Education Kit

ARIEL'S SONG | 12 FEBRUARY – 23 APRIL 2022
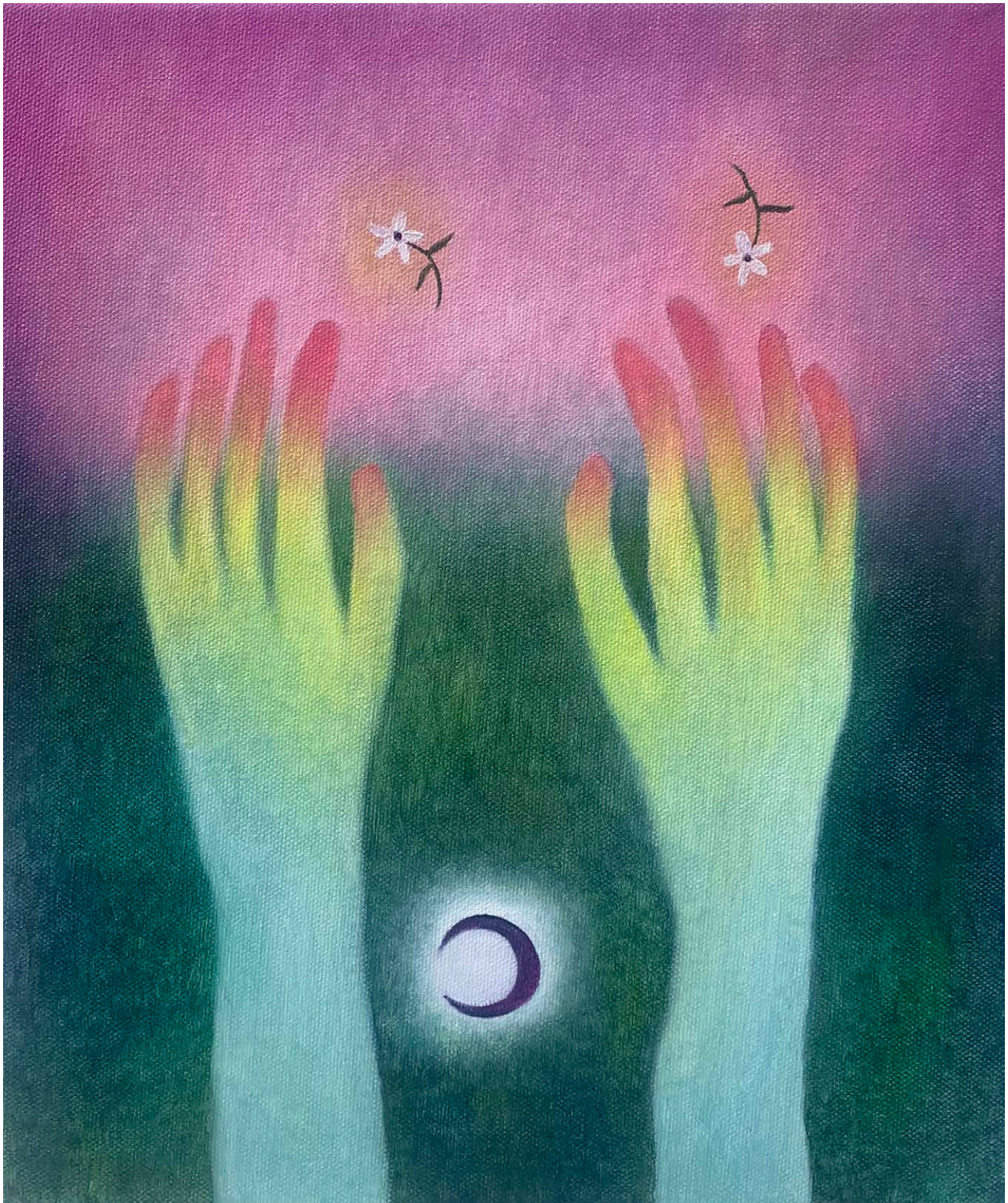
EDUCATION KIT

This Education Kit was prepared to accompany the exhibition *Ariel's Song*, a Perth Festival Exhibition at the Lawrence Wilson Art Gallery (12 February - 23 April 2022).

The kit provides educational resources for teachers and students from K-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.

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THE EXHIBITION
Curated by Gemma Weston

Ariel's Song
Luisa Hansal, Jess Tan and Wade Taylor
with works from the UWA Art Collection
12.02 – 23.04 2022
Perth Festival

Curator Gemma Weston says that *'Ariel's Song* is an exercise in magical thinking.'

It takes its title from an exhibition by painter Audrey Greenhalgh (1903 – 1991) that was held at the Lawrence Wilson Art Gallery in 1994, referring to a famous passage from William Shakespeare's play *The Tempest*. Ariel, a wind spirit, sings of a King lost at sea in a shipwreck. Powerful forces beyond human control are at work.

Exhibited artists Luisa Hansal, Jess Tan and Wade Taylor, each, in their own way, open a door onto a world of heightened sensation or emotion. Colour, material or symbol suggest something captured - on the verge of change.

Here, new works by each artist are placed 'in conversation' with art works depicting the ocean, which were painted by Audrey Greenhalgh in an earlier period and that have been selected from the University of Western Australia's Art Collection.

This otherwise illogical relationship aims to capture the spirit of the original text, and what Audrey Greenhalgh sought in her paintings and drawings of the Western Australian coastline:

'the intense vitality, energy and movement below the surface'[1] of the tangible world.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange[2]

NOTE: The full list of works in the exhibition appears in the Appendix to this Education Kit.

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1.   Audrey Greenhalgh quoted in the 1994 LWAG catalogue, and originally in *Audrey Greenhalgh Review Exhibition* catalogue. Fremantle Art Gallery 1983.
2.   This is a quote from *Ariel's Song* in 'The Tempest'; and extracts from the final two lines were used as titles for two artworks by Greenhalgh, which were painted in 1957.

THE ARTS

This Education Kit contributes and responds to "Ways of Teaching" for The Arts that states: 'Making and Responding are intrinsically connected.

Together they provide students with knowledge, understanding and skills as artists, performers and audience members and develop students' skills in critical and creative thinking.

As students make in the Arts, they actively respond to their developing work and the works of others; as students respond in the Arts, they draw on the knowledge and skills acquired through their experience in making artworks.

Supported by a school visit to the gallery to view the exhibition *Ariel's Song,* these art activities may be used by students and teachers to create learning experiences which reference SCSA:

- use all aspects of perception: sensory, emotional, cognitive, physical and relational to make learning experiential for students

- develop skills in students through modelling, coaching, practising and reflecting

- enable students to work individually and collaboratively, using flexible grouping to accommodate their needs and strengths

- encourage students to take risks and extend their ideas

- foster participation in projects in a flexible, dynamic learning environment

- provide opportunities for students to experience the Arts in live or virtual settings

- explore significant and recognisable examples of the Arts from different times and cultures to develop in students an aesthetic and cultural appreciation of the Arts

BIOGRAPHIES

Luisa Hansal – Artist

Luisa Hansal is a multidisciplinary artist based in Melbourne. In 2017 Luisa completed a Master of Fine Art (High Distinction) at RMIT University and was awarded the Lowenstein's Arts Management Graduate prize. In 2012 she graduated from Edith Cowan University with a Bachelor Degree in Contemporary Arts, majoring in Visual Arts. Subsequent to her graduating, she was awarded a placement in the highly acclaimed annual *HATCHED*, the National Graduate Show at Perth Institute of Contemporary Art (PICA) and received a six-week residency at the Edith Cowan University Printmaking studio. Luisa has exhibited in both solo and group exhibitions in Perth, Melbourne, Sydney and Berlin. Luisa is represented by sweet pea.
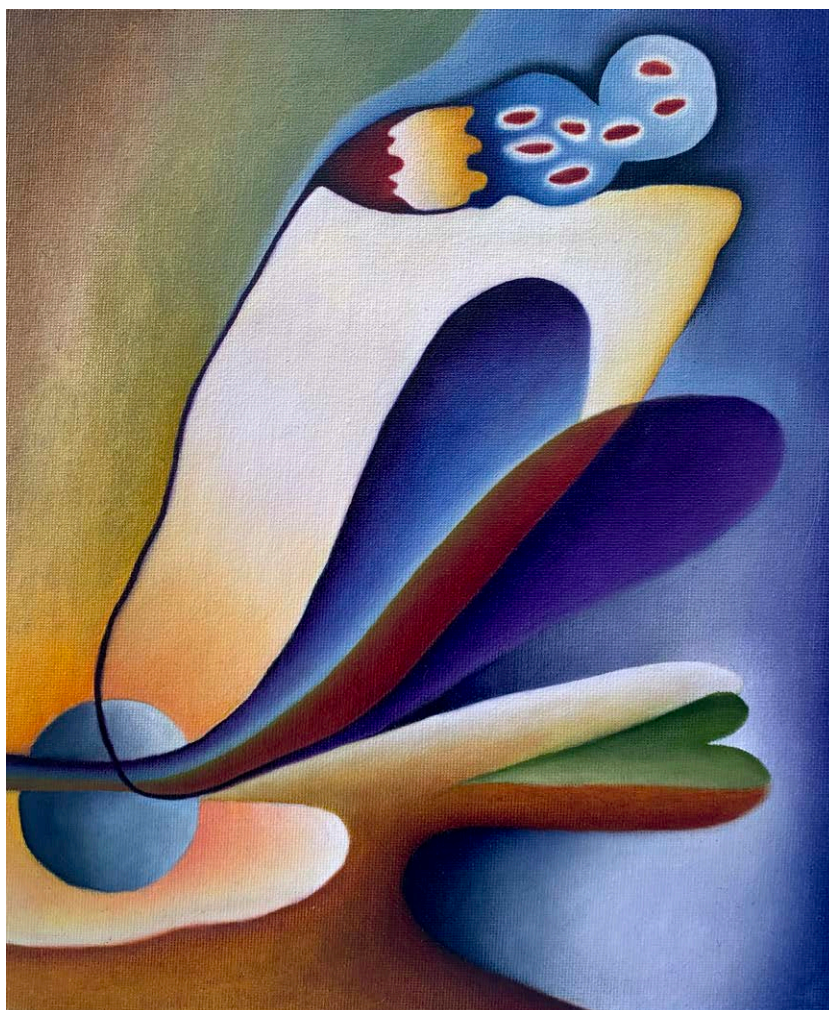
Luisa Hansal, *little mermaid*, 2021, oil on canvas board, 30.5 x 25.4cm, courtesy the artist and sweet pea, Perth

Jess Tan - Artist

Jess Tan (1991) is a multidisciplinary artist based between Narrm/Melbourne and Boorloo/ Perth. Jess' associative drawing practice forms a biomorphic language that expands into sculpture and site-specific installations. Jess collects from the residual of what she has eaten, broken, found and previously made, as well as what the things around her have made in the process of being. She likens her studio activities to an endless circulation of slow digestion, regurgitation, indigestion and re-digestion as she navigates various stages of learning and unlearning.

Jess has recently completed a Master of Fine Art at RMIT funded by an Australian Government Research Training Program Scholarship. Recent exhibitions include: *4am flaming arrows* at Bundoora Homestead Arts Centre (November 2021) curated by Jemi Gale, *eternal return boulevard* (with Audrey Tan) at TCB gallery (June 2021) and *The Stink Inside My Soul is Coming to Get Me* at Mailbox Art Space (September 2019). Jess is represented by sweet pea.

Jess Tan, *essence of sand collar*, 2021, drawings and installation, dimensions variable, courtesy the artist and sweet pea, Perth

Wade Taylor – Artist

Wade Taylor is a mid-career artist from Perth, Western Australia. He completed a Bachelor Degree in Fine Arts at the University of Western Australia. Working primarily with paint, his practice extends to include investigations into sculpture and ceramics. Wade's work explores issues surrounding Australian identity and landscape, conveying notions of suburbia, nostalgia and the everyday. With a focus on the materiality of paint and the emotive properties of colour and light, his works centre on a familiar yet unsettling quality to the contemporary Australian landscape.

Wade Taylor, *Port*, oil on wood, 32 x 42cm, courtesy the artist

Audrey Greenhalgh (1903-1991) - Artist

Audrey Greenhalgh was born in Ravensthorpe, Western Australia in 1903. She studied in Perth and was a life member of the Perth Society of Artists for which she served as Vice-President for a period. She was a member of the Studio Club, an all-female club, from 1946, and was a Foundation Member of the Royal Agricultural Society Art Purchase Prize. Her works were mostly painted semi-realistic seascapes and landscapes. She exhibited in Western Australia from the 1950s to the 1980s. She died in 1991 and a retrospective of her work, *Ariel's Song: Audrey Greenhalgh 1903-1991* was exhibited in 1994 at the Lawrence Wilson Art Gallery.

Audrey Greenhalgh, *Jade in the window*, 1956, oil on composition board, 55 x 66.4cm, The University of Western Australia Art Collection, McGillivray Bequest Fund, 1984

SURREALISM

Surrealism as an intellectual, visual art and literary movement developed in Europe and extend to other places following the First World War; and it continues to be explored in contemporary art today. Artists including Salvador Dali, Rene Magritte, Max Ernst, Meret Oppenheim, Man Ray, Dorothea Tanning and Frida Kahlo amongst many others, reacting to 'rationalism' (which they believed contributed to the War), while addressing a range of themes, including the representation of females and the nature of dreams, sought to explore the power of the subconscious and emotions, bringing the supernatural and ghostly into connection with the logical and illogical in one image.

In his *The Surrealist Manifesto* of 1924, French writer André Breton claimed the subconscious to be an abundant resource for the imagination, accessible to both artists and writers. Sigmund Freud's *The Interpretations of Dreams* of 1905, also influenced the Surrealists, encouraging them to explore dreamlike landscapes.

Art works were generated by channelling the unconscious using a range of means including *automatism*,[3] or allowing the uncontrolled to occur, as with permitting insects to eat holes in the artwork or to crawl over the wet paint, or using techniques like *frottage*[4] and *grattage*[5], or reacting to music while drawing, thus depicting magical and strange beauty that could be found in the unexpected. Jess Tan's works in *Ariel's Song* for example, include *Snail Drawings 1-7* (2021).

Dreamlike scenes featured illogical imagery; bringing surprising juxtapositions of strange objects, with contrasting scale and forms - often biomorphic - creating bizarre and unexpected images, as with Salvador Dali's melting clock faces in *The Persistence of Memory*, 1931.

Colour choices and contrasts along with strong lines or flowing forms, could be used to highlight strong or melancholy emotions as in Kay Sage's *I Saw Three Cities*, 1944, while Luisa Hansal's *Leafworm*, 2021, exhibited in *Ariel's Song*, has used subdued colour and the strange dreamlike image of a foot, together with a looming moon like image and a delicate butterfly form to produce a strangely beautiful and uncanny composition.

In curating *Ariel's Song*, Gemma Weston has intuitively allowed the 'illogical' juxtaposition of artworks of strange beauty produced by different artists, and from different times, to be linked through others, that reference a notion of the ocean, The intent of this juxtaposition is to evoking an experience of 'magical thinking', thus using a surrealist method to curate the exhibition.

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3. *Automatism* in art - http://visual-arts-cork.com/definitions/automatism.htm

4. *Frottage* in art is the technique of rubbing from an uneven surface to form the basis for a work of art

5. *Grattage* in art is a technique where the fresh paint surface of an art work is scratched with a variety of tools, including a sharp blade, to remove the chromatic pigment creating a dynamic effect. As a Surrealist painting technique, it includes laying a canvas prepared with a layer of paint over a textured object and then scraping the paint off, creating an unexpected and interesting surface.

Surrealism in the Art Room

Surrealism can be a very popular theme for all years, K-12, as it allows students freedom to exercise their imagination in ways that other themes and genres cannot. Stylistically, Surrealism can also be expressed in many ways and across all media from photography, sculpture, painting, print and more.

Surrealism can be described as the juxtaposition of the rational mixed with the irrational. It usually depicts the untapped realm beyond reality–similar to something that could only exist in a dream. Although painting is one of the most well-known forms, Surrealism has influenced all other media including photography, sculpture, cinema and literature.

How can we encourage students to push the boundaries of reality and fantasy?

This Education Kit will present ideas that could be used in the classroom, although they are assigned to particular year levels, content can of course be adapted to suit earlier year levels as well as more depth of research and skills can be embedded to address the upper school curriculum.

ASSESSMENT TASK

Year level	9/10 – Photography and Digital Visual Arts
Learning area	The Arts
Subject	Visual Arts
Title of task	*Digital Surrealist Artwork*

Task Details

Task Description	Students will design and create a digital artwork that reflects their investigation into Surrealism
Type of assessment	Making/Responding
Purpose of assessment	To determine student progress through both formative and summative assessments
Assessment strategy	Production Reflective practice Artist and context
Evidence to be collected	Students will explore and research into the creation and production of a Surrealist artwork: • Brainstorming ideas and design development • Research into Surrealist practice in both traditional and contemporary media • Create a surreal artwork in digital format
Suggested time	40 Hours

Content from the Western Australian Curriculum

Inquiry	• Ideas for art-making appropriate for chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing) • Exploration of media, materials and technologies in order to understand how they can be applied to a variety of art forms • Visual art language (visual art elements and principles of design) used in the development of artwork • Recognition and use of visual art conventions (e.g. examining the representation of the human form in cultural contexts) • Personal responses in written and visual form to illustrate understanding of themes, concepts or subject • Introduction of ideas inspired by an artistic style in their own artwork
Art practice	• Materials, techniques and technologies explored to develop and represent their own artistic intentions • Techniques and processes chosen to develop and refine artwork when representing ideas and subject matter • Safe and sustainable practices when producing artwork • Processes and resolved artwork appraised; ways to improve art practice; reflection
Presentation	• Resolved artwork presented with consideration of personal expression and audience; can be verbal or written

Task Preparation	
Prior Learning	Students have previously completed Visual Art and have the knowledge of the creative process, various studio techniques, visual art terminology and have been introduced to critical analysis frameworks
Assessment Differentiation Assessment Task	Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment task
Assessment Conditions	Inquiry, research and art practice are to be completed within class time.
Resources	Each student will work on their assigned computer for the marking period. • Adobe Photoshop • Digital Camera, scanner, printer • Notebook • Examples • Pencil/pen • Tool list/Command keys hand-outs

MARKING KEY

INQUIRY	Marks
Communication of ideas, drawings, and designs	
Ideas, drawings and designs are coherent and successfully communicated.	4
Ideas, drawings and designs are clear and effectively communicated.	3
Ideas, drawings and designs are simple and adequately communicated.	2
Ideas, drawings and designs are undeveloped and communicated in an obvious way.	1
Use of visual art language in the development of ideas	
Applies relevant visual art language effectively to develop ideas.	4
Applies visual art language appropriately to develop ideas.	3
Applies some visual art language to develop ideas.	2
Applies minimal visual art language to develop ideas.	1
Personal responses about the creative process	
Provides detailed reflective comments (written and visual) about the creative process.	4
Provides considered reflective comments (written and visual) about the creative process.	3
Provides simple reflective comments (written and visual) about the creative process.	2
Provides little or no reflective comments (written and visual) about the creative process.	1

ART PRACTICE	Marks
Experimentation with media, materials and technologies to represent own artistic intention	
Experiments purposefully with media, materials and/or technologies to represent own artistic intention.	4
Experiments appropriately with media, materials and/or technologies to represent own artistic intention.	3
Experiments moderately with media, materials and/or technologies to represent own artistic intention.	2
Experiments superficially with media, materials and/or technologies to represent own artistic intention.	1
Application of techniques and processes to resolve artwork/s	
Applies specific techniques and processes to effectively represent ideas and style.	4
Applies appropriate techniques and processes to competently represent ideas and style.	3
Applies simple techniques and processes to represent ideas and style.	2
Applies inappropriate techniques and/or processes to superficially represent ideas and/or style.	1

PRESENTATION	Marks
Display of resolved artwork with consideration of personal expression and audience	
Demonstrates discernment and personal expression in the display of artwork and to an intended audience.	4
Demonstrates consideration and personal expression in the display of artwork and to an intended audience.	3
Demonstrates some consideration and personal expression in the display of artwork and to an intended audience.	2
Demonstrates minimal consideration and personal expression in the display of artwork and to an intended audience.	1

INSTRUCTIONS FOR TEACHERS

RESEARCH, INQUIRY AND DESIGN DEVELOPMENT

RESEARCH QUESTIONS
Some questions to prompt

- What is Surrealism?
- Choose three Surrealist artists - write down their name and record two interesting facts about them.
- Copy and paste images of their artwork and attribute (name, title, date).
- Write a brief paragraph describing each of the artist's works.
- Describe the differences and similarities between the three artist's works.
- Choose one artist whose work inspires you the most.
- Find three contemporary digital Surrealist artists - or examples of Adobe Photoshop Surrealism that inspire you. Copy and paste (attribute the source).

BRAINSTORMING DESIGN IDEAS THROUGH SURREALIST TECHNIQUES

The following activity can assist students to generate imagery.

Students are to respond to a selection of the following:

How old are you? Create an image to convey this answer.

Think of a vivid dream that you have had. What image conveys this?

Imagine a shiny object. What is reflected in the object?

Write down the name of a person who has influenced your life. Now imagine an animal to represent that person.

Write down a fact that science has proven. Now imagine an object that best represents that fact.

Think of: Mountains, Beach, City, or Desert. What colour do you feel right now?

Imagine an event in your future. Depict this in an image.

Think of: Water, Wind, Fire, or Earth. Imagine an image that conveys your feelings in response to one of these elements.

Think of: Spring, Summer, Autumn, or Winter? What image comes to mind in response to one of these.

Think of a problem that faces humanity. Create an image to convey this.

Imagine an animal. That is the shape of its shadow?

Think of a man-made object. What could that man-made object represent or symbolise?

Write down a number. Create an image in response to this.

Draw small thumbnails of the following ideas by turning the usual order of things upside down such as:

- Placing objects that are normally found inside into an outside environment.
- Changing the normal scale of objects (ie. what is small make big, and what is normally big, make small).
- Morph, or transform one object into another

Create a composition or scene that incorporates some or all of the above ideas.

Consider the focal point, then design around it.

Create three thumbnail sketches.

After you are finished your sketches create a list of images that you will need for your composition. You must combine at least TEN images.

Students begin to collect images - take photographs and also draw, so that at least half of the images are original.

- Continue to collect images to use in the composition
- Open Adobe Photoshop
- Open a blank page 7.5 x 10 cm, may be horizontal or vertical
- Set up page in either Grayscale or RGB color-300dpi
- Save page as Surname-Surrealism Project
- Use at least two images merged together to create the background
- Remember to SAVE often
- Continue working on the background for composition
- Start manipulating the rest of the images for the composition
- Create shadows from some objects to promote realism

When the work is finished, save the work and drop it into the Shared Folder and submit a hard copy for marking.

EXERCISE:

Create an image using realistic photography and projected digital imagery
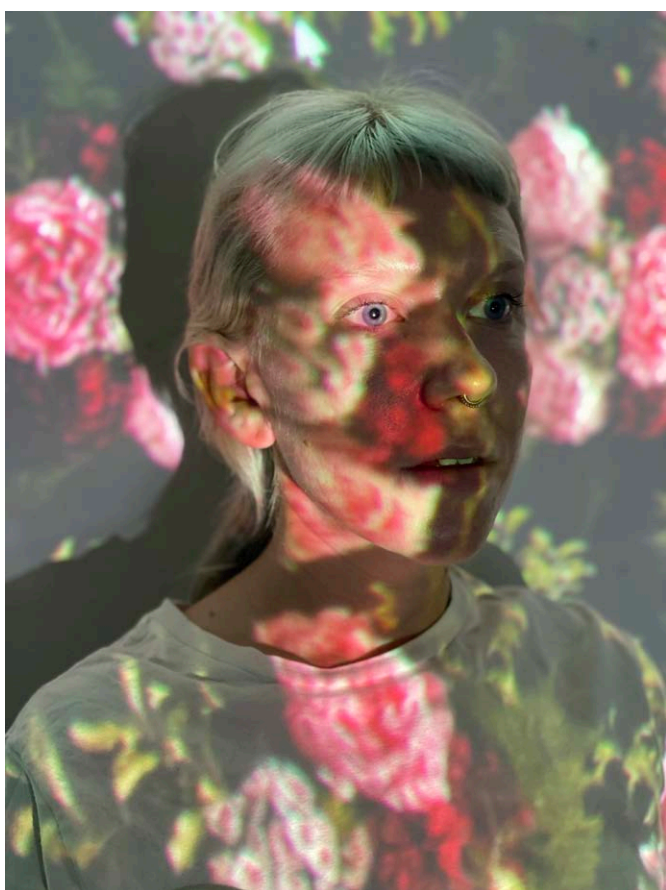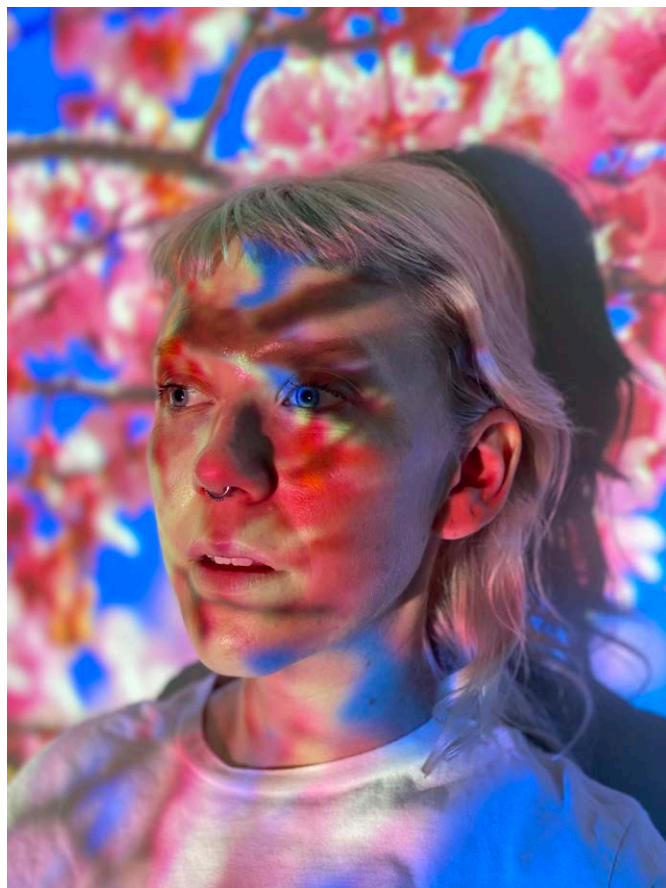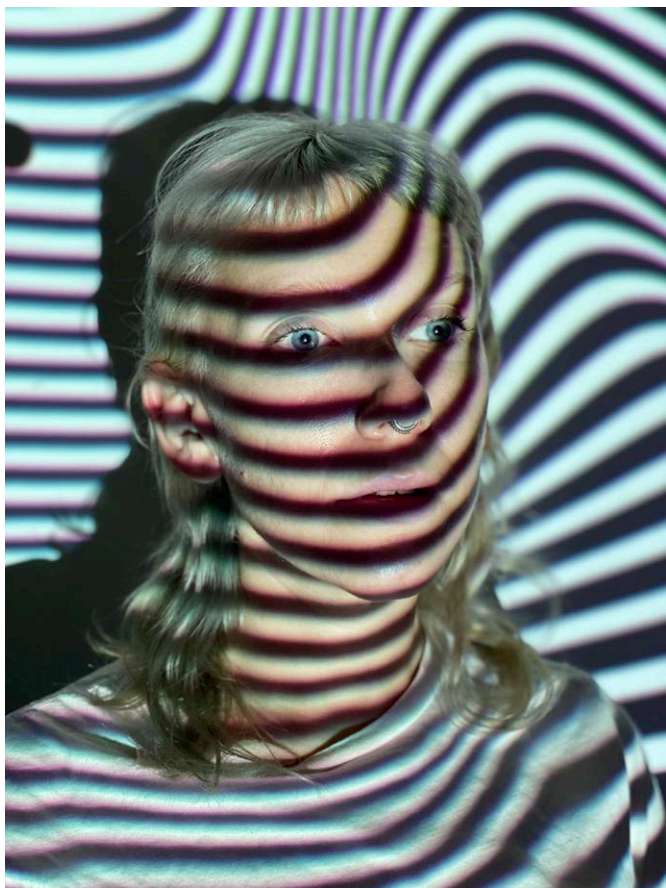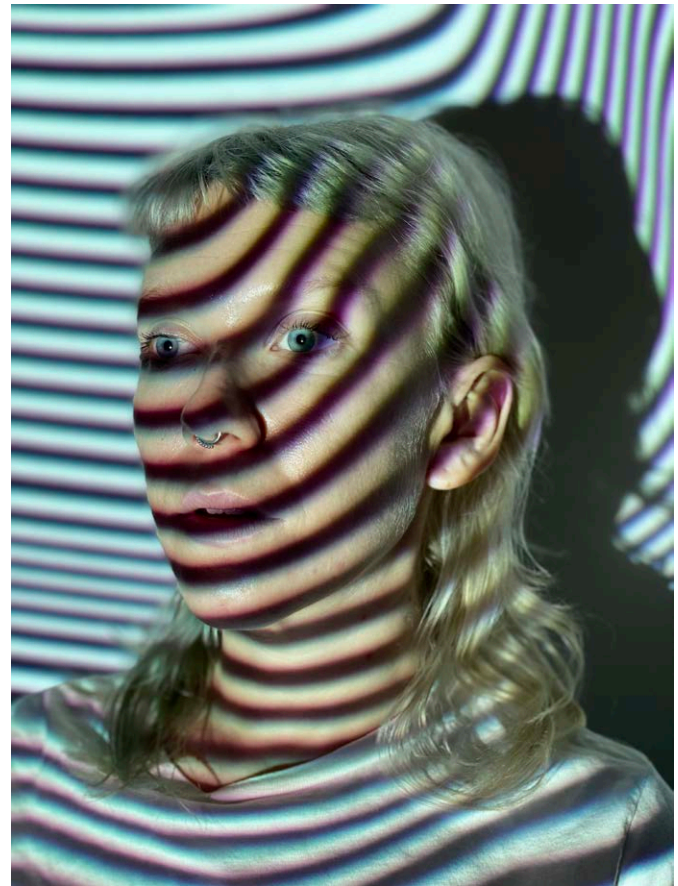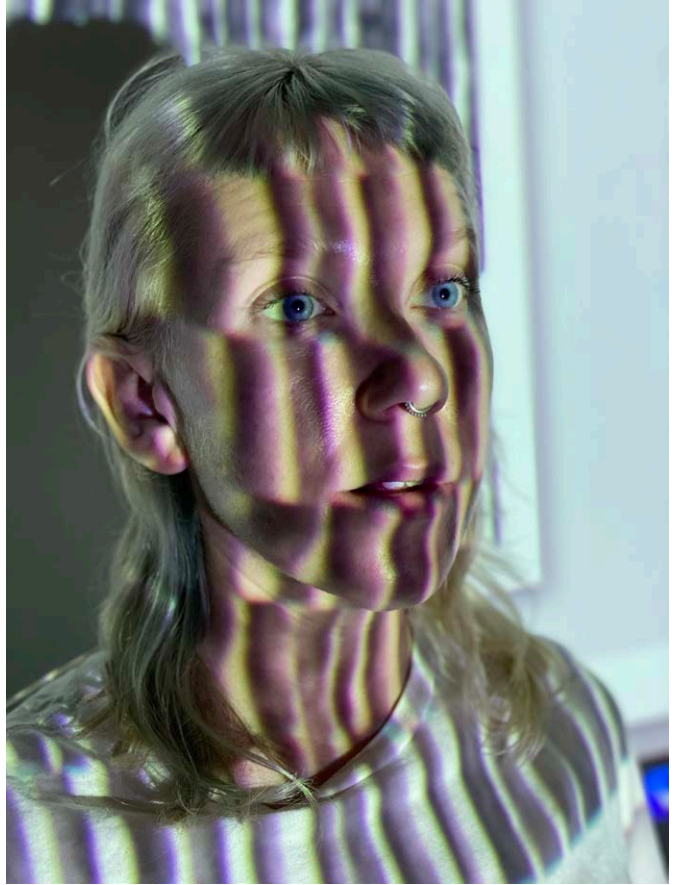
PHOTOGRAPHY

The following ideas could be adapted to suit upper year primary classes and extended into senior year levels. The medium of photography was widely used in the 1920s by Surrealist photographers such as Man Ray, Hannah Hoch and Hans Bellmer. They used multiple darkroom techniques to create their photographs. There are many apps that can be used on smart phones as well as creative software such as Photoshop that will assist in the creation of surreal images in photography. Some techniques that could be explored include:

TECHNIQUES	Link
Multiple Exposures	https://www.adorama.com/alc/double-exposure-a-step-by-step-guide-to-creating-multiple-exposure-images/
Composite photography	https://www.youtube.com/watch?v=fOgtJH4aGFo
Levitation Photography	https://www.youtube.com/watch?v=Nyuyo9AXGl0
Challenge logic by changing perspective	https://www.boredpanda.com/dreamlike-surreal-photo-manipulations-hansruedi-ramsauer/?utm_source=google&utm_medium=organic&utm_campaign=organic
Placing objects out of context	https://expertphotography.com/27-juxtaposition-examples/
Motion blur	https://www.masterclass.com/articles/how-to-capture-motion-blur-in-photography#what-is-motion-blur
Use reflections	https://www.iphotography.com/blog/reflection-photography/
Editing software and apps	There are many free apps available online as well as for use on smart phones; their quality and usability are improving continually.

PHOTOMONTAGE COMPOSITE CHARACTERS

Year level	5
Learning area	The Arts
Subject	Visual Arts
Title of task	Character photo-inspired collages *in situ*

Description of task

Artwork lessons	Students use a photo as a stimulus to create a mixed-media collage.
Type of assessment	Summative
Purpose of assessment	To assess students' ability to apply visual art processes (specifically colour and line) to their own artwork.
Assessment strategy	Final artwork, anecdotal notes
Suggested time	5 x 1 hour

Content from the Western Australian Curriculum

Ideas	Exploration of artwork from various artists with different approaches used to communicate ideas, beliefs and opinions.
Skills	Development and application of artistic techniques and processes with: • shape • colour • line • patterning

Prior Learning	Students have been exploring a variety of techniques and processes. They have experimented working with a range of materials to show their ideas and are familiar with mixed-media techniques.
Assessment Differentiation	Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.
Assessment Conditions	This assessment is a whole-class experience with students producing individual works.
Resources	• A range of images from magazines or other photographic sources. • A3 cartridge paper • Pencils • Gouache paints • Paintbrushes

ORIGINAL COLLAGES

REINTERPRETED IN PAINT

MARKING KEY

DESCRIPTION	Marks
Selection and application of collaged images	
Selects and combines imagery effectively to create a unique and thoughtfully composed image	3
Selects and combines imagery to create an engaging and well composed image	2
Selects and combines imagery to create a composed image	1
Subtotal	/3
DESCRIPTION	Marks
Reinterpreting the collage in paint	
Considers colour, texture, pattern, value and line and effectively applies them to enhance the artwork.	5-6
Selects a variety of mixed media to create an effect; considers texture, pattern, value and line and effectively applies them to enhance the artwork and reflect the photo.	3-4
Selects a variety of mixed media to create an effect; including texture, pattern, value and line and satisfactorily applies them to enhance the artwork and reflect the photo.	1-2
Subtotal	/3
Total	/9

INSTRUCTIONS FOR TEACHERS

INQUIRY

Students will look through a variety of photographic imagery and cut out images to create a composite character.

Using the characters, draw two scenarios of how they might interact.

Prompt students and brainstorm ideas such as:

On a sports field

In a café

Swimming in a pool

SKILLS AND PRODUCTION

Drawing small thumbnails, create two scenarios

Choose the most successful image

Begin to compose in pencil (small drafts)

Choose one and enlarge it

Use gouache to complete it

Some other Surrealist techniques to experiment with in the classroom

Bulletism – throwing or shooting ink or paint on to a piece and then develop an image from what is present

Calligramme – using words to create an image

Cubomania – Cut up an artwork and then reassemble without regard for the image

Cut-up technique – cut up words of a poem and reassemble

Eclaboussure – using water or turpentine to splatter onto paint and then soak it up to reveal random splatters and dots where the media is removed

Decalcomania – spread paint on to paint or canvas and whilst it is wet, cover it with another material such a paper or foil and remove it to reveal patterns and texture

Frottage – create rubbings of textures around us. Cut and reassemble to create images and/or compositions

Grattage – wet paint is scrapped off the canvas to create rich texture

Fumage – use the smoke from a candle to create impressions on paper

Exquisite corpse – drawing on a piece of paper that is then folded to hide the image and then passed to another person to add further to the image.

Sifflage – Letting liquid paint drip, blow the paint to alter its path.

Ariel's Song

LIST OF WORKS

William Dobell

Fisherman, n.d gouache, 8 x 11.7cm, The University of Western Australia Art Collection, University Senate Grant, 1974

Audrey Greenhalgh

Untitled (sea), nd, gouache, pen on paper, 21.6 x 30.6cm, The University of Western Australia Art Collection, Gift of the artist, 1991

Untitled (sea scene), nd, watercolour and black pen on paper, 15.6 x 10.3cm. The University of Western Australia Art Collection, Gift of the artist, 1991

Gale warning, 1970, oil on composition board 58.1 x 79.6cm, The University of Western Australia Art Collection, The Ruby Rose Maller Fine Arts Acquisition Fund, 1991

In the studio, nd, oil on paper, 56.3 x 38.1cm. The University of Western Australia Art Collection, Gift of the artist, 1991

Untitled (abstract), watercolour on paper, 28.8 x 38.8cm (two sided), The University of Western Australia Art Collection, Gift of the artist, 1991

Untitled (sea,clouds), nd, watercolour on paper, 36.5 x 26.8cm, The University of Western Australia Art Collection, Gift of the artist, 1991

Untitled (the sea), nd, watercolour on paper, 10.5 x 13.6cm, The University of Western Australia Art Collection, Gift of Miss Joan Greenhalgh, 1992

Jade in the window, 1956, oil on composition board, 55 x 66.4cm, The University of Western Australia Art Collection, McGillivray Bequest Fund, 1984

Old Kwinana wreck, nd, watercolour on paper, 39 x 57cm, The University of Western Australia Art Collection, Gift of the artist, 1991

Luisa Hansal

stars that kept me afloat, 2021, oil on canvas, 30.5 x 25.4cm

moon that kept me afloat, 2021, oil on canvas, 30.5 x 25.4cm

little mermaid, 2021, oil on canvas board, 30.5 x 25.4cm

softly remember, 2021, oil on canvas board, 30.5 x 25.4cm

rocks in the river, 2021, oil on canvas board, 30.5 x 25.4cm

leafworm, 2021, oil on canvas board, 25.4 x 30.5cm

friendship bracelet (for Audrey), 2022, beads, armature wire & oil painted brass hands, dimensions variable

Courtesy the artist and sweet pea, Perth

Steven Holland

Seascape, 1990-91, gouache on cardboard, 21.2cm x 30.2cm, The University of Western Australia Art Collection, Gift of the artist, 1991

John Perceval

Night gull, 1957, enamel on composition board, 91.8 x 122cm, The University of Western Australia Art Collection, Tom Collins Bequest Fund, 1957

Jess Tan

essence of sand collar, 2021, drawings and installation, dimensions variable.

Courtesy the artist and sweet pea, Perth

Wade Taylor

Marlee, oil on wood, 42 x 32cm

Deepdale, oil on wood, 42 x 45 cm

Port, oil on wood, 32 x 42cm

Beach Road, oil on wood, 63 x 63cm

White Hills, oil on wood, 83 x 63cm

Blue Crescent, oil on wood, 43 x 43cm

All works courtesy the artist

THE UNIVERSITY OF WESTERN AUSTRALIA

Lawrence Wilson
Art Gallery