



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

Lawrence Wilson Art Gallery

Education Kit

KEVIN ROBERTSON: PAINTINGS 1984-2022

10 SEPTEMBER – 10 DECEMBER 2022



EDUCATION KIT

This Education Kit was prepared to accompany the exhibition *Kevin Robertson: Paintings 1984-2022* at the Lawrence Wilson Art Gallery (10 September – 10 December 2022).

The kit provides educational resources for teachers and students from Years 5-12. Aligned with School Curriculum Standards Authority outcomes, it includes context for research across curricula including Visual Arts, Design, Humanities and Social Studies along with art making and interpretation tasks.

Prepared by Dr Janice Lally, Curator of Academic and Public Programs, Lawrence Wilson Art Gallery, UWA and Erin Knight, Visual Arts Educator.
Enquires: janice.lally@uwa.edu.au

INTRODUCTION

Dr Sally Quin Curator

This retrospective exhibition traces the artistic development of Western Australian artist Kevin Robertson from the mid-1980s to the present day. Robertson began his career amid a resurgence of interest in painting and, more particularly, figurative painting, in Perth and internationally.

In the 1980s the artist formed part of a local group known as the 'Oddfellows' who worked in the tradition of narrative realism, within the context of postmodernity and its eclectic range of possibilities. Over four decades, Robertson's painting practice has continued to evolve – utilising traditional aspects of the craft, while contemplating the limits of representation and proposing new ways of visualising the world in all its mystery.

Robertson's subjects reflect the various places he inhabits, or which hold specific meaning – from the intimate moments of daily life of his family and friends, to celestial bodies observed through a telescope.

Paintings on display include both individual and group portraits which investigate a variety of psychological states and encounters; architectural interiors and scenes of urban life; works which investigate the nature of abstraction and the legacy of modernism; and large-scale depictions of the land, the sky, and the infinite spaces of the cosmos.

BIOGRAPHY

Kevin Robertson

Kevin Robertson was born in Norseman, Western Australia, in 1964. He studied painting at the Western Australian Institute of Technology (Curtin University), graduating with a BA in 1984. He was awarded a Master of Arts from the College of Fine Arts, University of New South Wales in 1992 and a Doctorate from Curtin University in 2018. He has a consistent practice as a painter and previously exhibited extensively at Galerie Dusseldorf, (nine solo exhibitions 1987-2012) , Perth, and participated in numerous group exhibitions nationally and internationally.

Kevin's paintings engage directly with the natural environment. His work zooms in and out from the micro to the macro, from close-up meteorite landscapes to the vast spaces of the desert. Looking at geological perspectives and then to atmospheric in his cloud studies, billions of years of geological time are counterpoised with the transient movement of clouds.

The phenomenon of a constantly changing environment is reflected in Kevin's *plein air* approach. The process of working from direct observation in the outdoors is a stabilising factor through his changing preoccupations, that include painting both architecture and the human figure. The expression of Kevin's work converges with representation as mutually compatible concerns. The 'expressivity' of geology forms an important part of his work. Nature is, in this sense, in collaboration with the artist and not a passive subject. The accidents of process, the acute scrutiny, and responsiveness to the conditions of the site all contribute to embedding feeling into observation.

Kevin Robertson's work is represented in many public and private collections including Artbank, the Art Gallery of Western Australia, Wesfarmers, Bankwest, The University of Western Australia, Murdoch University, Kerry Stokes Collection, Janet Holmes à Court Collection and Parliament House Art Collection.

Reference: from ART COLLECTIVE WA website: <https://artcollectivewa.com.au/artists/kevin-robertson/>

Kevin Robertson - Abridged CV

Born 1964, Norseman, Western Australia.

Education

- 2018 Doctor of Philosophy, Curtin University
- 1992 Master of Art, College of Fine Arts, University of NSW
- 1991 Graduate Diploma in Visual Arts Studies, College of Fine Arts, University of NSW
- 1982-1984 BA Fine Art (Painting), Western Australian Institute of Technology (now Curtin University)

Solo Exhibitions

- 2018 *Wonderwall*, Geraldton Regional Art Gallery, WA
- 2018 *Wonderwall*, Art Collective WA 2014
- 1987-2012 Nine solo exhibitions, Galerie Düsseldorf, WA

Selected Group Exhibitions

- 2021 *Mimesis: Links, Lines and Diversions in Perth Figurative Art*, Art Collective WA
- 2020 *Historical Remnants*, Art Collective WA
- 2019 *Landscape*, Art Collective WA
- 2017 *Sounding Art*, PS Art Space, WA
- 2017 *Higher Degrees 17*, John Curtin Gallery, WA
- 2017 *The Wild Swan Art Group*, The Australian High Commission, Singapore
- 2016 *The Wild Swan Art Group*, Okinawa Prefecture Museum and Museum of Art, Japan 2016
- 2016 *The Wild Swan Art Group*, Gallery Opera Labo, Kobe, Japan
- 2013 *Face 2 Face*, Robin Gibson Gallery, Sydney
- 2013 *The Art Collective #2*, Art Collective WA, WA
- 2010 *Group Show*, Robin Gibson Gallery, NSW
- 2009 *Small is the New Big*, Robin Gibson Gallery, NSW
- 2008 *Linden 1968*, Linden Centre for Contemporary Art, VIC
- 2006 *Configured*, IASKA, Kellerberrin, WA
- 2006 *Figuration in the West*, Galerie Düsseldorf, WA
- 2006 *Mix Tape*, The Art Gallery of WA
- 2004 *Clouded Over*, Lawrence Wilson Art Gallery, WA
- 2004 *Field of Vision: New York*, The Lab Gallery, New York, USA
- 1998 *ACAF6*, Australian Contemporary Art Fair Melbourne, VIC
- 1997 *A Face in the Crowd*, National Portrait Gallery, ACT
- 1996 *Oddfellows*, Lawrence Wilson Art Gallery, WA and touring to 9 national venues
- 1996 *Out of Australia*, Perth Institute of Contemporary Art, WA
- 1994 *Presence: Explorations of Character*, Fremantle Arts Centre, WA
- 1990 *Hung, Drawn and Quartered*, Fremantle Arts Centre, WA
- 1989 *Heidelberg and Heritage*, Two Visions of Australia - One Hundred Years Apart, Linden Gallery, VIC
- 1984 *Destination China*, Nexus Galleries, WA and Quang Dong Academy of Fine Art, China

Awards

- 2004 City of Vincent Art Award, commendation
- 1999 City of Albany Art Award, winner
- 1989 Guy Grey-Smith Memorial Travelling Grant
- 1988 Sir Charles Gairdner Art Prize, joint winner

Collections

Art Gallery of Western Australia, Artbank, Curtin University, Wesfarmers Arts, Sir Charles Gairdner Hospital Art Collection, Bankwest, Royal Perth Hospital, Town of Vincent, Edith Cowan University, New Norcia Art Gallery, University of Western Australia, Murdoch University, Janet Holmes à Court Collection, Kerry Stokes Collection, Parliament House Art Collection.

Reference: from ART COLLECTIVE WA website: <https://artcollectivewa.com.au/artists/kevin-robertson/>

List of Works

Kevin Robertson: Paintings 1984-2022

South Beach Foundry, 1984
oil on card
28.6 x 45.4 cm
Curtin University Art Collection, purchased 1984

Slime Dump Norseman, 1984
oil on canvas
31 x 35 cm
Curtin University Art Collection, purchased 1984

Girl Watching TV, 1985
oil on board
31 x 27 cm
Collection of Megan Salmon

Petrol Station, Perth, 1986
oil on cardboard
22 x 25 cm
Collection of Tania Ferrier

The Death of Actaeon, 1987
Super 8 mm film from paintings on glass
1:58 minutes
Artwork by Kevin Robertson; Music by Kim Salmon

Head Study, 1988
oil on board
17.7 x 15 cm
Donated by Dr. Michael McCall 2001
Murdoch University Art Collection

Interior with Red Tablecloth, 1988
oil on plywood
29.2 x 34.2 cm
Sir Charles Gairdner Hospital Art Collection

Two Women in an Interior, 1988
oil on canvas
45.5 x 45.5 cm
Collection of Douglas and Magda Sheerer
Linda and Jamie, Norseman, c. 1989
oil on board
32 x 22.5 cm
Collection of Linda and Peter Robertson

Sunday Night, 1989-90
oil on canvas
71 x 35.5 cm
Royal Perth Hospital Art Collection

Self-portrait, Looking Away, 1991
oil on canvas
25 x 23 cm
Collection of Rebecca Whitton and Chris Bowes

Rebecca and Chris, 1992
oil on canvas
122 x 183 cm
The Edith Cowan University Art Collection

Red Room, Bondi Junction, 1992
oil on canvas
127.5 x 127.5 cm
The University of Western Australia Art Collection,
University Senate Grant, 1992

Nerissa, 1993-94
oil on canvas
30.2 x 30.2 cm
Collection of Andrew Daly

Self-portrait in Sunglasses, 1995
oil on board
20 x 20 cm
Private collection

Study for Glen Forrest Pool, 1997
oil on canvas
30.5 x 30.5 cm
Private collection

Glen Forrest Pool, 1997
oil on linen
136.9 x 209.2 cm
Purchased through the Rachel Mabel Chapman Bequest,
The Art Gallery of Western Australia Foundation, 2020
The State Art Collection, The Art Gallery of Western
Australia

Studio Allegory, 1997
oil on linen
165.7 x 214.7 cm
Purchased through the Rachel Mabel Chapman Bequest,
The Art Gallery of Western Australia Foundation, 2020
The State Art Collection, The Art Gallery of Western
Australia

Awake and Asleep, 1997
oil on linen
135 x 170 cm
Collection of Jeannie and Peter Cornish

Untitled (Reclining Nude - Self-portrait), 1997
oil on board
20 x 20 cm
Collection of David Forrest CBE and Jánis Nedéla

Father and Daughter, 1998
oil on linen
132 x 113 cm
Collection of the artist

Gotham Staircase, 1998
oil on canvas
94.5 x 126 cm
Collection of the artist
Self-portrait, 1999
oil on board
20 x 20 cm
Collection of the late Jeffrey Campbell

Room 8, The Palace Hotel, Ravensthorpe, 1999

oil on canvas
40.5 x 30.5 cm
Collection of Tracey Bennett

Dusty Window, Morning, 1999

oil on linen
45.5 x 45.5 cm
The University of Western Australia Art Collection, The
Ruby Rose Maller Fine Arts Acquisition Fund, 1999

Towards the BQE, Williamsburg, NY, 2001

oil on linen
39 x 51 cm
Collection of Terri-ann White

Night Cityscape, NY, 2001

oil on linen
40 x 50.7 cm
Private collection

Factory, NY, 2001

oil on linen
38 x 50.5 cm
Collection of Douglas and Magda Sheerer

Williamsburg Rooftop, NY, 2001

oil on canvas
50.2 x 40.4 cm
Private collection

Kent Ave, NY, 2001

oil on canvas
40.5 x 50.8 cm
Collection of Julie Hobbs

Cloud Play, 2002

oil on canvas
139 x 341 cm
Artbank Collection, purchased 2003

Night Clouds, 2003

oil on linen
60.5 x 317 cm
Kerry Stokes Collection, Perth

New Storm Clouds, 2003

oil on linen
60 x 303 cm
Kerry Stokes Collection, Perth

Self on the Studio Floor, 2005

oil on canvas
45 x 60 cm
Private collection, Sydney

Gertrude Street, Melbourne, 2007

oil on canvas
60.6 x 45.5 cm
Private collection

Gotham Studio, 2007

oil on Belgian linen
91.5 x 122.4 cm
King Edward Memorial Hospital Art Collection

Night Music, 2008-09

oil on canvas
75.6 x 101 cm
Private collection

Light Effect, 2009

oil on linen
60 x 44.5 cm
Collection of the artist

Lake Polaris, Southern Cross I, 2009

oil on board
45 x 120 cm
Private collection

St Georges Terrace, Night, 2010

oil on canvas
30.5 x 30.5 cm
Collection of the artist

Tower, Yokine, 2010

oil on canvas
40.5 x 40.5 cm,
Collection of the artist

Clouds with Faint Rainbow, 2010

oil on board
45 x 50 cm
Collection of the artist

Night View, Central Park, Perth, 2010

oil on canvas
106 x 91.5 cm
Collection of Sarah Harlock

Osborne Park Jazz, 2010

oil on linen
56 x 56 cm
Janet Holmes à Court Collection

Venus with Refracted Light (study), 2011

oil on linen
30.5 x 36 cm
Collection of the artist

On the Edge of Sleep, 2012

oil on linen
120.5 x 140.5 cm
Kerry Stokes Collection, Perth

Art Collection I, 2013

oil on linen
129 x 90 cm
The University of Western Australia Art Collection,
University Senate Grant, 2013

Art Collection II, 2013
oil on linen
129 x 90 cm
The University of Western Australia Art Collection,
University Senate Grant, 2013

Art Collection III, 2013
oil on linen
129 x 90 cm
The University of Western Australia Art Collection,
University Senate Grant, 2013

Grey-scale Painting I, 2014
acrylic on canvas
120 x 120 cm
Collection of the artist

Interior with Grey-scale Painting, 2014
120 x 90 cm
oil on linen
Collection of the artist

Studio Interior with Colour-scale Paintings, 2014
oil on linen
120 x 295 cm
The University of Western Australia Art Collection, The
Ruby Rose Maller Fine Arts Acquisition Fund, 2022

Meteorite Landscape II, 2017
oil on canvas
122 x 300 cm
Collection of the artist

Deep Hall Views, Heathcote, 2018
oil on canvas
176 x 70 cm
Collection of the artist

Mare Crisium, 2018
oil on canvas
121.5 x 301.5 cm
Collection of the artist

Yellow Opal Glacier, 2018
oil on canvas
121 x 300 cm
The University of Western Australia Art Collection,
University Senate Grant, 2018

Jupiter and Moons, 2018
oil on canvas
30.5 x 30.5 cm
Collection of the artist

Eclipse II, 2018
oil on canvas
30.5 x 30.5 cm
Collection of Megan Salmon

Eclipse III, 2018
oil on canvas
30.5 x 30.5 cm
Collection of the artist

Porpoise Bay, Rottneest, 2019
acrylic on canvas
51 x 51 cm
Collection of Adam and Beth Brett

Tuart Hill I, 2020
oil on canvas
119.5 x 120 cm
Collection of the artist

Satellite Dish, Munt Street, 2020
oil on canvas
76 x 102 cm
Collection of the artist

Afternoon Light Rays, 2020
oil on linen
43.5 x 102 cm
Collection of the artist

Moon IX, 2021
oil on canvas
90 x 90 cm
Private collection

Dark Crescent Moon, 2022
oil on canvas
92 x 91.5 cm
Collection of the artist

Self-portrait from Black Glass, 2022
oil on canvas
41.5 x 16.5 cm
Collection of the artist

Morning Moon II, 2022
oil on canvas
30 x 30 cm
Collection of the artist



Kevin Robertson, *Red room, Bondi Junction*, 1992, oil on canvas, 127.5 x 127.5 cm
The University of Western Australia Art Collection, University Senate Grant, 1992



Kevin Robertson, *Studio interior with colour-scale paintings*, 2014, oil on linen, 120 x 295 cm
The University of Western Australia Art Collection, The Ruby Rose Maller Fine Arts Acquisition Fund, 2022



Kevin Robertson, *Cloud Play*, 2002, oil on canvas, 139 x 341 cm. Artbank Collection, purchased 2003



Kevin Robertson, *Yellow Opal Glacier*, 2018, oil on canvas, 121 x 300 cm
The University of Western Australia Art Collection, University Senate Grant, 2018

ART ACTIVITIES

Introduction

The work of Kevin Robertson offers teachers a broad scope for investigating and teaching in relation to painting.

Realised over a nearly forty-year period, the artworks in the retrospective reveal both development in painting techniques and skills together with a broad range of content concerns.

Robertson's paintings include narrative realism in which figures are arrested in cinematic-like poses within interiors, also broad stroke landscapes or images with detailed focus on architectural features within urban locations. Robertson's works also include night sky images and cloudscape in which the challenges of capturing light and conveying mood are revealed in a more abstract style.

Approaches for related teaching exercises might explore technical and theoretical skills - as with investigating colour theory and colour mixing in relation to light, or the art historically rich technical facet of creating perspective, considering form, depth and surface elements.

Another challenging and exciting aspect to investigate appears in relation to the figurative artworks, where considering content and composition can provide for storytelling or creating a sense of place or time.

For higher level students, reflecting on the use of particular images or themes in relation to scale, composition and technique, as with the night sky and cloud images of Robertson can open discussion on the evocation of emotion through painting.

Reference: School Curriculum Standards Authority Visual Arts Syllabus content:
<https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2>

ART ACTIVITIES

1. THE EFFECTS OF LIGHT QUALITY ON COLOUR

In this unit of work, students can begin to observe the transitory nature of colour and light. Further research and exploration into the science behind light and colour theory can be included to increase the complexity of the content with links to both primary and secondary science units.

Research could be conducted both online and in practical exercises in the classroom. This can be done by looking into the effect of the changing appearance of an object's colour, that while in the same location, when viewed at different times of the day, the colour of the object appears to vary, which is due to the changing angle of the sun. Students should be able to observe the effects of time, atmosphere, season and weather conditions on the quality of light and colour we see around us.

Observing the effects of how light around us is constantly changing is a phenomenon that artists have aimed to capture for centuries. The Impressionist movement in the late 1800s was inspired by the scientific developments in colour theory, coupled with technological advancements with the introduction of portable lead paint tubes. Artists were now equipped with the knowledge and ability to move out of their studio and capture the fleeting way that light fell onto a subject, en plein air (in the open air).

A leading Impressionist, Claude Monet's studies of light, such as in his series of the Rouen Cathedral and the haystacks which are significant examples of how painters have captured this marvel of nature, could be used as an introduction into this unit.

Students can also look at the way Claude Monet utilised a complimentary colour palette to create luminous and intense colours that are reminiscent of a clear autumn day. Kevin Robertson at times combines two varying accounts of the same location to create engaging images that remind us of this intriguing ever changing world of colour and light.



Kevin Robertson, *Two Studio Views, Heathcote*, 2018, acrylic on canvas, 58 x 198 cm
Collection of the artist

EXTENSION EXERCISES CAN BE CREATED FOR UPPER SCHOOL CLASSES TO EXPLORE THE OPTICAL EFFECTS OF COLOUR MIXING.

1.1 COLOUR EXERCISE

Students could conduct experiments with colour mixing complimentary or opposite palettes such as red and green, orange and blue and yellow and purple. Students will notice that by mixing opposites together they will create dull, desaturated tertiary colours. However, when placing these opposites side by side, unmixed, they intensify the effects of each colour.



Tim Kenworthy, *Student visual diary, studies of light in Fremantle*, 2008



Tim Kenworthy, *Observations of atmosphere and the impact on colour*, 2008

1.2 DIVISIONALISM EXERCISE - CONTRASTS IN TEXTURE AND COLOUR

ASSESSMENT TASK	
Year level	5-12
Learning area	Visual Arts
Subject	Painting Same Subject at Different Times of the Day
Title of task	<i>Play of Light, Colour and Texture - Divisionalism exercise</i>
Task Details	
Task Description	Painting
Type of assessment	Making
Purpose of assessment	To determine student progress through both formative and summative assessments.
Assessment strategy	Production
Evidence to be collected	Final paintings on paper, canvas or board
Suggested time	40 Hours

Content from the Western Australian Curriculum	
MAKING	
Ideas	<p>Consider familiar urban locations, landscapes or objects that have some significance to you.</p> <p>Source images, either through your own photography and/or observations of the same scene but at different times of the day or seasons that capture different light and colour projected on to the scene from atmosphere.</p> <p>Explore colour theory- research the science light spectrum</p> <p><i>STYLES: Impressionism- pointillism and divisionalism</i></p> <p>View and visually analyse some of the serial works of Impressionist Claude Monet, such as the Rouen Cathedral, water lilies, poplar trees, haystack and Japanese bridges.</p> <p>Consider the paint application techniques of Post-Impressionist; Vincent Van Gogh and/or Georges Seurat</p> <p>Students could also be encouraged to paint the view from their bedroom window at different times of the day as visual inquiry.</p>
Skills	<ul style="list-style-type: none"> • Colour mixing • Consideration of complimentary palettes • Paint application

PRODUCTION

Materials	Stretched paper Reference images of the same place or objects at different times of the day. Minimum of two. Painter's tape Acrylic or oil paint Brushes
Method	<ol style="list-style-type: none">1. Using one of the reference images, paint the entire object or scene. Let this layer dry.2. When completed, place painter's tape at regular intervals3. Make considered choices in colour palette.4. Using a contrasting time of day reference image, begin to paint the scene5. 5. When completed (before dry) remove the painter's tape.

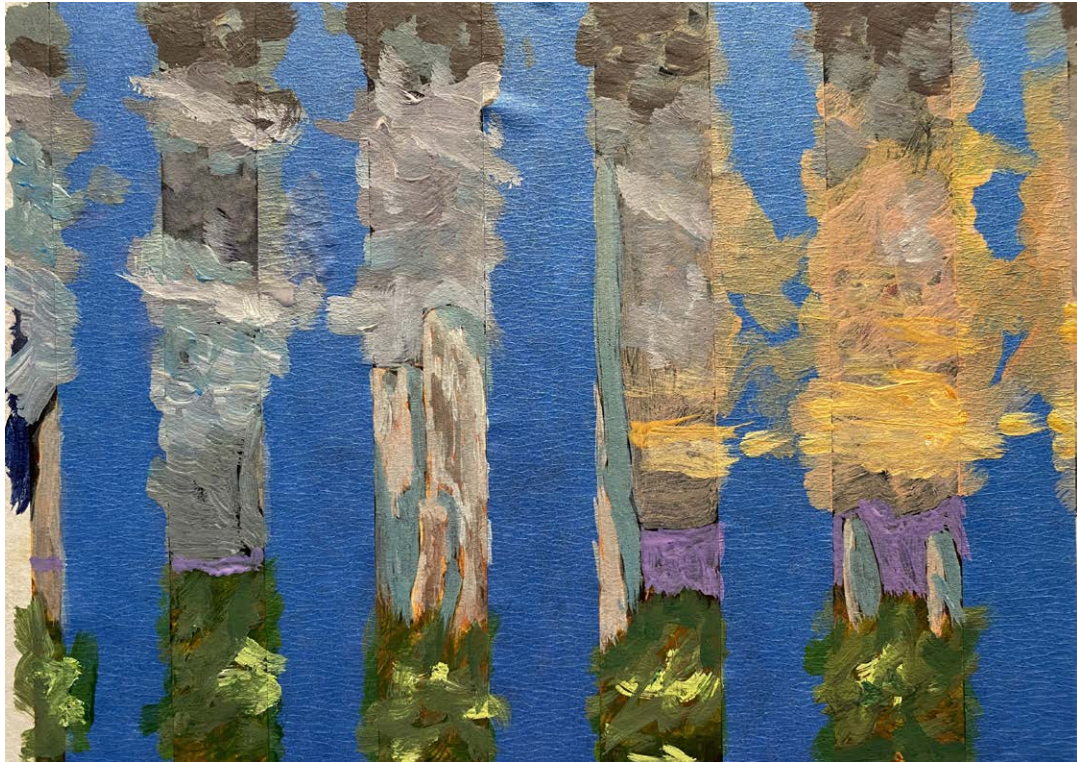
Using acrylic or oil paint, paint a scene. Consider using visible brush strokes to create texture.



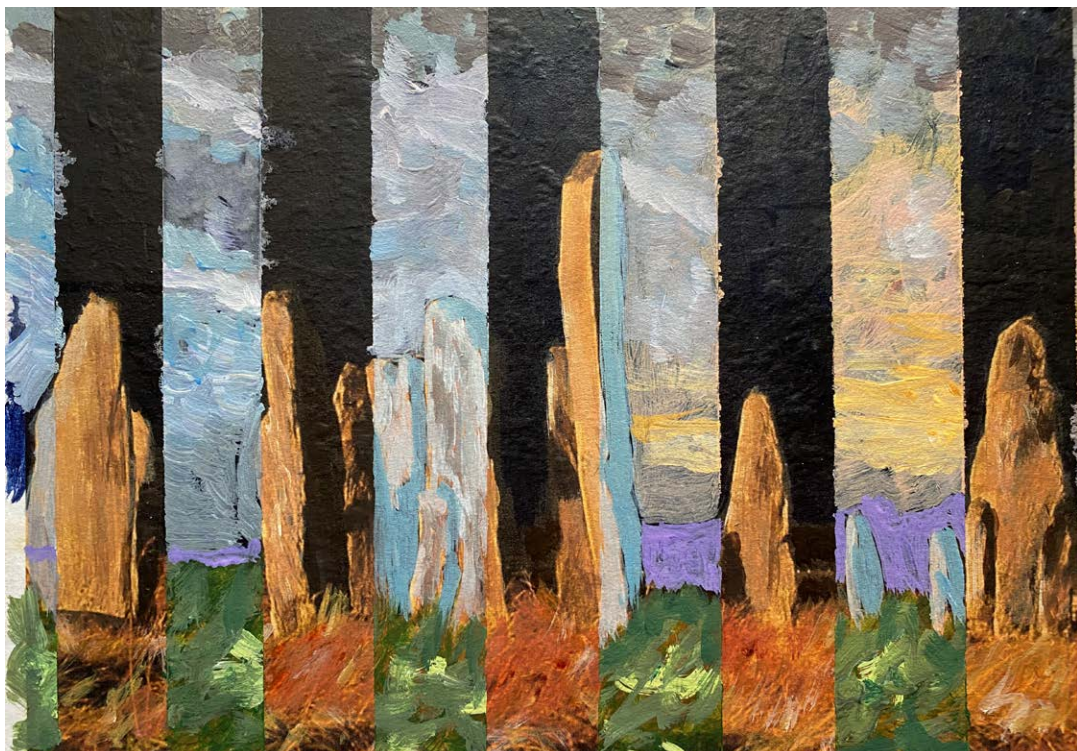
Ensure it is dry and then add painter's masking tape at regular intervals over the image.



Paint over the original image in a contrasting palette.
Continue with the textural paint application or vary the style of application to create further contrast in the image.



When touch dry, remove the masking tape, to reveal the final artwork.



2. PERSPECTIVE

ASSESSMENT TASK	
Year level	9
Learning area	Visual Arts
Subject	Perspective
Title of task	<i>Drawing: Text and Architecture – Perspective</i>
Task Details	
<p>Consideration of the following assessment pointers could be taken into account when devising a year 9 visual art program. These points have been taken directly from the Judging Standards support documents on the School Curriculum and Standards website and adjusted to suit the following drawing program.</p> <p>https://k10outline.scsa.wa.edu.au/home/assessment/judgingstandards/judging-standards-choose-a-year/year-9/the-arts</p>	

INQUIRY ASSESSMENT POINTERS
<ul style="list-style-type: none">• Generates a range of well-considered preliminary ideas such as sketches, media testing and photography.• Draws a subject, object or image in a realistic manner, with careful observation and detail; accurately applies relevant elements and principles to develop and refine an idea.• Experiments with specific media and materials, presenting well-organised and detailed documentation of results, and convincingly applies selection to suit chosen studio discipline.• Purposefully selects and discerningly applies a range of compositional techniques to create a complex design.• Explores and considers a range of design alternatives (view artists interpretations of the theme)in the development of an idea, theme or style .• Articulates personal responses clearly and documents the drawing and design process in detail, with reference to specific design features and accurate use of elements and principles in annotations.• Maintains a detailed and sequential plan in the development of a personal idea leading to a well-considered final design.

INQUIRY CONTENT

Theme	<p>The school environment is usually a rich source of visual perspective, with long corridors and repeated shapes such as lines of lockers and lights that visually recede. It is in these familiar places that the basic principles of perspective can be clearly seen. Perspective is an important concept to understand, no matter whether we are drawing in a realistic, impressionistic or even an abstract way. In utilising perspective, we aim to devise ways to suggest depth of three dimensions on a two-dimensional plane.</p> <p>The first known picture to make use of perspective was created by the Florentine architect Filippo Brunelleschi (1377-1446). Early Renaissance artists continued to play with and refine the use of perspective in their paintings to create the illusion of form and volume.</p> <p>Basic perspective can be typically categorised into three main types with the concept of horizon being consistent throughout. All types utilise vanishing points, which are where the lines that define the object we see, appear to vanish and converge.</p> <p>One-point perspective is when you appear to be looking directly at an object and/or standing in front of it. The vanishing point will always be on the horizon line or at eye level.</p> <p>Two-point perspective, is used to describe objects that we view from an acute angle. Vanishing points remain at eyelevel.</p> <p>Three-point perspective has three vanishing points. Two are along the horizon and one is located either above the horizon or below the horizon. Three-point perspective is used to describe objects that appear above or below the horizon line.</p>
Task	<p>Begin by drawing the various types of perspective evident in the school environment. Document various examples of perspective in your immediate surroundings.</p> <ul style="list-style-type: none"> • View the artwork of artists such as Shaun Tan, Kevin Robertson and Jeffery Smart, record and consider how they use perspective in their artworks. • Create at least two compositional design alternatives from your studies. • Choose a piece of writing that you feel connects well to the environment. You may consider poetry that you have written, text from books or newspaper articles. • Explore ways in which you can incorporate text into your composition.

PRACTICE ASSESSMENT POINTS

- **Produce a finished artwork by effectively implementing the chosen design and specified process.**

- Using a variety of traditional drawing materials such as graphite, inks, charcoal, conté and /or chinagraph begin to render your drawing.
- Consider alternative ways to transfer text such as silk screen, lithography, spirit transfer and/or collage.

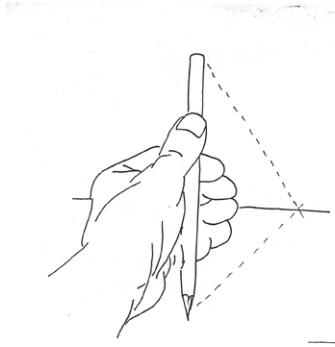
PRESENTATION ASSESSMENT POINTS

- **Applies correct and effective presentation conventions to enhance and purposefully display their own artwork**
- **Provides a detailed statement about their own interpretation of an idea or theme, and how they specifically considered audience and purpose in the creation of a finished artwork.**

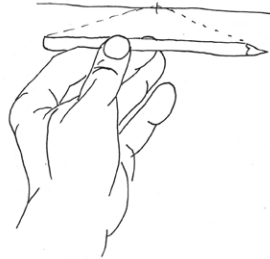
- Write an artist statement that describes your design process, artistic influences and the meaning and/or purpose of your artwork.

USING YOUR PENCIL TO MEASURE ANGLES AND HEIGHT

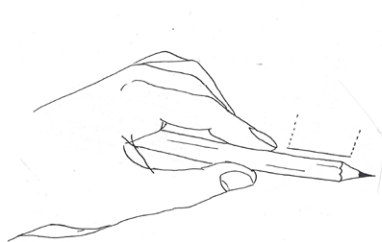
Hold your pencil at arm's length and eye height



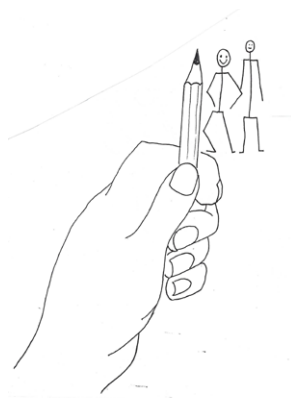
Holding the pencil vertical will help you see all of the vertical lines



Use the pencil to measure angles



... and to measure height



Examples of student work





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Cover image:
Kevin Robertson, *Tuart Hill I*, 2020, oil
on canvas, 119.5 x 120 cm. Collection
of the artist. © the artist. Photo:
Robert Frith / Acorn Photo

Lawrence Wilson Art Gallery

The University of Western Australia
35 Stirling Highway
Crawley WA 6009
Tel: +61 8 6488 3707
Email: lwag@uwa.edu.au

lwag.uwa.edu.au
Gallery open
Tues - Sat, 11am - 5pm
FREE ADMISSION

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