

List of Works

1. **Stephen BIRCH, *Accumulations / Accretions***, 2006, silicone, fibre glass, polyurethane, acrylic, satin, lycra, foam rubber, yak hair, aluminium, printers ink and synthetic polymer paint, 400 x 400 cm ,9 Parts, dimensions variable. Gift of the Estate of Stephen Birch, 2008. 2008.037
© Stephen Birch
2. **Rosie DEACON, *Opera Fun House Koala Bridge Climb Tea Towel***, 2017, sequins, wool, metallic pins, faux fur, 95 x 65 x 7cm approx. Purchased 2017. 2017.040
© Rosie Deacon
3. **Andrew CHRISTOFIDES, *Tavli***, 2006, acrylic on canvas, 152 x 122cm. Gift of the artist 2017. 2017.022
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14. **Amy Joy WATSON, *Bad Spots***, 2017, balsa wood, watercolour and metallic thread, 48 x 50 x 70 cm. Purchased 2018. 2018.004
© Amy Joy Watson



THE CONTEMPORARY COLLECTION EDUCATION KIT

WOLLONGONG ART GALLERY

Education kit research and development – Michael Beare

Cover: **Amy Joy WATSON, *It***, 2017, balsa wood, watercolour and thread, 80 x 60 x 75cm.
Purchased 2018. 2018.003 © Amy Joy Watson



Corner Kembla & Burelli streets
Wollongong • phone 02 4227 8500
www.wollongongartgallery.com
www.facebook.com/wollongongartgallery
open Tues-Fri 10am-5pm
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Using the Education Kit

The Contemporary Collection Education Kit has been developed by Wollongong Art Gallery to help students understand and appreciate contemporary art through the key works in the Gallery's collection.

Each lift-out card features 2 selected artists and an image of their work, an artist statement, background information on the artists, their life and practice and questions and activities for primary and secondary students.

The *Discuss, Make, Investigate* activities have been designed to engage students with the artwork through looking, interpreting and art making. The activities also provide entry points for more in depth study and analysis of techniques and strategies, issues and theories in contemporary art practice.

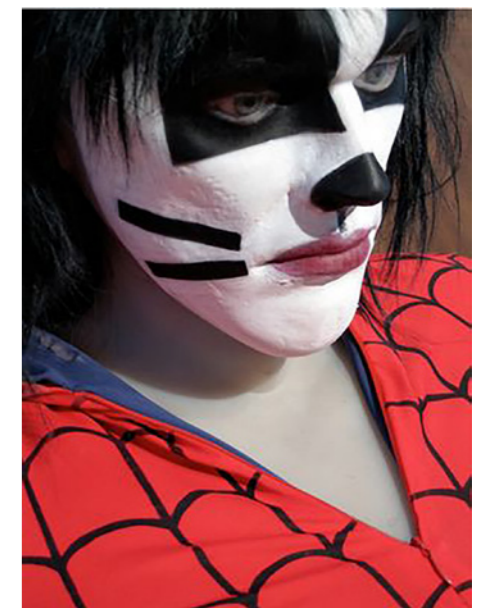
Although the student activities are grouped according to year level, the groupings are not exclusive, and the teachers are encouraged to look at the activities in other year levels as well as those of their particular students.

This kit will be most effective if combined with a visit to Wollongong Art Gallery to see the original works and used as pre-or-post-visit material.

All works listed in this education kit will not necessarily be on display. Please contact the gallery to discuss the possibility of viewing 2D works not currently on display.



Rosie DEACON, Opera Fun House Koala Bridge Climb Tea Towel, 2017, sequins, wool, metallic pins, faux fur, 95 x 65 x 7cm approx. Purchased 2017. 2017.040 © Rosie Deacon



Stephen BIRCH, Accumulations / Accretions, 2006, silicone, fibre glass, polyurethane, acrylic, satin, lycra, foam rubber, yak hair, aluminium, printers ink and synthetic polymer paint, 400 x 400 cm ,9 Parts, dimensions variable. Gift of the Estate of Stephen Birch, 2008. 2008.037 © Stephen Birch

Stephen Birch

Born 1961 Died 2007

I'm hoping that people are drawn... but don't wait for an explanation. I want them to come up with their own idea of what it means.ⁱ

Birch's sculptures and installations use everyday objects and warped recreations of popular culture to disturb our expectations of the familiar. He disrupts scale and context to draw audiences into eerie situations where our comfortable, linear expectations are confounded, confusing the boundary between reality and illusion. Birch's strange dream logic is particularly unsettling because the slippage he creates between our normal and his warped parallel world taps into our repressed fears and anxieties.

In *Accumulations/Accretions* a giant spider confronts a startled Spiderman, who lacks the muscular physique and heroic poses of the Marvel Comics original. There is dramatic tension in this work, centred on the stand-off between the Spiderman figure and the giant spider with a human face, one of many that Birch cast from the faces of his friends and artist colleagues. Strangely, Spiderman's head has been replaced by that of Kiss drummer Peter Criss wearing his 'cat man' face paint.

Birch was reluctant to explain the meaning of his works, preferring audiences to come to their own interpretations. It's possible that the artist is illustrating how childhood dreams and fantasies come back to earth with a thud when confronted with the darker realities of the adult world. Acutely vulnerable in the terrifying presence of a monster, the Spiderman appears transfixed. It is an oddly skewed scenario - an adult glam-rock drummer dressed in a Spiderman suit, menaced by the stuff of nightmares, at the mercy of his deepest fears.

Rosie Deacon

Born 1982

I love playing with material, and I make a lot of objects ... I love making in big immersive environments.ⁱⁱ

Rosie Deacon's art practice is influenced by the community-engaged craft practice she experienced growing up in the central west slopes and plains of NSW. Using easily accessible, everyday materials sourced from places like discount stores and souvenir shops, she creates objects, installations and performances that merge contemporary art with craft-based practices like knitting, stitching and jewellery making.

Typically, the expanding foam, glitter, tacky ornaments and other materials she uses are combined in eye-dazzling repetitive accumulations that overwhelm the senses with extravagant displays of texture and colour. Deacon's cheerfully boisterous mash-up of quirky materials and ideas punctures the pomposity and seriousness of much contemporary art, encouraging audiences to share her eye-catching fantasies.

Opera Fun House Koala Bridge Climb Tea Towel satirizes Sydney's tourist attractions. Using sequins, wool, metallic pins and faux fur, the artist creates a camp Sydney Harbour panorama bursting with gaudy koalas, kangaroos and Opera House sails, encircled by a kaleidoscopic border of colourful knitting. By playing with images of Australiana, Deacon's multi-faceted pastiche questions how native fauna and Sydney's iconic architecture is appropriated and commercialized as tourist kitsch. Her joyous, humorous approach also invites us to share her ecstatic send-up of Sydney's famous hedonism.

Discuss, Make, Investigate

K-6

Draw a giant spider. Make it look incredibly huge by including something really small in your picture, like a tiny person or building.

Spiderman is a fictional super hero from Marvel Comics. Stephen Birch has used Spiderman in many of his artworks. In his installation *Accumulations/Accretions*, Spiderman is confronted by a giant spider. Look carefully. Can you see anything strange about the spider's face and Spiderman's body? How do you think these two characters feel about each other? What might have happened?

Draw a sequence of five frames from a comic strip that includes this artwork as the middle frame. Use lead pencils to draw your scenes and speech bubbles, then add colour using coloured pencils.

Choose your favourite scene from your comic strip and make your own Spiderman figurine using plasticine. Create a diorama of the same scene. Use as many recycled materials as possible to build your diorama. Materials could include cardboard boxes, paper, cardboard tubes, glue, masking tape, fabric, crepe paper, cellophane and paint.

Transform a stuffed toy by gluing or sewing textured and coloured objects and materials to it. Think of a name for your transformed toy.

7-10

Rosie Deacon makes art using non-traditional materials. List the types of materials she has used in *Opera Fun House Koala Bridge Climb Tea Towel*. She is well known for her site specific installations. What is a site specific installation? Search the internet for examples of Deacon's site specific installations. Choose one and make a drawing of it, listing the title, the materials used and the year it was made.

Some of the objects and materials Rosie Deacon collects - sequins, faux fur, pom poms, glitter and tourist ornaments - are called 'kitsch'. What is kitsch and why do you think the artist is drawn to it? Can you suggest any other examples of kitsch? Where would Rosie Deacon buy or find materials for her artwork?

In your classroom, create a collaborative site specific installation inspired by Rosie Deacon's artwork, *Opera Fun House Koala Bridge Climb Tea Towel*. Brainstorm the composition of this artwork in a class discussion. What would be a good subject? What objects would you include and how would you arrange them? Once you have finished your installation, take a photograph to document the outcome of your process.

Discuss how Stephen Birch plays with scale and context to unsettle our expectations of reality. Why is his work disturbing?

Compared to the muscle-bound original, Stephen Birch's Spiderman is rather lumpy and plain. Draw your own non-idealised superhero, for example a thin and gaunt Superman.

11-12

Stephen Birch was reluctant to explain the meaning of his works. He wanted the audience to make up their own interpretation of what the work could mean. Can you think of other artists whose work has similarly open-ended meanings? Are there artists whose works have clear and unambiguous meanings?

What do you think is the meaning of the title *Accumulations/Accretions*?

Explain the differences between installation art, performance art, conceptual art and sculpture. How does Stephen Birch's art practice relate to these forms?

Rosie Deacon works in the space between established forms like art and craft, object and performance. To what different audiences might her work appeal? Discuss how she uses humour and fun to engage her audience.

Deacon also likes to create 'immersive environments'. What does 'immersive' mean? Find other artists that create immersive environments. Compare their work to Rosie Deacon's.

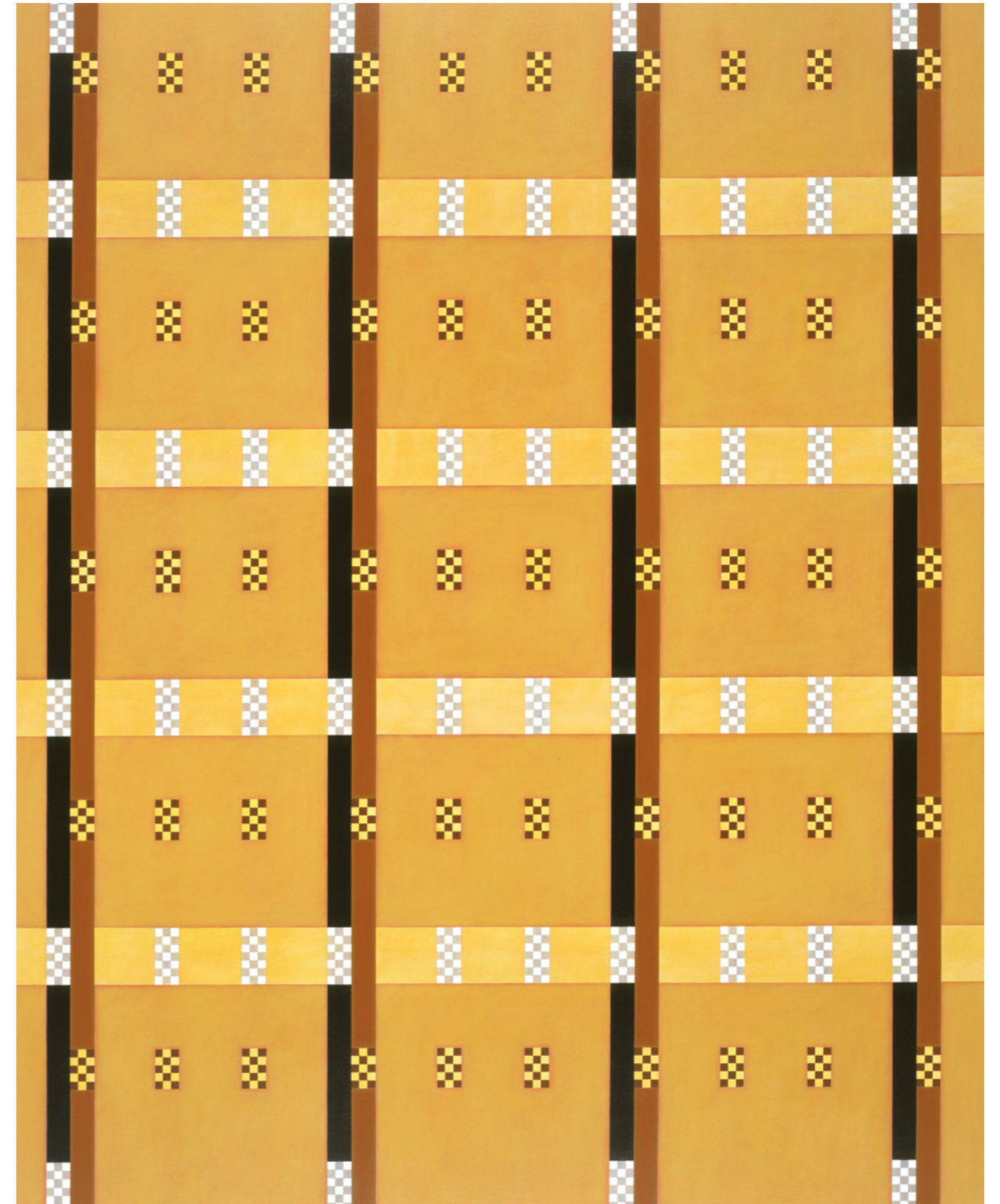
What are the advantages and disadvantages of installation art compared to traditional forms like painting and sculpture?

ⁱ Bibby, R 2007, *Rocks, tyres, bins - the council clean-up as art*, Sydney Morning Herald, viewed 24 June 2018, www.smh.com.au/news/arts/rocks-tyres-bins—the-council-cleanup-as-art/2007/03/15/1173722657880

ⁱⁱ Savage, D 2015, *Sensorium is an interactive exhibition to open at Wollongong Art Gallery for people with varying disabilities*, Illawarra Mercury, viewed 24 June 2018, www.illawarramercury.com.au/story/3527312/art-appeals-to-five-senses/



Jess JOHNSON and Simon WARD, *Worldweb Allthing*, 2017, Looped Single-channel High Definition digital video, 4K 60fps. Purchased 2017. 2017.033 © Jess Johnson & Simon Ward



Andrew CHRISTOFIDES, *Tavli*, 2006, acrylic on canvas, 152 x 122cm. Gift of the artist 2017. 2017.022 © Andrew Christofides

Andrew Christofides

Born 1946

*...I realized, and still believe, that art—as with life—incorporates both the rational and the intuitive.*ⁱ

Andrew Christofides was born in Cyprus and migrated to Australia with his family in 1951, living in Wollongong before studying and teaching art in England. Returning to Australia, he taught for many years at the College of Fine Arts in Sydney.

For more than 40 years, his art practice has explored the visual languages of abstraction, in particular those of geometric and formal abstraction and the place these occupy in Western painting. He admires the enduring, stable, and timeless nature of Renaissance art and the heroism and idealism of early 20th century European abstraction. He has continued to use both geometric forms and structures such as the grid as primary features in his work.

A wry, occasionally whimsical intellect and a growing autobiographical note have become increasingly apparent as the artist moves towards a freer and more intuitive approach. Although Christofides left Cyprus as a small child, he has maintained contact with his birthplace and his work reflects aspects of Cyprus's culture and heritage.

An example is *Tavli*, painted in 2006. Tavli, or the game of backgammon, has strong ties to Cyprus, where the tapping of black and white counters against wood can be heard at pavement cafes and coffee houses all over the island. In Christofides' painting the grid structure overlaid with small checkerboard patterns appears to float in a shallow space above the yellow ground. The paint has a luminous transparency that allows earlier layers to faintly show through, adding a glowing depth to his colour masses. The checkerboard pattern also suggests the tessellated tile patterns found in many Byzantine churches and antique mosaic pavements in Cyprus.

Jess Johnson / Simon Ward

Born 1979 / Born 1977

*The idea of pulling a world into existence through sheer will and an abundance of detail is still really potent to me.*ⁱⁱ

In her imaginative hand drawn works on paper, Jess Johnson creates complex worlds that depict patterned objects and figures within constructed architectural spaces. These virtual environments, with their repetitive geometries, tessellated surfaces, arcade colours, elaborate borders and use of templates, act as portals into her alternate realities. The artist grew up with 80s and 90s science fiction, horror movies, video games and comics as well as traditional arts and crafts like her mother's quilting, in which textiles are dyed, cut, arranged and pieced together.

Johnson's drawings are made with pens, felt-tipped markers and gouache on paper. She builds her worlds slowly, each drawing growing in complexity over time. The hybrid creature in *Worldweb Allthing* has many parts, including multiple tiny humanoids. The coiling figure of eight loop represents an Ouroboros, a mythical serpent that eats its own tail. This ancient symbol has appeared in many cultures, symbolizing repetition, renewal and the eternal cycle of time.

Recently, she has worked with her video collaborator Simon Ward to translate her drawings into animation and virtual reality, enabling an audience to more fully experience her hypnotic worlds in other dimensions. Humanoid figures - naked, hairless, ageless, and with ambiguous gender - cavort like mannequins in repetitive sequences as if caught in some eternal digital glitch. Often Johnson will take Ward's interpretations of her imagery and develop it further in drawing, building an interactive feedback loop.

Discuss, Make, Investigate

K-6

Cut strips several of differently coloured paper into thin strips between 1cm and 3cm wide. Lay these strips onto an A4 or A3 sheet of paper or cardboard. Move the strips around, keeping all strips either parallel or at right angles to each other. Experiment with different arrangements. Decide which you like best and paste the strips in place. You could continue working on your design with coloured pencils. Display the artworks together and talk about them. Which combinations of colour work well together? Do the artworks remind you of particular things? What are they?

Jess Johnson is influenced by her experience of comics, video games, movies and books that suggest 'alternate worlds'. Imagine an alternative world. What would it be like? How would it be different to the 'real world'.

Draw an imaginary creature that lives in a vast underground maze. How would it move around? How would it see or hear? Draw your creature in its underground environment.

Working with a partner, use coloured cardboard to make an imaginary mask of a mysterious alien from another planet, designed to be worn by two people. Keep your mask simple, using only clear, simple shapes. Do you like working with a partner? Jess Johnson and Simon Ward work together.

7-10

Jess Johnson's artwork begins with simple drawing materials like paper, markers and paint in an intimate, handmade process. Her collaborator Simon Ward adapts her images to 3D animation and virtual reality, creating a tension between the handmade and digital. Jess Johnson has said, "If the world were created digitally it would be a really cold place".ⁱ Do you agree? Why?

Use a smartphone, tablet or camera to photograph as many examples of grids as you can find. Open your images within a digital

paint program, such as Paint or Photoshop, on a computer. Crop the image to isolate the most effective parts and improve the composition. Make changes to colours, tones and textures. Print out your image in colour and consider ways of developing it further. You could make drawings, paintings, lino or screen prints.

Jess Johnson and Simon Ward work 'collaboratively'. What does this mean? Reflect on your own experience of working collaboratively. How was it different to working alone? In what ways could it have been improved? Work with another student to create an artwork in multiple stages, starting with traditional media like drawing and painting. Scan or photograph each other's artwork and import into a digital paint program like Paint or Photoshop, creating one collaborative image. Digitally manipulate and add to the image, creating an environment with figures, characters or symbols. Print out several copies and continue working together with scissors and glue to create a collaborative collage.

11-12

Abstract artists like Andrew Christofides aim to create an art of pure visual elements like line, shape and colour, largely unrelated to representation. Abstraction was perhaps the most important movement in twentieth century art. Can you think of any significant abstract artists? Describe their work. Why was it revolutionary? Find examples of abstraction in non-Western cultures such as Islamic.

Abstract painting has been described as 'pictures of nothing'. What does this mean? Is it true?

Jess Johnson and Simon Ward work 'collaboratively' with each artist having 'autonomy'. What does this mean? What makes a successful collaboration?

Jess Johnson has said, "I've always been very suspicious of reality," She talks about "entering the world of the 'really real', the place beyond reality, where reality is made".ⁱⁱ

How do Simon Ward's digital collaborations allow audiences to more fully experience the alternate realities suggested in Johnson's two dimensional drawings?

ⁱ Karabenick, J 2008, *An Interview with Artist Andrew Christofides*, Geoform, viewed 24 June 2018, www.geoform.net/interviews/an-interview-with-artist-andrew-christofides/

ⁱⁱ Frank, P 2016, *Sci-Fi Drawings Explore A World Beyond Reality And Today's Technology*, Huffington Post, viewed 24 June 2018, www.huffingtonpost.com.au/entry/jess-johnson-sci-fi-drawings_us_57310970e4b096e9f09264b9

ⁱ Marlow, J 2016, *Jess Johnson*, Art Guide Australia, viewed 24 June 2018, <<https://artguide.com.au/jess-johnson>>.

ⁱⁱ Pasture, D 2017, *The gorgeous, unsettling worlds of Jess Johnson*, \\\Versions, viewed 24 June 2018, <<https://killscreen.com/versions/the-gorgeous-unsettling-worlds-of-jess-johnson/>>.



Jan SENBERGS, *White Night Kembla*, 2000, synthetic polymer paint on paper, 115 x 152cm. Purchased 2015. 2015.016 © Jan Senbergs



George GITTOES, *The Vietnamese Refractory Sprayer*, 1989, oil on canvas, 168 x 228cm. Gift of Harley Gittoes through Cultural Gifts 2015. 2015.022 © George Gittoes

George Gittoes

Born 1947

*I believe there is a role for contemporary art to challenge, rather than entertain. My work is confronting humanity with the darker side of itself.*ⁱ

George Gittoes was a founder of the Yellow House in Sydney in 1970 and he has since produced a large and varied output of drawings, paintings, films, and writings. Gittoes' work has consistently expressed his social, political and humanitarian concern at the effects of inhumanity, war and conflict. Until the mid-1980s, this work was chiefly done in Australia. Since 1986 his focus has been largely international, with repeated visits to the Middle East. In 2011, he established a new Yellow House, a multidisciplinary arts centre in Jalalabad, Afghanistan.

In 1989 he was artist in residence at the Port Kembla Steelworks. Between then and 1992 he worked in steelworks, mines, chemical plants, and a Bass Strait oil rig, sympathetically depicting the men working in these environments against a background of industrial decline and difficult and dangerous working conditions. Gittoes' works documented both the harsh conditions and the internal psychological realities of workers.

Gittoes' painting *The Vietnamese Refractory Sprayer* depicts a courageous Vietnamese migrant at work in a dangerous, lethal environment. It is unpleasant but essential work, spraying toxic material onto equipment that is subject to high temperatures. The masked worker has an alien, superhuman quality. The very large scale of the work, dramatic composition and thickly painted, expressive surface all contribute to the work's impact on the viewer, drawing us into the worker's private space.

Jan Senbergs

Born 1939

*I have always been interested in architecture and maps- not that I'm an expert in both areas but my interest has been of a visual nature- not of their functionality.*ⁱⁱ

Jan Senbergs is a master of line. Drawing is a very important part of all his paintings and prints which are underpinned by a structural solidity. His large-scale expressive drawings and paintings share an expressive subtlety of line which the artist manipulates from a thick fullness to thin, softer markings.

Senbergs has always loved early maps of the world, seeing them as artworks in themselves. His interest is of a visual nature rather than their functionality. Senbergs often draws and paints labyrinthine views of cities, employing aerial perspectives to present a bird's eye view of these congested sites. Like the early maps he admires, his views are not literal but loosely interpreted and partly invented. These are not dystopian views of the world, or environmental preaching. They are simply his observations derived directly from the world around him, whether the rotting factories, mills and slipways of Port Melbourne or the steel mills and wharves of Port Kembla.

White Night Kembla was inspired by driving around the steelworks at night. Senbergs' aerial view depicts a sprawling jumble of smokestacks, wharves and furnaces eerily illuminating the darkness. Senbergs has recreated the steelworks as a mechanical leviathan, organic and fiery. He has reconfigured his subject so that you see it from every angle, inside and out, evoking Port Kembla more powerfully than a purely realistic approach ever could.

Discuss, Make, Investigate

K-6

The steelworks at Port Kembla is a place of heavy industry in the Illawarra. It has tall buildings, enormous machines and fire and smoke billowing out of tall stacks. Visit the steelworks and make drawings of the exciting things you see. Develop your drawings further in your classroom, adding colour with oil pastels.

Discuss the environmental issues we face on our planet. What do you think the Illawarra will look like in 100 years? Draw what you think the steelworks will look like in 100 years? Will the steelworks even exist?

Jan Senbergs has painted the steelworks from a high angle, as if looking down from a lookout on the Illawarra escarpment. Imagine you are a bird flying in the sky high above your neighbourhood. What would you see? Is it different to the view you see walking along the street? How? Draw what the bird might see.

Why do you think Jan Senbergs has shown the steelworks at night?

Look at *The Vietnamese Refractory Sprayer* by George Gittoes. What colours can you see? Are they the colours you would see at the steelworks? Imagine working in a job like that. Write a letter home describing what it's like.

Take a photocopy of *The Vietnamese Refractory Sprayer* and cut around the figure in the painting. Place the photocopy on an A3 sheet of paper. Draw the Vietnamese refractory sprayer in a different scene using lead pencils. Add colour with coloured pencils, crayons or paint.

7-10

George Gittoes made numerous drawings, paintings and photographs documenting the lives of workers in heavy industry. What is unique about these workplaces? What kinds of people came to work in the steelworks? Why have artists been attracted to the steelworks as a subject?

Discuss the visual elements present in George Gittoes' painting of the Vietnamese refractory sprayer. How appropriate are the colours used in this painting? Gittoes' painting is big - 188cm high and 228cm wide. Measure this out on a wall to see just how big this is. Why did the artist choose to work on such a large scale?

Recreate this scene by placing the refractory worker in a different environment. What if the colour scheme was changed to blue? He could be under the sea, deep in space or in a nuclear waste plant.

Create an image of a night-time scene. It could be a drawing, painting, photograph or video. Use lighting to emphasize the dramatic possibilities.

Compare the different ways that Jan Senbergs and Madeleine Kelly (whose work is also in this kit) have depicted the steelworks. How is the steelwork's industrial character reflected in their works?

11-12

George Gittoes was one of the artists that founded the Yellow House in Sydney in 1970. Find out about the Yellow House. Which other artists were involved? What was different about the way these artists worked?

White Night Kembla is a painting done by Jan Senbergs on paper. It is a large scale work that depicts an aerial view of the Port Kembla Steelworks. Senbergs has always had a love of maps and nature. Find a definition of what a map is. How is Senbergs' painting similar to a conventional map and how is it different?

Aboriginal artists often use an aerial viewpoint to represent the landscape. Find an example of an Aboriginal artwork that uses an aerial viewpoint. Compare this artwork with *White Night Kembla*, discussing how each artist represents the land and its relationship to people.

Visit Port Kembla steelworks, documenting and recording its unique industrial imagery. Use these drawings and photographs as source material for investigations in various media, such as watercolour, acrylic paints, charcoal, oil and chalk pastels, felt tip pens and coloured pencils. Compare your work with the work of Jan Senbergs and George Gittoes? What similarities can you see? What have you learned?

ⁱ Nanda\Hobbs 2018, *George Gittoes*, Nanda\Hobbs, viewed 24 June 2018, www.nandahobbs.com/artist/george-gittoes

ⁱⁱ Lopes, S 2013, Jan Senbergs: Cruise Ships Don't Come to Melbourne Much, *Art Almanac*, viewed 24 June 2018, www.art-almanac.com.au/jan-senbergs-cruise-ships-dont-come-to-melbourne-much/



Danie MELLOR, *Marri diramu: balam dugurba*, 2016, mixed media on Saunders Waterford paper with wash, glitter and Swarovski crystal, 147 x 97cm. Purchased 2016. 2016.053 © Danie Mellor



Sarah GOFFMAN, *large vase*, 2017, PET and other plastics, hot glue, permanent marker, enamel paint, 25 x 15 x 15cm. Purchased 2017. 2017.015 © Sarah Goffman

Sarah Goffman

Born 1966

*The eye is fooled, and that is an interesting thing in itself. A lot of people think it is ceramic. I love that trickery.*ⁱ

Goffman's *large vase* cleverly simulates a typical Chinese blue and white glazed porcelain jar. Painstakingly reproduced and reconfigured on a found plastic container, Goffman's contemporary version of an Asian original poses questions about authenticity in the age of mass production.

For centuries, ceramic wares such as porcelain from China have been traded around the world. As demand grew, European potteries adapted these designs onto cheaper earthenware, widening their availability. Like European Willow Pattern dinnerware, *large vase* is a bogus replica mimicking aspects of Asian originals. Goffman's copy is a contradictory riddle; a seemingly precious object made from throwaway plastic, skilfully handmade over many hours.

Goffman's subversive pseudo ceramics are sometimes displayed in groups in museum cabinets. In 2017 she responded to works in Wollongong Art Gallery's Asian collection by replicating various pieces in plastic and displaying her copies alongside the originals in the Mann-Tatlow Gallery. The exhibition, 'I Am A 3D Printer', was a curiously subversive juxtaposition of Asian and contemporary art.

Plastic - cheap, durable and disposable - is everywhere, littering our cities, parks and oceans, an indictment of the wasteful habits of our affluent consumer society. Calling herself a 'trash converter', Goffman transforms each of her rescued plastic containers into a beautiful precious artifact that transcends its humble, utilitarian origins. Scrubbed clean of labels and branding, the reverse side of each container or plate is painted to simulate the glossy look of ceramic glaze. The artist draws with blue texta on these readymade canvases, humorously re-birthing each mass produced object as a luminous precious artwork.

Danie Mellor

Born 1971

*I am a contemporary artist, engaged with my ancestral history.*ⁱⁱ

Mellor's practice is diverse. He uses drawing, painting, ceramics and other media to address the complex histories of Australia's Indigenous and non-Indigenous peoples. His practice explores cultural differences in perception and how context influences the meaning of images and objects. His work is finely crafted, often elaborately framed and layered with narratives - stories that are often complex, interwoven and incomplete. Mellor questions and confronts our assumptions and understandings of the past.

Marri diramu: balam dugurrba was made for Wollongong Art Gallery in 2016 and relates to works in the Gallery's Colonial collection by Conrad Martens, which depict Illawarra forest scenes, including fig trees. Mellor's work shows a group of women walking near a huge fig tree, which recalls the traditional birthing tree that once grew in what is now the suburb of Figtree. The time is post-contact, as the women move through a period of transition between old ways and the coming of a new culture. The title of the work draws on the subject of fig trees, or 'mighty trees'. 'Marri diramu' means great or mighty and tree in the local Dharawal language, while 'balam dugurrba' is the term for fig tree used by the Jirrbal rainforest people of North Queensland, with whom the artist has ancestral links.

The blue and white colouration of the work is derived from Chinese designs on white ceramics decorated with cobalt blue underglaze. These wares were globally disseminated through exploration, trade and colonization for centuries. Here, blue signifies the cultural space around indigenous peoples, as they move through a landscape undergoing irrevocable change.

Discuss, Make, Investigate

K-6

Sarah Goffman calls herself a 'trash converter'. What is trash? Can you think of an object that will be thrown out as trash? How could you 'convert' or change it into an artwork?

Many of Sarah Goffman's artworks refer to the Willow pattern, which shows Chinese landscape patterns in blue on white pottery. It usually includes a willow tree, an orange or apple tree, two birds, people on a bridge, a fence, a boat and a tea-house, which looks like a pagoda.

Using all these elements, create your own version of the Willow pattern using blue texta on a large paper plate.

The Chinese painted the Willow pattern on porcelain, a strong, white ceramic material which they invented more than 1200 years ago. Porcelain is still used in Australia for many purposes. Can you find examples?

Danie Mellor is interested in Australia's complex history. Draw a symbol for Australia, then create a symbol for another country. Someone in your family might have a connection with that country. Make a colourful drawing that combines both symbols. You could also use these symbols to design a shared flag that could be used by both countries.

7-10

Sarah Goffman's replicas of objects in Wollongong Art Gallery's Mann-Tatlow Collection incorporate elements of the Willow pattern. This is an example of appropriation. Appropriation refers to the practice of artists using pre-existing objects or images in their art with little transformation of the original. Find other examples of appropriation in art. Which are the most humorous, the most witty, the cleverest?

Goffman uses recycled materials to make her artworks. What sort of materials has she used and where would you usually find these? She calls herself a 'trash converter'. What do you think this means?

The Willow pattern is a design used to decorate crockery, most often seen in blue and white, that features common elements no matter who manufactures it. These elements are a willow tree, an orange or apple tree, two birds, people on a bridge, a fence, a boat and a tea-house, which looks like a pagoda.

Google images of Willow pattern crockery. How many of these elements can you see in each example? Make a drawing that re-creates in a contemporary setting all the elements of the Willow pattern.

Create your own artwork using a recycled plastic bottle. Wash and clean your bottle and remove any labels. Make sure your bottle is completely dry. Use white spray paint to coat the inside the plastic bottle until it is completely white. You will need to do this outside or in a ventilated area. Alternatively, pour runny white paint into the bottle, swirl around, empty and dry. Using a blue texta, draw your contemporary version of the Willow pattern on the outside of the bottle.

11-12

'Marri diramu' are two words in the local Dharawal language that (according to Les Bursill's language list) translate as 'great/mighty' and 'tree'. 'Balam dugurrba' is the Jirrbal (rainforest people from North Queensland) dialect term for 'fig tree'. In your own words describe the significance of these words from different Aboriginal languages as used in the title of Danie Mellor's artwork.

Both Goffman and Mellor have appropriated elements of the Willow pattern in their art practice. Can you explain what appropriation is? Discuss how each artist has used appropriation, comparing their different approaches, strategies and materials. How has each artist used the Willow pattern to generate new cultural meanings? Explain how their appropriations further our understanding of colonisation and its impact.

Other contemporary artists who have responded to works in the Mann-Tatlow collection are Gerry Wedd and Dongwang Fan. Search the Collection database on the Wollongong Art Gallery website to find examples of their work.

Investigate how each artist appropriates images from China into contemporary contexts.

i Price, S 2017, 'Rapt in Plastic', *The Saturday Paper*, May 27 2017.

ii Eccles, J 2015, *Danie Mellor*, Eyeline, viewed 24 June 2018, www.eyelinepublishing.com/eyeline-81/article/danie-mellor



Madeleine KELLY, *Port Kembbla*, 2016, oil on gesso board, 32 x 42.5cm.
Purchased 2017. 2017.016 © Madeleine Kelly



Gregory HODGE, *Excavation*, 2017, synthetic polymer paint on canvas,
183 x 274.5cm. Purchased 2017. 2017.055 © Gregory Hodge

Gregory Hodge

Born 1982

I enjoy trying to mimic the textural and material properties of these objects and the painterly problem solving that comes with it.ⁱ

At first glance Gregory Hodge's playful and dynamic works might look like spontaneously painted gestural abstractions, filled with swirling brushstrokes and random floating fragments. In fact, they are carefully planned and meticulously made, inspired by suspended constructions the artist makes in his studio from a collection of found materials and painted fragments.

Hodge is inspired by the revolutionary experiments of early twentieth century painters like Picasso and Braque, who combined fractured viewpoints of a subject within a shallow pictorial space. By adding fragments of found materials like newspaper into painted areas, the cubists also blurred the boundary between reality and illusion, between what is an object and what is painted.

Exploring the space between representation and abstraction, Hodge playfully recreates the ephemeral fragility of his constructed models. Using trompe-l'oeil (optical illusion) cast shadows and cleverly recreated brushstrokes, he achieves a perceptual illusion that is both intriguing and alive with energetic movement.

Hodge is fascinated by the illusionist effects of ceilings in Italian Baroque churches. While in Rome in 2015 he was entranced by a fresco where drapery, architectural fragments and tumbling airborne figures swirl in an explosive theatrical space filled with colour, light and movement. Similar tricks of space and light are evident in *Excavation*, painted in 2017. In this large work the artist manipulates paint's transparency and opacity, weaving his gestural forms through a crowded assemblage of casually dispersed fragments, hanging weightless in space.

Madeleine Kelly

Born 1977

I use the surrealist collage principle to create ambiguity, enigma and mystery.ⁱⁱ

Madeleine Kelly's eccentrically composed works, with their surreal clashes of imagery and ideas, evoke alternate worlds of dreams and the imagination. While the content is often poetic and mysterious, focusing on aspects of everyday life, the artist is deeply interested in wider cultural and ecological issues, such as rampant and unsustainable production and consumption. Her multi-layered works address these themes subtly and obliquely, allowing the viewer to form a personal response.

As a child she had an interest in the structure of living things, observing membranous plant structures in diagrams and under microscopes. These explorations of reality's less visible side are reflected in the vascular, layered and ethereal quality of her work.

Her intimately scaled painting of Port Kembla's steelworks shows a grim grouping of rust-stained stacks and buildings merged with quirky spirit-beings. On the left, a solitary silhouetted figure watches the foreground couple. Their distorted ghost-like heads appear caught in the push and pull of the paint, formed from smeared brushstrokes that echo the angular industrial architecture. The pervasive peach-pink colouring that saturates the entire scene recalls the acrid hues of the steelwork's night skies, illuminated by gas flares.

Kelly's painting represents the steelworks as archaic construction set, juxtaposing mechanical and human imagery. It reflects the Illawarra's conflicted relationship between people, heavy industry and the environment.

Discuss, Make, Investigate

K-6

Traditional art represents the world in recognisable images, whereas abstract art explores the relationship of forms and colors.

But, can art ever be completely abstract?

Using torn fragments of red, yellow and black coloured paper create an abstract collage of an explosion. Experiment with different arrangements of overlapping torn fragments, moving diagonally outwards from the centre of the explosion. Arrange the shapes on coloured paper until the most 'explosive' effect is achieved. Paste the fragments down and perhaps add more until the picture best expresses the force of an explosion. Display students' work and discuss. What makes a work look explosive? Are these pictures abstract, realistic or both?

Is Gregory Hodge's painting *Excavation* an example of an abstract painting? Why?

7-10

Gregory Hodge's painting *Excavation* looks like a collage of painted fragments. What is a collage?

Experiment with different kinds of drawing and painting media on sheets of paper. Try wax resist with ink wash, blowing ink through straws, rubbings using charcoal or wax crayon, ink splattered with eye droppers, mark-making with ink and sticks, marbling with ink, large swirling brush strokes with acrylic paint and random continuous line drawings with felt tip pens. When dry, cut or tear your experiments into random shapes. Arrange on a large painted sheet of paper, overlapping and arranging the shapes. Carefully consider the arrangement, paste down, and continue working with drawing materials and paint until you have created an interesting abstract composition.

Madeleine Kelly is influenced by surrealism, a 20th-century avant-garde movement in art and literature. Surrealists aimed to release the creative potential of the unconscious mind, for example by combining images in unexpected or strange ways. Surrealist artworks often seem irrational, like a dream or series of random thoughts. Find out what is meant by the 'subconscious'? Can you remember a weird dream you have had recently? Write down what you remember and draw and colour a scene from this dream.

Paint an imaginary landscape. Choose either a natural landscape such as a desert or mountain range, or an industrial or urban scene. Write the names of random objects on pieces of paper and place in a container. Select three and incorporate images of the named objects into your landscape to create a surrealist scene.

11-12

Madeleine Kelly is drawn to surrealist characteristics like 'ambiguity, enigma and mystery'. What is meant by these three terms? Look at her painting *Port Kembla*. Does the work seem ambiguous and enigmatic? What is mysterious about this painting?

Find out more about Madeleine Kelly and her work. Select another of her artworks and discuss the similarities and differences to her painting *Port Kembla*. What do both works reveal about her aims and interests as an artist?

Compare Kelly's *Port Kembla* with another painting of the steelworks, *White Night Kembla* by Jan Senbergs (also in this kit). What do both paintings reveal about the subject's industrial character?

Gregory Hodge has created a painting that is both abstract and an illusion. A range of marks, gestures and surfaces, arranged like fragments of a collage, appear to float in a shallow space. This is an example of 'trompe l'oeil'. Find out what this term means.

Hodge is inspired by the illusionist effects of ceilings in Italian Baroque churches. Find an example and discuss how the dramatic visual effects might have influenced the artist's own practice.

Hodge is also influenced by the pictorial experiments of cubists like Picasso and Braque. Find out about cubism. When and where was it invented? What was revolutionary about the cubists' ideas?

i Hodge, G 2017, *Gregory Hodge Signs (Press Release)*, Ran Dian, viewed 24 June 2018, www.randian-online.com/np_event/signs-gregory-hodge-an-ordinary-poetry-karen-blacksullivan-strumpf/

ii MacLeod, B 2013, 'Profile: Madeleine Kelly', *Artist Profile*, no. 25, pp.52-55.



Christian THOMPSON, *He of the Empowered Gaze*, 2016, c-type print on Fuji Pearl Metallic Paper, 120 x 120cm. Purchased 2016. 2016.055 © Christian Thompson



Rosemary LAING, *groundspeed (Red Piazza) #3*, 2001, C Type photograph, 85 x 128cm (image). Purchased 2017. 2017.056 © Rosemary Laing

Rosemary Laing

Born 1959

*The arrival of people in places changes the place that they arrive in when they stay and move through it.*ⁱ

Groundspeed (Red Piazza) #3 comes from her 2001 series *Groundspeed*. Although it could be mistaken for a digitally manipulated image, the artist carefully installed and then photographed brightly coloured carpet, called 'Red Piazza', around trees and rocks in the Morton National Park on the New South Wales South Coast. The vivid floral pattern of the carpet, originating in a foreign homeland, contrasts with the fragile, subtle vegetation of the Australian bush. It is a strangely surreal intrusion, evoking the gradual movement of European peoples through Australia, displacing what was once there.

In this series of works Laing references nineteenth century landscape painters in Australia who, with European-trained eyes, attempted to interpret a strange new land undergoing transition. Eugene von Guérard's painting *Cabbage tree forest, American Creek, New South Wales*, painted in 1860, which is in the Gallery's collection, shows a stand of Illawarra rainforest near Figtree partially cleared by settlers, the remnant bushland starkly exposed. By introducing an industrially manufactured domestic carpet into pristine, virgin bushland, Laing also suggests the displacement and destruction of native species and habitats and their replacement with foreign animals and plants.

Laing's real subject is the landscape and our relationship to it. She draws on the history and culture of place to question its contemporary situation and the complexity of our relationship to it. Her finely detailed photographs capture the enormity and fragility of the Australian landscape. In the *Groundspeed* series she is questioning whose reality these landscapes actually represent.

Christian Thompson

Born 1978

*I'm a bit of a bowerbird: I tend to just draw from the world around me, but I filter that through my art.*ⁱⁱ

Much of Christian Thompson's multidisciplinary practice engages with the process of autoethnography. Merging the dream world, his own life and research, he constructs images that connect his own experience to a broader social, political and cultural context.

Thompson's work is a kind of anti-portraiture, exploring the relationship between past and present through photographs, videos and occasionally live performance art. The artist often uses himself as a subject, portrayed in various guises, his face obscured by wildflowers, ropes of pearls and other exotic objects. Through carefully constructed poses, costumes and backdrops, he makes subtle references to land and the culture of the Bidjara people from central western Queensland, entwined with aspects of urban culture. Thompson draws on his personal history, references in pop culture and cultural practices to explore issues of identity, sexuality, race and memory.

Inspired by the Divinyls song 'Sleeping Beauty', *He of the Empowered Gaze* was created specially for the Art of Music Charity in 2016. It relates closely to his 2017 series *Lake Dolly*, in which the artist arranges leaves and flowers from Australian native plants on his head and shoulders to transform himself into a haunting, magical presence. Partly concealed by colourful and luxuriant flora, the artist's black and white image peers mysteriously at the viewer. The artist's 'gaze' is at once curious, knowing and powerful.

Discuss, Make, Investigate

K-6

Rosemary Laing's photograph *Groundspeed (Red Piazza) #3* was taken in the bush on the NSW south coast. Look at the image closely. Describe everything that you can see. Is there anything unusual about this artwork? Can you see that the artist has put the carpet on the forest floor? Where would you usually see carpet?

Provide students with an A3 coloured photocopy of an Australian bushland forest scene, which they will use to create a topsy-turvy Australian landscape. Using scissors, glue, magazines and newspapers create a collage of objects that are usually found within buildings and homes and place them within the forest scene. Cut out items such as chairs, tables, beds, televisions, rugs, etc. and place them in situations that are surprising and unusual.

Look at Christian Thompson's photograph, *He of the Empowered Gaze*. How many different species of Australian native flora can you identify? Make drawings of these flora on an A4 sheet of paper. Colour can be added with pencils and markers. Take a 'selfie', upload to a computer, convert the image to black and white and print onto A4 paper. Finally, carefully cut around the different flora you drew and paste these around your face, so that you appear to be looking through the vegetation.

7-10

Discuss the ways native plants are different to introduced non-indigenous species like roses.

Make drawings of native plants (eg. banksias, grevilleas), carefully observing details like flowers, leaves and seeds. Select a small section and make an enlarged drawing of this detail. Use conté crayon, graphite or charcoal to emphasise tonal qualities like light and shade.

Christian Thompson's artwork was created in 2016 especially for the Art of Music Charity. It was inspired by the Divinyls song 'Sleeping Beauty'. Create an artwork inspired by a song that you like.

How is Christian Thompson's photograph different to the usual kinds of self portraits that artist's make?

Christian Thompson is an Australian artist with Aboriginal Bidjara (Indigenous people of central southwestern Queensland) heritage. Compare how Thompson has represented himself in *He of the Empowered Gaze* with photographs of Australian Aboriginals made in the nineteenth and early twentieth centuries. Discuss any similarities and differences.

Discuss how Rosemary Laing has transformed the landscape in her photograph *Groundspeed (Red Piazza) #3*. Find a clearing in bushland and photograph it from several viewpoints. Digitally manipulate one of your images within a paint program like Photoshop, altering the colour, brightness and lighting. Transform the bushland scene by introducing images associated with an office, home or classroom. Images can be sourced from the internet and digitally altered. Move them into your digital landscape image and manipulate scale to create a dynamic, imaginative composition. Compare your work to Rosemary Laing's photograph. How are they similar and different?

11-12

Christian Thompson's photograph *He of the Empowered Gaze* has a mysterious title. What is meant by the term 'the gaze' in art? Consider the artist's Indigenous heritage. Why do you think he is interested in the idea of the 'empowered gaze'? Thompson refers to his self-portraits as 'anti-portraiture'. What do you think he means? Discuss how the artist contrasts black and white with coloured photography within the same image.

Compare Thompson's *He of the Empowered Gaze* with self portraits by Albrecht Durer and Vincent Van Gogh. How does each image reveal the artist's personality and thoughts? Discuss the different uses of media and scale.

Rosemary Laing's work *Groundspeed (Red Piazza) #3* questions people's relationship to Australia's landscape and the ideas and meaning its representation can convey. Compare Laing's image with examples of Australian Colonial landscape painting by artists like Eugene von Guérard, whose painting *Cabbage tree forest, American Creek, New South Wales*, painted in 1860, is in the Gallery's collection. Von Guérard depicted a stand of Illawarra rainforest near Figtree partially cleared by settlers, the remnant bushland starkly exposed. What connections can you see with *Groundspeed (Red Piazza) #3*?

ⁱ Laing, R 2018, *Art Talk with Rosemary Laing - 'Buddens' series*, Tarrawarra Art Museum, viewed 24 June 2018, www.youtube.com/watch?v=AszE_Oj5oTO

ⁱⁱ Carey, P 2018, *Christian Thompson's Ritual Intimacy exhibition charts the Australian artist's ongoing wanderlust*, ABC Arts, viewed 24 June 2018, www.abc.net.au/news/2018-05-20/christian-thompson-survey-exhibition-ritual-intimacy/9775640



Amy Joy WATSON, *Bad Spots*, 2017, balsa wood, watercolour and metallic thread, 48 x 50 x 70 cm. Purchased 2018. 2018.004 © Amy Joy Watson



Kathy TEMIN, *Rectangular problem II*, 1993, synthetic fur, wood, stuffing, synthetic polymer paint, 577.0 x 197.0cm. Purchased 1995. 1995.003 © Kathy Temin



Kathy Temin

Born 1968

*The in-betweenness was a place I wanted to explore, as was making work from craft materials and craft-related activities.*ⁱ

Temin uses textiles, mainly synthetic fur, to make strange, enigmatic objects. Synthetic, or faux, fur allows her to make sculptural forms infused with content, meaning and emotion through manipulation of scale and context. Synthetic fur is associated with the plush toys of childhood memories. It has associations of warmth, comfort, cuteness, sentimentality, sadness and affection. Her works are often lumpy, soft, misshapen, playful, awkward and anxious, qualities we don't often associate with sculpture.

Her art historical influences include Eva Hesse, Claes Oldenburg, Louise Bourgeois and Joseph Beuys, artists with distinctly personal visions who used unconventional materials such as latex, fiberglass, fat and felt. Like these artists, Temin seeks the 'objectness' of Minimalism while embracing all the emotional ambiguity that it represses. All her work plays in the space between very different things: natural and artificial, serious and fun, tasteful and kitsch, literal and allusive.

As the daughter of a tailor, Temin received an early exposure to the sewing and craft techniques that became an important part of her art. Her work's sense of memory and loss is linked to her family's displacement as Jewish migrants and to her father's history as a Holocaust survivor. *Rectangular Problem 11* can be read as a kind of mute memorial, mournful, yet muffled and strangely comforting. Minimal in appearance, it is infused with emotional resonance.

Amy Joy Watson

Born 1987

*I am interested in the representation of the landscape, the natural world, in quite a new, magical way.*ⁱⁱ

Watson's practice is labour intensive, each work painstakingly made from fragile materials like balsa wood, helium balloons, glitter, stitching and luminous thread. Using these limited materials, and her imagination, she creates miniature worlds that evoke a nostalgia and yearning for the mysteries of the unknown. These highly personal and idiosyncratic constructions are inspired by natural forms of the Australian landscape, such as rocks, waterfalls and streams. There is a sense of innocence and childlike wonder in her work which encourages the possibility that real and imagined worlds can co-exist.

Her time-consuming handmade aesthetic is very different from industrial computer-aided manufacturing methods. There is a novelty in seeing objects that are so very handmade, a re-valuing of forgotten pastimes, hobbies and handcrafts. Their laborious and loving creation reflects the evolution over countless millennia of the earthly landscape and extra-terrestrial forms that Watson makes her subjects.

Bad Spots, enchanting yet strangely unsettling, embodies our ambiguous relationship with nature. Like an alien life form, or mutant laboratory specimen, its faceted planes seem to be invaded by a strange skin condition.

The artist's fragile, enigmatic sculpture *It* has a similarly uncanny, surreal presence, like a mysterious creature or organism seen for the first time. As viewers we are made aware of the fragility of the natural world as well as its wonderful capacity to surprise and enchant.

Discuss, Make, Investigate

K-6

Kathy Temin makes creative use of synthetic fur. Look carefully at her wall sculpture *Rectangular Problem II* and describe it to the students, without showing it to them. Ask students to draw their impression of what they think the artwork looks like.

Create a crazy creature using a square sheet of thick cardboard and synthetic fur. Cover the square with fur using PVA glue. Attach pipe cleaners and googly eyes to create a square fur creature. Pipe cleaners can be stapled on to mimic arms or legs. Googly eyes can be glued on with plastics glue. Alternatively use a hot glue gun operated by an adult.

Look at Amy Joy Watson's artworks *It* and *Bad Spots*. Can you think of an animal that each of these artworks could resemble? Photocopy each artwork onto a sheet and use pencils to transform each sculpture into a lifelike animal, real or imaginary. You could add one or more heads, limbs, eyes, mouth and claws. Extend the fur and spots in each drawing to other parts of your imaginary animal.

Imagine that Amy Joy Watson's artwork *Bad Spots* has come from another planet. What kind of planet would it be?

7-10

Create a papier-mâché balloon creature. Mix PVA glue and water in a container. Tear newspaper into strips and dip these into the container until saturated with the glue mixture. Wrap around the balloon until it is completely covered. Repeat this process, building up layers to create a sturdy structure. Imagine what kind of creature you could make from the spherical balloon form. You could attach limbs and other body parts as well as alter the surface with materials like synthetic fur or textiles.

Look at Amy Joy Watson's artwork *Bad Spots*. Why do you think the artist gave it this title? Imagine *Bad Spots* is from an alien planet. Draw it in its original habitat.

Find a small smooth rock and paint it with an interesting pattern. Take close-up photos of the rock from different angles in different locations. Upload the image to a computer and use a paint program like Photoshop to digitally enhance and manipulate the image.

Amy Joy Watson's artwork *It* suggests a mysterious miniature utopian world. What is a 'utopia'? Why do you think we are drawn to artworks that evoke utopias? What aspects of the natural world does the artist draw on for inspiration?

11-12

Amy Joy Watson's work *It* has qualities associated with Surrealism, a twentieth century art movement that challenged conventional ideas about reality. What were the aims of the Surrealists? What was new about their ideas? Research a work by the Belgian Surrealist Rene Magritte and compare it to Watson's work *It*.

Another Surrealist was Salvador Dali, whose *Lobster Telephone*, made in 1938, transformed an everyday object into a surrealist artwork. Find an object and transform it into an artwork by altering it in some way.

What is the difference between 'craft' and 'art'? Explain how Kathy Temin blurs the boundaries between craft and art in her practice.

Other artists have used fur to make art. In 1936 Meret Oppenheim transformed a teacup, saucer and spoon by covering them in fur. In the 1960s artists like Eva Hesse made innovative sculptural installations composed of latex, fiberglass and textiles, opening up the possibilities of a conceptual kind of sculpture beyond Minimalism.

Find out more about Eva Hesse, who died tragically young. Since her death much of Hesse's work has slowly deteriorated, as many of the materials she used age badly. Does it matter if an artist's work is impermanent? Can you think of other artists who make sculptures and installations using unconventional materials?

Find other examples of Kathy Temin's work. How does her use of fur encourage us to imagine that her forms are alive, with many qualities we associate with animals and humans? What is anthropomorphism?

i Gellatly, K 2009, 'Felt memorials: a survey of Kathy Temin', *Art & Australia*, vol.47, no.1, spring 2009, p.52.

ii Evans, A 2011, *Big Rock Candy Mountain: Amy Joy Watson*, Artlink, viewed 24 June 2018, www.artlink.com.au/articles/3738/big-rock-candy-mountain-amy-joy-watson/