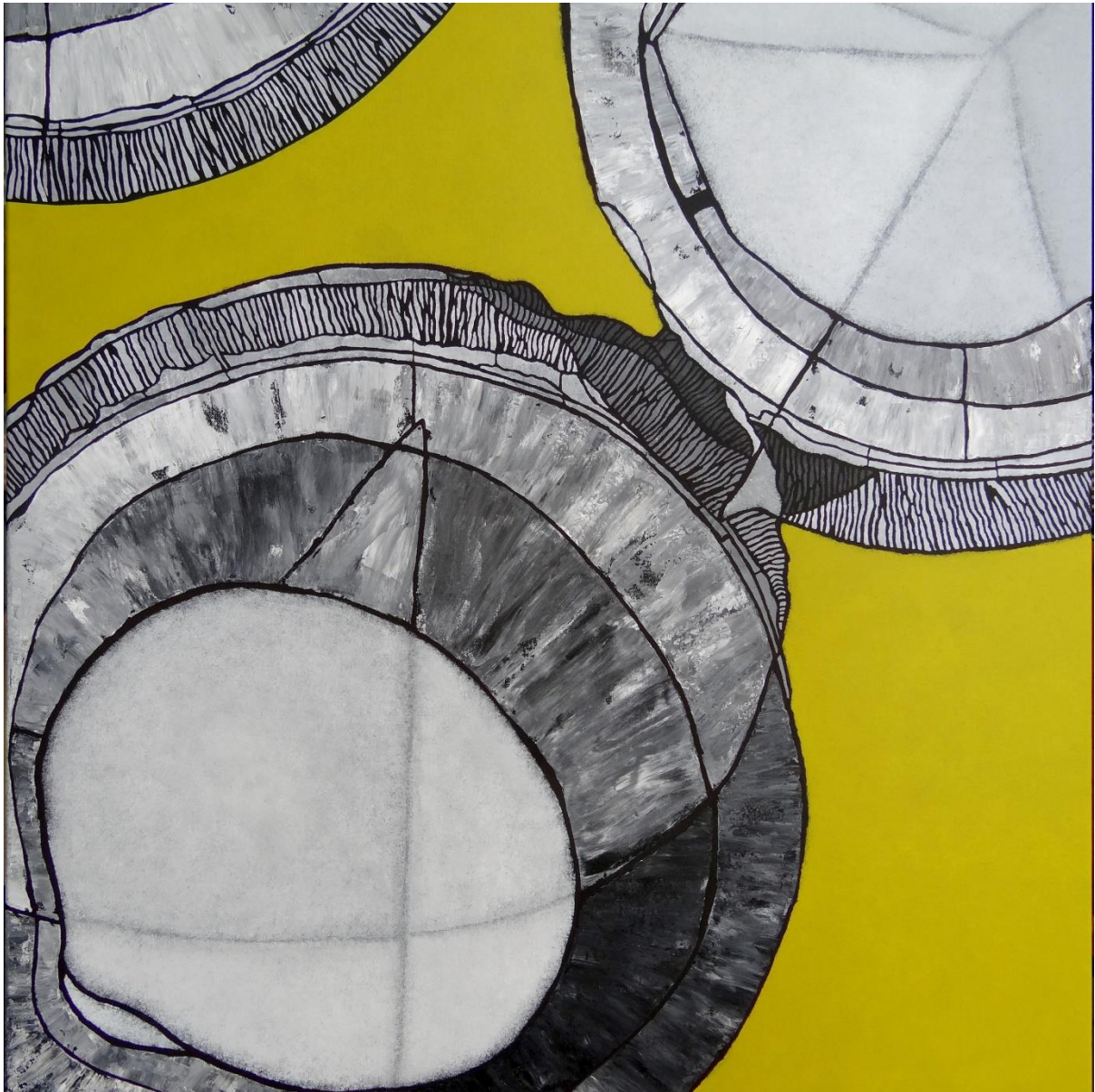
## DISCOVER

**Facebook** @Vivian Messimeris

YouTube Visit Hurstville Museum & Gallery's YouTube page to watch the video:

*Inside the artist's studio with Vivian Messimeris*

# JULIE HICKSON



*Odyssey II*  
acrylic on canvas, stencil layers hand drawn

*"I'm always finding myself taking photos in awkward places - like in a nature strip in the middle of the road or trying to get a macro shot of a flower on the side of a path. People do think you're a bit mad but its just necessary!"*

Julie Hickson

## THE ARTIST

Based on the Northern Beaches of Sydney, Hickson is a visual artist working primarily in painting. 'I have always been drawn to organic line, shape and colour – and a love of both painting and printmaking has led me to pursue this technique which for me combines the best of both worlds.

The process starts with drawing followed by layers of tweaking to arrive at the final design. In a way, making a stencil is similar to cutting a lino or wood block - there is a play between negative and positive spaces in the making of it. The joins between the lines become a trademark of this technique and make it distinctive.

There is something about having an intermediate layer between the canvas and the brush and paint that I love. Watching that stencil peel back is always a revelation.

This stencil is an exploration of the interior landscape of macadamia nut fruit - shell – husk.'

## ARTIST Q&A

### **What advice would you give to a person who is passionate about their art making practice but doesn't know where to start?**

Just go with the passion, keep doing it and follow the path that your artwork takes you along. Follow like minded people on Instagram and see where their paths have led. Before too long there will be ideas of how to get your work out to the public and you'll start to be invited to be part of events.

### **What do you want your work to do? Are you looking for a particular reaction from audiences?**

It's all about Australian plants for me, the amazing diversity we have and the challenges being posed by development. I focus on botanical work both recognisable (in my work for pod & pod) and abstract original pieces.

Australians really are only just beginning to know our amazing plants, to know a Telopea, from an Acacia, to a Hakea or a Banksia. If I can help people to recognise a plant - or species, then knowledge can lead to a passion and that can lead to change and protection from extinction. I truly believe that knowledge is power and people are really interested in botanic forms right now.

### **Has your style of work undergone a particular development or transformation?**

The work in the *Stencil Art Prize 'Odyssey II'* is part of a body of work I developed whilst in residence at the Australian PlantBank in 2018. I had this opportunity to work with seed pods in a laboratory setting and explore their forms under microscope and had a great time putting seed pods and plant material in the x-ray unit. It got to the point where I was compositionally arranging elements in the x-ray machine and was just awestruck at the interior forms of this material.

Until this point I had mostly been representing macro botanic images in a very pictorially recognisable way, albeit very stylised and graphic. And I'm still doing that now because people want to see more of that.

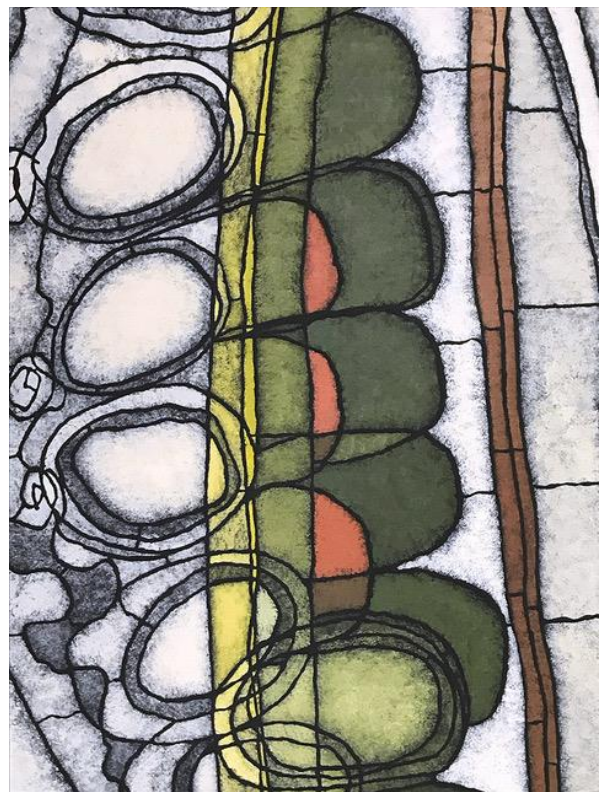
But I'm also pursuing ways of capturing these interior landscapes of seed pods and will probably keep following that path for a long time.

## What are the challenges you face as an artist?

I think it's about how to reach people, and how to sustain yourself while you pursue this very time consuming obsession! You need space, you need time and often you need help to move things around, put on an exhibition or collaborate. Artists are essential in our cultural life and yet they're often unsupported by bureaucracies.



*Tree Waratah Tree*



*Flow1 brachychiton*

## THE ARTWORK: MATERIAL AND PRACTICE

### **Can you explain your technique and how you manipulate/use the materials in your work?**

I've been making and exploring the use of stencils for over a decade. I developed a way of making one stencil for the whole work - rather than a separate stencil for each colour or blend - which is how it works for screen printing. Because I'm essentially a painter I use a brush to paint colour into the stencil and it allows for a looser technique.

### **Can you give us an insight into your artistic process?**

For me, like many stencil artists, the work is based on photography. Then I turn the image into a design by drawing and simplifying the elements as much as I can without losing the core forms.

If I had to choose one element I would go with LINE as my favourite element - but COLOUR comes a close second! The cutting of the stencil is probably the most time consuming part of my process and I have to wear a gas mask so its hard work.

### **Do you keep a process diary, or a collection of images or photographs for inspiration?**

Always with the photos! - they are a constant. I'm always finding myself taking photos in awkward places - like in a nature strip in the middle of the road or trying to get a macro shot of a flower on the side of a path. People do think you're a bit mad but its just necessary!

### **Who are your favourite artists?**

Oh that's so difficult. I love the hard edge Australian artists of the 70s, as well as Coburn and Olsen. I love Cressida Campbell and Margaret Preston. I love Whiteley, Ian Fairweather and Fred Williams. There's so many Australian artists to love. Not to mention amazing indigenous artists like Rover Thomas, Emil Kngwarreye and Daniel Walbidi.

## FRAMES

Subjective: Works are linked to memory and experience.

Postmodern: challenging the role of art in bringing awareness to on environmental issues.

## KEY WORDS

Abstract: relating to or denoting art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours, and textures.

Colour: the appearance of pigmentation of objects, resulting from the light they reflect. Colours are traditionally classified as "primary" (red, blue, yellow), "secondary" - all other colours obtainable by mixing primaries. Colour is an element consisting of hues, of which there are three properties: hue, intensity, and value.

Development: an event constituting a new stage in a changing situation.

Line: a mark moving in a space between two points whereby a viewer can visualize the stroke movement, direction, and intention based on how the line is oriented.



## QUESTIONS

### STAGE 4

Look at *Odyssey II* both structurally and subjectively.

- Describe the patterns and textures you see. What does it remind you of?
- How does it make you feel?
- Do you like it? Why or why not?

### STAGE 5

- Analyse Hickson's style in terms of the art elements and principles of mass, line, space. How does she use this to create, mood, reactions and emotions?

## PAST HSC QUESTIONS

How does Hickson re-contextualise objects (change how and where they are normally seen) to give them new meaning?

Contemporary art can provide a valuable yet unsettling critique of society. Discuss this statement, referring to specific artists and artworks in your answer.

## DISCOVER

### Artist's website

<http://www.podandpod.com.au/>

# ARTIST REFLECTION RESOURCES

# HELEN PROCTOR

*South Coast*

Aerosol on canvas, stencil layers hand drawn, stencil hand cut

Look at *South Coast* both structurally and subjectively.

Describe the use of colour, line, shape and focal point.

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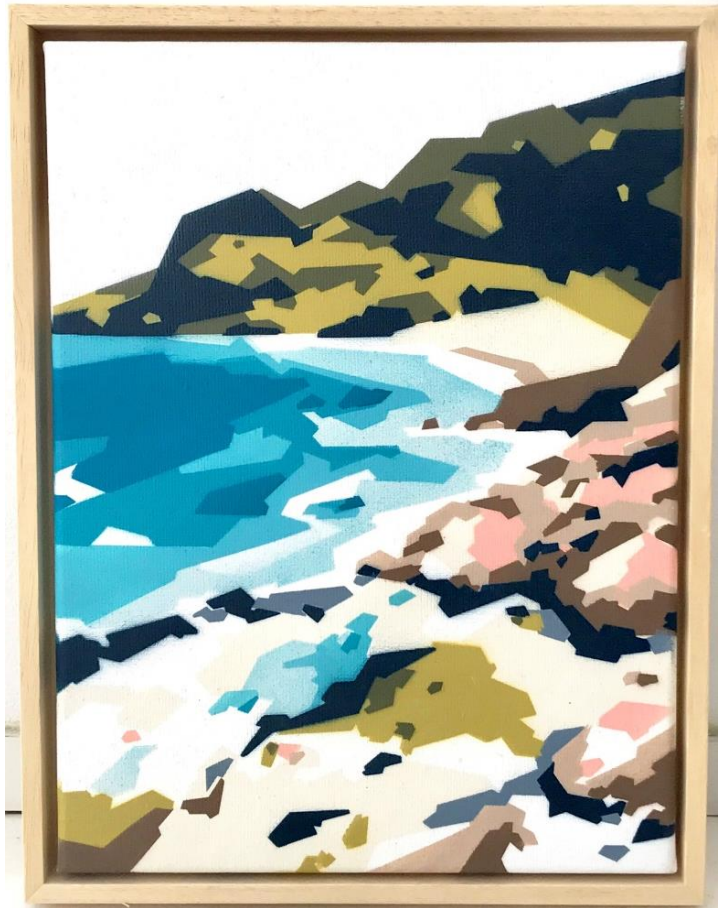
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How does it make you feel? \_\_\_\_\_

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Do you like it? Why or why not? \_\_\_\_\_

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In your opinion what is the dominant mood? \_\_\_\_\_

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How has imagery been used to communicate a range of meanings to the audience?

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## NEV SETY



*De Creation of Adam*, Aerosol on recycled paper (used scratchies)

Look at *De Creation of Adam*, describe the artwork. What do you see? - Subject, materials, shapes? \_\_\_\_\_

\_\_\_\_\_

Do you like it? Why or why not? \_\_\_\_\_

\_\_\_\_\_

What symbols can you see in these artworks? What aspects of the world do they represent?

\_\_\_\_\_

\_\_\_\_\_

## Previous HSC Question

Contemporary art can provide a valuable yet unsettling critique of society. Discuss this statement, referring to specific artists and artworks in your answer.

Explain how artists can borrow concepts and approaches from other artists and yet their artworks are still regarded as original?

## ANGUS COMYNS

### *Girl with Marker*

Aerosol on canvas, 9 layers, hand cut stencil, stencil layers computer generated, stencil hand cut

Look at *Girl with Marker* both structurally and subjectively.

Describe the artwork. What do you see?

Subject, materials, shapes?

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How does it make you feel? \_\_\_\_\_

Do you like it? Why or why not? \_\_\_\_\_

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What symbols can you see in these artworks? What aspects of the world do they represent? \_\_\_\_\_

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In your opinion what is the dominant mood? \_\_\_\_\_

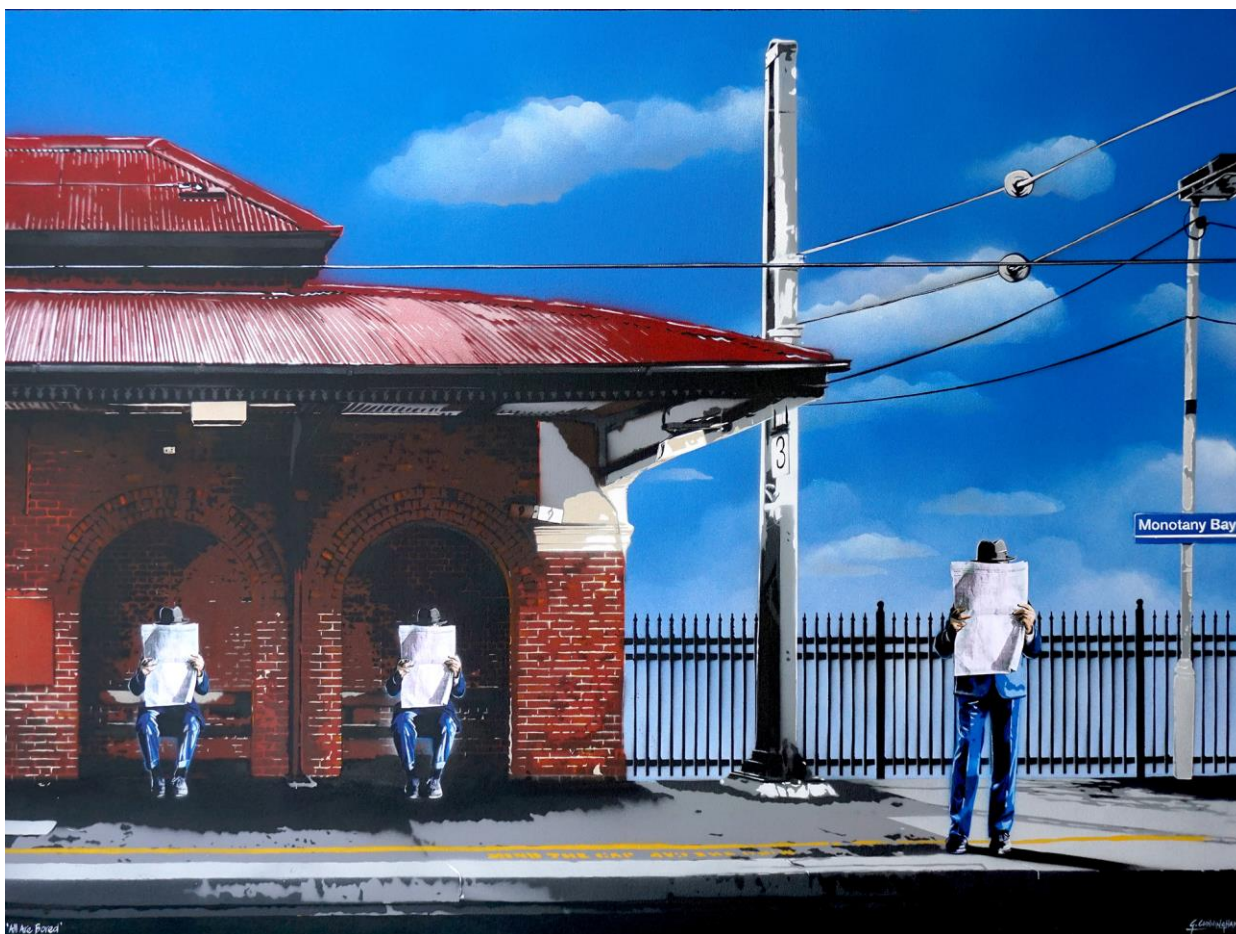
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Why do you think the artist created the artwork? What is the artist attempting to communicate? \_\_\_\_\_

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# GEOFF CUNNINGHAM



*All Are Bored*

Aerosol, acrylic and collage on canvas, stencil layers computer generated, stencil hand cut

Look at *All Are Bored* both structurally and subjectively.

Imagine you had to describe the work to someone over the phone, what would you say?

Describe the use of colour, line, shape and focal point.

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How does it make you feel? \_\_\_\_\_

Do you like it? Why or why not? \_\_\_\_\_

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In your opinion what is the dominant mood? \_\_\_\_\_

What is the intent of the artist? \_\_\_\_\_

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## MOZ

### *Mind Freeing*

Acrylic on canvas, hand drawn image and photograph

Look at *Mind Freeing* both structurally and subjectively. Imagine you had to describe the work to someone over the phone, what would you say? Describe the use of colour, line, shape and focal point.

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How does it make you feel? \_\_\_\_\_

Do you like it? Why or why not? \_\_\_\_\_

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In your opinion what is the dominant mood? \_\_\_\_\_

What is the intent of the artist? \_\_\_\_\_

Compare *All Are Bored* and *Mind Freeing*. Both artworks can be described as a regular commuter scene, that we may see in our everyday lives.

How does intent change the mood/feel/meaning of these artworks?

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## DEAKZ

*Embrace*  
Aerosol on canvas,  
stencil layers hand  
drawn and cut



How does this artwork make you feel? \_\_\_\_\_

\_\_\_\_\_

Do you like it? Why or why not? \_\_\_\_\_

\_\_\_\_\_

How has imagery been used to communicate a range of meanings to the audience?

\_\_\_\_\_

\_\_\_\_\_

Why do you think the artist create it? What is the artist attempting to communicate?

\_\_\_\_\_

\_\_\_\_\_

## Previous HSC Question

Investigate ways artists have created significant artworks in response to significant world events. In your answer, refer to specific artists and artworks



## POSITIVITYARY



*I hate people*  
Mixed media on canvas

What symbols can you see in these artworks? What aspects of the world do they represent?

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What elements are appropriated from another source? Explain the source and what meaning is added? \_\_\_\_\_

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Why do you think the artist created it? What is the artist attempting to communicate?

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## GETTING TO HURSTVILLE MUSEUM & GALLERY

### Parking

There is free parking next to Hurstville Museum & Gallery, via MacMahon Street. Please note the time restrictions and rules on all street signs when parking.

### By public transport

Train services to Hurstville run on the South Coast and Eastern Suburbs & Illawarra lines. Both the Bus Interchange and Hurstville Station are a 5 minute walk to Hurstville Museum & Gallery.

For further details and to plan your trip, visit: [www.transportnsw.info/trip](http://www.transportnsw.info/trip)

### Accessibility

The MacMahon Street carpark contains one accessible parking space. All public areas within the Hurstville Museum & Gallery building are wheelchair accessible and companion animals are welcome. A wheelchair accessible bathroom is located in the Main Gallery. This bathroom contains a fold-down baby change table. Hurstville Museum & Gallery is a Companion Card affiliated venue and accepts Companion Cards for our ticketed events.

Hurstville Museum & Gallery staff are happy to work with you to tailor our programs and services to suit your needs. Please contact us on (02) 9330 6444 to discuss your requirements.

### Contact details

Hurstville Museum & Gallery

14 MacMahon Street, Hurstville

P: (02) 9330 6444

E: [museumgallery@georgesriver.nsw.gov.au](mailto:museumgallery@georgesriver.nsw.gov.au)

W: [www.georgesriver.nsw.gov.au/HMG](http://www.georgesriver.nsw.gov.au/HMG)

### Find us on:

Facebook: [hurstvillemuseumgallery](https://www.facebook.com/hurstvillemuseumgallery)

Instagram: [hurstvillemuseumgallery](https://www.instagram.com/hurstvillemuseumgallery)

Blog: [hurstvillemuseumgallery.wordpress.com](http://hurstvillemuseumgallery.wordpress.com)

For more information about the Stencil Art Prize please visit: [Stencilartprize.com](http://Stencilartprize.com)





I HATE PEOPLE  
**STENCIL ART PRIZE**  
6 February - 2 May 2021  
HURSTVILLE MUSEUM & GALLERY  
STENCIL

Life carved in stone  
19 February - 7 March 2021