

ANZAAE Scholarship Print

Esther Hansen

Assistant HOD Pukekohe High School

he@pukekohehigh.school.nz

Special thanks to HOF/HOD Art Vicky Moore-Allen, and the art crew Rachel Schanzer, Renee Neville, Martin Bennett, Jay Pressnell, Kylie Waitai, Jessica Bluck and sometimes Allie Askew & Jude Gordon, Come visit us!



“Nothing is a
mistake.
There’s no win
and no fail.
There’s only
make.

Sister Corita Kent



Aotearoa New Zealand Association of Art Educators



Esther

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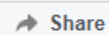
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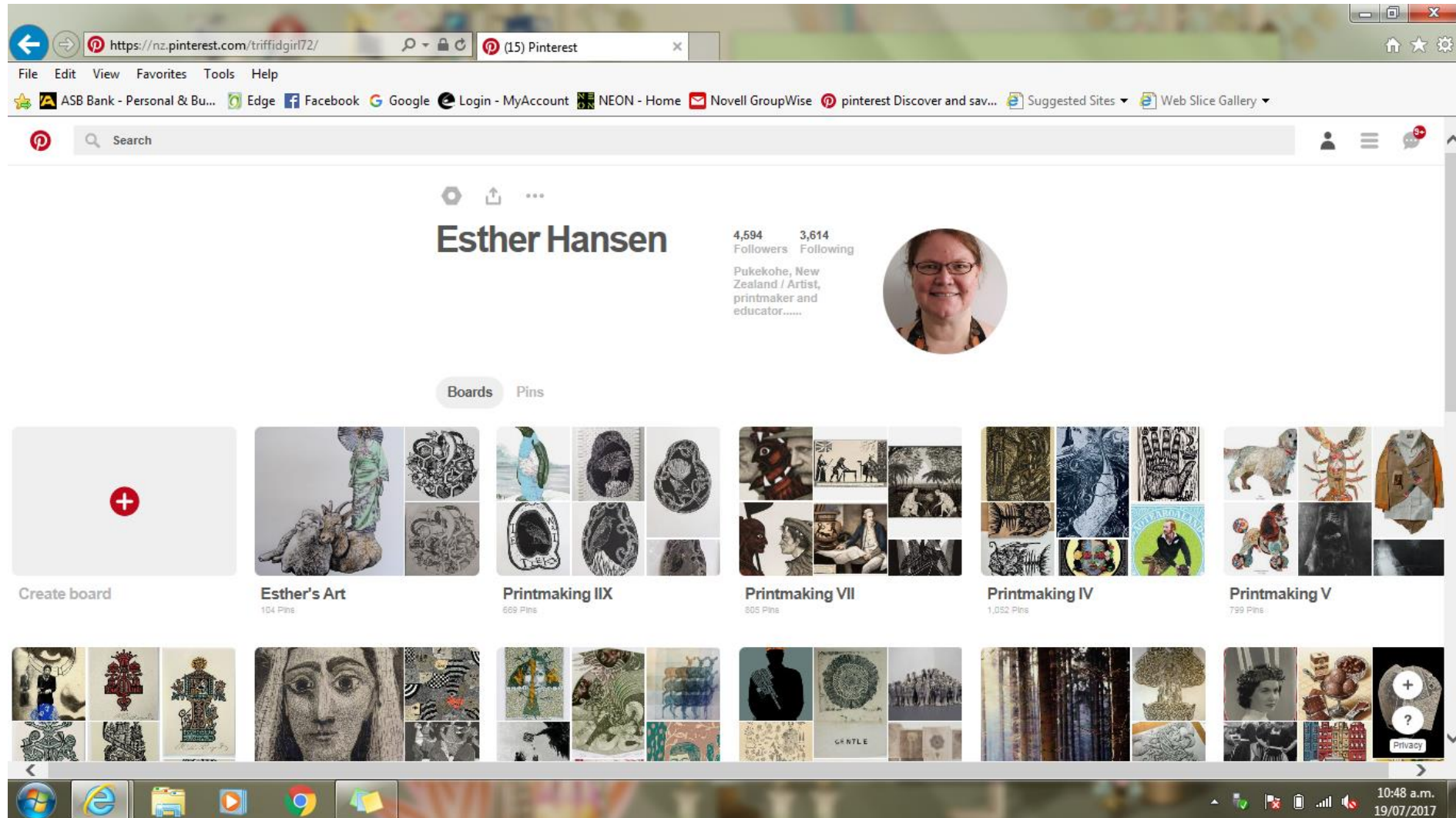


22:50

21/05/2018

PINTEREST:

<https://nz.pinterest.com/triffidgirl72/>







- This presentation will cover:
- Scholarship Wisdom from Kate Rivers
- PHS year 13 printmaking folios
- Starting 2018
- Authentic learning experiences - Forest has the Blues
- Authentic learning experiences - Suffrage 125
- Eco printing
- Junior programs – Thanks to Jennie and Francis
- Stimulating deeper thinking
- New artist models

Scholarship notes from Kate Rivers @ Rangī Ruru Girls

- The main thing is that the scholarship pages are a **genuine document of the questioning, and analysis of the students own work and that of others.**
- **Critique notes, reflections, thumbnails, why certain approaches were less successful.**
- I believe a montage of actual bits and bobs from **along the way ordered in a way that makes sense to the student is far more valuable than a past tense commentary after the event.**
- What, how, **why?** The why often takes the learning and **analysis deeper.**
- At the start of the year I get the students to look at 40 books/mags before going online. From the 40 art books, they need to find 12 images they love. Even though these are often diverse and some will be just for 'drawing in', others will be for subject or concept, some will be the picture making or stylistic approach, others will be an area of colour, or a possible 'drawing out' or extension possibility. From these 12 images we develop a focus list and start to consider what workbook page headings might be for each student. It could be Shallow Space, Expressive Mark making, Monochromatic mono-prints etc. we talk about all these ingredients going into a pot of goodness to use in their art making. If all their ingredients are clear as well as possible directions. It is incredible, but these images always form the foundation of the years study and inform the pages of scholarship. I give them at least six periods to find stuff that tickles their fancy before I even talk about requirements. Sometimes the images might include stills from a music video, a family photo etc.
- **Make sure writing is big enough and clear to read.** Pages can be scruffy and patched together but the thinking and decision making should be clear. **Do not repeat** images already on the panel. **Put in rejected works and ideas instead.** Save everything from the year. In printmaking I give the girls a **weekly critique booklet to note our discussions and their reflections.** These then go into Schol pages.

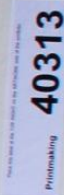
PHS Print folios 2017



Krystyn Appleby, 2017, print, excellence



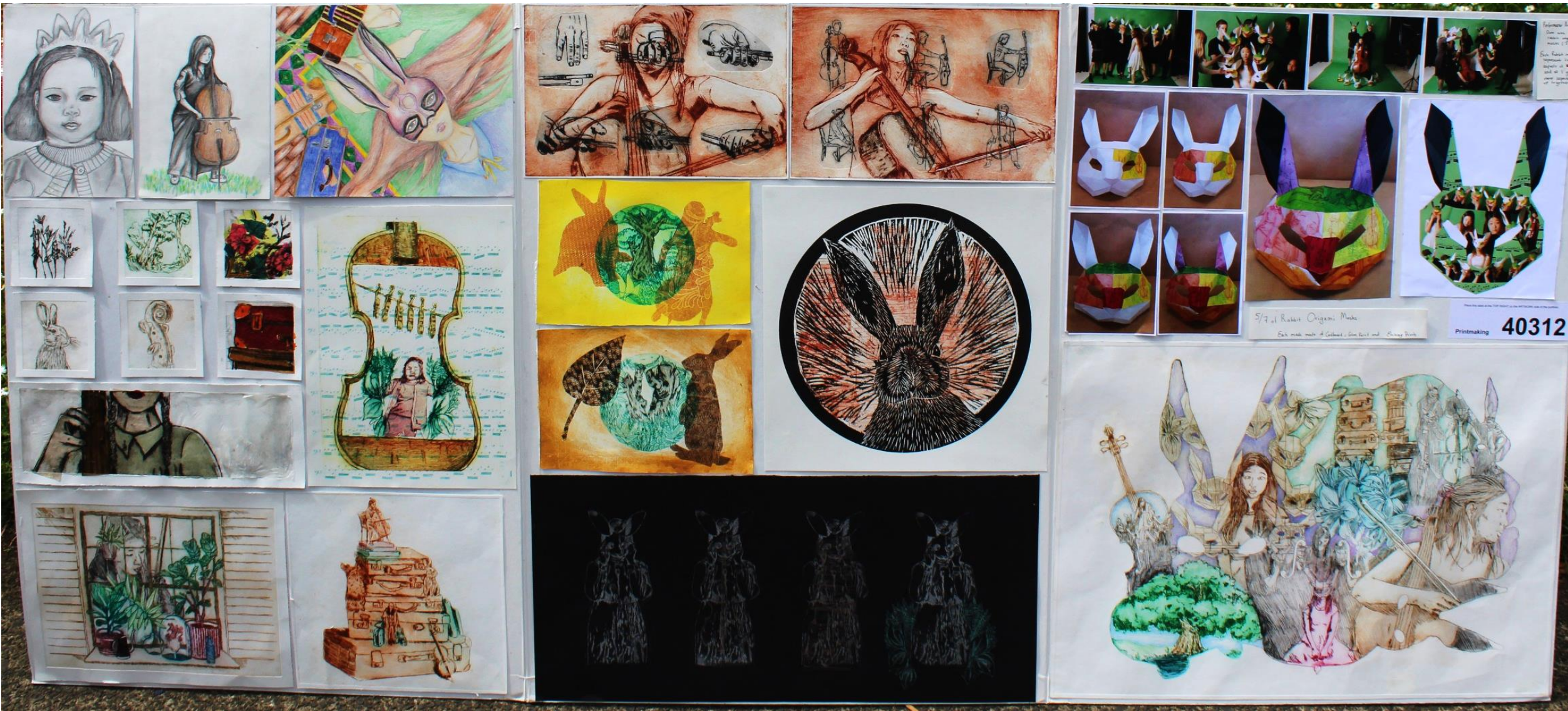
Tarsha Reti, 2017, year 12 doing year 13 print, excellence



Ayla Boy, Excellence, 2017



Caitlin Bouwer, 2017, Print excellence



Wendy Ju, 2017, print, excellence

Chelsea Twiss, Excellence, OS, Top in NZ, 2016



Theme

I wanted to create a folio which follows my own personal struggles of the last year. I am interested in the human psyche, and have deciphered my own ultimately producing an unintentional visual account of this.

Mental illness is an intriguing area to study. Prior to my own experience with mental illness, I had been drawn to the mind's processes in attempt to understand my own. I always felt my brain worked differently to others my age, but I liked it that way. I can't imagine anything worse than being normal. This was a desire I shared for my folio, to be outstanding from the rest.

This folio was a system I have used to document the most difficult months I have ever experienced. I have attempted to produce a unique body of work which grasps the attention of those in a similar position to my own. The exploration of my own mind has lead me to develop a strong need to rely on feeling and emotion to guide me through my practice.

I create for the sake of creating, no agenda other than producing a work which exposes my internal atmosphere. My mind, although 'flawed' in society's eyes, is my biggest asset. I believe in originality, doing the work yourself to produce works you can confidently claim as your own. I love my psyche, it's imperfect and weird and unpredictable and frustrating sometimes, but it has rewarded me with the gift of creating.

My folio began in a very different place to where it ended up. When I began the year, I was an eager student motivated towards being the best she can be. I was achieving highly in my schooling, as I have always done. I have the determination of my mother. However this was stripped from me. My yearn to understand mental illness became my reality and it almost killed me.

I just want to make note I feel this is an appropriate time to share my personal experiences: but only because it is how I can explain my interpretation of the folio.



INTRODUCING MY THEME

I immigrated to New Zealand at the age of twelve, leading up to my teenage years which I believe to be a crucial time in which an individual will begin their journey in search of what their identity is. Where they are able to explore who they are and eventually gain an understanding of the person they want to become. I have lived in New Zealand almost six years now, and throughout the five years of living in New Zealand in which I had never returned back to the U.K, my parents my younger brother and I were constantly moving from rental to rental home. This felt unsettling and in a sense gave me the feeling of impermanence, the feeling of belonging to a home felt even more of an uncertainty. I was constantly longing to be where I felt was my true home, back in the U.K with my friends and family that I had grown up and built relationships with. Lois McMaster Bujold quoted "Home is not place, it is people", in which holds great significance and truth to what I value as defining home, and was something I strongly wanted to address within my artwork.

In art history I had learnt about post-colonial artists such as Kehinde Wiley, Shigeyuki Kihara and Yinka Shonibare. All of these post-colonial artists, along with others we had studied as a class represented within their own individual style of works the issues of hybridity, ambiguity and cultural confusion that are addressed by several post-colonial theorists regarding identity issues. I felt I could relate to the meanings these artists' were addressing, I too was caught in an ambiguity of where my home was, caught within the 'in-between' space.

George Edward Moore once said "A man travels the world in search of what he needs and returns home to find it". My trip back to England and Spain for my 18th birthday allowed me to gain a better understanding of what my emotional aspects and connections are within relation to home, and was an experience I wanted to communicate to others through my artwork. Home to me is a combination of where your friends and family are, where memories are made, and a place where moments are shared together.

My month long trip was an amazing experience, every moment I spent with my family and friends I treasured as I knew it would be a long time before I would see them again. Revisiting my roots has definitely settled my yearning to return back by allowing me to reconnect and fit back into the lives of those I care about. Documenting my trip with photography allowed me to caption these moments, preserving what would soon become memories. However, I felt reconnected with these memories again as I used these photographs as a basis of my compositions. Painting was a way in which I could reflect and identify my view of home and its link with family, friendship, journeying and memories.

After gaining an understanding of what has influenced my thoughts within relation of my theme of home I have decided to come up with the following questions:

- How does immigration and moving homes shape the identity of an individual?
- What are the principles of what we recognise as home?
- How can I explore my global concept of these principles of home within my compositions?
- Which artist models could I use that will either address aspects of home or identity specifically, or trigger my own thoughts behind what home means to me?

Start of 2018

What is art for? Alain de Botton's animated guide | Art and design

<https://www.youtube.com/watch?v=ZVlQOytFCRI>





HAVE HOPE



**STAY
BALANCED**



**IT'S OKAY
TO BE SAD**

**REMEMBER THE
ORANGES!**



SUBSCRIBE

What is art for?

- Keeps us hopeful
- Helps us feel less lonely (fights false optimism)
- Rebalances us
- Appreciate stuff (celebrate the everyday)
- Is Propaganda for the things that matter

- Choose theme
- Keep in mind the special projects this year:
- Forest has the Blues: largescale woodcuts installation of native tree and invasive weeds to be exhibited in Auckland at the Depot Gallery Devonport July 2018
- Suffrage 125: celebrating women – Ancestors, Mums, sisters, women of NZ – artworks and installations for Franklin Gallery Nov 2018

Joyce Silverstone

linocut layers with mono-print drawings, paper masks

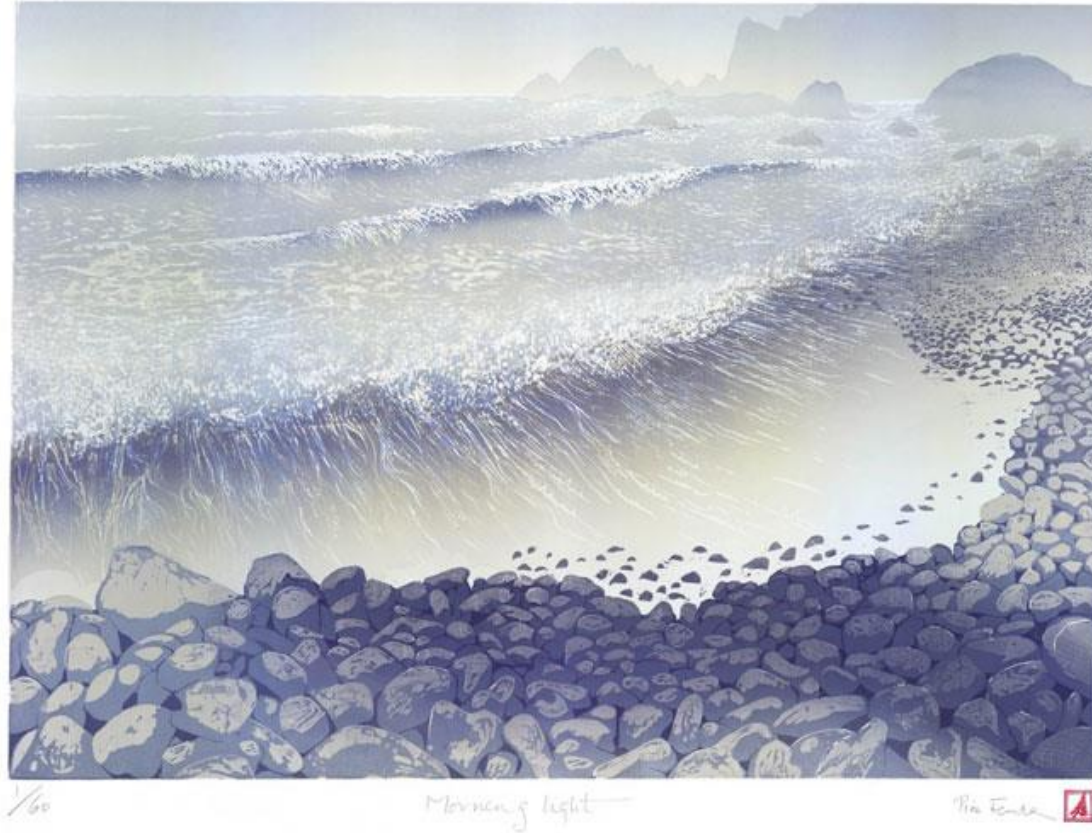


Joyce Silverstone <http://vimeo.com/59275068>



Pine Feroda

https://www.youtube.com/watch?v=ju4kW_2unv8



- Pine Feroda. The group formed in November 2013 during an experimental workshop in collaborative printmaking in Hartland, North Devon. In four years the group have developed into a unique artistic collaboration with a recognisable style and intricate processes. They have been selected for the Royal Academy Summer show in 2015 and 2017 and exhibited widely. Three quarters of Pine have just returned from an Arts Council England funded trip to study water woodcut at the Purple Bamboo studio in Hangzhou, China.

From November 2013 until the start of 2017, Pine Feroda consisted of five professional print makers, Merlyn Chesterman, Julia Manning, Rod Nelson, Ian Phillips and Judith Westcott, who all worked together to create the woodcut prints on this website up to, and including, 'Lake'. In February this year Rod Nelson moved on from the group and Pine Feroda is now the four print makers shown here. Pine Feroda are currently working on three new woodcuts of Devon, Eton College and the coast at Staithes.



Michel Tuffery



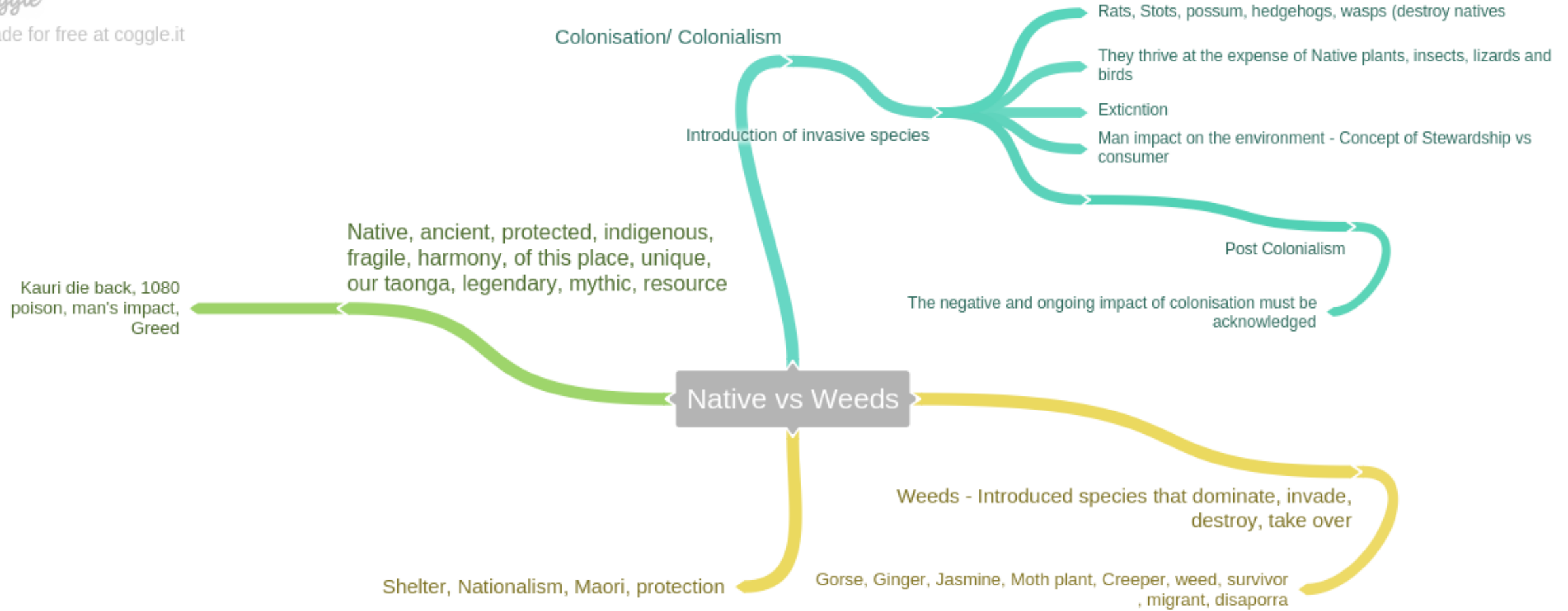
Marsden Artist in Residence, 2016 –Michel Tuffery

- <https://www.youtube.com/watch?v=JlDq2hRNVwQ>



coggle

made for free at coggle.it

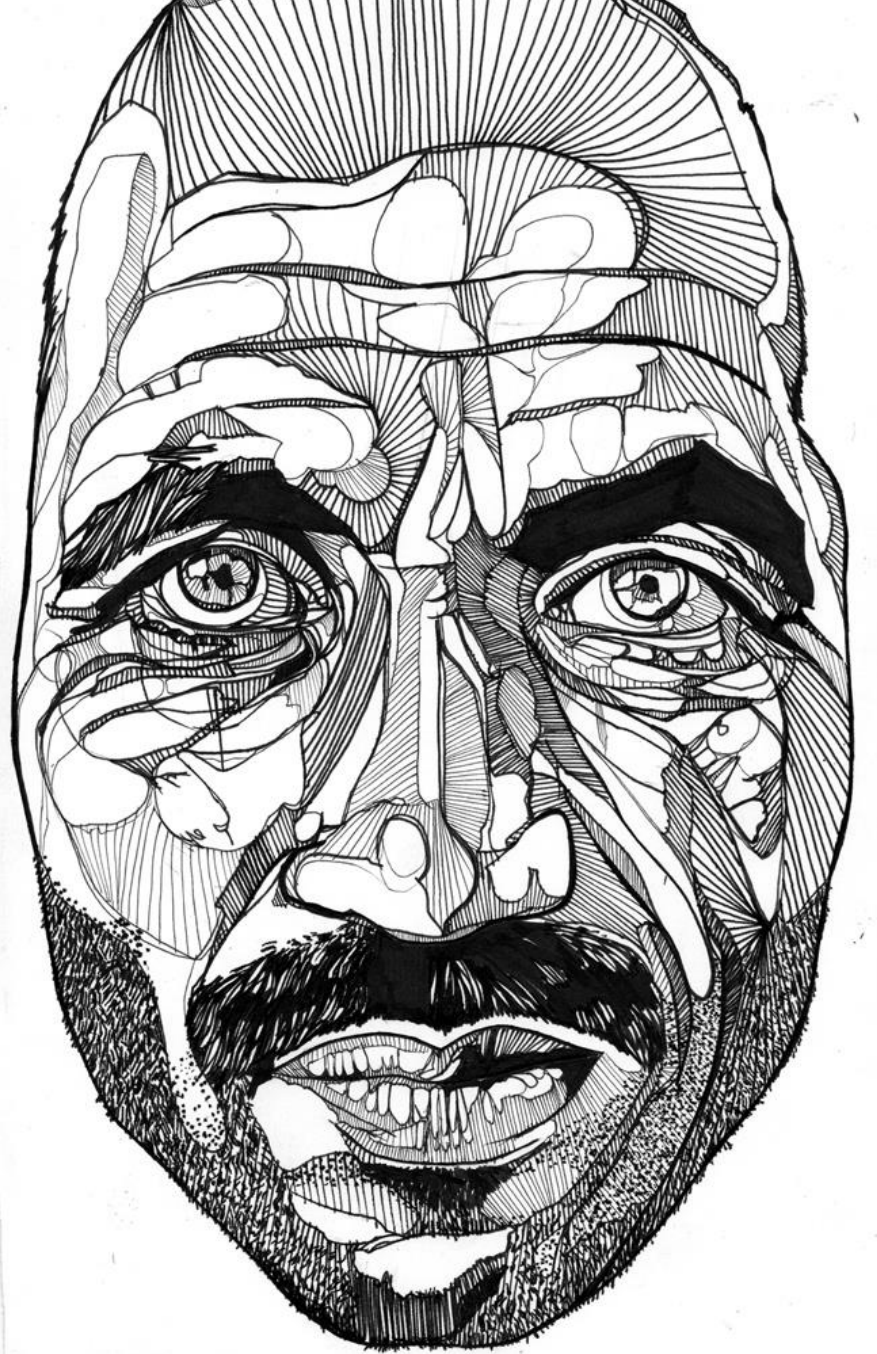


Forest has the Blues

- <https://www.aucklandcouncil.govt.nz/environment/plants-animals/plant-for-your-ecosystem/Documents/caringforforestfragments.pdf>



Luke Dixon



Toni Hartill, Moth Plant, 2018





Aleisha Neary, Eden Hawkins, Jayden Graham









Forest has the Blues

14 July - 25 July

Opening, Saturday 14 July 2pm - 3.30pm

An ecological project, with large-scale print installation and free native plant giveaway.

Celia Walker

Toni Hartill

Elle Anderson

Kheang Ov

Nicola Ov

Ina Arraoui

Esther Hansen and Pukekohe High School

Depot Artspace, 28 Clarence St, Devonport
www.depotartspace.co.nz, 09 963 2331

Opening hours

Monday 12 - 4.30, Tuesday - Saturday 10 - 4.30, Sunday 11 - 3

Auckland Council

creative
COMMUNITIES *nz*

Depot
Artspace

 **RESTORING**
Takarunga Hauraki

Devonport-Takapuna
Local Board 





Forest Has The Blues

- Celia Walker • Toni Hartill
- Elle Anderson • Kheang Ov
- Nicola Ov • Ina Arraoui
- Esther Hansen
- Pukekohe High School

An ecological project with
large scale print installation
and native plant giveaway

14 - 25 July

Exhibition opening
Saturday 14 July 2-3:30pm

Auckland's Urban Forest Talk by Mike Wilcox
Sunday 15 July 3pm - 4pm

Printmaking Demonstration
Sunday 22 July 1pm - 2.30pm

Depot Artspace

28 Clarence Street, Dargaville (08) 983 2037 www.depotartspace.co.nz



“125 CELEBRATE 125” - 125 NZ ARTISTS’ BOXED PRINT CELEBRATION COLLECTION

THIS PROJECT IS ORGANISED BY THE FRANKLIN PRINT GROUP

You too can be involved in these projects.....

Contribute two A4-paper prints. These 2 prints will be made into two carefully collated boxed sets, to be displayed and archived as part of the 125 Suffrage Celebrations in NZ.

Imagery may link to the past and/or present. Consider how to celebrate the lives, roles, presence or influence of women, whether inspired by history, our national story, or your personal experiences or thinking.

The first box will be displayed in Pukekohe on 15 September as part of the Franklin Suffrage Celebration Day. This boxed set will likely be toured and showed at other venues, currently being arranged. The second boxed set will be gifted to the Auckland Museum, to be archived as part of their collection.

Printed imagery must be generated by a hand-made print process, but may also include a digital element.

Print 2 of your edition onto white A4 sized Rosaspina paper. Prints must be black & white, but may include one other colour of your choice if desired. Colour could be generated in the printing of the block(s), or via other means, such as chine colle, hand colouring, etc.

Please format your print to leave a 2 cm frame of white paper

Post 2 prints to the address below by Mon 20 August.



Hazel Roberts

Cost: \$10 entry fee to cover costs (boxes, linen, archival tissue, courier fees). Artists must purchase own Rosaspina paper for their edition. We wish to keep paper formats consistent. Rosaspina is available from National Art Supplies.

Artists may submit more than one edition. If we receive more than 125 prints, we will undertake a selection process. Unselected prints will be responsibly returned to the artist.

Print sales: Determine the size of your edition yourself. You are welcome to sell prints via your own networks. Print sales will not be a part of this display, but artist names and contact details will be publicised, so that people interested in purchasing prints can contact the artists directly.

Please email an expression of interest to Jude Gordon gordonjude@gmail.com as soon as possible.

Post signed, dated, editioned prints to:
125 Celebrate 125, c/- Pukekohe High School Art Dept, Harris St,
Pukekohe, 2120 – **by 20 August.**



Ashley Worley



- **PHS FACT gallery PHS Suffrage show**

Your talented students can be involved in these projects.....

To make an artwork, series of artworks, digital work, installation and/or join in on one of the group artworks celebrating women. **Imagery may link to the past and/or present. Consider how to celebrate the lives, roles, presence or influence of women, whether inspired by history, our national story, or your personal experiences or thinking.**

- Slips - Inspired by Zoe Buckman
- Paper Cut circles
- Purse print installation - Inspired by Petite Michelle Louise: Vintage Picture Purses....

<http://petitemichellelouise.blogspot.co.nz/2013/09/vintage-picture-purses.html>

- Contact he@pukekohehigh.school.nz



TIME LINE:

Monday 2 July indicate involvement and rough estimate of work that will be presented to gallery to work out exhibition logistics/ hanging

Monday 18 July Final list of works to Gallery

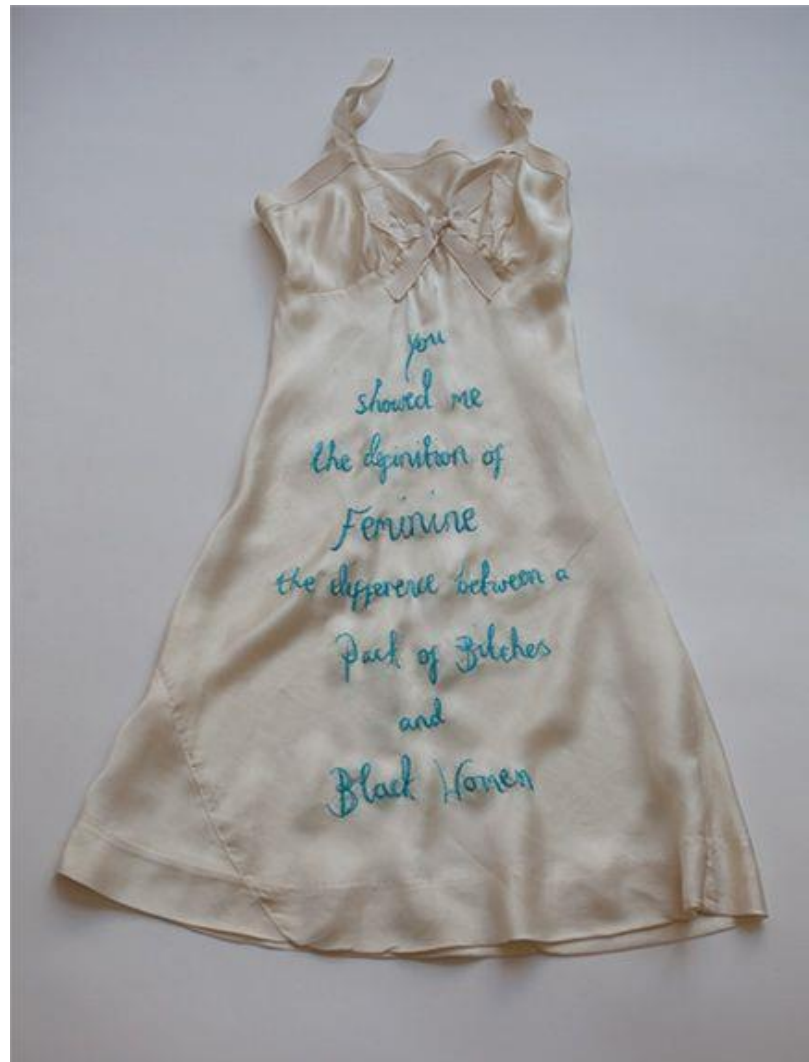
Monday 12 November Work delivered to FACT gallery

Nov 13 -16 work installed by council programmers

Nov 17 Saturday Opening at 11am

Jan 21 Exhibition closes

3 Group Installation Ideas – (many students can take part in)



Zoe Buckman



Petite Michelle Louise





Carolyn Love
Inhabitation



Tracey Emin



Carole Shephard - Print Gymnastics - Vault.
 Collograph, screen print, flocking and gold leaf

Student work is key but the show will be a mix of staff/ local artists/ Carole Shephard has agreed to mentor and participate in the exhibition. Can/ Will involve student work form other schools
 Max amount of work around 20 - 27 pieces, can include moving image.



Year 10 photo portraits of women

Eco Printing

PCANZ Winter School 2018

JOIN NOW:

- Summer School
 - Christchurch 2019 January 14 to 18
- Teacher scholarship to go to Summer school









Rosemarie Mortimer>







COLOUR FROM NATURE NOTES BY MARIA MELINO

CONTACT PRINT PREP.

- Using acid free paper (Pescia) = ph approx 7
- Using tap water EIT=ph approx. 7,
- Dampen paper by a light spray (merino fabric benefits)– can use the iron water –
- * Iron water as per recipe notes.
- Dampen plant matter – can use iron water
- The arrangement sticks together and so a good contact. Use for DRY AND FRESH MATERIALS.
- Wrapping or clamping firmly – dowel, copper, iron, sticks, boards even. Think about the metals as you could create a chemical mix that may bring forth colour changes. e.g. Copper was used and ‘brightens’ giving greens and blues in this pot.
- **This is MARIA MIX (ref. W 3) recipe that was used for our workshop. You are free to use and acknowledge. Thank you for testing it repeatedly for me.**
- **POT # 1 EIT WATER APPOX. 20LITRES**
- **+1 CUP WHITE VINEGAR**
- **1 litre of Iron Water**
- **+2 TABLESPOONS CHESTNUT TANNIN POWDER (can use a bed of a good double handful of tannin rich bark and leaves in the pot if chestnut not available - as per our day 3 mix)**
- **ROLLING SIMMER 1 ½ HOURS**
- ***** Make iron water by sprinkling 1 cup sea salt over damp rusty bits (a good double hand full of old iron) and pour on 2 litres of boiling water. Leave a couple of days for a good water although I found overnight was also fine). Decant and use.**

COLOUR FROM NATURE NOTES

BY MARIA MELINO

- **INK MAKING**

- Raw materials and processing for liquid ink.
- PLANT < ANIMAL < MINERAL
- A western and eastern mini history that values time and aging of materials and not just permanence. The ink stick (carbon + gum tragacanth. Gum Trag. helps the flow of liquid as well) and grinding stone.... In the west the Muller and Plate. Make your own from clay – bisque fire, a piece of slate, stones.
- Carbon ink. Clays – Rotorua sample, Walnut green skins, Sepia (squid ink), Cochineal etc. Soaking samples of clay then straining and evaporating off water discussed. Ref. Mark Lander and paint use = pigment and PVA. Clove oil as an antifungal additive.
-

- **PRINTING INKS**

- Oil Based – USING OCHRE (clay) PIGMENTS AND CALCIUM CARBONATE AND BURNT LINSEED OIL. Start with small quantities of pigment and oil and add Calcium carbonate to thicken until desired viscosity.
- Water based – USING NORI PASTE. and oxides, bind well with a spatula.
- USING WATER FROM COLD DYE POTS
- Look up Japanese Printmaking technique for ink application. Using a barren. Layering colour for depth of tone. Choosing paper accordingly. Shown Sumi paper, soft porous surfaces.



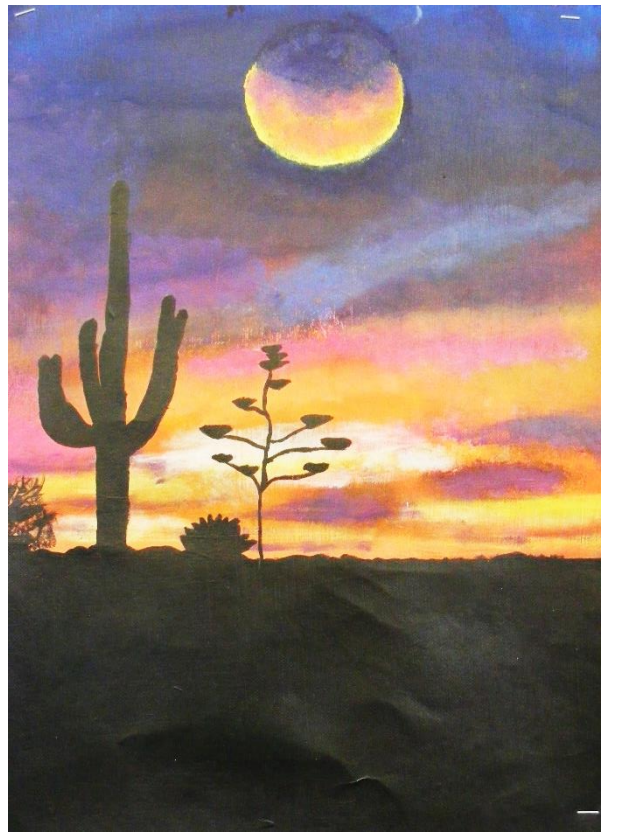
Junior Programs

- Share
- Re-Share
- Make time to visit other schools
- Keep an eye out for inspiration
- What will you do with today's info?
- Will you share back – Visarts, ANZAAE, etc
- Plan to share at conference in 2020

Jennie Williams — MacLeans College

Landscape Unit





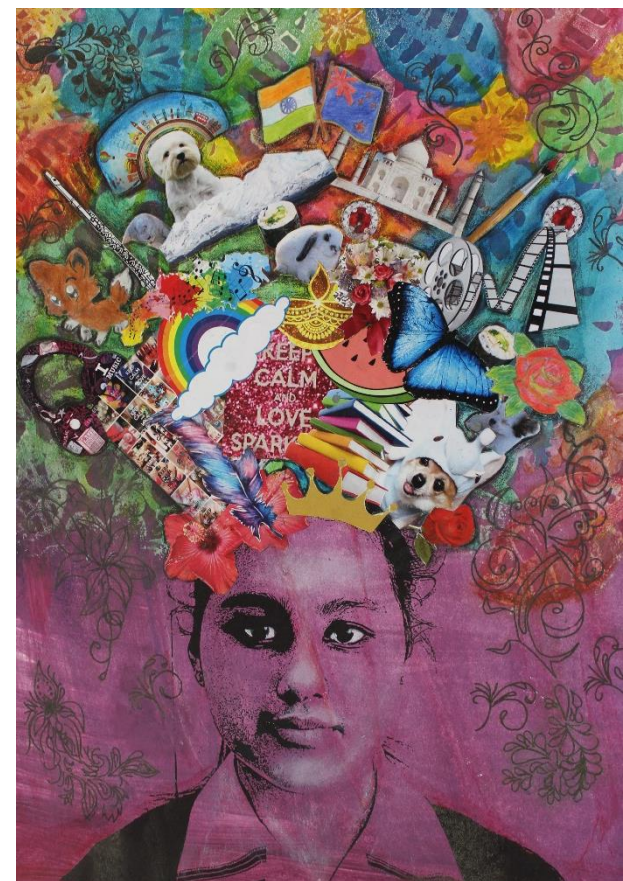
Francis Potter – Takapuna Grammar

(and thanks to Linda Sewhoy and Sandra Cammell who are my Art History gurus)





PHS Year 10 Illustration Unit



PHS Year 10 Mixed media collage painting



PHS Wallpaper
recycled with
Year 9



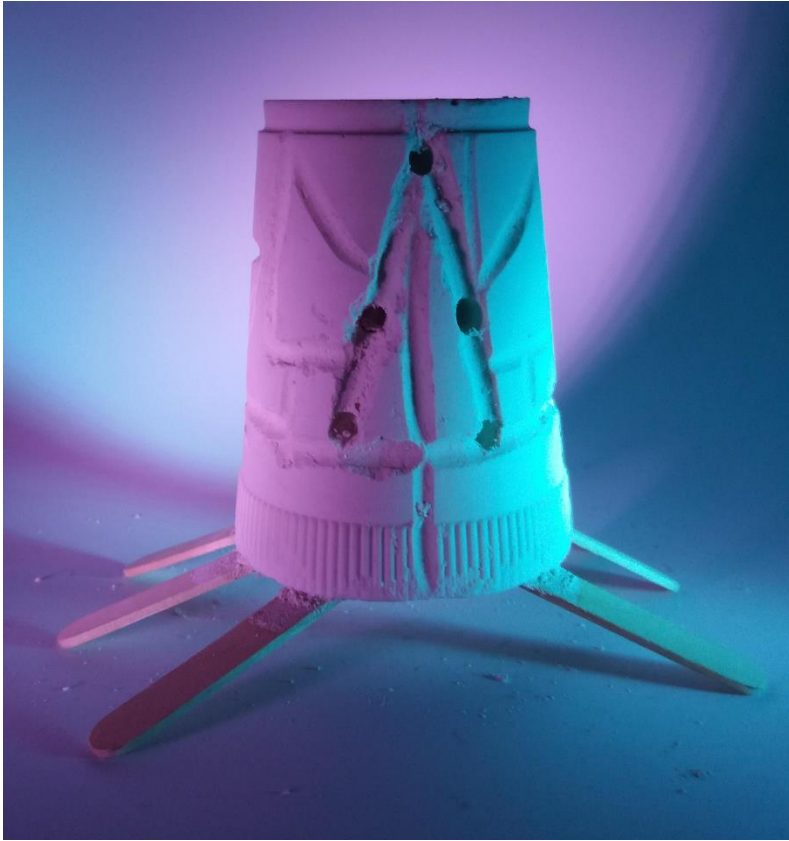
Year 9 wallpaper on Origami Low Poly Half Birds



- Year 9 3 cup Art Museum sculpture



Year 9 Sculpture and Photo montage



Troy Goldsack



Encouraging deeper thinking

In Art are there off-limits
topics?

race/ violence/ children

- Critiquing Culture
- Freedom of Speech
- Censorship
- Consent
- Exploitation

Should an artwork be burned if it is offensive?

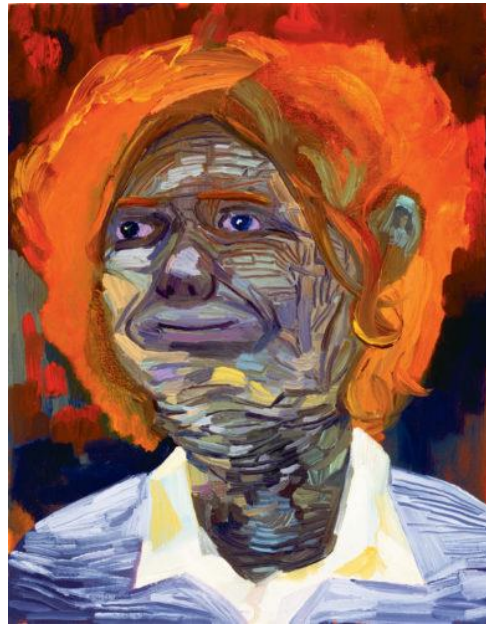


Emmett Till



Emmett Till

Dana Schutz



Dana Schutz, Open Casket (2016)



- Leftists want white artist's Emmett Till painting destroyed
- <https://www.youtube.com/watch?v=HINQYo0WFi4>

“For six decades, she has been the silent woman linked to one of the most notorious crimes in the nation’s history, the lynching of Emmett Till, a 14-year-old black boy, keeping her thoughts and memories to herself as millions of strangers idealized or vilified her.

But all these years later, a historian says that the woman has broken her silence, and acknowledged that the most incendiary parts of the story she and others told about Emmett — claims that seem tame today but were more than enough to get a black person killed in Jim Crow-era Mississippi — were false.”

- <https://www.nytimes.com/2017/01/27/us/emmett-till-lynching-carolyn-bryant-donham.html>

“It’s not acceptable for a white person to transmute Black suffering into profit and fun,” says artist Hannah Black.

Why Dana Schutz Painted Emmett Till

<https://www.newyorker.com/magazine/2017/04/10/why-dana-schutz-painted-emmett-till>

This article appears in the print edition of the April 10, 2017, issue, with the headline “Troubling Pictures.”

Should art challenge stereotypes?



BlackFace - make-up used by a non-black performer playing a black role.

Golliwogg - Whilst some people see the dolls as innocuous toys, its depiction of African people has been accused of being racist, along with pickaninnies, minstrels, mammy figures, and other caricatures. The golliwog has been described as "the least known of the major anti-Black caricatures in the United States". In recent years, changing political attitudes with regard to race have reduced the popularity and sales of golliwogs as toys.



Lisa Reihana, *Wog Features*, 1990 , single channel video, Auckland Art Gallery Toi o Tāmaki (2005/13/1)

Lisa Reihana, *Wog Features*, 1990

Lisa Reihana was an early student of the intermedia department at Elam School of Fine Arts. There she specialised in film-making. Her first short experimental films developed her interest in the 'efficiency' of animation to capture new audiences. In short rhythmic edits she tackles subjects of Māori

culture and politics in the style of a music video. *Wog Features* reflects the rising politicisation of indigenous art practice. The beatbox soundtrack was a collaboration with curator George Hubbard, and the feeling of community evident in the film is continued in Reihana's later work with the Pacific Sisters.

- <https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/venice-biennale/lisa-reihana-emissaries/wog-features>

Jono Rotman

Auckland dealer Gary Langsford's exhibiting a suite of photographs of patched NZ gang members. Taken four years ago by Jono Rotman, the series includes a portrait of a Mongrel Mob member currently on trial for murder. Despite protestations from the victim's family, Langsford is refusing to remove the image, stating: "I don't think that's our role. It would create a very bad precedent. It would be like the media censoring freedom of speech".



© Jono Rotman
Shane Harrison, who was convicted of murder in 2014, is featured in a chilling series of portraits of The Mongrel Mob by Photographer Jono Rotman



© IMP Features/Casey Morton



Greg Semu 'Auto portrait with 12 disciples'

<https://www.youtube.com/watch?v=ebxiF4phXBE>



Racism in USA

Jane Fonda speaks at the
2018 United State of
Women Summit

<https://www.youtube.com/watch?v=wTATelQbw8A>

USA 716 per 100,000 of
the national population

New Zealand's rate of
155 per 100,000 places it
seventh-highest in the
OECD





- Kara Wlaker, “A Subtlety or The Marvelous Sugar Baby,”
- Kara Walker: "A Subtlety, or the Marvellous Sugar Baby" | Art21 "Exclusive"
- <https://www.youtube.com/watch?v=sRkP5rcXtys>

Can an artist critique culture?

This is America - Childish Gambino Music Video

- Childish Gambino - This Is America (Official Video)
- <https://www.youtube.com/watch?v=VYOjWnS4cMY>
- Breaking down 'This Is America,' Childish Gambino's chilling new video
- <https://www.youtube.com/watch?v=qfqVkEYQ1Ls\>
- Hidden Meanings Behind Childish Gambino's 'This Is America' Video
- https://www.youtube.com/watch?v=9_LIP7qguYw
- Get Out (horror movie trailer)
- <https://www.youtube.com/watch?v=sRfnevzM9kQ>



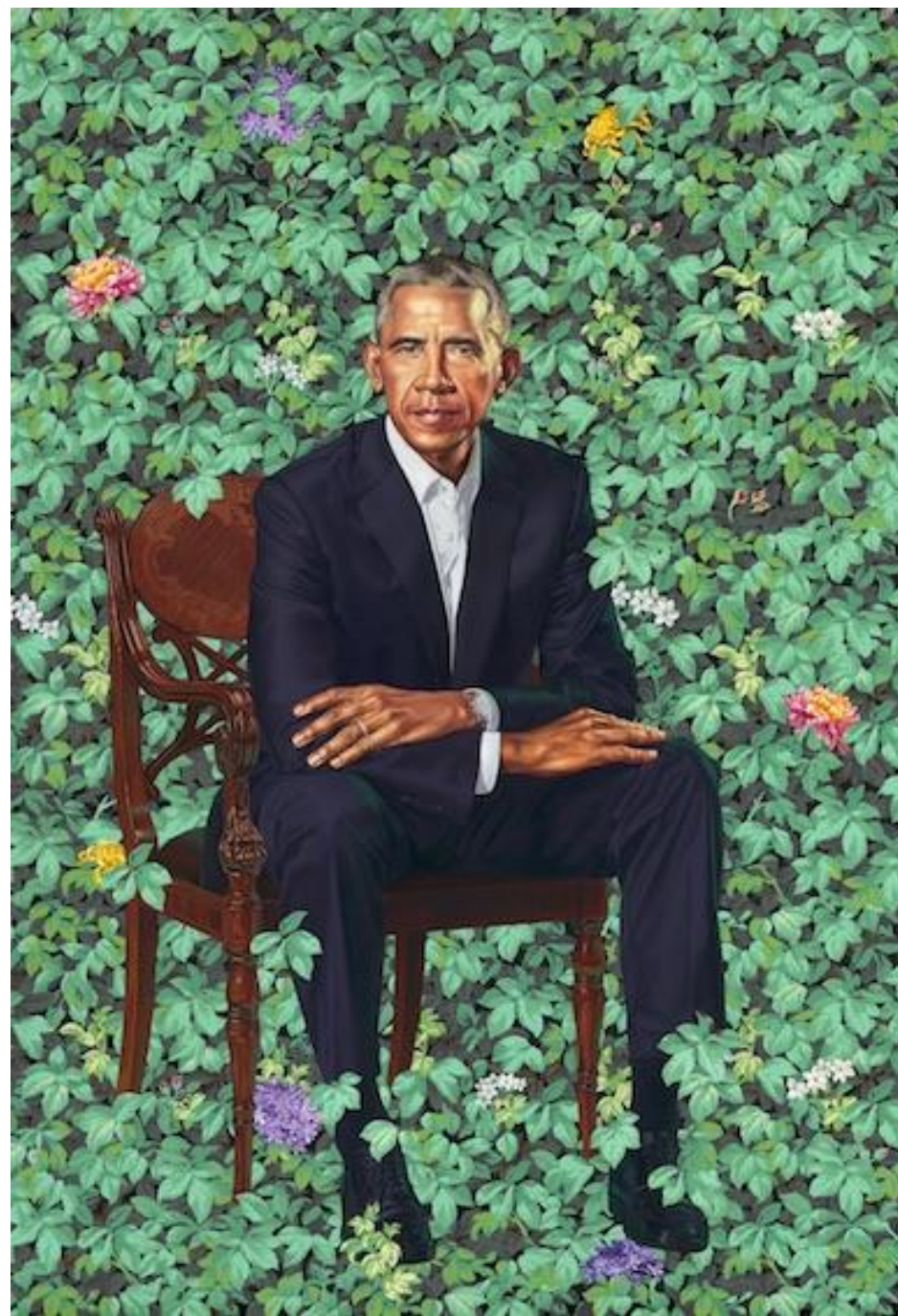
Can artworks redress an imbalance in society?



Kehinde Wiley

- is a New York City-based portrait painter who is known for his highly naturalistic paintings of African-Americans.
- In October 2017 it was announced that Wiley had been commissioned to produce a portrait of former U.S. president Barack Obama for the Smithsonian National Portrait Gallery.
- Wiley's slightly larger than life-size figures are depicted in a heroic manner, as their poses connote power and spiritual awakening. Wiley's portrayal of masculinity is filtered through these poses of power and spirituality. Wiley "investigates the perception of blackness and creates a contemporary hybrid in which tradition is invested with a new street credibility." Wiley describes his approach as "interrogating the notion of the master painter, at once critical and complicit." His figurative paintings "quote historical sources and position young black men within that field of power". In this manner, his paintings fuse history and style in a unique and contemporary manner.
- Wiley has received criticism in association with commissioning him for the Obama presidential portrait, as he has produced two painting variations of *Judith Beheading Holofernes* where Wiley depicts African-American women holding the severed heads of white women, which Wiley says is a "play on the 'kill whitey' thing".







There is a political and racial context behind everything that I do. Not always because I design it that way, or because I want it that way, but rather because it's just the way people look at the work of an African-American artist in this country.

— *Kehinde Wiley* —

AZ QUOTES

Should you go to jail for telling a Joke?

Ricky Gervais and David Baddiel discuss the “Nazi Saluting Pug”

<https://www.youtube.com/watch?v=-fTnuqbxxW4>

It's a JOKE! Jonathan Pie (Lots of swearing!!!)

<https://www.youtube.com/watch?v=ti2bVS40cz0>

Gavin McInnes: Count Dankula's "Nazi pug" case a disgrace to Scotland

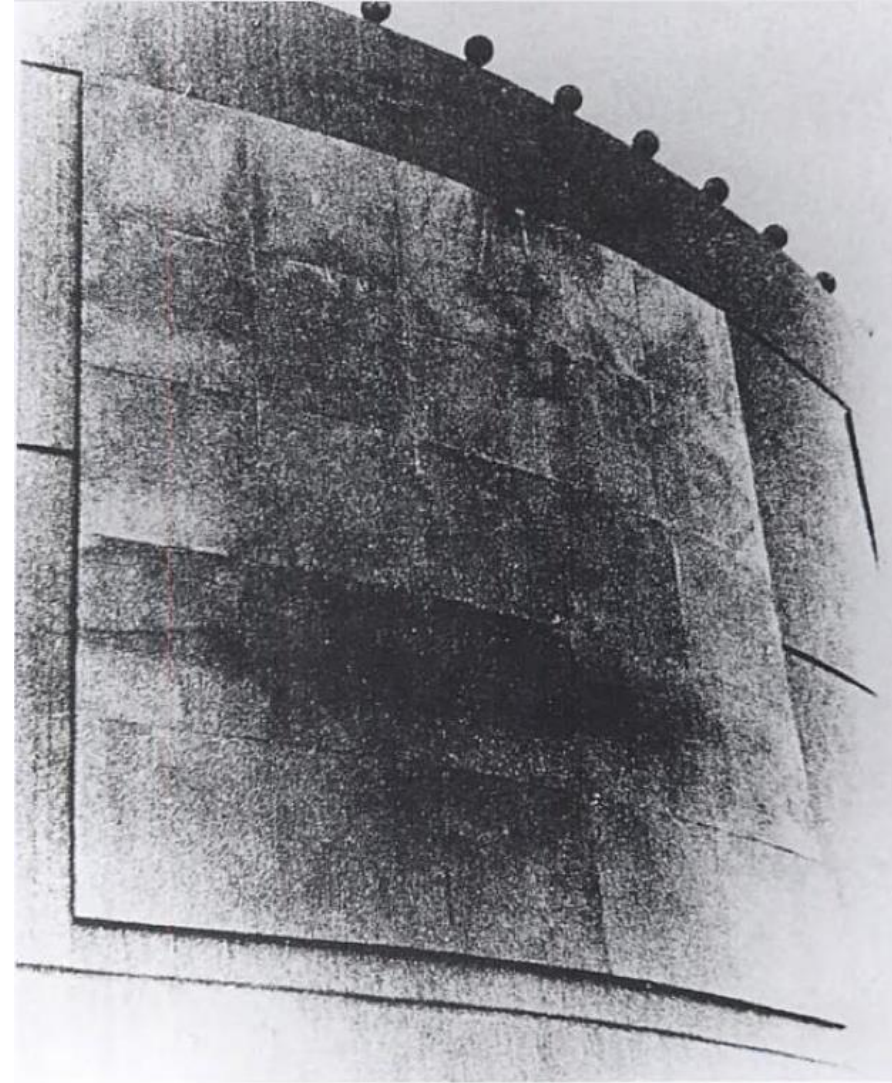
<https://www.youtube.com/watch?v=XR3BgyH4Y6k>

Is Sensationalism art?



- Marcus Harvey's portrait of Myra Hindley
- The victims were five children aged between 10 and 17—Pauline Reade, John Kilbride, Keith Bennett, Lesley Ann Downey and Edward Evans—at least four of whom were sexually assaulted.
- It was displayed at the [Sensation](#) exhibition of [Young British Artists](#) at the [Royal Academy of Art](#) in London from 8 September to 28 December 1997.
- It was made using casts of an infant's hand to build up a [mosaic](#) of black, grey and white handprints, creating a reproduction of the iconic police photograph of a hard-faced [Myra Hindley](#) with bouffant [peroxide](#) blonde hair taken after her arrest in 1965 (although often reported to have been taken around the time of the trial of the [Moors murders](#) in 1966).
- The painting consciously juxtaposes, as Jennifer Friedlander describes it, the tiny handprints of an "innocent child" and the "depraved world of adults", writ large on a gigantic canvas.
- Harvey's agent bought the work, and sold it to [Charles Saatchi](#) for £11,000. Saatchi later sold it for an estimated £100,000.^[5] It is now owned by US commodities trader [Frank Gallipoli](#).
- [Norman Rosenthal](#), the Secretary of the Royal Academy, described it as the single most important painting in the show – "a very, very cathartic picture ... It is an incredibly serious and sober work of art that needs to be seen."^[4] However, it provoked angry press and public comment before the exhibition opened, including the ironic comment in an editorial in [The Sun](#): "Myra Hindley is to be hung in the Royal Academy. Sadly it is only a painting of her".^[7]
- Four members of the Royal Academy – [Craigie Aitchison](#), [Gillian Ayres](#), [Michael Sandle](#) and [John Ward](#) – resigned in protest at its inclusion in the exhibition.
- Winnie Johnson (mother of Keith Bennett, one of Hindley's victims, whose body remains missing) asked for the portrait to be excluded from the exhibition to protect her feelings. She joined a protest group, Mothers Against Murder and Aggression, that picketed the show's first day on 18 September.^[11] The charity [Kidscape](#) accused the Royal Academy of "sick exploitation of dead children" in an effort to attract paying visitors to address its financial deficit.
- The reaction to Harvey's painting in London has been compared to that received by [Andy Warhol](#)'s 36-feet-square mural [Thirteen Most Wanted Men](#), which comprised large copies of photographs from a "most wanted" booklet published by the [New York Police Department](#), and was installed in the New York State Pavilion at the [1964 World's Fair](#). After protests by sponsors, Warhol's work was quickly painted over.^{[4][19]} The reaction to the potent mixture of the sacred and the profane parallels that to [Andres Serrano](#)'s prize-winning 1987 photograph [Piss Christ](#) in Washington DC in 1989 and in Melbourne in 1997, and [Chris Ofili](#)'s [Turner Prize](#)-winning painting [The Holy Virgin Mary](#) in New York in 1999.

Andy Warhol's mural *Thirteen Most Wanted Men*

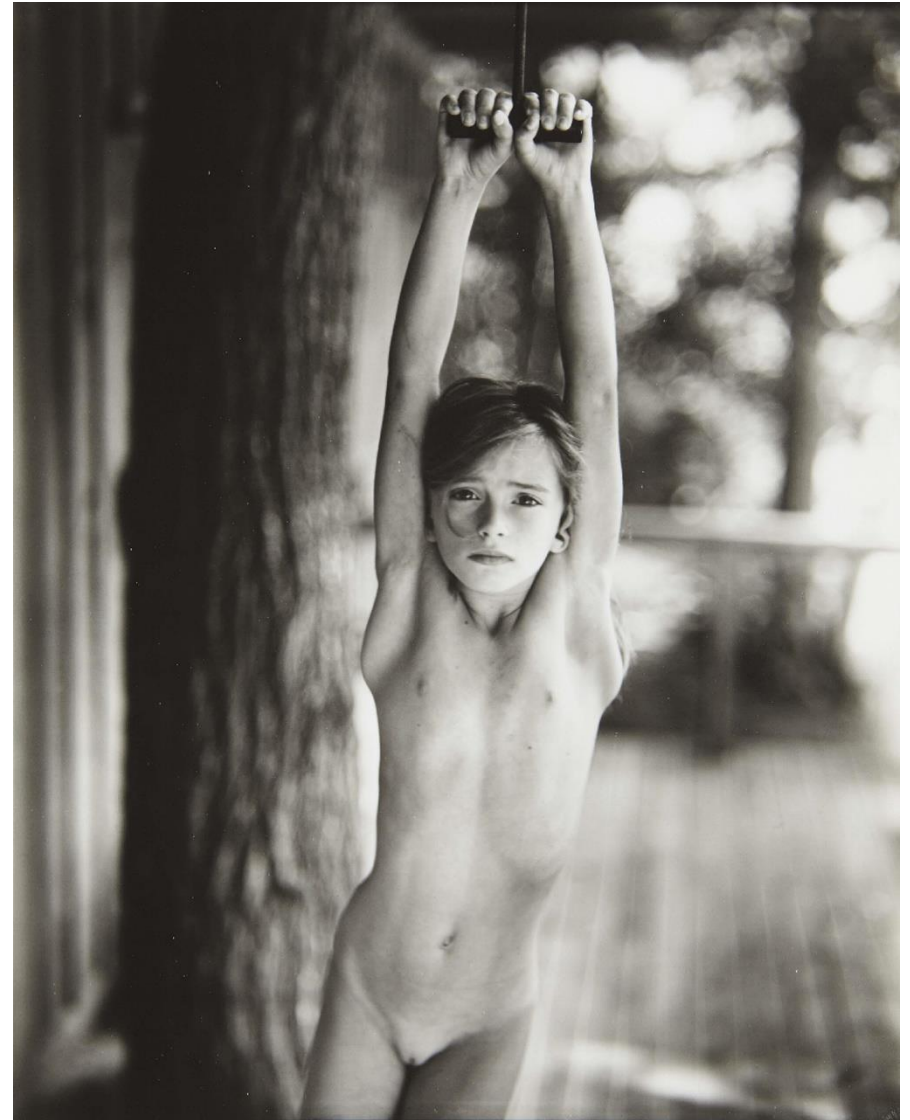


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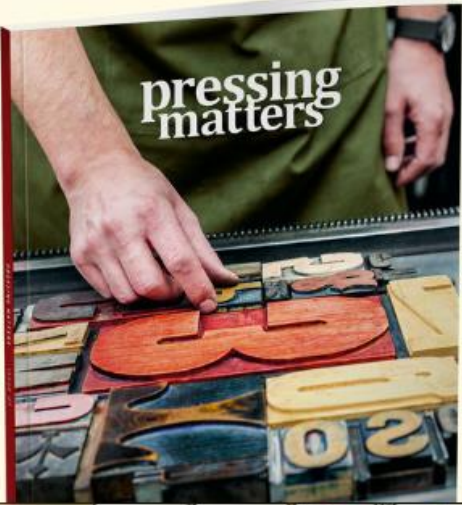
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