

Exhibition: Local Artists Ku-ring-gai 26 June to 13 July 2024

Artists: **EVA BARRY**



Transfiguration, 2023, acrylic and collage on canvas, 77 x 61 cm

Eva Barry has been painting for 60 years and her constant research and experimentation with new materials and methods was first developed in Sydney in 1962 under the mentorship of Dr Desiderius Orban. Her paintings reflect upon her experiences from immigration from Hungary to motherhood and spirituality. Inspired by the Surrealists, Barry's works visualise the inner landscape of her dreams and feelings that surround times of uncertainty. Using oils, collage and watercolours, Barry traces the working of her subconscious through colour, brush strokes and found images.

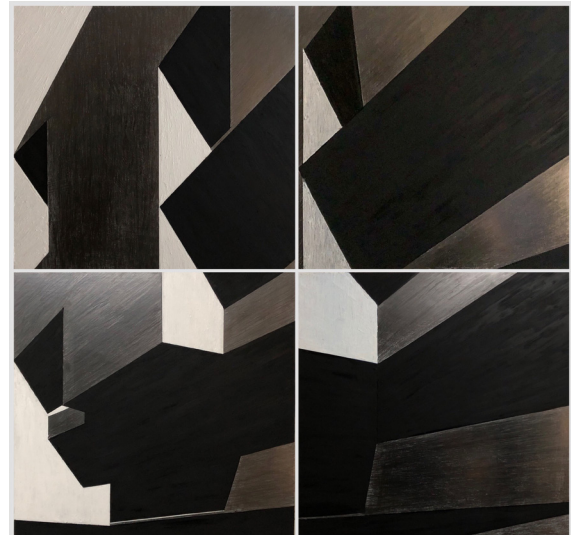
Studying

- Research, and define, the terms relevant to the artists: surrealism; subconscious; collage; brutalism; Bauhaus; hard-edge abstraction;
- Compare the two works above. Consider the title, mood and painting styles of each work. Explain why you think each artist has chosen their subject matter and represent their ideas in this way?

Making

- Take inspiration from the work of Eva Barry. Select, and cut out, 4 pieces of collage from a magazine. Glue them onto a sheet of paper. Using paint or pencils combine the collage into an imaginative composition that may have personal connection for you.
- Take inspiration from the work of Alan Tracey. Select a building from your nearby environment. Using straight lines only, create a geometric artwork. You could choose to draw one composition or, similar to Tracey, you may combine 4 views. Paint your work in a monochromatic, tonal selection of colour with consideration for advancing or receding planes.

ALAN TRACEY



Beau Breton, 2022, graphite and oil stick on board, 125 x 125cm,

Alan Tracey enjoyed a career in engineering before completing a painting degree at the National Art School Sydney. His work focuses on elements of architecture and the built environment, with an interest in Brutalism, particularly the brutalist architecture that developed following WWII. His work has a strong materiality, and he often combines materials such as acrylic paint mixed with sand, crushed stone and/or calcite. His drawing, painting and three-dimensional objects, constructed from carved expanding foam and polystyrene building materials mounted on plywood supports, reflect the shapes and monochromatic qualities of brutalist structures.