

Intimate Imaginaries



EDUCATION RESOURCE

TARRAWARRA
MUSEUM
OF ART

ARTS
PROJECT
AUSTRALIA

NETS
VICTORIA.

Acknowledgement of Country

TarraWarra Museum of Art, Arts Project Australia and NETS Victoria respectfully acknowledge and celebrate the continuing culture of Aboriginal and Torres Strait Islander people across Australia.

Presenting this touring exhibition on unceded lands would not be possible without the continuing custodianship of Australia's First Nations people. It is our privilege to work on Country, and we pay our deepest respects to the land and those who have looked after it.

COVER IMAGE:
Cathy Staughton
The Luna Park Sydney Harbour Bridge 2007
gouache and texta on paper
76 x 56.5 cm
Collection of Rod Macneil and Mike Josephson

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About this Education Resource

This education resource has been developed to support young people to experience and engage with the artworks and ideas presented within the exhibition *Intimate Imaginaries*. Educators are invited to engage with the materials in the resource and adapt them to suit the learning needs of their students.

The resource can be referred to before, during and after a visit to the exhibition *Intimate Imaginaries*. Additional information about the exhibition can be found on the wall labels, and the digital catalogue can be accessed at www.netsvictoria.org.au/education.

The resource includes:

- Getting ready for your excursion
- Links to the Australian Curriculum
- Exhibition overview
- Interview with one of the exhibiting artists:
Mark Smith in his own words
- Interview with the exhibition curator:
Anthony Fitzpatrick
- Introduction to the artists and associated learning activities
- Glossary

Getting ready for your excursion

Contact the gallery hosting *Intimate Imaginaries* to make a group booking for your class and to find out more about:

- Gallery opening times
- Transport and parking options
- Cloakroom facilities
- Any admission fees
- Options for guided education programs hosted at the venue
- Accessibility

Before a visit to *Intimate Imaginaries*, educators are invited to introduce their students to the exhibiting artists using this education resource as a guide.

Excursion preparations may also include familiarising students with expectations for respectful behaviour in art galleries.

Curriculum Links

The exhibition *Intimate Imaginaries* is accessible for students at all stages along their learning journeys. This Education Resource is broadly aimed at students from year levels 4 through to 10, however the material could be modified to adjust the delivery for students at other stages. Educators are invited to consider the resource as a starting point and choose the artworks and activities that are most relevant to their students' abilities, talents and experiences.

The starting points for discussion and learning activities within this resource provide creative and expressive opportunities for students to learn as both artists and audiences.

The exhibition directly links to the following areas of the Australian Curriculum:

Visual Arts Learning Area

Intimate Imaginaries connects with all four strands of the Visual Arts Curricula at all levels. Areas of learning may include:

Exploring and responding

- Exploring the ways the artists represented in the exhibition *Intimate Imaginaries* respond to the world around them through art. Through engaging with multiple perspectives, students have an opportunity to make connections and to develop greater empathy and insights about the lived experiences of other people, including those who are neurodiverse or living with intellectual disability.
- Learning about the diverse practices of a group of artists who have been working in the studios at Arts Project Australia (APA) for more than a decade.
- Responding to the ways each of the artists express ideas, meaning and emotion through their work.
- Responding to, speculating about, and interpreting the meaning of the artworks that are presented within the exhibition.

Developing practices and skills

- Observing artworks and participating in conversations about selected artworks in the galleries.
- Developing greater knowledge and understanding about the exhibiting artists and their practice, and the ways that artists select and combine materials to create artworks and express ideas.
- Analysing the ways the exhibiting artists communicate visually and have developed a personal approach to artmaking.
- Students experiment with materials and develop the skills and confidence to work with visual arts techniques and processes for their own personal expression.

Creating and making

- Developing knowledge about the kinds of art-making skills and techniques the exhibiting artists in *Intimate Imaginaries* have used to create their artworks, such as sewing soft sculptures, sculpting hand-built ceramic forms, drawing, painting and video editing.
- Identifying the ideas, experiences and influences that have informed each artist's work.
- Students create and make their own artworks informed by and in response to approaches to ideas, materials and processes they have seen on display in *Intimate Imaginaries*.

Presenting

- Considering how the artworks on display within *Intimate Imaginaries* have been grouped together and presented in a gallery context.
- Reflecting on the intentions of the artists and curators and how they are communicated through the *Intimate Imaginaries* exhibition design and installation of the artworks in the galleries.
- Reflecting on the placement of artworks and the way the gallery spaces are designed to enable audiences to encounter them.

Curriculum Links

General Capabilities

Engagement with the exhibition *Intimate Imaginaries* also provides students with experiences to support the development of the following three general capabilities:

Critical and creative thinking

Students develop questions about the artworks in the exhibition *Intimate Imaginaries* and can further research themes and ideas that are of particular interest to them.

Ethical understanding

Students identify the values, rights and responsibilities of artists and audiences in public art galleries and how each of these might be expressed and experienced in *Intimate Imaginaries*.

Personal and social capabilities

Students develop an appreciation for the qualities of artworks and empathy for the thoughts, feelings and abilities of the artists represented in *Intimate Imaginaries*. Sustained engagement with artworks enhances growth in personal awareness, emotional awareness and capacity to engage in reflective practice.

Introduction to the Exhibition

***Intimate Imaginaries* is a thematic group exhibition inspired by and produced in collaboration with the internationally acclaimed Arts Project Australia (APA), a studio and gallery located in Northcote and Collingwood in Melbourne/Naarm, that has been dedicated to supporting and advocating for the creative work of neurodiverse artists and artists practising with an intellectual disability for more than 50 years.**

The exhibition brings together the visual languages, styles and personal interests of thirteen contemporary artists who have been practising at APA for at least a decade including:

- Fulli Andrinopoulos
- Samraing Chea
- Alan Constable
- Wendy Dawson
- Bronwyn Hack
- Julian Martin
- Chris O'Brien
- Lisa Reid
- Anthony Romagnano
- Mark Smith
- Cathy Staughton
- Georgia Szmerling
- Terry Williams

The exhibition includes works that engage with diverse subjects and themes, including family, identity, relationships, anatomy, everyday objects, leisure, abstraction, emotions, the built environment and the natural world.

Within the galleries, school groups will encounter a broad range of art forms, materials and techniques from ceramics and soft sculpture to text-based art, drawings in pencil and ink and pastel, paintings and video. As young people experience the exuberance of vibrant and playful observations of everyday life and relatable references of popular culture, they're also invited to engage with complex ideas and abstract, introspective and mysterious works rooted in a desire to communicate about the intangible. *Intimate Imaginaries* offers student audiences encounters with diverse motivations, worldviews and inventive approaches to artmaking along the way.

This compelling exhibition celebrates and champions the voices of artists from the extraordinarily nurturing community of APA, signalling a significant shift in how the art world and contemporary society embraces the work of artists working with a disability. Together their voices and vision challenge our preconceptions, inspire empathy and encourage us to reflect on and consider what is possible through a continual and prolonged dedication to creative practice.

Intimate Imaginaries is a TarraWarra Museum of Art exhibition launched in 2024. It is presented in partnership with Arts Project Australia and curated by Anthony Fitzpatrick. Touring with NETS Victoria, the exhibition will tour to 10 venues across regional Australia throughout 2026–2029.

NEXT PAGE:

Mark Smith

Li'l Pearly Dreaming 2018

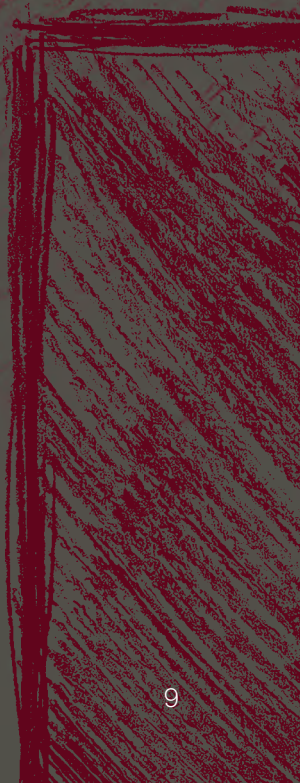
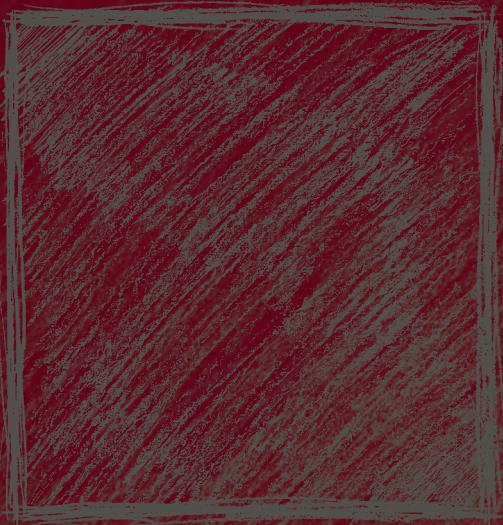
installation view, *Intimate Imaginaries*, TarraWarra Museum of Art, 2024

Courtesy of the artist and Arts Project Australia

Photo: Andrew Curtis



Artist Interview: Mark Smith



Artist Interview: Mark Smith

This interview between artist Mark Smith (MS) and educator Melissa Bedford (MB) took place in May 2026 with support from Caroline Anderson and Jack Cannon at Arts Project Australia.

MB: Hi Mark, could you share with the students a bit about yourself and your journey to becoming an artist?

MS: Hi, my name is Mark Smith. I did art in Year 11 and 12 at school and did a Media Arts course at TAFE. Then I worked as a cabinet maker—a factory job that wasn't really going anywhere. I had a car accident in 1995. In 2003 I found Arts Project Australia and found I could fill my days up doing my artwork.

MB: How long have you been working at Arts Project Australia (APA) and what motivated you to join the studio?

MS: I've been at Arts Project since 2003. I found it through a disability social worker who found APA online.

MB: What inspires you to keep making art after so many years? Is there any advice you would like to give to budding student artists?

MS: It's not hard for me to find inspiration. I try to approach life/artwork with a positive mindset centred around curiosity and resilience using and viewing all circumstances and things in my life as inspiration.

Besides particular commission work, one of the biggest attractions to art and expressing myself is the sense of pleasing freedom it produces. There's very little if any requirements—if so, mostly self-imposed.

I've been involved with live theatre for quite a while now and even longer creating two-dimensional work and other artistic pursuits. They all complement each other nicely, exercising/stretching/limbering my mind, enabling me to come up with ideas and trials depending on the presented circumstance(s).

I approach creativity as if my 'mindset' is the fundamental bedrock. This allows me to:

- try new ideas and learn
- have the courage to venture into the unknown
- improve myself rather than prove myself

- have a permission slip to be messy
- view challenges as opportunities, feeding my positive attitude.

I find creativity can be used as a much wanted and easy distraction from the mundane. While concentrating on the creative task at hand, my mind is somehow able to marinate over a particular issue in the background, allowing me to tackle it the next time I return, from another perspective I may not have previously thought of.

If you look at your life circumstances, you'll find you have an abundance of inspiration. I always try to find the silver lining in setbacks—I've found movement itself is the cure to doubt. It's been said that the only way to guarantee failure is to never begin.

MB: Each of your soft sculptures is hand-sewn with fabric you have cut out for each visual element. How did you learn to make soft sculptures, and what inspired you to get into making them in the first place? Could you talk about the kind of techniques you use along the way?

MS: It was through trial and error that I discovered ways to do 3D sculptures, through experimenting.

I make a pattern on paper. It involves a lot of measuring—that's a pretty mathematical part of it. It is pretty mind-boggling and mind bending. You discover how it's made as you go along. To do a 3D soft sculpture you break it down into flat surfaces. I put the patchwork together and it informs the 3Dness of it. I'm thinking of doing an artwork that says 'That's how it's done because that's how I did it'.

MB: How do you select the different fabrics you use to make your artworks. Does the choice of fabric add anything to the feeling or meaning of the work for you?

MS: The first thing would be eye-catching fabric, so it's not matte plain fabric. It could be textured or vibrant. I try and select each fabric so it somehow relates to the word I'm doing. A lot of my fabrics are found at Spotlight and Lincraft.

Once again there's mathematics involved, trying to get all the measurements right. You need a lot of preparation to make work like [this].

Artist Interview: Mark Smith

MB: Where do you find the ideas for your art? Are there any other artists who you admire or look to for inspiration?

MS: Inspiration comes from my life. I view a lot of galleries and a lot of artwork. I'm part of a professional practice group at APA called the Northcote Penguins. There are about eight or nine of us. We visit galleries once a week and talk about art and do a lot of art critiquing. Somehow it rubs off on my art. I don't know how it does, but it helps a great deal. My creations often involve text. The narratives derived can be extreme but grounded in the familiar reality of the alphabet.

Text has the universal meaning in the dictionary, but I find the nuances created by context really interesting. And 3D sculptures provide even more perspectives.

MB: Your text-based artwork *Intimate Imaginaries* is also the title of the group show. How does it feel to see your artwork featuring so prominently as audiences are welcomed into the gallery?

MS: It feels humbling and satisfying and gives meaning to my artwork. To be asked to do that is really pleasing. I'm glad I've been asked to do that. In a way it represents the whole of Arts Project Australia.

MB: What do you hope the young people who visit *Intimate Imaginaries* will experience as they encounter your artworks in the galleries?

MS: My artworks in the show—there's the mother giving birth, called *Welcome*, then the girl on the swing [*Li'l Pearly Dreaming* 2018], then the young woman graduating. [These artworks] represent different stages of your life, times of transformation, because that's where I get my inspiration from.

[Note: The artwork depicting 'the young woman graduating' (*The Graduate* 2018) is not included in the touring show but is illustrated in the exhibition catalogue]

MB: Why do you think it's important for the wider community to see *Intimate Imaginaries* and find out more about APA artists and the work they do?

MS: In our spacious APA studio, your creativity is enhanced by the strengths of others. There is an overall creative atmosphere. A lot of the artists here are so productive and prolific, with a strong work ethic.

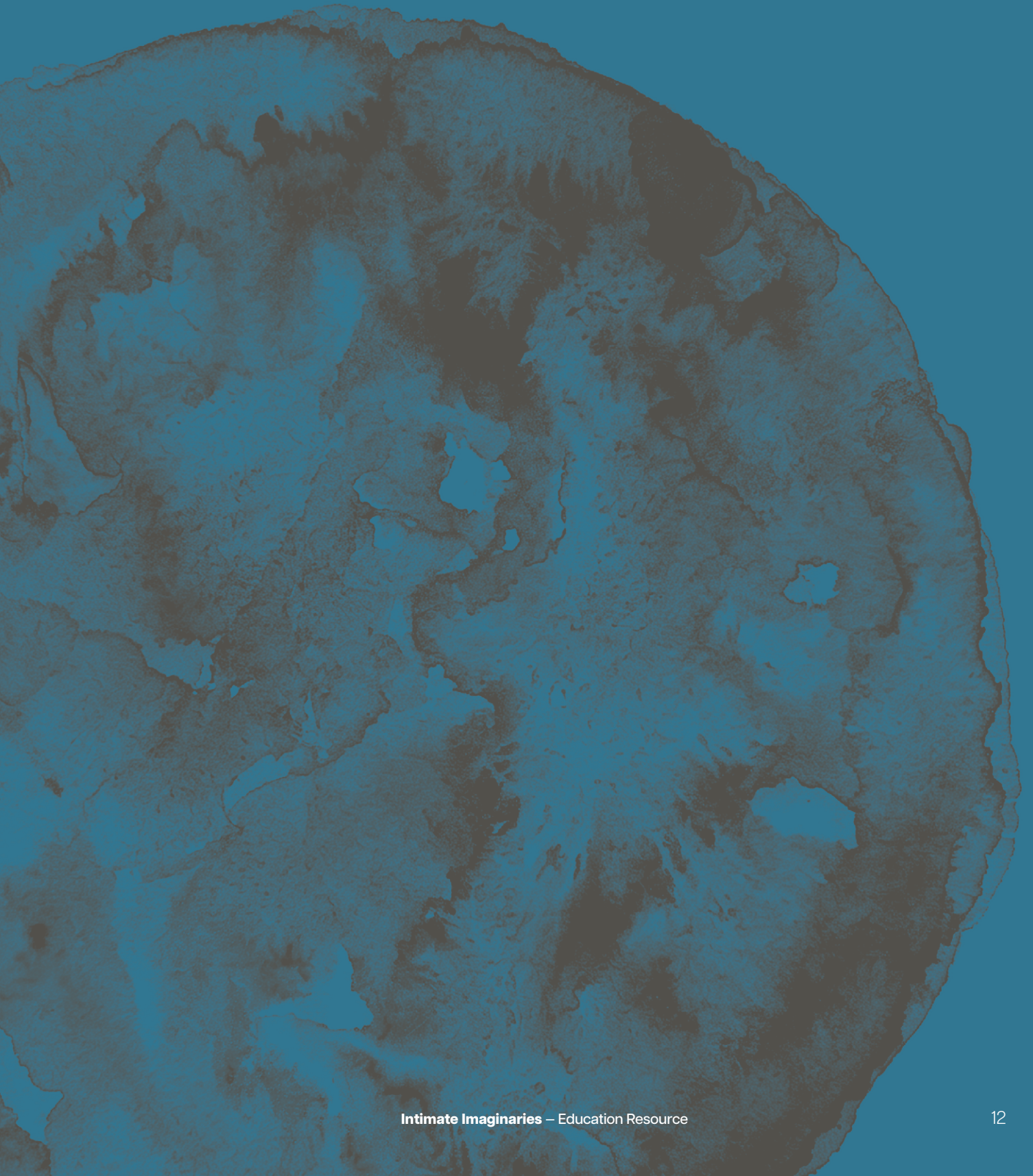
Individuals' imaginations naturally feed off this, enabling them to generate even more creativity and ingenuity. This circulating and ever-growing environment of ideas is fantastically enticing. This support gives you the courage to try and to fail, which each has their own merits.

The APA studio provides the artists with safety, belonging, growth, purpose, identity and other life-enhancing benefits. It is a place where any personal ego quickly goes flying out the window.

MB: Is there anything else you would like to share about your work with young people?

MS: After food and water, we all need to feel we're valued and add value—we need to matter and to feel significant. Okay, thinking big, it unifies humanity as a whole. Mattering is what life is all about. And 'mattering' can be worked on and increased.

Curator Interview: Anthony Fitzpatrick



Curator Interview: Anthony Fitzpatrick

This interview between curator Anthony Fitzpatrick (AF) and Melissa Bedford (MB) took place in May 2026.

MB: The words in the exhibition title *Intimate Imaginaries* are presented as a text-based work at the entrance to the galleries made by artist Mark Smith. How does this soft sculpture set the tone for the main theme and intentions for the exhibition?

AF: The title *Intimate Imaginaries* combines two qualities that, for me, lie at the heart of Arts Project Australia (APA). The first is 'imaginaries', which refers to imagination, creativity, and the many unique ways artists see and understand the world. APA is a lively and energetic studio where more than 150 artists are provided with time, space, materials and dedicated support to transform their ideas and imaginings into a vast range of visual art forms.

The second quality is 'intimate', which describes the close-knit community of artists, staff, families, collectors, and supporters that, for over 50 years, has helped to make APA a familiar, caring and supportive environment in which each of the studio artists is provided with opportunities to expand their creative horizons.

These qualities and themes are brought to life in Mark Smith's three-dimensional soft sculpture through the materials and bold forms he chose for each word. The face of the letters of the word 'Intimate' is made from a soft burgundy velveteen fabric. The rich colour and plush texture make the work feel warm, personal and inviting, encouraging viewers to come closer and connect with it. The front of the letters in the word 'Imaginaries' is covered in a sparkling metallic mesh that changes colour in the light. For the artist, this shimmering effect represents imagination, diversity, and the many different perspectives and practices of the artists that you are about to encounter in the exhibition.

MB: *Intimate Imaginaries* was developed in collaboration with Arts Project Australia (APA), an arts organisation that has been advocating for the work of neurodiverse artists and artists working with intellectual disabilities within the contemporary art world for more than fifty years. What inspired you and APA to work together?

AF: My relationship with Arts Project Australia has evolved over a number of years, and one of the highlights was in 2017 when I had the great privilege of being invited to participate in their guest curator program. This opportunity to work closely with the artists and staff at APA deepened my connection and planted the seed for a more ambitious collaboration. It also made me even more appreciative of the extraordinary support, advocacy, expertise and passion that underpins the prolific creative output of the studio.

Initiated in 2022, *Intimate Imaginaries* provided an enriching opportunity to strengthen this relationship through a significant partnership between APA and TarraWarra Museum of Art. This close collaboration was vital in the development of this exhibition which presents the distinct practices of each artist in ambitious ways.

MB: Do you think this exhibition has a role in shifting or challenging any preconceived stereotypes about what it means to be engaged with creative practice and community? Why do you feel this is an important moment to recognise and celebrate the work of APA artists within the wider contemporary art world?

AF: For a long time, some artists have been left out of major art spaces and exhibitions because their work did not fit traditional ideas about art. Since it was founded over 50 years ago, Arts Project Australia has been driven by the belief that artists with intellectual disabilities should have the same opportunities, respect, and recognition as all other artists. This commitment is guided by the notion that every artist should have the freedom and support to pursue their vision and innate creative direction.

APA's unwavering commitment to these guiding principles has seen a number of the studio artists achieve national and international success as contemporary arts practitioners, with their works included in significant group exhibitions and collected by numerous private and public collections.

Inspired by this approach and building on this momentum, *Intimate Imaginaries* is the first major survey of the work of APA artists in an Australian museum, highlighting the vital contemporary practices of 13 artists who are deeply committed to their practice and who create powerful, imaginative, and thoughtful artworks.

Curator Interview: Anthony Fitzpatrick

Coinciding with the major milestone of APA's 50th anniversary, the importance of the exhibition at this moment is acknowledged by APA's Executive Director Liz Nowell, who writes in her Foreword to the accompanying catalogue, that the exhibition '...reflects a profound shift – one that moves disabled artists from the periphery to the centre of contemporary art'.

As Nowell notes, 'Too often, artists who do not fit neatly into traditional categories of art are pushed to its edges. *Intimate Imaginaries* challenges this notion and stands as an important moment of recognition.'

MB: *Intimate Imaginaries* is a thematic group exhibition that brings together the practices of thirteen contemporary artists who are represented by APA. Several artists in the exhibition have enjoyed long-term success and have been committed to their practice in the studio for several decades. How did you select the artists and artworks for the exhibition?

AF: With over 150 artists represented in the APA studio, some of whom have produced extensive bodies of work over many years, this was quite the challenge! Early on I decided that, rather than attempt to include a large number of artists, I would present a smaller number of artist's practices in depth. In focusing on the work of 13 artists, the exhibition could then explore the development of their individual styles over time and the particular subjects, passions and perspectives that are given form through their unique visual languages. This approach also highlighted the important role that APA has played in providing continuity of support and advocacy for the artists which has provided them with the freedom and agency to create such original and authentic artistic practices.

I was lucky to have previously worked with artists Alan Constable, Bronwyn Hack, Cathy Staughton and Terry Williams in a 2017 exhibition called *Faraway*, so close at APA. And, in 2021, I commissioned Chris O'Brien to create a video called *The Cop Shop* for TarraWarra Museum of Art, which is included in *Intimate Imaginaries*. Through these projects, I gained a deeper understanding of the ideas and processes behind their art and so, in developing the exhibition *Intimate Imaginaries*, it was really exciting to continue building on these creative relationships.

I also knew many of the other selected artists from visiting APA exhibitions, reading about their work, and spending time in the studio where I looked through many artworks in the APA collection and watched artists creating new pieces in progress. This research helped me understand how each artist's style and ideas have grown over time. It also helped me choose artworks that best represented each artist and worked well with the themes of the exhibition.

MB: What are some of the kinds of art forms, materials and processes on display in the exhibition? What are the qualities within the exhibition that link all of the artworks together?

AF: The exhibition includes many different kinds of art forms, including painting, drawing, ceramics, soft sculpture and video. Even though the artworks are made with different materials and a range of techniques, they all share a distinct handmade touch that provides a sense of the creative processes involved in the making of the work.

The artworks in the exhibition can feel playful, emotional, surprising and joyful. Many of the artists share their own experiences, memories and observations about everyday life, people and places.

Artists such as Samraing Chea, Chris O'Brien, Lisa Reid, Anthony Romagnano, and Cathy Staughton create works that show different ways people can connect with each other and with the places and things in the world around them.

The artworks by Alan Constable, Bronwyn Hack, Mark Smith, Georgia Szmerling, and Terry Williams use interesting textures, materials, and shapes that make viewers want to look closely and imagine how the artworks might feel to touch.

Other artists, including Fulli Andrinopoulos, Wendy Dawson, and Julian Martin, use bright colours, abstract shapes and energetic marks to express feelings, ideas and emotions.

Together the works in the exhibition demonstrate that imagination is an everyday activity which informs the way we experience the world around us.

Curator Interview: Anthony Fitzpatrick

MB: *Intimate Imaginaries* includes newly commissioned artworks. Could you share a bit about how the invited artists responded to the invitation to make something new for the exhibition?

AF: When working with artists to develop new commissions, I start by sitting down with them to explain the ideas and themes of the exhibition and the context in which they would be exhibited. Some of the artists also visited the Museum so they could see the spaces where their artworks would be shown.

When I spoke with Lisa Reid, she was really excited by the opportunity and she chose to make an ambitious new ceramic work inspired by fond memories from her childhood. For over a decade, Lisa has created a series of objects that are connected to her personal family history. Her subjects include a range of vintage appliances, footwear and accessories. For *Intimate Imaginaries* she spent many hours creating a new work called *Mum's 1971 Elna Supermatic Sewing Machine*, which is highly detailed recreation of the appliance her mother bought the same year she got married. When I discussed this work in progress with Lisa, she smiled while showing me a childhood photo of her and her sister wearing matching dresses their mum had sewn for them on that very machine. In spending the time to carefully make her replica as faithful to the original as possible, the work expresses how everyday household objects such as this can contain strong emotional connections.

MB: What kind of energy and atmosphere do you hope audiences to *Intimate Imaginaries* will encounter in the galleries? What is it about the artwork of APA artists that makes them so engaging for audiences and why do you think this exhibition will be inspiring for young people to see?

AF: Today, so many of our interactions happen on screens and through digital devices. In contrast, the artworks in this exhibition are very tactile – you can really sense their materials, textures and presence.

These works encourage us not just to look, but also to imagine how they might feel, creating a strong sensory response that helps us notice the imagination at play in everyday life.

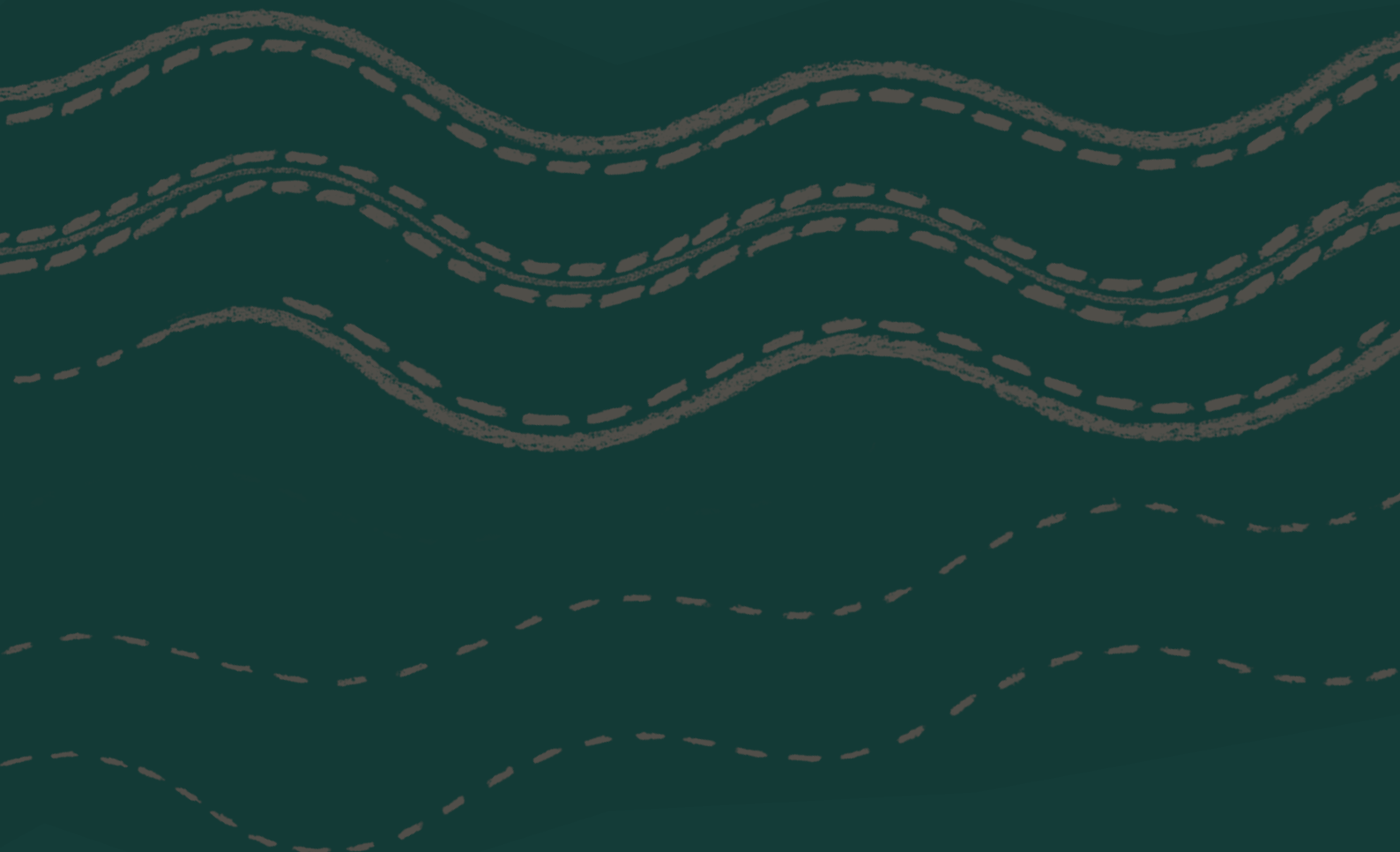
In this way, the artists in *Intimate Imaginaries* invite us to see the world differently – through new perspectives, fresh ideas, and in a new light.

MB: Is there anything else that you would like to draw people's attention to within the exhibition?

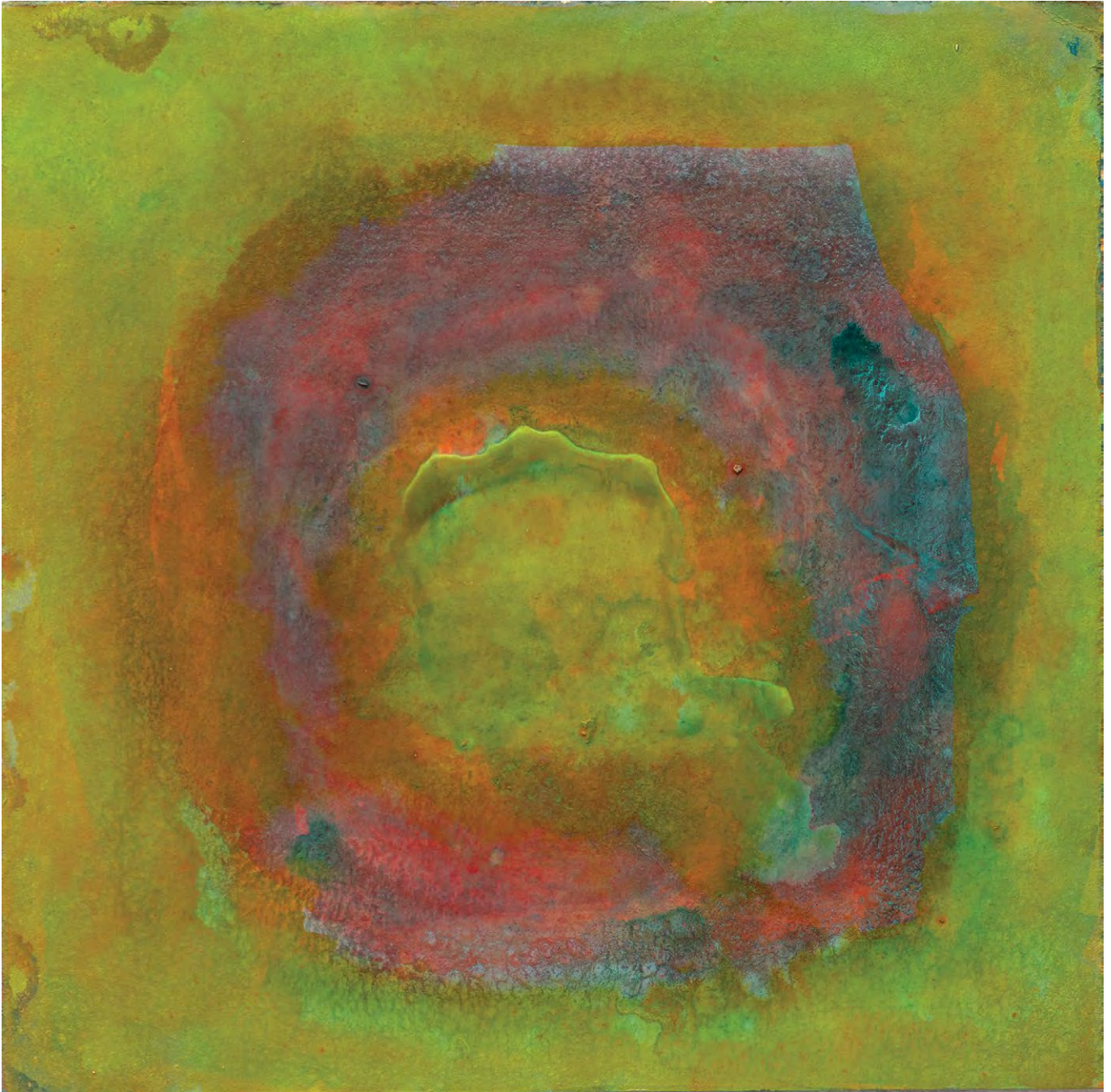
AF: A great piece of advice from the artist Mark Smith when he was asked to share something important about his journey to becoming a professional artist:

'Make what is important to you and don't stray too far from what you love and what you believe in.'
And, 'There's never any need to be mundane.'

Introduction to the Exhibiting Artists & Learning Activities



Fulli Andrinopoulos



Fulli Andrinopoulos
Untitled 2021
ink on paper
18.5 x 18.5 cm
Courtesy of the artist and Arts Project Australia

Fulli Andrinopoulos

Fulli Andrinopoulos joined Arts Project Australia (APA) in 1991 and has been a dedicated studio artist for more than three decades. During this time, she has become widely recognised for an ongoing series of exquisite small-scale works on paper. Andrinopoulos's body of work is exemplified by circular motifs and gestural mark-making in coloured ink.

To make each artwork, Andrinopoulos saturates a sheet of thick watercolour paper with one or two chosen colours and then applies further colours to create a soft and delicate circular form in the middle of the page with her brush. Each of her circular abstractions is unique and the finished works reveal how layers of pigment blend and bleed into one another to create an emotional and ethereal effect. *Intimate Imaginaries* brings together a collection of twelve luminous abstractions in saturated colours, each an intuitive and expressive variation on the next.

Learning activities inspired by Fulli Andrinopoulos

Experiment with wet-on-wet techniques

Fulli Andrinopoulos has spent many years mastering wet-on-wet painting techniques that blend colours together. Create your own abstract, gestural artworks by experimenting with wet-on-wet painting techniques.

Wet-on-wet painting involves creating saturated areas of wet paint on the paper and then adding a further colour. This will allow the paint from one area to bleed into the other, creating ethereal effects. Every watercolour/ink paint brand is different so it will take some experimentation to get the hang of the watercolour paints/inks you are working with to get the feeling you want.

Materials you will need

- 300gsm (thick) watercolour paper in whatever size you prefer
- Paint brushes in various sizes
- Watercolour paint and/or inks in colours you prefer
- Water pot

Process

- Tape a piece of paper onto your working surface to hold it in place. All watercolour paper will buckle a little bit if you're using a lot of water, but 300gsm high-quality papers hold up better.
- First create one area of wet colour on your paper.
- Now get different colour on your brush and touch it to the wet paint that is already on the paper. As the existing area is already wet, your new colour should spread easily.
- Experiment with various colours, gestures, lines, shapes and marks using brushes of different thicknesses along the way to produce a series of paintings.
- Once the artworks have dried, reflect on which artworks you think are most successful with your peers.
- Arrange and present a selection of abstract artworks in a pop-up exhibition with your peers.

Research abstraction

The work of Fulli Andrinopoulos has been compared to the mid-20th century artist Mark Rothko who was best known for his large-scale colour field paintings. After visiting the exhibition, do some research about Mark Rothko and then brainstorm the similarities and differences you can see in the work.

- What are the most prominent visual elements in each artist's work?
- What is the overall visual effect of each artist's work?
- What ideas and emotions might each of these artists be exploring in these artworks?
- Consider the dimensions of artworks by Andrinopoulos and Rothko. Speculate on whether the different scale of each artist's work could contribute to the meaning and overall experience of viewing the work? If so, how?
- How would you describe Andrinopoulos's use of colour?
- Can you find any other examples of artists from art history who are also inspired by working with colour? Create a list of these with the class.

Samraing Chea



Samraing Chea

During autumn season trees with leaves are dying and changed into orange colours when they start to come off 2017

greylead pencil, pencil on paper

28 x 38 cm

Collection of Sandy Fernée and Rob Meredith

Photo: Courtesy of the artist and Arts Project Australia

Samraing Chea

Samraing Chea was born in Cambodia and has been practising at Arts Project Australia for more than fifteen years. He is best known for his ongoing series of freehand, finely rendered grey lead and colour pencil drawings. This body of work focuses primarily on the act of looking. It combines observation, wry humour and social commentary in a graphic, illustrative style that is like a storyboard for a film production or a comic strip.

Chea's work is inspired by everyday interactions between people, places, dramas and scenarios that he sees going on in the world around him. Chea inscribes every work with a playful title, leaving the work open to interpretation and inviting audiences to decode the underlying meaning for themselves.

Learning activities inspired by Samraing Chea

Social Commentary and Art

Social commentary has long been a vehicle that artists have used to expose and critique social issues that are important to them. Through satire and storytelling, artists can address the follies of people and invite us to reflect on ourselves and the status quo of the world around us. Through his art practice, Chea reflects on how he sees people live in the world around him and expresses opinions about the state of contemporary society.

In the galleries

- Look carefully at each of the scenarios in Chea's artworks. What can you see going on? What do these artworks tell you about the artist's experience of the world?
- Do you think the titles of Chea's artworks are important to understanding their meaning? Discuss.
- Can you find an example in the exhibition where Chea pokes fun at something while highlighting a more serious issue? Where?

Research

William Hogarth was a historical English artist, satirist and cartoonist known for his biting wit. His most famous work *A Rake's Progress*, 1733 –1735, is a series of eight comic strip-like scenes that explore the human condition and act as a cautionary moral tale.

- As a class, compare and contrast the artwork of Samraing Chea and William Hogarth and reflect on the different times and places in which they live. Create a Venn diagram to represent your ideas.

Draw a comic strip based on the artwork of Samraing Chea

Samraing Chea's highly detailed pencil drawings are similar in style to comic strips. He uses a combination of art and text to engage audiences. Choose one of the artworks by Samraing Chea as a starting point and imagine what happens next in the story.

Materials you will need

- Cartridge paper
- Grey lead pencil (HB)
- Coloured pencils

Process

- Look carefully at the moment the scene is depicting.
- Imagine what could be happening next?
- Create your own drawing depicting what you imagined in your own comic book style.
- Write a title for your artwork.
- Share your stories and drawings with your classmates.



Alan Constable



Alan Constable
Untitled 2022
glazed earthenware
9 x 19 x 6 cm
Courtesy of the artist and Arts Project Australia

Alan Constable

Alan Constable is an internationally acclaimed artist who is best known for his colourfully glazed ceramic cameras. Over the years, Constable has produced a large body of work of vintage SLRs, large and medium format cameras, polaroid cameras, instamatics and video recorders, among other lens-based viewing devices.

Constable is legally blind and creates his works by holding the original and feeling its buttons, lenses and textural details before hand-modelling a clay version based on his tactile experience. The artist is not interested in producing a precise copy of the original, but rather a sense of the bodily experience of being with the object and all of the components that make up the whole.

Learning activities inspired by Alan Constable

In the galleries

- Choose one of Alan Constable's sculptures and create your own sketch.
- Can everyday objects be turned into art? How?
- Look carefully at Constable's series of ceramic cameras. What similarities and differences can you see in the work?
- Alan Constable continues to be inspired by vintage analogue cameras, even though many people now use digital cameras on their mobile phones to take photographs. Why do you think he chooses to work with old objects as subject matter rather than new ones?
- Think of some examples of everyday objects and technologies where the design has evolved significantly over time? Brainstorm a list of items.

Make an assemblage inspired by Alan Constable

Alan Constable is passionate about cameras and has sculpted them ever since he was a child, when he used to make paper and cardboard assemblages. Choose your own found object and make a sculptural assemblage or relief sculpture inspired by it. The goal here is not to make a detailed copy of the original, but to communicate its important structures and form.

You will need

- Recycled paper
- Corrugated cardboard and recycled cardboard boxes and tubes
- Scissors
- Masking tape
- Glue/hot glue gun

Process

- Choose an object you would like to create out of paper and cardboard. Look carefully at its different parts and the important details and components that tell us what it is.
- You might like to research some examples of cardboard assemblage in art history and the way that a complex form can be reduced to simple shapes to express an idea. For example, Picasso's series of cardboard guitars.
- Experiment with cutting and attaching shapes, and flat and curved pieces of paper and cardboard to create a freestanding or relief sculpture representing the object you have chosen.
- You might also like to draw some details onto the surface of your sculpture.
- Present your artworks in a class exhibition.



Wendy Dawson



Wendy Dawson
Untitled 2022
paint pen on paper
28 x 38 cm
Courtesy of the artist and Arts Project Australia

Wendy Dawson

Wendy Dawson joined Arts Project Australia in 2008. Her visual language has evolved over the years and is recognisable by a vibrant palette, precise mark-making and the detailed repetitive application and dense layering of thousands of lines and intricate hatching within her work. Dawson uses brightly coloured paint and felt-tip pen to create subtle abstract works on paper that express a range of different moods.

Learning activities inspired by Wendy Dawson

Visual analysis in the galleries

Select an artwork by Wendy Dawson to look at and have a conversation about as a class, guided by the following prompts:

- Look closely at the artwork. What does the artwork make you think or wonder about? Develop a list of questions. How does this artwork make you feel? What kind of moods and emotions are expressed within the work through the elements of colour and line?
- Spend some time looking carefully at the artwork and brainstorm a list of adjectives to describe it based on what you can see.
- What materials and processes have been used by Wendy Dawson to make this artwork? Describe how they have been applied.
- Do you think audience participation is crucial to the meaning of this artwork? Why or why not?
- Speculate on the intention of the artist and the meaning of their work. What do you think they are hoping to communicate through their art?

Express your feelings through abstraction

Materials you will need

- Sheets of A3 300gsm card in various colours
- Paint pens (Poscas) in various sizes and tonal gradations of different colours

Process

- How are you feeling today? What would that feeling look like if it were a colour?
- Look at the coloured card available and select a background colour that is aligned with how you are feeling.
- Choose three paint pens in different tones of the same colour.
- Use repetitive mark-making to completely cover the sheet of paper.
- Think about the kind of lines you could make to express and communicate that feeling/emotion.
- After you have finished your artwork, share it with your peers and see if they can tell what you were feeling when you made it.
- Then repeat this process another day when you are feeling different to create a second artwork and reflect on the kind of decisions you are making differently to express that emotion.

Bronwyn Hack



Bronwyn Hack
Intestines 2017
installation view, *Intimate Imaginaries*, TarraWarra Museum of Art, 2024
Collection of Jane McDougall
Photo: Andrew Curtis
Background digitally removed for education purposes

Bronwyn Hack

Bronwyn Hack has been associated with Arts Project Australia for more than a decade, and her raw and playful aesthetic reflects a longstanding interest in representing the function and form of the human body and its anatomy. Through her textiles-based artwork she explores profound ideas related to how we all see and construct ourselves. The depictions of internal body parts are a self-portrait of sorts, alluding to those aspects of ourselves that are there but unseen.

For *Intimate Imaginaries* Hack has carefully crafted a series of tactile soft sculptures that resemble body parts including the heart, lungs, brain, liver, intestines and uterus. She works with a range of techniques and processes to create these forms including fabric dyeing, patternmaking, cutting, assembling, sewing and stuffing. A further layer of detail is then embroidered onto the surface of the works with coloured threads that suggest not only the function of each organ but also exaggerate their cultural symbolism. For instance, Hack's rendition of the heart holds emotions such as love.

Learning activities inspired by Bronwyn Hack

Make your own body parts

Create a felt collage of a body part in response to Bronwyn Hack's artworks in *Intimate Imaginaries*.

Materials you will need

- Anatomy textbooks with images and diagrams of the human body
- Paper and pencils
- Coloured felt
- Embroidery thread
- Sequins
- Needles
- Scissors

Process

- Look through the textbooks and think about the body part you would like to make.
- Consider what your chosen body part looks like, what it does, and also what it could represent if you were to think of it as a self-portrait. For instance, a brain might be about processing information, but also ideas; and a heart might be pumping blood around the body, but also represent love.
- Make an initial sketch of the body part on paper. Then make a further drawing to break the body part down into shapes that could become patterns/templates for your collage pieces.
- Choose a large piece of felt to be the background of your fabric collage.
- Then cut out smaller pieces of felt in different colours to create the shapes of each element within the body part.
- Attach each piece of felt to the background to create an image of your body part in felt.
- Add embroidery and sequins to embellish your body part if desired.
- Present a display of your tactile body parts in a collective display in the science area of your school.



Julian Martin



Julian Martin
Untitled 1995
pastel on paper
110 x 75 cm
Courtesy of the artist and Arts Project Australia

Julian Martin

Julian Martin is an established artist who has been practising at Arts Project Australia for more than thirty years. His work has shifted from early figuration towards more recent abstract explorations. In *Intimate imaginaries* a selection of artwork is presented from across the many stages of the artist's development and body of work.

The earliest work on display is a pastel portrait Martin created using geometric shapes. This was followed by a series of hard-edged abstractions. More recently, the hard edges have blurred and dissolved into soft abstract fields where the artist applies two or three coloured pigments in compositions that reveal the sweeps of his hand and arm across the surface.

Learning activities inspired by Julian Martin

Draw a geometric self-portrait

Look at the visual style of Julian Martin's early pastel drawing *Untitled*, 1995, and notice how the artist has used elements including vibrant colour, simplified geometric shapes and symmetry in the composition to represent each element of this portrait. Then create your own self-portrait taking cues from the visual language of Julian Martin.

Materials you will need

- A school photograph of yourself
- A sheet of tracing paper
- A ruler and compass
- A sheet of cartridge paper
- Masking tape
- Grey lead pencil
- Coloured pencils

Process

- Place a sheet of tracing paper over the top of your school photograph so you can still see the image underneath.
- Look at the shapes and dimensions of each of your features and imagine how you could transform them into geometric shapes such as circles, ovals, triangles and squares.
- Using a grey lead pencil, ruler and compass create a drawing using a combination of straight lines as well as round and freehand shapes to recreate each of your features as simplified geometric shapes to create an outline of your geometric portrait.
- Transfer the drawing on tracing paper onto the cartridge paper.
- Use coloured pencils to colour each of the shapes.
- Share your finished work with your class.

Chris O'Brien



Chris O'Brien
The Block 2023
(video still), digital video
dimensions variable, 2:38 mins looped
Courtesy of the artist and Arts Project Australia

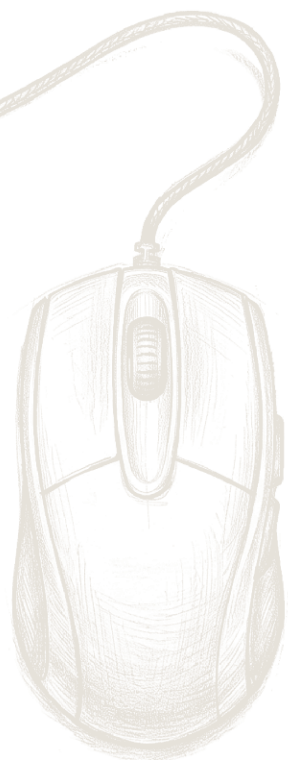
Chris O'Brien

Chris O'Brien has been practising at APA for more than 25 years. His diverse practice encompasses painting, sculpture, printmaking, moving image and zines. In *Intimate Imaginaries* O'Brien presents a selection of works that focus on his fascination with suburbia, architecture, real estate and the way that domestic life and home ownership have entered the public consciousness through popular reality TV shows such as *The Block* and online real estate commercials. In his videos O'Brien appropriates found video from real-estate advertisements and he can be seen performing in his humorous style in various roles such as a real estate agent, imitating the interactions of buying and selling, and the Australian dream of home ownership.

Learning activity inspired by Chris O'Brien

Produce a collaborative video

Chris O'Brien is inspired by suburban locations and houses around Melbourne that are part of his daily walk to APA. Produce your own video artwork that takes viewers to a place that is interesting or important to you.



Materials you will need

- Computer and access to the internet
- Video and sound recording device such as a mobile phone
- Video editing software
- A greenscreen and lighting

Process

Pre-production

- Choose a place that your group finds interesting and do some research to see if you can access some found footage of the location online.
- Download a short video clip that can be appropriated for the background of the video. You might need to consider copyright so talk to your teacher about this.
- Develop and rehearse a storyline and script for your video.
- Choose who will perform within the video and who will do the filming and sound recording.

Production

- Set up a green screen and lighting in a room at your school.
- Film and record the performance of the actors in your video.

Post-production

- Use video editing software such as Adobe Premiere or free online tools to combine and superimpose the footage you created at school onto the found footage to create an artwork that communicates the ideas you want to express.
- Create credits for your video artwork to acknowledge each collaborator involved in the work and the source of your found footage.

Exhibition

- Present a screening of your finished video art to an audience of your peers using a digital projector in the classroom.

Lisa Reid



Lisa Reid
Mum's 1971 Elna Supermatic Sewing Machine 2024
glazed earthenware
27 x 34 x 39 cm
Courtesy of the artist and Arts Project Australia

Lisa Reid

Lisa Reid has been working across ceramics, painting, drawing, printmaking and digital art forms at APA for more than a quarter of a century. Her work is autobiographical and inspired by memories of childhood and a sensitive nostalgia for the relationships between different generations in the home where she grew up. Reid often draws imagery from her family photo albums. This ongoing body of work includes delicately painted gouaches and ceramic pieces that evoke memories of domestic spaces and objects, reimagine significant get-togethers and celebrate the stories and personalities of her extended family and ancestors.

Reid's most recent work in the exhibition is a new ceramic work entitled *Mum's 1971 Elna Supermatic Sewing Machine*, 2024. Reid remembers her mum making her clothes on this machine as a child. Her highly detailed earthenware copy took eight months to make, revealing Reid's love for and connection with the objects and people that are part of her personal history.

Learning activities inspired by Lisa Reid

Experimenting with archives

The family continues to be a popular theme in contemporary art that invites us to consider our identities in relation to the people within our domestic environments. For Lisa Reid, the family is the centre of her world and her greatest source of inspiration. When Reid selects and paints an image from her family photo album, she scales it up to make all the details bigger. Choose a photograph from your own family or school archive and make it into a painting that reflects your own life story.

Materials you will need

- Family photo album or school yearbook
- Photocopier
- A3 white paper
- Grey lead pencil
- Gouache paints in various colours
- Fine brushes
- Water pot

Process

- Spend some time connecting with your personal family or school history by looking through old family photo albums or school yearbooks.
- Choose an image that has a particular mood, memories or meaning for you.
- Make a copy of the original photo on the photocopier and enlarge it to a bigger size.
- On the white paper make a sketch of the outline of the figures and background environment in the image.
- Set up your paints and brushes and work carefully to capture the appearance and emotions of the people you are painting.
- Share your artwork with your peers and/or family members and tell them a story about the people in the image and your relationship to them.



Anthony Romagnano



Anthony Romagnano
13 Cakes 2021
pencil on paper
28 x 36 cm
Courtesy of the artist and Arts Project Australia

Anthony Romagnano

Anthony Romagnano has been working at APA for more than 20 years and is best known for his brightly coloured pencil drawings and interest in the visual effect of flattening the picture plane. He creates kaleidoscopic figurative works that transform imagery from the artist's personal library, everyday experiences, pop culture and the natural world into vivid and lively compositions. Each area of colour within these mosaic-like structures is carefully rendered, flattening familiar details, objects and forms into semi-abstract shapes. For example, in *13 Cakes, 2021*, a counter display of baked goods is deftly reimagined into a joyful tapestry of complementary colours.

Learning activities inspired by Anthony Romagnano

Explore flattening the picture plane to create a colourful collage

In many historical paintings, the picture plane can be thought of as the illusion of reality, where three-dimensional space can be created on the flat surface using perspective. In the early 20th century, painters such as Henri Matisse began experimenting with flattening the picture plane. Matisse and many of his peers and followers were no longer interested in creating the illusion of depth, and all the elements of the image were on the same plane. This effect in art is called flattening the picture plane.

Anthony Romagnano flattens the picture plane by transforming all of the three-dimensional areas of an image into simple two-dimensional shapes. Get creative and explore flattening the picture plane to create a vibrant collage.

You will need

- Old magazines
- Tracing paper
- Cartridge paper
- Kinder squares/coloured paper
- Scissors
- Glue stick

Process

- Flick through some old magazines and find an interesting image that you would like to experiment with.
- Trace the outline of each of the three-dimensional forms within the reference image.
- Cut out all these outlines into individual shapes that you can use as templates for your paper collage.
- Experiment with arranging different coloured paper pieces to create a jigsaw-like composition that corresponds to the original image from the magazine.
- Try combining different colours to create a vibrant visual effect.
- Glue the pieces of your collage down.
- Share your work in a classroom display.



Mark Smith



Mark Smith
Intimate Imaginaries 2024
installation view, *Intimate Imaginaries*, TarraWarra Museum of Art, 2024
Courtesy of the artist and Arts Project Australia
Photo: Andrew Curtis

Mark Smith

Mark Smith is an acclaimed artist with more than 20 years' experience working at APA. He is best known for his handmade ceramics, soft sculptures and text-based artworks that explore the nature of the human condition and revel in the embodied experience of being alive. Smith's textile-based sculpture of the human form, *Li'l Pearly Dreaming* 2018, presents a young girl sitting on a swing with great energy as she throws her head back in delight. For his new artwork *Intimate Imaginaries* 2024, Smith has hand-stitched the words with emotional impact, creating a shimmering entry point to the exhibition and a philosophical statement.

You can find out more about Mark Smith and his practice in the artist's interview on pages 10-12 of this education resource.

Learning activities inspired by Mark Smith

Create a text-based soft sculpture inspired by Mark Smith

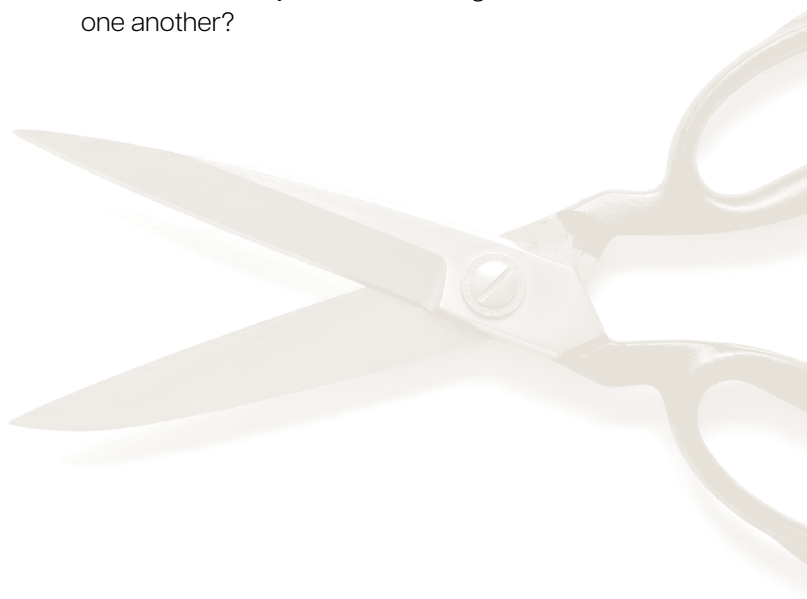
Mark Smith was commissioned to create a text-based soft sculpture in a playful 'bubble' font spelling out the words *Intimate Imaginaries*. Create your own soft sculpture exhibition inspired by the practice of artist Mark Smith.

Materials you will need

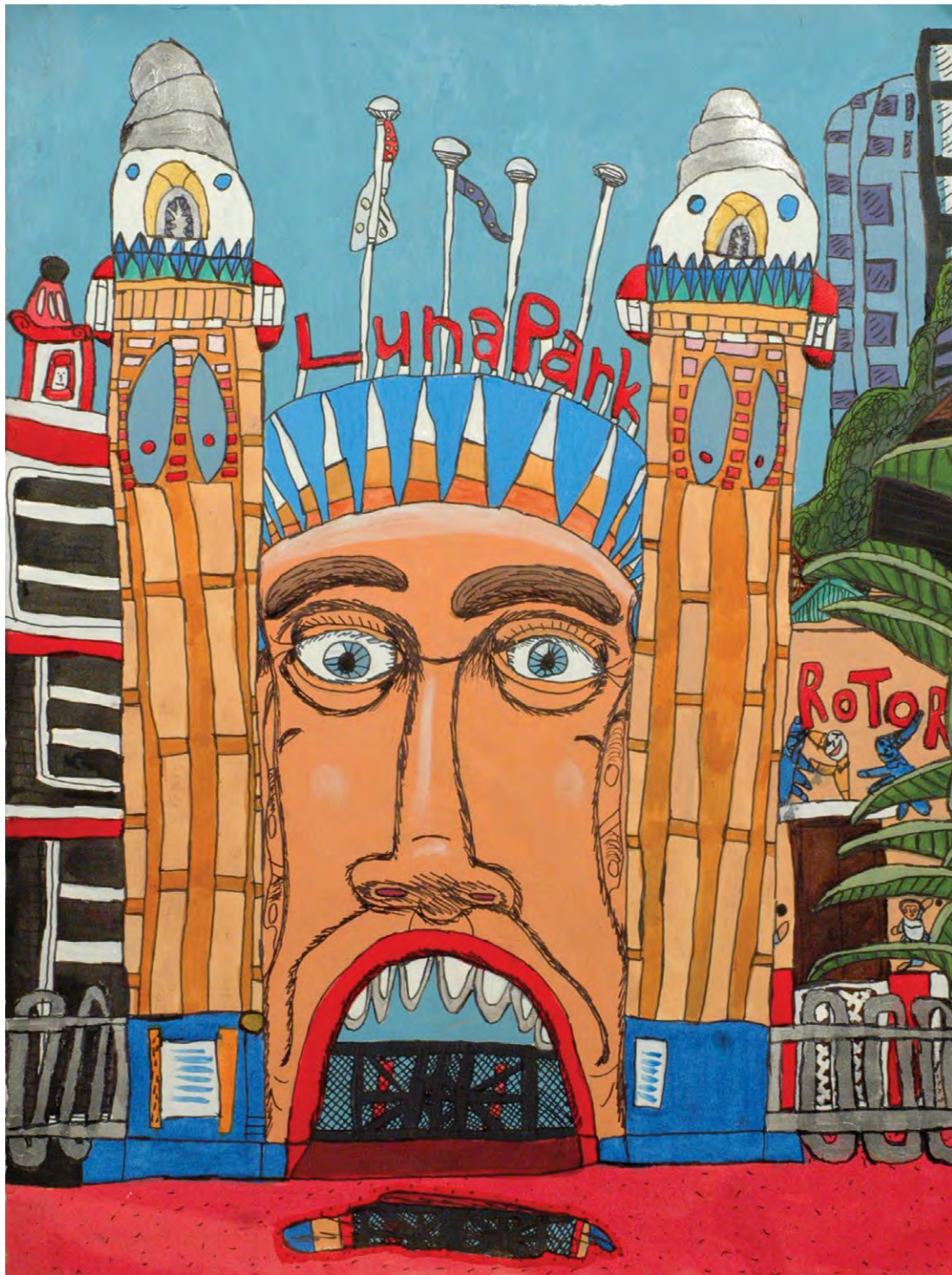
- Dictionary
- A range of fabrics to choose from
- Paper and pencil for pattern making
- Fabric scissors
- Needle and thread for hand sewing and/or a sewing machine and thread
- Stuffing

Process

- Brainstorm some words that you find fascinating or have uncertain meaning. Are they open to different kinds of interpretations?
- Considering the meaning/s of the word, what kind of textures, colours and qualities of fabric will you use to make each of the letters?
- Consider fonts and choose a style that relates to your word and its meaning.
- Create a pattern for each letter onto paper. What will be the scale of each letter? Then trace each pattern design onto fabric twice. Tip: make the letter patterns slightly bigger than you want the final artwork to be because when you sew the pieces together you will lose about 1cm around the edges.
- Cut the pieces of your letter patterns out of your chosen fabric/s and pin the pieces together.
- Use a running stitch (by hand or by sewing machine) to sew the pinned pieces together about 1cm away from the edge, ensuring you leave a little opening (4–5 cm) unsewn.
- Turn the stitched pieces inside out to hide the raw edges.
- Insert stuffing and stitch up the opening.
- Apply any desired surface embellishments.
- Display everyone's creations in your school library. Which words do you think should go next to one another?



Cathy Staughton



Cathy Staughton
The Luna Park Sydney Harbour Bridge 2007
gouache and texta on paper
76 x 56.5 cm
Collection of Rod Macneil and Mike Josephson
Photo: Courtesy of the artist and Arts Project Australia

Cathy Staughton

Cathy Staughton is an established artist who has been practising at APA for close to 40 years. She is known for her bright autobiographical work that often blends dreamlike and fantastical imagery with memories of her lived experience as a child. She grew up in and around the bayside neighbourhood of St Kilda where she could see the famous amusement park, Luna Park, from her front window. The selection of Staughton’s work in *Intimate imaginaries* focuses on wondrous and bold depictions of Luna Park and its rollercoaster ride ‘The Great Scenic Railway’. She also travelled to Sydney to paint the famous entrance.

Staughton is inspired by Luna Park’s architecture and otherworldly feel. In many of her artworks ‘Mr Moon’ the clown-like gateway into Luna Park is given exaggerated facial expressions that are at times scary and unsettling while at other times kind or funny.

Learning activities inspired by Cathy Staughton

Fairground attraction: compare the artwork of Cathy Staughton and Sidney Nolan

Both Cathy Staughton and the famous Australian artist Sidney Nolan grew up in St Kilda and have been inspired by Luna Park. Find and research some examples of artwork by both artists depicting Luna Park, and then compare and contrast their use of materials, techniques and artforms. Discuss the distinct ways that each artist approaches the theme of the fairground to express their ideas.

Urban sketching

Many well-known artists have been inspired by urban environments and the things happening within fairgrounds, circuses and carnivals. Often they begin the process drawing or painting *en plein air* (outdoors). Make a class excursion to Luna Park or a local amusement park, fairground, circus or carnival when it is touring nearby and make a series of drawings in a sketchbook depicting various observations. You might like to try changing your point of view on the action along the way.



Georgia Szmerling



Georgia Szmerling
Healesville Scenery 4 2024
acrylic on canvas
76.5 x 91.5 cm
Courtesy of the artist and Arts Project Australia

Georgia Szmerling

Georgia Szmerling joined APA in 2003 and has been a practising artist for more than 20 years. The natural world is her main source of inspiration for how she expresses herself through her art.

For the body of work on display in *Intimate Imaginaries*, Georgia was invited to make a field visit to the ferny forest environment near Healesville and Badger Creek, and felt inspired by her experience to paint the landscape. She has created a colourful series of acrylic paintings that celebrate and express the effects of being outdoors and surrounded by nature. Georgia says of the work, *'I appreciate nature and beauty and the different colours, textures and smells. I find it relaxing and soothing.'*

Learning activities inspired by Georgia Szmerling

Landscape art

Georgia Szmerling's large-scale landscape paintings evoke wonder and the blissful feeling of being in nature. They contain depictions of plant life through an expressive use of colour, line and spontaneous, gestural mark-making. Create your own artworks inspired by the natural world.

Materials you will need

- Digital camera
- Printer
- Canvas
- Tubes of acrylic paint
- Brushes
- Water pot

Process

- Choose a natural environment that you can access for this activity. It could be as small as a suburban garden or as big as a mountain forest depending on where you live!
- Go to the place you have chosen and spend some time being in the environment, breathing deeply and appreciating the sensory wonder of all the smells, sights and sounds around you.
- Make some photographs of your observations in the landscape.
- Then return to the classroom and print out your favourite image to jog your memory and use as the starting point for a painting.
- Fill your canvas with colours, lines and textures to create a composition that captures the sensation of being in the landscape. Try to match the colours, textures and lines in your painting with your memories of the place.
- Share your artwork with your peers in a landscape exhibition at your school.



Terry Williams



Terry Williams
Untitled 2011
vinyl, cotton, texta, stuffing
21 x 43 x 14 cm
Collection of Norman Rosenblatt
Photo: Courtesy of the artist and Arts Project Australia

Terry Williams

Terry Williams is a prolific, process-driven artist with a practice at APA spanning more than three decades. Williams is known for his reimagining of the everyday with hand-stitched works that transform familiar objects into soft sculptures. Reminiscent of pop art sculptures of the 1960s, Williams deliberately leaves elements of his working process visible, and every artwork reveals raw and obvious stitching that shows their handmade quality. This sense of immediacy can be seen in an unfussy approach to craftsmanship—dangling threads, stuffing oozing out of the seams and visibly loose stitching revealing the artist’s hand at work.

Learning activities inspired by Terry Williams

Prompts for discussion in the galleries

- What is your initial reaction to encountering the work of Terry Williams in the galleries?
- What everyday objects has Williams depicted?
- What are the most prominent elements you can see?
- Why do you think Terry Williams gives audiences an insight into the process of making his artworks through their raw, handmade qualities? Do you think you would respond to these works differently if they embodied a more refined aesthetic? Discuss.

Research soft sculpture as a cultural phenomenon

The world-renowned 1960s pop artist Claes Oldenburg is often considered to be the originator of soft sculpture. By translating the medium of sculpture from hard to soft, Oldenburg made a radical contribution to sculptural materials, subject matter and ideas. He pioneered a pop art aesthetic based on handmade objects inspired by the everyday where the individual parts of an object were sewn and stuffed, often sagging or drooping and sometimes altered in scale.

- Create an illustrated timeline of soft sculptures beginning with Claes Oldenburg, examining how this medium and the works have changed over the past six decades until the present day.
- Who are some of the key artists who work with this medium?
- Compare and contrast the soft sculptural work and style of Claes Oldenburg and sculptural works in the *Intimate Imaginaries* exhibition by artists Terry Williams, Alan Constable, Bronwyn Hack, and Mark Smith.



Glossary

Neurodiversity

Neurodiversity is the concept that neurological differences are part of natural human diversity rather than disorders or deficits. It emphasises that these differences should be accepted and valued, rather than viewed through a lens of pathology. Just as biodiversity in the natural world enriches ecosystems, neurodiversity enriches society by bringing a range of perspectives, skills, and ways of thinking.

Neurodivergent

Is a term that came to prominence through the autistic community to describe neurological development and functioning that is atypical or different from what is considered 'neurotypical' by society. This can include a wide range of cognitive styles, such as autism, ADHD, dyslexia, dyspraxia, and other neurological variations. The term emphasises that these differences are not inherently negative or pathological, but rather represent a natural variation in human neurology.

Neurodivergent individuals might think, learn, and process information in ways that differ from the majority of people, but these differences can also come with unique strengths and perspectives. The term is often used within the context of the broader neurodiversity movement, which advocates for acceptance, inclusion, and support for people with diverse neurological profiles.

Intellectual disability

A term used by some individuals who live with conditions that impact their cognitive functions which can affect communication, memory, understanding, problem-solving, self-care, social and emotional skills, and physical abilities. As a result, they can face societal discrimination and marginalisation. People with intellectual disability have the same feelings, rights, and aspirations as everyone else. They may just require spaces and systems to be mindful of necessary modifications to ensure the same ease of access as non-disabled people.

Intimate

Closely acquainted or familiar.

Imaginarities

Realms of pure invention or flights of fancy, but may also refer to more everyday creativity and how we perceive, shape and make sense of the world around us.

Abstract art

Art that does not attempt to represent visual reality but instead uses non-representational shapes, colours, forms and gestural marks to achieve its effect.

Advocacy

When a person or group of people support the interests of a person or group of people.

Soft Sculpture

A type of sculpture that incorporates supple and pliable materials such as fabric and textiles.

Pop Art

An art movement that emerged and flourished in the United Kingdom and United States in the 1950s and 1960s, drawing inspiration from popular and commercial culture.

Appropriating

Sampling and recontextualising pre-existing objects, images or texts with little or no transformation applied to them. The use of appropriation has played a significant role in the history of art.

Contemporary art

The art of now, produced by living artists. Contemporary art provides an opportunity to reflect on contemporary society and the issues of the world today.

Text-based art

Art that uses language and text as a medium, where the visual representation of words plays a role in conveying meaning in the artwork. This form of art emphasises the relationship between text and visual elements.

Popular Culture

Also known as mass culture, popular culture/pop culture refers to the well-known traditions and material culture of a particular society.

Glossary

Wet on wet

This is a painting technique that uses watercolour paint or ink on wet paint or paper. It is used to create blends and blurs between areas of colour.

Found object

An object that is found by an artist and kept because of some intrinsic interest. Such objects might be artworks in themselves or provide inspiration to the artist.

Assemblage

A three-dimensional artwork made by assembling elements made or found by the artist.

Hatching

An artistic technique encompassing closely spaced parallel lines used to create tonal effects.

Juxtapose

To place two or more things or ideas close together, often in contrast to one another.

Intimate Imaginaries is a TarraWarra Museum of Art exhibition, in partnership with Arts Project Australia, touring with NETS Victoria. Curated by Anthony Fitzpatrick.

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