



TOUR DE FORCE

IN CASE OF EMERGENCY BREAK GLASS

EDUCATION KIT

FOR YEARS 7 - 12

CONTENTS

INTRODUCTION	<i>How to Use the Education Kit</i>	3
THE EXHIBITION	<i>Overview</i>	4
	<i>A Brief History of Australian Glass</i>	5
	<i>Glass Techniques</i>	6
	<i>Key Themes Explored in Tour De Force</i>	7
SECTION ONE	<i>Curriculum Connections</i>	8
SECTION TWO	<i>Artist Résumés & List of Artworks</i>	9
SECTION THREE	<i>Year 7 & 8 Visual Art Analysis:</i>	
	<i>Essential Learning</i>	17
	<i>List of Artworks</i>	17
	<i>Discussion: Focus Questions & Activities</i>	19
SECTION FOUR	<i>Year 9 & 10 Visual Art Analysis:</i>	
	<i>Discussion</i>	23
	<i>Discussion & Activities</i>	26
	<i>Extended Study</i>	30
SECTION FIVE	<i>Year 11 & 12 Visual Art Analysis:</i>	
	<i>Questions for Discussion</i>	31
	<i>Classroom Activities</i>	34
	<i>Extended Study</i>	36
SECTION SIX	<i>Additional Resources</i>	
	<i>Bibliography & Useful Websites</i>	37
	<i>Year 7 & 8: Activity Guide for Teachers</i>	39
SECTION SEVEN	<i>Curriculum Information</i>	40
ACKNOWLEDGEMENTS		42

INTRODUCTION

HOW TO USE THE EDUCATION KIT

This education kit was designed to be used in conjunction with the *Tour De Force* exhibition catalogue to investigate the exhibition through discussion and focus on its eight artists and their works. **Issues for Discussion** and **Activities** highlight key works, ideas and themes for use as a resource for teachers and secondary students for years 7 & 8, 9 & 10 and 11 & 12. It can be used in conjunction with a visit to the exhibition and as a post-visit resource (questions & activities **highlighted** in purple indicate classroom/post-visit activities). This exhibition also provides an extension for other key learning areas such as English and Social Science.

***PLEASE NOTE

The work of Ian Mowbray (*My Family's Souvenirs: Uncle Barry/Auntie Barbara*) contains sexual imagery that may not be appropriate for some students.

THE RESOURCE OFFERS

- An exhibition overview
- An introduction to the history of glass & key themes in *Tour De Force*
- Glass Techniques
- Résumés of each artist in the exhibition
- A series of focus questions and activities for years 7&8, 9&10, 11&12.
- Useful websites

THE EXHIBITION

OVERVIEW

Tour De Force: In Case Of Emergency Break Glass features works by eight significant artists who work with glass. They all have a strong craft background employed within an art practice.

ARTISTS Nicholas Folland
Jacqueline Gropp
Timothy Horn
Deb Jones
Tom Moore
Ian Mowbray
Trish Roan
Neil Roberts

CURATOR Megan Bottari

A BRIEF HISTORY OF AUSTRALIAN GLASS

Glass arrived in Australia during the eighteenth century via trade along the Northeastern coast. Fleets of Macassan ships collected trepang (sea cucumber) to export to China and established sites that were used for drying and curing glass along the coastline. Glass bottles were among the items that were brought ashore, and many were discarded along the beaches. In the Kimberley these bottles were reworked by the local Indigenous population into highly crafted spear points and cutting tools. While the trepang trade finished in the early twentieth century, the European colonists had established a permanent source of glass and the Indigenous production of glass points continued to thrive. By the 1970s the production of spear points declined as the new generation did not continue the tradition. However, at the same time, a new art glass practice, known as the 'studio glass movement', began to emerge in Australia.

By the second half of the nineteenth century, several glass factories had been established in Australia. However, unlike the United States and Europe, which both, over time, developed art glass traditions, the Australian factories focused on industrial glass. Consequently, Australia was unable to compete with the international imports of refined art glass.

With no major pre-existing art glass tradition, the studio glass movement filled the void. By the 1970s this movement had well and truly taken off internationally and tertiary courses were widely available. In Australia, there were still not many formal glass-training opportunities, which meant that most practitioners were initially trained in other disciplines or were self-taught. By 1975 the Australian studio glass movement had gained more ground, with glass being recognised for its sculptural qualities. Technically experimental and formally unique pieces began to be produced in artists' studios, and, by the 1980s, glass workshops—often including art theory—were established in art schools across the country.

The objects being produced were closely linked to contemporary fine art practices, and, rather than only being displayed in galleries housing decorative-arts, mainstream art museums began to exhibit glass in their contemporary-art sections.

The Canberra School of Art Glass Workshop and Adelaide's JamFactory emerged as two major glass centres. The latter, which offers a hot-glass facility, was established in 1975 and continues to produce many significant Australian glass-blowers and artists. The Canberra School of Art (where the Glass Workshop is housed) beginning as the *Canberra Technical College* in the 1940s, is also important in the studio glass movement, introducing kiln-forming techniques to many artists. It offers glass-training workshops focusing on glass design concepts, production and manufacturings.

The contemporary studio glass movement in Australia has been influenced by a number of traditions stemming from European countries, such as Germany, Italy and Scandinavia, as well as the United States. However, Australia is also isolated from these countries and has created an inventive and experimental range of approaches in glass practice. The use of glass by visual artists has meant that glass as a medium and conceptual device has been broadened beyond a commercial or craft context. Glass has developed into an expressive artistic medium often used in combination with other materials, such as wood, paint, metal, stone and multi-media components. The artists featured in this exhibition demonstrate the range and diversity that contemporary Australian glass offers.

THE EXHIBITION

GLASS TECHNIQUES

The following information offers a brief explanation of glass techniques employed in commercial and studio glass.

Acid Etching Etching is the method used to roughen glass in selected areas, using hydrofluoric acid. Covering the glass with acid-resistant substances, such as wax or tape, the design is then scratched or cut away, producing the acid-etched decoration. The glass piece is then placed in a bath of hydrofluoric acid to etch the exposed areas of glass. It can be used to carve a design deep into the glass or to produce a shaded design that looks like delicate airbrushing, but it is permanently etched into the glass.

Annealing is the process of cooling a piece of glass in a kiln. Hot glass objects are cooled slowly to avoid stress and breakage.

Casting is the technique of placing chunks of glass into a mould and melting them to obtain the shape of the mould.

Cold Working is working with or changing glass in a cold state and involves grinding, drilling, and sanding or sand-blasting.

Enamels are types of 'paint' made from finely ground glass pigments that are used to add colour. They are fired onto the surface of glass.

Engraving is the process of cutting the surface of the glass by holding it against a rotating wheel fed with an abrasive surface. Alternatively, the surface can be scratched by using industrial diamond tools.

Full Fusing is taking different pieces of glass and melting them together into one solid piece of glass.

Glass Blowing is the technique of forming an object by inflating a gather of molten glass onto the end of a blowpipe. A gaffer is the person who blows glass through the tube, which causes the molten glass to inflate. The glass is then manipulated into the required form by swinging the blowpipe, rolling or shaping the gather on a marver; or shaping the gather with tools in a mould. The manipulated gather is then inflated to the desired size.

Kiln is an insulated thermal chamber, usually made out of firebricks.

Kiln Forming is using a kiln to heat and form glass.

Lampworking is the technique of using glass tubes and rods that are heated and shaped with hand tools and a Bunsen burner.

Sandblasting is the method used to remove layers of glass using fine sand and air under high pressure. Sandblasting glass can remove enough glass that small holes may appear in it.

Slumping is the technique of heating glass until it sags into a mould.

Tack Fusing is the process of melting individual pieces of glass together until they stick together, allowing each piece to retain its shape and texture.

THE EXHIBITION

KEY THEMES EXPLORED IN *TOUR DE FORCE*

Art/craft Divide

Tour De Force addresses the traditional divide between art and craft. The exhibition proposes that contemporary artists have the ability to translate the medium of glass into a conceptual tool. While both art and craft allude to the practitioner's skill and technical ability, the contemporary artists featured in the exhibition have pushed the boundaries of functional glass.

Mortality

Several artists in the *Tour De Force* exhibition examine mortality and what it means to be human. Whether this is addressed through family relationships, politics or the body, each of these themes is presented in an individual way.

Environmental Issues

Through the investigation of constructed landscapes, Nicholas Folland, in particular, has created a work that questions the role of humans and politics in the destruction of the natural environment.

Family Relationships

Family plays a significant role in the work of Ian Mowbray. His work extends beyond traditional portraiture by revealing the highly personal in jars. In her catalogue essay accompanying the exhibition, Megan Bottari describes the contents of Mowbray's jars as holding 'the vulnerabilities, the imperfections, the broken dreams of his own family.'

The Everyday

By incorporating ideas of the banal, many of the works are memorials to everyday life. Whether in Deb Jones' works that celebrate her pet dog or her wheelie bin, or in Neil Roberts' unmistakably Queensland-inspired banana lounge chairs, a sense of humour and beauty permeates these ordinary objects.

SECTION ONE

CURRICULUM CONNECTIONS

How does *Tour De Force* link with the Queensland syllabus?

Teachers are encouraged to adapt syllabus links from the visit to suit the system of their school's state or territory.

SECONDARY SCHOOL

Creative Arts 7-10

- Making
- Appraising
- Appreciating

Human Society & The Environment

Place & Space

- Sustainability requires balance between using, conserving and protecting environments and involves decisions about how resources are used and managed

English

Reading, Writing, Talking and Listening

- Analysing visual texts
- Oral & research skills
- Response to visual stimuli
- Creative writing and response

SENIOR YEARS 11 - 12

Visual Arts

Creative thinking

Critical analysis

Problem solving processes through:

- Making
- Appraising
- Affecting

Digital Media

- The moving image – video installation & performance

English

- Speaking & listening
- Analysing visual texts
- Oral & research skills
- Response to visual stimuli
- Creative writing and response

Drama

- Performance art
- Self-portraiture & portraits
- Humour

SECTION TWO

ARTIST RÉSUMÉS

AND ARTWORKS

NICHOLAS FOLLAND

Casual Acquaintance – the Sceptic, 2010, Timber side table, refrigeration unit, crystal bowl, linen doily, 12v LED light, timber plinth, 110 x 75 x 50 cm

Born 1967, Glenelg
Lives and works in Adelaide

Qualifications

2009

Masters of Visual Art, The University of Sydney, Sydney

2000

Public Art Observatory, University of Barcelona, Spain

1999-00

Research Program, Piet Zwart Institute, Rotterdam

1999

Bachelor of Visual Arts, Honours (1st), University of South Australia, Adelaide

2004

Firstdraft Gallery Board of Directors

1998-03

Experimental Art Foundation Board of Management

Selected Exhibitions

2008

Octopus 8, Gertrude Contemporary Art Space, Melbourne

2007

Permanent Collection, Contemporary Painting and Sculpture Gallery, NGV International

To Be Confirmed, arc Biennale, QUT Art Museum, Queensland

Art Trail, Gardens Point, Queensland

2006

Mentore Mentored, Contemporary Art Centre of South Australia, Adelaide

Greenaway Art Gallery, Adelaide

Trafik, Peloton Project, NSW

Sculpture at Peloton 06, Peloton Gallery, NSW

2005

Field, McClelland Gallery, Victoria

Doldrum, Experimental Art Foundation, Adelaide

Helen Lempriere Travelling Art Scholarship, Artspace, Sydney

Antipodes, SCA Gallery, Sydney

The Samstag Effect, Queensland University of Technology, Art Museum

2004

Out of Sight, Object Gallery, Sydney

The Samstag Effect, University of South Australia Art Museum, Adelaide

2004: Australian Culture Now, National Gallery of Victoria, Melbourne

2003

Nameless fear, Contemporary Art Centre of South Australia, Adelaide

2002

Arid Arcadia, Art Gallery of South Australia, Adelaide

Team Player, Project Space, Contemporary Art Centre of South Australia, Adelaide

2001

Greenaway Art Gallery, Adelaide

Caveat, Top Floor Gallery, Adelaide

2000

Diapresentatie, TENT, Photo Biennale, Rotterdam

i. Ik, Duende, Rotterdam

Pipe Tales, September in Rotterdam Festival

1999

Greenaway Art Gallery, Adelaide

Hatched, Perth Institute of Contemporary Arts, Perth

1998

Cleanskin, Experimental Art Foundation, Adelaide

Collections

National Gallery of Victoria, Melbourne

Art Gallery of South Australia, Adelaide

Artbank, Australia

Ann and Gordon Samstag Collection, Adelaide

University of South Australia, Adelaide

SECTION TWO ARTIST RÉSUMÉS & ARTWORKS

JACQUELINE GROPP

Involution, 2009-10, Hot-formed borosilicate glass, pharmaceutical ampoules, graphite, pencil, Indian ink, glass beads and water, 188 x 130 x 55 cm. Made with the assistance of Peter Minson

Born 1968, Melbourne

Lives and works in Canberra

Qualifications

1997

Bachelor of Fine Arts (First Class Honours) at the Australian National University (ANU) Canberra School of Art, National Institute of the Arts, Canberra

Awards

1999

Australia Council Visual Arts/Craft Fund Development Grant

Ian Potter Cultural Trust Grant

The Thomas Foundation Pilchuck Professional Scholarship Award

1998

The Australian National University Peter & Lena Karmel Anniversary Award for Art

ACT Arts Development Funding Program Grant

The Thomas Foundation Travelling Grant

1997

The Australian National University Acquisition Award

The Chief Minister's Award, ACT Legislative Assembly

The Mallesons Stephen Jacques Award

Selected Exhibitions

2007

From the Bottle, Workshop Bilk, Queanbeyan

2005

Seeds of Light, ANU School of Art Gallery, Canberra

International Student Exhibition, Prize Winner, Adelaide

New Directions in Australian Glass, Embassy of Australia, Washington DC, USA

Vanity Fair, Kamberra Wine Company, Canberra

Valency, CSIRO Discovery Centre, Canberra, Australian as apart of the National Science Festival

2004

ANU Art Collection: acquisitions from the last ten years, Drill Hall Gallery, Canberra

2003

Ceremonial Drinking Vessels, Canberra School of Art Foyer Gallery, Canberra

2002

Between 2 spaces, JamFactory Craft and Design, Adelaide

Centrifuge, Craft ACT: Craft and Design Centre, Canberra

2001

Canberra Glass, Beaver Galleries, Canberra

Craft ACT Glass, 3D - Space, Australia Council Head Office, Sydney

Water Medicine, a John Curtin University travelling exhibition (National Tour 1999 - 2001)

2000

Apparatus: Experiments in Glass (Solo exhibition), Link Gallery, Canberra (part of the Australian National Science Festival)

1999

SOFA, New York, Chappell Gallery, USA

1998

Venezia Aperto Vetro Biennale, Istituto Statale d'Arte, Venice, Italy

Talente, Munich, Germany

Collections

The Australian National University, Canberra

Mallesons Stephen Jacques

ACT Legislative Assembly, Canberra

SECTION TWO ARTIST RÉSUMÉS & ARTWORKS

TIMOTHY HORN

White Death, 2009, Crystallised rock sugar, foam-core, hot glue, varnish 40 x 63 x 40 cm

Born 1964, Melbourne

Lives and works in New Mexico

Qualifications

2004

Masters of Fine Art (Sculpture), Massart, Boston, USA

2001

Honors Bachelor Visual Art (Glass)

National University, Canberra

1988

Post-Graduate Diploma (Sculpture), Victorian College of the Arts, Melbourne

1986

Bachelor Fine Art (Sculpture), Victoria College, Melbourne

Selected Exhibitions

2008

Medusa, SJICA, San Jose, CA, USA

Bitter/Suite, de Young Museum, San Francisco, USA

2006

Villa Medusa, Hosfelt Gallery, New York, USA
(in)discrete objects, Sub-Urban Series, Knoxville Museum of Art, USA

2005

Difficult to Swallow, Hosfelt Gallery, San Francisco, USA

2003

Water-Sports, JamFactory, Adelaide

Cinderella Complex, Melbourne Town Hall Art Space, Melbourne

Water-Sports, Craft ACT, Canberra

2001

Glory Box, Brisbane City Gallery, Brisbane

Cinderella Complex, Drill Hall Gallery, Canberra

1999

Three, City Gallery, Melbourne

1995

Water Organ, Winter Folly City Gallery, Melbourne

Collections

Wellington Management, Boston, USA

Mills College Art Museum, Oakland, CA, USA

University of South Australia Art Museum

National Gallery of Australia, Canberra (National Sculpture Prize Acquisition)

National Gallery of Australia, Canberra (Möet et Chandon Purchasing Fund)

Private collections in Australia, USA and France

SECTION TWO ARTIST RÉSUMÉS & ARTWORKS

DEB JONES

My Mother's Arm, 2010, Cast glass, 40 x 15 x 12 cm

To Everyone Who Smiled at Me That I Didn't Know, 2010, Cast glass, 12 x 14 x 9 cm

Stop Light, 2009, Oil and spray enamel on glass, 9.5 x 9.5 cm

Chair, 2009, Oil and spray enamel on glass, 12 x 19 cm

Life is Ordinary – Good Ordinary, 2009, Oil and spray enamel on glass, 14 x 15.5 cm

Datsun 1200, 2009, Oil and spray enamel on glass, 18.5 x 21 cm

Smokes, 2009, Oil and spray enamel on glass, 14.5 x 20 cm

Bins, 2009, Oil and spray enamel on glass, 18.5 x 30.5 cm

Puppy, 2009, Oil and spray enamel on glass, 26.5 x 34 cm

Power Switch, 2009, Oil and spray enamel on glass, 8.5 x 24.5 cm

Dentist, 2009, Oil and spray enamel on glass, 12.3 x 12.5 cm

Match Box, 2009, Oil and spray enamel on glass, 9 x 10 cm

Born 1968, Parkes

Lives and works in Adelaide

Qualifications

2003

Assistant blower to Nick Mount, Pilchuck, USA

1995

Workshop, Bertil Vallien, Pilchuck USA

Workshop, Richard Whiteley, Pilchuck, USA

1993-94

Traineeship, JamFactory, Contemporary Craft & Design

1991-92

Graduate Diploma of Art, ANU, Canberra

1987; 1998-99

Bachelor of Visual Arts, Canberra School of Art

Collections

Tasmanian Museum and Art Gallery, Hobart

National Gallery of Victoria, Melbourne

Artbank, Australia

Parliamentary Library, Parliament House, Canberra

Australian National University, Canberra

Selected Exhibitions

2008

Succession, Bullseye Gallery, USA

2007

JamFactory Biennial, JamFactory Gallery, Adelaide

2006

Reductive Sublime, Object Gallery, Sydney

Vitamin Magazine, Online exhibition drawings

2005

SIX, BMG Gallery, Adelaide

Bombay Sapphire, London UK

2004

Geometry, Rhythm and Light, Object Gallery, Sydney

Culture Now, National Gallery of Victoria, Melbourne

2003

Similar Existence (solo), Craft ACT, Canberra

The City of Hobart Art Prize, Tasmania

SECTION TWO ARTIST RÉSUMÉS & ARTWORKS

TOM MOORE

Prank Through the Looking Glass, 2009, Blown & solid glass, wood, steel, glue, 40 x 19 x 67 cm
Intrepid Explorer Camp, 2009, Blown & solid glass, electric lamp, 42 x 19 x 27.5 cm
Diving Bird, 2009, Blown & solid glass, wood, steel, glue, 52.5 x 19 x 53.5 cm
Contemporary Epergne, 2009, Blown & solid glass, wood, steel, glue and bottle caps, 46 x 19 x 76.5 cm
Armour, 2009, Blown & solid glass, wood, steel, glue, 58 x 19 x 50 cm
Good Compost, 2009, Blown & solid glass, wood, steel, glue and fake moss, 34 x 14 x 18 cm
Pond Life, 2009, Inflatable pond, sheet glass, blown and solid glass, tin cans, 60 x 70 cm diameter
Wearable Glass Bird Helmet, 2009, Blown glass, 35 x 24.5 cm diameter
I Notice Birds, 2009, DVD video, dimensions variable

Born 1971, Canberra

Lives and works in Adelaide

Qualifications

1999-2008

Studio Glass Blower, JamFactory Craft and Design

2001-2008

Centre Adelaide Tenant "Blue Pony Studio" Adelaide

1995-1996

Associate Designer / Glass Blower JamFactory

1991-1994

Bachelor of Arts (Glass) with Honours, Canberra
 School of Art ANU, Canberra

Awards

2006

Established Artists New Work Grant, Australia Council

2006

Established Artists Project Assistance, Arts SA

2004

Established Artists' Project Grant, Arts SA

2001

Mitsubishi/Tokyo Bank, Japan/South Australia Award

1998

Absolut Au Kurant: Juried Invitational of
 Emerging Talent

1998

Fellowship Creative Glass Centre of America

1994

Emerging Artists Support Scheme *CRES Award

Selected Exhibitions

2008

Autogonic, JamFactory Craft and Design, Adelaide
Visionaries, Sabbia Gallery, Sydney

2007

Road Trip, Ray Hughes Gallery, Sydney

Bloodlines, Hawkesbury Regional Gallery, Windsor

Making and Meaning, Object Gallery, Sydney

From the bottle, Workshop Bilk, Queanbeyan

2006

Tom Moore: little known facts, Craft ACT, Canberra

2005

Lapped, Campbelltown Arts Centre, Campbelltown

Seeds of Light, Australian National University Gallery,
 Canberra

Sprout, Adelaide Botanic Gardens, Adelaide

Little known facts, South Australian Museum,
 Adelaide

2004

Ranamok Glass Prize (travelling exhibition)

Make Friends with a Potato, JamFactory, Adelaide

2003

40 Watt, JamFactory, Adelaide

2002

Tom Moore, Beaver Galleries, Canberra

Ranamok Glass Prize (travelling exhibition)

Collections

Parliament House, Canberra

Artbank, Australia

National Gallery of Australia, Canberra

Powerhouse Museum, Sydney

Peter Fay Collection

Museum of American Glass, USA

National Art Glass Collection, Wagga Wagga

SECTION TWO ARTIST RÉSUMÉS & ARTWORKS

IAN MOWBRAY

My Family's Souvenirs: A Lover, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

My Family's Souvenirs: We're All Here, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

My Family's Souvenirs: My Brother, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

My Family's Souvenirs: Uncle Barry/Auntie Barbara, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

Born 1955, Queanbeyan

Lives and works in Melbourne

Qualifications

2005

Artist in Residence at ANU School of Art Glass Workshop, Canberra

2002

Ran casting workshop ANU School of Art Glass Workshop Winter School, Canberra

Established *World Glass*, Melbourne

1989

Established *MOTO GLASS* with Vicki Torr

1987

Established *studio I Unley*, Adelaide

1983

Started kiln working glass

1981

Leased workshop in JamFactory, Adelaide

Awards

2007

Special prize 5th Cheongju International Craft Competition, Korea

2005

New Work Grant - Australia Council

2000

Quick response Grant, Arts S.A.

Craft South Grant

1994

Award of Merit, RAIA (SA Chapter)

1992

Commendation RAIA (SA Chapter)

1988

Workshop development Grant, Australia Council

Selected Exhibitions

2008

Chosen Vessel: Australia's Own Car. (Collaboration with Margaret Dodd) JamFactory, Adelaide and Ray Hughes Gallery, Surry Hills Sydney

Dead Country, Dianne Tanzer Gallery, Melbourne

Glass Miniatures, Workshop Bilk, Queanbeyan

2007

Shadowbox, Dianne Tanzer Gallery, Melbourne

City of Hobart Art Prize, Hobart

5th Cheongju International Craft Competition, Korea

2005

Glass Jewellery & Objects, Workshop Bilk, Queanbeyan
Sweetcheeks, GAS Conference, Adelaide

Tom Malone Prize, Art Gallery of Western Australia, Perth

2004

New Social Commentaries, Warrnambool Art Gallery, Warrnambool

2002

Everlasting Story / Disposable Tools, Object Gallery, Sydney

Transparent Things Expressions in Glass, Australia National Gallery (traveling exhibition)

2001

Glass State, JamFactory, Adelaide

Sand + Fire = Glass, Aptos Cruz Galleries, Stirling

2000

Blessed Be the Work: Australian Contemporary Design in Jewish Ceremony II, Jewish Museum of Australia, Melbourne

Craftfeast, Adelaide Central Gallery, Adelaide

National Trust Dame Nancy Buttfield Decorative Arts Exhibition, Ayers

Collections

Glass Museum, Denmark

Wagga Wagga City Art Gallery, Wagga

Art Gallery of South Australia, Adelaide

Queensland Art Gallery, Brisbane

Powerhouse Museum, Sydney

Victorian State Craft Collection, Melbourne

SECTION TWO ARTIST RÉSUMÉS & ARTWORKS

TRISH ROAN

Wayfinding, 2009-10, Scientific glass, glass beads, rayon thread, glycerine, 33 x 17 x 17 cm

Falling, 2009-10, Blown glass, glass beads, rayon thread, glycerine, 40 x 18 x 18 cm. Made with the assistance of Brian Corr

Jumper, 2009-10, Stop-motion animation, Dimensions variable

Born 1985, Taiwan

Lives and works in Canberra

Qualifications

2006

Bachelor of Arts (Visual) with Honours, Glass Workshop, ANU School of Art, Canberra

Awards

2009

The Sydney College of the Arts (research residency)

2006

Alliance Française Exhibition Award

2006

Neil Roberts Award

Selected Exhibitions

2007

Peripheral Possibilities, EASS group show, Alliance Française, Canberra

Intimacy: In Public, ANCA Tenants show, ANCA Gallery, Canberra

Young Glass, Glasmuseet Ebeltoft, Denmark

2006

Graduate Exhibition, ANU School of Art, Canberra

Designers and Creators, National Convention Centre, Canberra

Installation at the ANU School of Art Library, Canberra
Kamberra Wine Prize finalists' exhibition, Kamberra Wine Centre, Canberra

2005

Graduate Exhibition, ANU School of Art, Canberra

Eyecatchers Curator's Exhibition, Kamberra Wine Centre, Canberra

Glow 3rd Year Group Exhibition, Kamberra Wine Centre, Canberra

Kamberra Wine Prize Finalists' Exhibition, Kamberra Wine Centre, Canberra

SECTION TWO ARTIST RÉSUMÉS & ARTWORKS

NEIL ROBERTS

Untitled (BA na na BA na na MAN go series), 2001, Plastic and metal object, fluorescent tubes, wood, 57 x 183 x 7.5 cm. Courtesy of the Estate of Neil Roberts and Helen Maxwell Gallery

Untitled (BA na na BA na na MAN go series), 1998, Plastic and metal object, fluorescent tubes, wood, 57 x 183 x 7.5 cm. Courtesy of the Estate of Neil Roberts and Helen Maxwell Gallery

Born 1954, Melbourne

Died 2002

Qualifications

1982

The New York Experimental Glass Workshop (Urban Glass)

1981

The Orrefors Glass School, Sweden

1970s

Glassblower training at the JamFactory, Adelaide

Awards

2000

Canberra Arts Patrons Organisation Fellowship

1995

The inaugural ACT Creative Arts Fellowship for Visual Arts

1991

Australia Council Residency, New York

1989

Australia Council Residency, Manila

Professional Activities

1998

Graduate Critiques, Interlink program, Art Institute of Chicago

1987

Graduate Assessor, Canberra School of Art

1987-89

Sydney College of the Arts

1985-89

Post-Graduate outside Tutor/Assessor, Sydney College of the Arts

1985/86

Member, Sydney College of the Arts Re-Accreditation Committees, Under Graduate, Post Graduate and Masters degrees

1985-87

Occasional Member, Crafts Board of the Australia Council, Working Parties

Selected Exhibitions

2002

The Gift, St. Vincent's Hospital, Sydney

Render to All Their Dues, ANU, Canberra

2001

Still Light, Public Art Program, Canberra

1999

Ruach (with David Wright), Melbourne

1998

House Proud, Playhouse Theatre, Melbourne

1997

The Fourth Pillar, Magistrates Court, Canberra

1994

Terang (Victoria), Gateway Project

1992

Transmission Tower (Render to All Their Dues) temporary, Adelaide Festival

1990

Flood Plane, Floraide Spring Festival, Canberra

1987

Trine, Gorman House Arts Centre, Canberra

Untitled, Bitumen River Gallery, Canberra

1984

Interface: Art & Technology, Adelaide Festival, Adelaide

Collections

ACT Legislative Assembly, Canberra

Artbank Collection, Australia

Australian National University, Canberra

Canberra Museum and Gallery, Canberra

Contemporary Art and Culture Centre, Japan

Monash University Collection, Melbourne

National Gallery of Australia, Canberra

National Gallery of Victoria, Melbourne

National Glass Collection, Wagga Wagga

Queensland Art Gallery, Brisbane

Victorian Ministry for the Arts, Melbourne

SECTION THREE

YEAR 7 & 8 VISUAL ART ANALYSIS

ESSENTIAL LEARNINGS

Students use their creativity, imagination and senses to express ideas about social, cultural, historical and spiritual contexts through visual art. Students will demonstrate their knowledge and understanding through:

- Creating
- Presenting
- Responding
- Reflecting.

LIST OF ARTWORKS

Nicholas Folland

Casual Acquaintance – the Sceptic, 2010, Timber side table, refrigeration unit, crystal bowl, linen doily, 12v LED light, timber plinth, 110 x 75 x 50 cm

Jacqueline Gropp

Involution, 2009-10, Hot-formed borosilicate glass, pharmaceutical ampoules, graphite, pencil, Indian ink, glass beads and water, 188 x 130 x 55 cm.

Timothy Horn

White Death, 2009, Crystallised rock sugar, foam-core, hot glue, varnish 40 x 63 x 40 cm

Deb Jones

My Mother's Arm, 2010, Cast glass, 40 x 15 x 12 cm

To Everyone Who Smiled at Me That I Didn't Know, 2010, Cast glass, 12 x 14 x 9 cm

Stop Light, 2009, Oil and spray enamel on glass, 9.5 x 9.5 cm

Chair, 2009, Oil and spray enamel on glass, 12 x 19 cm

Life is Ordinary – Good Ordinary, 2009, Oil and spray enamel on glass, 14 x 15.5 cm

Datsun 1200, 2009, Oil and spray enamel on glass, 18.5 x 21 cm

Smokes, 2009, Oil and spray enamel on glass, 14.5 x 20 cm

Bins, 2009, Oil and spray enamel on glass, 18.5 x 30.5 cm

Puppy, 2009, Oil and spray enamel on glass, 26.5 x 34 cm

SECTION THREE YEAR 7 & 8 VISUAL ART ANALYSIS | LIST OF ARTWORKS

Power Switch, 2009, Oil and spray enamel on glass, 8.5 x 24.5 cm

Dentist, 2009, Oil and spray enamel on glass, 12.3 x 12.5 cm

Match Box, 2009, Oil and spray enamel on glass, 9 x 10 cm

Tom Moore

Prank Through the Looking Glass, 2009, Blown & solid glass, wood, steel, glue, 40 x 19 x 67 cm

Intrepid Explorer Camp, 2009, Blown & solid glass, electric lamp, 42 x 19 x 27.5 cm

Diving Bird, 2009, Blown & solid glass, wood, steel, glue, 52.5 x 19 x 53.5 cm

Contemporary Epergne, 2009, Blown & solid glass, wood, steel, glue and bottle caps, 46 x 19 x 76.5 cm

Armour, 2009, Blown & solid glass, wood, steel, glue, 58 x 19 x 50 cm

Good Compost, 2009, Blown & solid glass, wood, steel, glue and fake moss, 34 x 14 x 18 cm

Pond Life, 2009, Inflatable pond, sheet glass, blown and solid glass, tin cans, 60 x 70 cm diameter

Wearable Glass Bird Helmet, 2009, Blown glass, 35 x 24.5 cm diameter

I Notice Birds, 2009, DVD video, dimensions variable

Ian Mowbray

My Family's Souvenirs: A Lover, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

My Family's Souvenirs: We're All Here, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

My Family's Souvenirs: My Brother, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

My Family's Souvenirs: Uncle Barry/Auntie Barbara, 2010, Carved glass and glass jar, 18.5 x 8.5 cm diameter

Trish Roan

Wayfinding, 2009-10, Scientific glass, glass beads, rayon thread, water, 33 x 17 x 17 cm

Falling, 2009-10, Blown glass, glass beads, rayon thread, water, 40 x 18 x 18 cm. Made with the assistance of Brian Corr

Jumper, 2009-10, Stop-motion animation, dimensions variable

Neil Roberts

Untitled (BA na na BA na na MAN go series), 2001, Plastic and metal object, fluorescent tubes, wood, 57 x 183 x 7.5 cm
Courtesy of the Estate of Neil Roberts and Helen Maxwell Gallery

Untitled (BA na na BA na na MAN go series), 1998, Plastic and metal object, fluorescent tubes, wood, 57 x 183 x 7.5 cm
Courtesy of the Estate of Neil Roberts and Helen Maxwell Gallery

SECTION THREE YEAR 7 & 8 VISUAL ART ANALYSIS

DISCUSSION: FOCUS QUESTIONS & ACTIVITIES*BA na na BA na na MAN go* series by Neil Roberts

> *BA na na BA na na MAN go* by Neil Roberts is a sculpture using a combination of found objects that incorporate light and plastic. Do you recognise the object/s in this work?

.....

.....

.....

.....

> What are some of the elements and design principles used in this work? **Describe** the use of line, pattern, shape and texture in the work.

.....

.....

.....

.....

> **Examine** the sculptural work by Neil Roberts titled *BA na na MAN go*. Why do you think Roberts chose this title? How does it relate to Australia? What are the **materials** the artist has used?

.....

.....

.....

.....

> **Describe** what you can see in this artwork. **Focus** on the size, colour, line, shape or combination of objects used. Make a list of the colours – are they bright or dull? How has the artist created a sense of balance?

.....

.....

.....

.....

SECTION THREE YEAR 7 & 8 VISUAL ART ANALYSIS

> **Explain** how there is a sense of temperature conveyed in this work. Does the work appear hot or cold? What does the work remind you of?

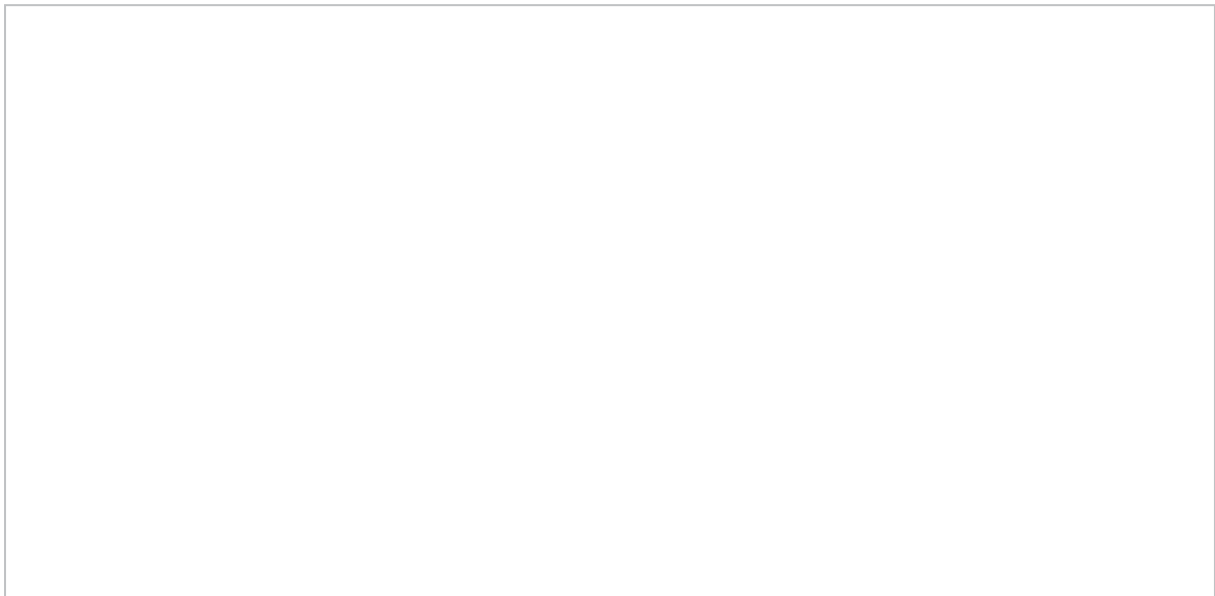
> **Describe** how Roberts has used glass in his artwork.

> Where would you normally find these objects? Indoors or outdoors?

> As a class, **discuss** the term 'found object'.

CLASSROOM ACTIVITIES

> **Activity: Create** a drawing of a found object that you like and use a variation of line, tone and colour.



> What are some other objects that you could use in an artwork to reflect a sense of the Australian climate? **Discuss as a class.**

> **Activity:** After attending *Tour De Force*, **create** a small sculpture using everyday materials that is in some way similar to glass (eg. transparent plastics: bottles, containers, lids etc.) and represents a particular place or environment that is special or significant to you. ****You may want to use moulds made from everyday objects such as cups, dishes and containers.**

SECTION THREE YEAR 7 & 8 VISUAL ART ANALYSIS

White Death by Timothy Horn



> *White Death* by Timothy Horn is a sculpture of a skull-and-cross-bones that looks elegant, precious and heavy, but is made from crystallised rock sugar. **Identify** what you can see in the sculpture and make a list.

> **Describe how** the artist has used glass or how the material used is similar to glass. What else does the material used in this sculpture remind you of? **List** two more materials that are similar to glass.

> A human skull is usually round and smooth. How would you **describe** the shapes, patterns and texture in this work? Is it round, square, flat, sharp or jagged? **Consider and describe** how the surface of the sculpture would feel if you touched it.

> **Examine & write** how the artist has created a sense of tone and volume.

SECTION THREE YEAR 7 & 8 VISUAL ART ANALYSIS

> What is the **subject matter** of the artwork? Write a list of three words that you associate with a skull-and-cross-bones and three words associated with sugar. How are they different?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

> What do you think the aim or purpose of the work is? For example, does it express a feeling, tell a story, capture light, produce a reaction from the viewer, or give a personal interpretation of a subject?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

CLASSROOM ACTIVITIES

> **Activity:** Create a mixed-media drawing that is inspired by *White Death* or *BA na na BA na na MAN go* using shape, line, tone, texture & colour. You may want to produce a still-life composition using a combination of collage, rubbing or drawing (with dry & wet media).

SECTION FOUR

YEAR 9 & 10

VISUAL ART ANALYSIS

ISSUES FOR DISCUSSION

> **Describe** the artworks you can see in the gallery space.

> **Draw** how the space is arranged. What are the common elements and materials used in the exhibition? Illustrate how the work has been displayed.

> **Brainstorm** key words and compare with a partner.

> **Discuss** the work that draws you in the most.

> **Outline** your reasons for liking this particular artwork.

> There are two multi-media works with different elements. **Write** the artist's names and titles of each of these works.

> **Locate** the different media that contribute to the entire work – film, animation, performance and sculpture.

> **Decide** whether the materials have connections to traditional glass making or contemporary fine art, or both. All elements of the artworks incorporate glass in some way, but it is not necessarily the main component of the work.

> **Investigate** how four artists have used glass in addition to other materials.

> **Consider** how the artists have used glass in their work. Does it add to the meaning of the work?

> **Discuss** the similarities or differences of two artists who have used glass in their work. Is it blown glass? Found glass objects?

SECTION FOUR YEAR 9 & 10 VISUAL ART ANALYSIS

DISCUSSION

> **Examine** each of the works in the exhibition. **Write** the artist's name and select one work and write the title. What is the **subject matter** and **medium**?

1

2

3

4

5

6

7

8

> **Consider** the **meaning** or **intention** of **three** works from *Tour De Force*. For example, is it the artist commenting on an issue, exploring design elements, telling a story, producing a reaction from the viewer, or giving a personal interpretation of a subject? Is the message clear, confused or ambiguous? Why?

1

2

3

> Has **symbolism** been used to convey a message? How?

1

2

3

> What **words describe** these works?

1

2

3

SECTION FOUR YEAR 9 & 10 VISUAL ART ANALYSIS

> **Describe** the mood or feel of the artworks.

1

2

3

Select your **favourite** piece in the exhibition and provide the name of the artist and the title and date of the artwork.

> **Focus** on the title of the work and how it provides information about the meaning. **Consider** another title you could give the work.

> **Look** at the work and **describe** what you can see. What is the subject matter?

> What is the medium that has been used? **Examine** how the artist has used glass in their work. **Discuss** the glass techniques that have been employed to create the artwork. Is the work **2D or 3D**? Have they used a range of media? Have they reused or found any of the materials? **Describe** the types of **lines** and **shapes** used in the work. For example, lines may be straight, curved, fuzzy, thick, thin, vertical, horizontal, diagonal, flowing, wavy, delicate or bold.

After **examining** the work, discuss the following:

> **Texture:** is it smooth, rough, furry, polished etc?

> **Tone:** has **tone** been used? If so, how? (e.g. it may be to create the illusion of depth, form, light and shade).

> **Light:** how has the artist used light?

> **Composition:** is it symmetrical or asymmetrical?

> **Space:** is it shallow, deep or flat?

> **Investigate** how glass as a medium is connected to the conceptual concerns in the work of your choice.

> **Analyse** and **consider** what the work is about. What is your response to the artwork? How does it make you feel? Why?

SECTION FOUR YEAR 9 & 10 VISUAL ART ANALYSIS

DISCUSSION*White Death* by Timothy Horn

- > *White Death* by Timothy Horn is a sculpture of a skull-and-cross-bones that looks elegant, precious and heavy, but is made from crystallised rock sugar. Do you think the artist has created a skull from a human head? Make a list of everything you can see. How would you describe the shapes, patterns and texture in this work? Is it round, square, flat, sharp or jagged?

- > **Consider** where Timothy Horn lives and makes work. Is the skull-and-cross-bones an iconic image in the area he resides? Are there other groups of people that use the skull-and-cross bones as a symbol? **Discuss as a class** the connotations of this symbol.

CLASSROOM ACTIVITIES

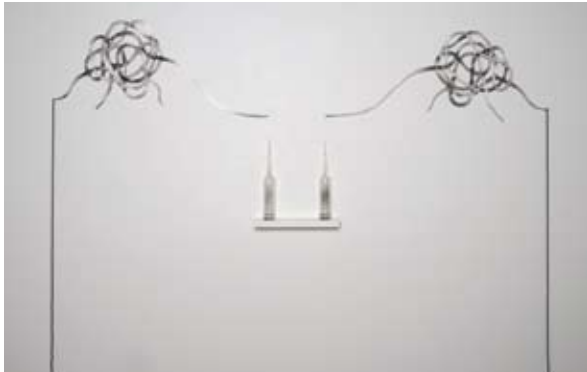
- > **Research** the 'Day of the Dead' in Mexican culture; what meaning does death have in this annual festival?

- > **Activity:** In groups of three **discuss and brainstorm** how the title, *White Death*, relates to both the materials employed in the work and the conceptual concerns of the artist. Once you have answered the question, reflect and discuss your answers with another group.

- > Sugar is associated with pleasure and consumption. Do you think this artwork symbolises this? How does this work convey this? **Discuss as a class.**

- > **Activity:** In groups of four, **brainstorm** other items that can be associated with greed and consumption. **Collect** several objects from school and home and **construct** your own sculpture that considers the notions of death and decay

SECTION FOUR YEAR 9 & 10 VISUAL ART ANALYSIS

Involution by Jacqueline Gropp

- > Jacqueline Gropp's work *Involution* uses a variety of glass and refers to both history and science. **List** the materials that she has used to create this work

- > **Define** what glass techniques she has used to produce these sculptural works.

- > **Consider** how Gropp's sculptures incorporate different glass techniques. **Describe** and **interpret** what you associate with some of the materials she has used - it could be to do with the body or the domestic environment.

- > **Discuss** the use of pharmaceutical ampoules in this work – do they convey a sense of the body?

- > Where else would you find these glass ampoules used? How does its uses impact on your interpretation of the work?

SECTION FOUR YEAR 9 & 10 VISUAL ART ANALYSIS

Stop Light, Chair, Life is Ordinary – Good Ordinary, Datsun 1200, Smokes, Bins, Puppy, Power Switch, Dentist and Match Box by Deb Jones



> In *Stop Light, Chair, Life is Ordinary – Good Ordinary, Datsun 1200, Smokes, Bins, Puppy, Power Switch, Dentist and Match Box*, Deb Jones has painted images from everyday life onto sheets of glass.

Describe the objects and subject matter that she has painted. Can you relate to these images? Why? **In pairs**, write down the title of the artworks and your responses to each image in the series.

Discuss your answers as a class.

> **Define** what 'everyday' means to you. How has the everyday been used and how do you think it has emphasised the meaning of the work? Is it through the deliberate use of particular images? Consider how the titles have been used in this work.

> **Propose** how ordinary events, people and places have been conveyed as important. **Discuss** how the artist has found beauty in everyday things such as a smile, traffic lights and a pet dog.

SECTION FOUR YEAR 9 & 10 VISUAL ART ANALYSIS

CLASSROOM ACTIVITIES

To Everyone Who Smiled at Me That I Didn't Know and *My Mother's Arm* by Deb Jones



The technique that Jones has applied to her two sculptures, *To Everyone Who Smiled at Me That I Didn't Know* and *My Mother's Arm*, has made the glass look like precious stone, such as jade or alabaster.

- > **Investigate** some famous historical sculptures of significant people. **Identify** similarities between these historical sculptures with Deb Jones' *To Everyone Who Smiled at Me That I Didn't Know* and *My Mothers Arm*. Why do you think she has chosen to create these two body parts as eternal monuments?

- > **Activity: Investigate** around your home and **document** your daily life using a digital camera and by drawing in your journal - it could be walking the dog, having breakfast, meeting friends, your favourite object or space to hang out.

- > In class, **create** a series of small drawings, paintings or collages (they can be digital) that reflect your everyday rituals and experiences.
***Consider** how Jones' series, painted on glass uses a range of elements and perspectives. For example; birds eye view, frontal, elongated objects, cropped composition/framing of objects and variation of scale.

- > **In a short paragraph, write and explain** why these things are meaningful to you. Display your works as a class to discuss.

SECTION FOUR YEAR 9 & 10 VISUAL ART ANALYSIS

CLASSROOM ACTIVITIES **EXTENDED STUDY***Casual Acquaintance - the Sceptic* by Nicholas Folland> *Casual Acquaintance - the Sceptic* by Nicholas Folland

is an installation that features a combination of elements, including found objects, such as furniture, piping, refrigeration and light. Where would you normally find the furniture? What are some of the elements found in this work?

> **Analyse** what you think this work could suggest. The placement of objects is important: the piping is shoved away in a drawer, yet is still visible. Define the words *hidden* and *revealed*; why do you think the artist has employed these visual elements?

> In this constructed landscape, the furniture seems to belong to a person of high status; the frozen ball in the middle of the bowl appears precious. In a short paragraph **state** what you think this work could be about and how the artist is commenting on environmental issues.

> Glass is often used for a purpose or function in our everyday lives. Select **two** of your favourite works; how do you think these artists have used glass in a unique way? Have they collected ready-made/found glass objects? Is the material used in the work similar to glass in some way? Have they used a multi-media approach to creating their work?

> **Create** your own 3D artwork in response to a current environmental issue. You may want to collect objects (found/second-hand objects, ice, glasses, transparent objects, such as plastic) to construct your artwork and use them to comment on an aspect of these issues.

SECTION FIVE

YEAR 11 & 12

VISUAL ART ANALYSIS

Students will be able to:

- > Analyse, interpret, evaluate and synthesise information about visual language.
- > Find expressions and meanings in artworks, relevant to concepts, focuses and contexts.
- > Justify a viewpoint through researching, developing, resolving and reflecting.
- > Evaluate and synthesise visual artworks.

QUESTIONS FOR DISCUSSION

- > Bronze and wood are traditional sculptural materials. Do you think glass is an important sculptural medium? Why/not?

- > What are the **similarities** between art and craft? **Discuss and evaluate** the knowledge of glass techniques employed by three artists in the exhibition, and what methods they have used to communicate a message through their artwork.

- > **Analyse and interpret** how the artists in this exhibition have blurred the boundaries between art and craft.

SECTION FIVE YEAR 11 & 12 VISUAL ART ANALYSIS

Casual Acquaintance - the Sceptic by Nicholas Folland

- > **Examine** how Nicholas Folland's work *Casual Acquaintance – the Sceptic* creates tension between the natural world and human development. **Identify** the concepts and materials used in this work.

- > **Investigate** the range of different materials, techniques and concepts used by several artists in the exhibition. Make a list of six of these artworks and **discuss**. **Consider** other materials that could have a similar meaning or purpose.

SECTION FIVE YEAR 11 & 12 VISUAL ART ANALYSIS

QUESTIONS FOR DISCUSSION

> Which artists in the *Tour De Force* exhibition include their personal experiences and family as a subject matter?

> **Discuss** how these artists have expressed a sense of family. Make a list of the title and medium of their artworks. Their family members are presented in a specific way, why do you think the artist has portrayed them like this? What other practices of collecting, categorising and display does it remind you of? How would you create a portrait of your family?

> **Investigate** some of the found objects that are made from glass or that have qualities similar to glass. Make a list of different ways glass has been used in the exhibition. **Discuss** and **record** your ideas in groups of four.

> **Examine** Trish Roan's works, *Wayfinding*, *Falling* and *Jumper*; she has drawn upon areas of astrology and craft to create a delicate work that represents the threads and interconnection of humanity on a macrocosmic level. What are some of the visual elements and materials in her work that convey a sense of fragility but also connectedness? How is this concept evident throughout the sculptural work and her hand-drawn animation?

SECTION FIVE YEAR 11 & 12 VISUAL ART ANALYSIS

CLASSROOM ACTIVITIES

Using research, justify a definition of the following key terms

> Contemporary art

> Craft

> In the library, **research** other contemporary artists who incorporate craft materials in their work, for example, Annette Messager (Europe, b.1943) and Louise Weaver (Australia, b.1966). How is the work by Deb Jones or Trish Roan similar or different? **Consider** how Jones and Roan have employed a craft technique in their work.

> As a class, **discuss** and **reflect** the ways glass or an element of glass has been incorporated into each of the artist's works. **Compare** how each artist utilises various materials, and how this conveys their conceptual concerns.

> How does Tom Moore's work **investigate** narrative? Imagine you are an explorer in a foreign land, **create** your own storyboard using characters created from everyday objects. In **groups of four collaborate** to turn your drawn storyboard into a short animation or video. **Reflect** on the process you went through to complete the work.

SECTION FIVE YEAR 11 & 12 VISUAL ART ANALYSIS

CLASSROOM ACTIVITIES

> In the library, research other contemporary artists who have explored objects and specimens that have typically been categorised and presented in environmental or museological displays, for example, Janet Laurence (Australia, b.1947) and Fiona Hall (Australia, b.1953). How do you think these artists have produced artwork that is similar or different to Ian Mowbray's family specimen jars? **Consider** how his work engages with fields of study outside the visual arts.

> **Describe** how Jacqueline Gropp's work, *Involution*, incorporates elements from science.

> **Produce** a list of four precious or important things that you feel strongly about. **Create** a drawing of each and **construct** a small sculpture using any material. **Consider** how you could display this work and present a small exhibition with your class. **Reflect** and **discuss**.

1

2

3

4

SECTION FIVE YEAR 11 & 12 VISUAL ART ANALYSIS

CLASSROOM ACTIVITIES **EXTENDED STUDY**

Timothy Horn, *White Death*



Inspired by the Mexican Day of the Dead, Timothy Horn's sculpture comments on global socio-political issues.

> **Consider** how the use of material and symbolism addresses these issues.

> **Analyse** the binary opposites of seduction and death in this work.

> **Define** these terms: appropriation, binary opposites, seduction, death, beauty, consumption and greed.

> **Investigate** how Horn has drawn on his own personal experiences to create this work.

> **Discuss** in a short paragraph the key associations the artist has created with death.

> **Consider** composition, materials, subject matter and the audience's interaction with the work.

> **Create** your own sculptural work that addresses binary opposites, for example, nature/culture, animal/human, and destruction/creation.

> **Consider** the medium: you may want to use specific 'craft' materials or techniques employed by the artists in the exhibition.

SECTION SIX

ADDITIONAL RESOURCES

BIBLIOGRAPHY & USEFUL WEBSITES

Glass Related Websites

> **The JamFactory**

<http://www.jamfactory.com.au>

> **The Canberra School of Art**

<http://soa.anu.edu.au/>

Exhibiting Artists

> **Nicholas Folland**

<http://www.nicholasfolland.com.au/>

> **Tom Moore**

<http://www.beavergalleries.com.au/moore.htm>

> **Ian Mowbray**

<http://www.diannetanzergallery.net.au/artist.php?name=Ian%20Mowbray>

> **Deb Jones**

<http://www.bullseyegallery.com/>

> **Trish Roan**

<http://glasscentralcanberra.wordpress.com/2008/08/07/update-on-trish-roan/>

> **Jacqueline Gropp**

http://www.artwithal.com.au/exhibitions/new_glass/

> **Neil Roberts**

<http://www.neilroberts.com.au>

> **Timothy Horn**

<http://www.timothyhorn.net/>

Related Artists

> **Janet Laurence**

<http://www.janmantonart.com/artists/janetlaurence/tabid/2039/default.aspx>
<http://hugomichellgallery.com/artists/janet-laurence/>

> **Fiona Hall**

http://www.roslynxley9.com.au/artists/17/Fiona_Hall/profile/

> **Louise Weaver**

<http://www.darrenknightgallery.com/artists/weaver/artist.htm>

> **Annette Messenger**

<http://www.moma.org/interactives/exhibitions/1995/messenger/>

Contemporary Glass

<http://glasscentralcanberra.wordpress.com/>

Studio Glass Movement

<http://www.warmus.com/default.htm>

SECTION SIX ADDITIONAL RESOURCES

YEAR 7 & 8: ACTIVITY GUIDE FOR TEACHERS

The following are suggested guidelines for running the activities:

1. Activity: Create a drawing of a found object that you like and use a variation of line, tone and colour.

- > Ask the students to collect two objects that they are interested in either from home or school, OR you may want to have a selection of objects in class for them to choose from.
- > The students could experiment working on different coloured papers and surfaces (plastic, cellophane, tin etc).
- > Consider the actual composition and scale of the work. The students should examine their object from all angles to create an accurate representation. They could consider using varying line direction as well as tonal shading to create their drawing.
- > Experiment with different pens, pencils, pastels and charcoal to create a variety of line and texture.

2. Activity: After attending *Tour De Force*, **create** a small sculpture using everyday materials that is in some way similar to glass (eg. transparent plastics: bottles, containers, lids etc.) which represents a particular place or environment that is special or significant to you. ****You may want to use moulds made from everyday objects, such as cups, dishes and containers.**

- > The students can use their own plastic items/containers from home, or you may provide a selection of materials in class.
- > Students could select a section of a map that is of an important place, they could also reference photographs, select animals or plants that are significant to them to create a sculptural work.
- > The materials could be joined with glue, tape, thread etc., depending on the weight and size of the material that they will be using. Perhaps **demonstrate** several ways the students could construct their objects.
- > **Consider** the weight and placement of the objects, using shape, size and pattern to construct an overall balanced sculpture.

SECTION SIX ADDITIONAL RESOURCES

3. Activity: Create a mixed-media drawing that is inspired by *White Death* or *BA na na BA na na MAN go* using shape, line, tone, texture & colour. You may want to produce a still-life composition using a combination of collage, rubbing or drawing (with dry & wet media).

- > Students could select images from magazines to create a collage. They could experiment using acrylic paint or ink to draw into the collage as well as combining tape, thread or a variety of papers.
- > Layering the collage with different papers, cellophane & tape will create an interesting image.
- > If students are considering a rubbing, often charcoal or pastel can be used on paper. The paper can be placed over a textured surface then the charcoal/pastel is rubbed over the paper leaving an imprint of the object underneath.

4. Activity: Imagine yourself as an explorer to an unknown land and, in pairs, **brainstorm** your own imaginary characters (they could be hybrid creatures) from this strange place. What would they look like and what sort of special features would they have?

- > The students can work in their journals to consider what the environment would be like (tropical, wet, cold, hot).
- > The types of animals (consider size: small/big, furry, scaly) .
- > The types of plants that exist in this land, pre-historic, spiky, poisonous, soft?
- > Discuss what their creatures will be made up of, and whether they are a combination of human, animal or plant.
- > Discuss the special features: do they have particular attributes that give their creatures the ability to fly, swim, rescue people, etc?

Create a drawing of three of these characters and give them names. Select one drawing and **produce** a small-scale sculpture of your character/creature using a range of different materials. **Display** and **discuss** your drawings/sculptures as a class.

- > An option could be to show other examples of these artist's work, which combine different parts and features, such as Tom Moore's work (birds, humans, vegetation) and Fiona Hall's artwork (organic and man-made objects).
- > Once the students have written a list describing their characters and their features they could then use coloured pencils or pastels to draw these creatures. The students could refer to photographs or other images and objects to create their drawings.
- > Have a selection of materials available to students to begin the construction of their sculptures: clay, plasticine, plastic, fake fur, thread, fabric, soft-toy stuffing, cardboard, pipe cleaners, old clothing, etc.

SECTION SEVEN

CURRICULUM INFORMATION

ESSENTIAL LEARNING By the end of Year 7

Visual Art

Through their engagement with the ideas and works in *Tour De Force*, students will understand how:

- > Blended, controlled and symbolic colour is used to create depth, representation and symbolism;
- > Descriptive and emotive lines are used to create abstraction, proportion and symbolism;
- > Negative space and positive shape are used to create abstraction, non-representation and proportion;
- > Actual, invented and simulated textures are used to create depth, representation and non-representation.

ESSENTIAL LEARNING By the end of Year 9

Visual Art

Through their engagement with the ideas and works in *Tour De Force*, students will:

- > Research ideas that inform visual responses, and which consider social and cultural issues;
- > Be able to design and use visual media to develop images and objects from visual, verbal and tactile stimuli;
- > Understand how artists have used media in isolation and in combination to make art works;
- > A combination of visual art elements and concepts to create 2D and 3D artworks.

Media

Students will investigate the ways in which:

- > Still and moving images, sounds and words are used to construct and reconstruct meaning in the media;
- > Media techniques and practices are used to deliver information; and
- > Representations of different beliefs and ideas in the media are influenced by regulations and audience, producer and institutional contexts.

SECTION SEVEN CURRICULUM INFORMATION

YEAR 10 Guidelines The Arts Learning Area

Visual Art

Investigating the artists featured in *Tour De Force*, students will:

- > Explore, formulate ideas, express aesthetic understanding and solve problems using visual language and expression by researching, developing, resolving and reflecting;
- > Make and display images and objects to communicate intentions and demonstrate techniques, processes, skills and understanding of materials and technologies;
- > Analyse, interpret, evaluate and reflect on images and objects by artists, designers and craftspeople within a context, using visual language and expression to justify responses;
- > Reflect on their own learning, apply new understandings and make connections to inform future visual art experiences.

SENIOR SYLLABUS Year 11 and 12

Visual Art

Through visiting and analysing *Tour De Force*, students will:

- > Explore contemporary visual arts practices and emerging technologies used by artists today;
- > Critically reflect on and challenge meanings, purposes, practices and approaches of contemporary art works and artists.

English

- | | | |
|-----------|-------------|--------------------|
| > Reading | > Viewing | > Writing |
| > Shaping | > Listening | > Speaking/Signing |

The following curriculum documents have been referred to:

- > *The Arts: Essential Learnings by the End of Year 7 Resource*. (©The State of Queensland, Queensland Studies Authority, 2007).
- > *The Arts: Essential Learnings by the End of Year 9 Resource*. (©The State of Queensland, Queensland Studies Authority, 2007).
- > *Year 10 Guidelines: The Arts Learning Area*. First edition released January 2009 (©The State of Queensland, The Queensland Studies Authority, 2009).
- > *Senior Syllabus – Visual Art* (©The State of Queensland, Queensland Studies Authority, 2007).
- > *English 10 – 12: English Senior Syllabus*. Queensland Board of Senior Studies. (©The State of Queensland, The Queensland Studies Authority, 2002).

ACKNOWLEDGEMENTS

Artisan gratefully acknowledges the generous support of Visions to develop this exhibition.

Special thanks to the artists.

artisan
idea • skill • product



Australian Government
Visions of Australia

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.



Artisan receives financial assistance from its major sponsors, Arts Queensland (State Government) and the Australia Council, the Commonwealth Government's Arts Funding and Advisory Body.