



— **EDUCATION PROGRAM**

Art Teacher Resource Kit 2020





IMAGE:

CHILDREN PARTICIPATING
IN ART ACTIVITY WITH
LOCAL ARTIST KLARA
JONES

This education resource highlights selected works from the Gippsland Art Gallery collection and aims to help give you practical insights into artworks and some hands-on activities for students to do at home.

Teachers you can use this guide in any way that works for you. Some suggestions are to:

- Film yourself completing art projects and send to your students, or instruct live via an online chatroom such as Skype or Zoom.
- Email worksheets home to students and encourage them to share their results online via email or other social media platforms. Make a hashtag handle for your class eg: #msbyesartroom (check no one is using it first).
- Email parents/guardians and encourage them to engage in the activities with their children.
- Post out copies and basic materials for students to complete at home.

These units have been specially chosen to include materials that most households may have, so feel free to substitute art materials wherever you can. Or extend them with quality art materials when you are back in the classroom!

If you have any feedback or questions please contact the Gippsland Art Gallery Acting Education Coordinator, Meghan Bye meghanb@wellington.vic.gov.au.

Don't forget to share your work!

Email images to meghanb@wellington.vic.gov.au and we will add them to our Facebook or online gallery.



IMAGES:

ABOVE & BELOW

Susan PURDY

Australia Phoenix: A Cosmology [details] 2010
Gelatin silver photograms
(unique state)
40.5 x 2100cm
Courtesy the artist and
Galleriesmith

FRONT COVER

Susan PURDY

Australia Phoenix: A Cosmology, installation
image, 2020

SEE LARGER IMAGES ON
PAGE 11 AND FULL
IMAGE (installation
image) ON PAGE 1
FRONT COVER

ARTIST—SUSAN PURDY

In Susan Purdy's artwork *Australia Phoenix: A Cosmology*, the artist explores the cyclical phenomenon of fire over hundreds of thousands of years. Purdy made this artwork in response to the 2009 Black Saturday fires which directly affected her and her community in and around Morwell.

Questions

K—6

1. What is contrast? Describe different ways we can see it in this artwork.
2. Look at the detail of the artwork, does it look still, or can you imagine a sense of movement? Why? A detail is when only a small or close-up section of the artwork is shown in a photograph.
3. Why do you think the artist created such a large artwork?



7—12

1. Compare the two detail images, name some similarities and differences in: Subject matter, art elements and principles. For earlier years, the teacher should choose the elements and principles to focus on.
2. What effect does the size of the artwork have on the viewer? Does the placement in the gallery make you feel/think differently about the work?
3. What is a photogram? Can you explain how Purdy created the artwork?
4. In which ways do the stark contrast of tone enhance the subject matter of the artwork?

More information

A photogram is a photographic print made by laying objects onto photographic paper and exposing it to light.

Activities

STORY TELLING—DEVELOP A NARRATIVE

Tell a story in five panels with just images and symbolism. You may like to give your students a prompt, examples: A day in your life, a big event or outside of my window...



IMAGES:
EXAMPLE OF ACTIVITY

Activities cont..

WAX AND INK RELIEF

Materials

- Wax Candle, birthday candle, white crayon or oil pastel
- Paper
- Foraged items (leaves, flowers, containers of different sizes)
- Light source
- Black ink (can be substituted with coloured food dye, blue or green would work best)

Instructions

1. Prop foraged items up to cast a shadow onto your paper, you will need a lamp or strong daylight to cast a shadow. The light needs to be shining towards your paper, behind the foraged items. You could use sticky tape or blu-tack to prop your items up or ask someone else to hold them.
2. Render the cast shadow areas with your waxy medium (candle, crayon or oil pastel).
3. Hint - If you cannot create a strong shadow, cheat and trace around your foraged items.
4. Use a wide brush to cover the entire page with ink, the wax medium should protect the paper and reveal your waxy silhouettes. You may like to experiment with wetting your page first (with a cloth or spray bottle) and adding sections of ink and letting it bleed into the paper.

5. Encourage students to repeat the process by using their own silhouette cut-outs or found objects to cast shadows.

Extension

1. When you are back in the classroom experiment with cut paper silhouettes, foraged items or even your own hand with light sensitive paper in the yard. It will need to be a sunny day. <https://www.metmuseum.org/blogs/metkids/2016/make-a-photogram>
2. Purchase some light sensitive paint (Lumi Inkodye is one brand available) and some low-cost light coloured fabric. Paint the fabric with the dye and use the photogram method onto the fabric. Create soft sculptures with the patterned fabric you created.
3. Research and discuss other artists that use a similar method. Look at the artist Man Ray and the 'Rayograph'.





IMAGES

Annemieke MEIN

Born Netherlands 1944
Australia from 1951

ABOVE

Leaf Curling Spider 1979

Appliqué machine embroidery, cotton, silk, Dacron, rabbit fur, wool, silk organza, synthetic suede, millinery wire, terylene and hessian on board, 104 x 130 cm
Collection Gippsland Art Gallery. Purchased with assistance from the Crafts Board of the Australia Council, 1979

RIGHT

Pittosporum Undulatum
1980

Appliqué machine embroidery, silk organza, wool, faux suede, hat felt, recycled artificial flower stamens, textile paint, and fur fabric on women Indian cotton, 77 x 101.5cm
Collection Gippsland Art Gallery. Donated from the estate of John Leslie OBE, 2017

SEE LARGER IMAGES ON
PAGE 12

ARTIST—ANNEMIEKE MEIN

Annemieke Mein is a textile artist that explores the endless diversity of Australian flora, fauna and landscape. Mein is concerned with the human impact on the environment. Her sculptural works are a statement of respect and love for the environment, often portraying her subjects in larger-than-life dimensions with meticulous detailing.

Questions

K—6

1. How many different types of line can you see in these artworks? Describe the types of line and how they may have been created.
2. If this was a real spider, where do you think he would move to next? What makes you think that?
3. Looking at *Pittosporum Undulatum* can you tell what parts of the wall sculpture are flat and which parts are 3D? How can you tell?

7—12

1. Describe ways in which the artist creates depth within these artworks. What effect does that have on the viewer?
2. Often when we think of sculpture, we think of a free-standing object in the middle of the room. Do you consider Mein's work to be sculptural? Why?

3. Do you think there is a link between using textiles in art and the gender of an artist? Why?

Extension

Research other forms of textile sculpture. Look at sculpture by Louise Weaver and soft sculptures by Claes Oldenburg, compare and contrast the use of materials and the impact they create on the viewer.





IMAGES:

EXAMPLE OF LEAF
RUBBINGS ON A VARIETY OF
RECYCLED PAPERS

Activities

NATURE ARRANGEMENT

5—11

This nature collage project experiments with use of contrast, colour, layering techniques and texture sampling. Control the complexity of the project by controlling scale and volume. You can omit steps to make the task simpler. This artwork takes its inspiration from Mein's artwork *Pittosporum Undulatum*.

Materials

- Dark grey-lead pencil
- Coloured pencils
- Paper
- Recycled scrap paper
- Glue or tape
- Fine liner (optional)
- Scissors

Instructions

1. Choose a backing piece of paper, everything you create will be glued to this.
2. Using your grey-lead and piece of paper (thinner papers work best) collect textures from around your home environment, tiles, rugs, floorboards, woodgrain, cake racks, coins etc. Collect textures by holding a piece of paper tightly over the texture and rubbing the pencil over it. Using a harsh 20° angle works best.

3. Continue until you have enough texture samples to collage your whole backing page. Cut and paste pieces of collected texture until there is none of the original paper showing.
4. Now using coloured green and brown pencils collect rubbings from leaves and flowers. Don't have any leaves? Sample any outside textures and cut into leaf shapes!
5. Cut out all of the leaf shapes and use glue or looped over tape to begin to collage onto your background, start in the centre and move out towards the edges.
6. Start to build some volume overlapping leaves and just sticking the end of the leaf to the page, letting it hang off. You want this artwork to jump out of the wall to create a wall sculpture. Hint - try scrunching the paper to create texture.
7. To finish use a fine liner or sharp black pencil to add detailed leaf or flower line drawings to the background.





IMAGES:

EXAMPLE OF ACTIVITY AND
PROCESSES

Activities cont...

PAPER PLATE SPIDER WEBS

K—6

Materials

- Paper plates or scrap card board
- Wool, string or twine
- Scissors
- Hole punch (optional)
- Coloured pencils or dark grey-lead pencil
- Sticky tape and or a glue stick

Instructions

1. Cut out a web shape from recycled cardboard or pick up a paper plate
2. If you have a hole punch - carefully cut out the centre of your board or paper plate making a frame. Hole punch around 14 holes (in even increments) around the inside frame. If you do not have a hole punch - carefully cut slits or notches, in increments around the outside of your cardboard shape or paper plate.
3. Use a piece of tape to attach the end of your wool to the back of the cardboard or paper plate, close to a notch or hole.
4. Weave the wool around the notches or holes, go from one side to the other.
5. Once you are happy with the effect, finish by taping the other end of the wool onto the back of the artwork.

6. Decorate! Use whatever you can find. You may like to take rubbings from leaves that you then cut-out and stick on. You can use the spider template attached (on page 15) to cut-out from card, then wrap with wool or thread to make it look 3D!





IMAGES:
EXAMPLE OF ACTIVITY

Activities cont...

WEAVING WEBS

5—8

Materials

- Three found sticks
- Strong wool, string or twine
- Scissors

Instructions

1. Make a cross with two sticks, wrap with wool approaching from multiple directions until they keep together.
2. Add the third stick on the diagonal, wrap again from multiple directions until they keep together. Tie and cut wool.
3. Tie a new length of wool to the tip of one of the six points.
4. Weave the wool around the sticks in a circular pattern towards the centre. Do this by looping the wool around each stick as you come to it. Finish off by tying in the centre.





IMAGES:

EXAMPLE OF ACTIVITY

Activities cont...

WEB DESIGN

K—8

Materials

- Marker
- Ruler (optional)
- Any coloured medium
- Paper (A3 if available)

Instructions

1. Hold your paper long ways in a landscape orientation. Use your marker to divide your page into four (use a ruler if you have one). Then over the top divide your page again diagonally.
2. Starting from the centre begin to fill in your web, draw curved lines between your straight lines, try to keep the increments even.
3. As you start to fill each new section use the previous curved lines to inform your next starting point, you want the circular pattern to join up.
4. Render your artwork in any technique you like. Teachers, the sectioned nature of this work is an excellent opportunity to explore, tone/gradient, pattern or colour with your students.



Advanced

For more advanced students challenge students to create their web drawing from the corner of the page or off centre. See *below*.





IMAGE
Peter COLE
 Born Australia 1946
The Red Tiger 2014
 Mixed media
 208 x 146 x 20 cm
 Collection Gippsland Art
 Gallery. Donated by the
 artist, 2019

SEE LARGER IMAGE ON
 PAGE 13

ARTIST—PETER COLE

Extract from exhibition catalogue essay 'Identities: Art From Australia',
 Taipei Fine Arts Museum, Taiwan

Peter Cole is a maker, a constructor of images of intricate simplicity. Apart from being autobiographical they are psychological portraits concerned with revealing aspect of the self. Cole uses the leftovers of human existence - the flotsam of symbol and myth - which are left lying about in the unconscious mind, as are the pieces of wood he finds washed up on the shipwreck coast of Southern Australia.

—Annette Hughes 1983

Questions

K—6

1. Does Peter Cole's sculpture remind you of something you have seen before? What does it remind you of? Why?
2. What colours has the artist used? Why do you think he chose these?
3. How many different faces or characters can you see in the artwork? Describe each of them.

7—12

1. Consider the subject matter, media and elements and principles of Cole's work; which have been used most effectively to capture the viewers gaze/ interest? Do you find *The Red Tiger* interesting? Why?
2. The extract above speaks of Cole's identity, how do you think he has portrayed himself in the work *The Red Tiger*? What things can we discover about the artist through his work? Consider everything from colours used through to the sourcing of materials.
3. What effect does the inclusion of text 'The Red Tiger' have on your interpretation of the artwork? Why do you think the artist has included text?

Extension

Research other artists that use geometric or simplified shapes or forms in their artworks. Start by collecting some images of portraits by Pablo Picasso.



IMAGES:
EXAMPLE OF ACTIVITY

Activity

CARDBOARD SELF-PORTRAIT

Materials

- Carboard
- Glue
- Scissors
- Pastels or paint (optional)

Instructions

1. Trace the template (included in booklet on page 14) onto thick cardboard.
2. Cut out, leave assembling the base to last.
3. Decide on shapes for all your features, mouth, eyes, nose, ears and mouth.
4. Cut them out, layer the face sculpture by gluing smaller shapes on top. This will make the facial features pop out of the sculpture. Use this technique to add details, such as nostrils to the nose.
5. Make sure you have glued all parts together and let dry.
6. Optional – Paint or colour the sculpture, use a limited palette of colours.
7. Cuts slits in the cardboard stand and slot your head sculpture in. It should be able to stand freely.



ARTIST—SUSAN PURDY

Images



IMAGES ABOVE & LEFT

Susan PURDY

Australia Phoenix: A Cosmology [details] 2010

Gelatin silver photograms (unique state)

40.5 x 2100cm

Courtesy the artist and Gallerysmith

ARTIST—ANNEMIEKE MEIN

Images



IMAGES

Annemieke MEIN

Born Netherlands 1944

Australia from 1951

LEFT

Leaf Curling Spider 1979

Appliqué machine embroidery, cotton, silk, Dacron, rabbit fur, wool, silk organza, synthetic suede, millinery wire, terylene and hessian on board
104 x 130 cm

Collection Gippsland Art Gallery. Purchased with assistance from the Crafts Board of the Australia Council, 1979



RIGHT

Pittosporum Undulatum 1980

Appliqué machine embroidery, silk organza, wool, faux suede, hat felt, recycled artificial flower stamens, textile paint, and fur fabric on women Indian cotton
77 x 101.5cm

Collection Gippsland Art Gallery. Donated from the estate of John Leslie OBE, 2017

ARTIST—PETER COLE

Images

IMAGE

Peter COLE

Born Australia 1946

The Red Tiger 2014

Mixed media

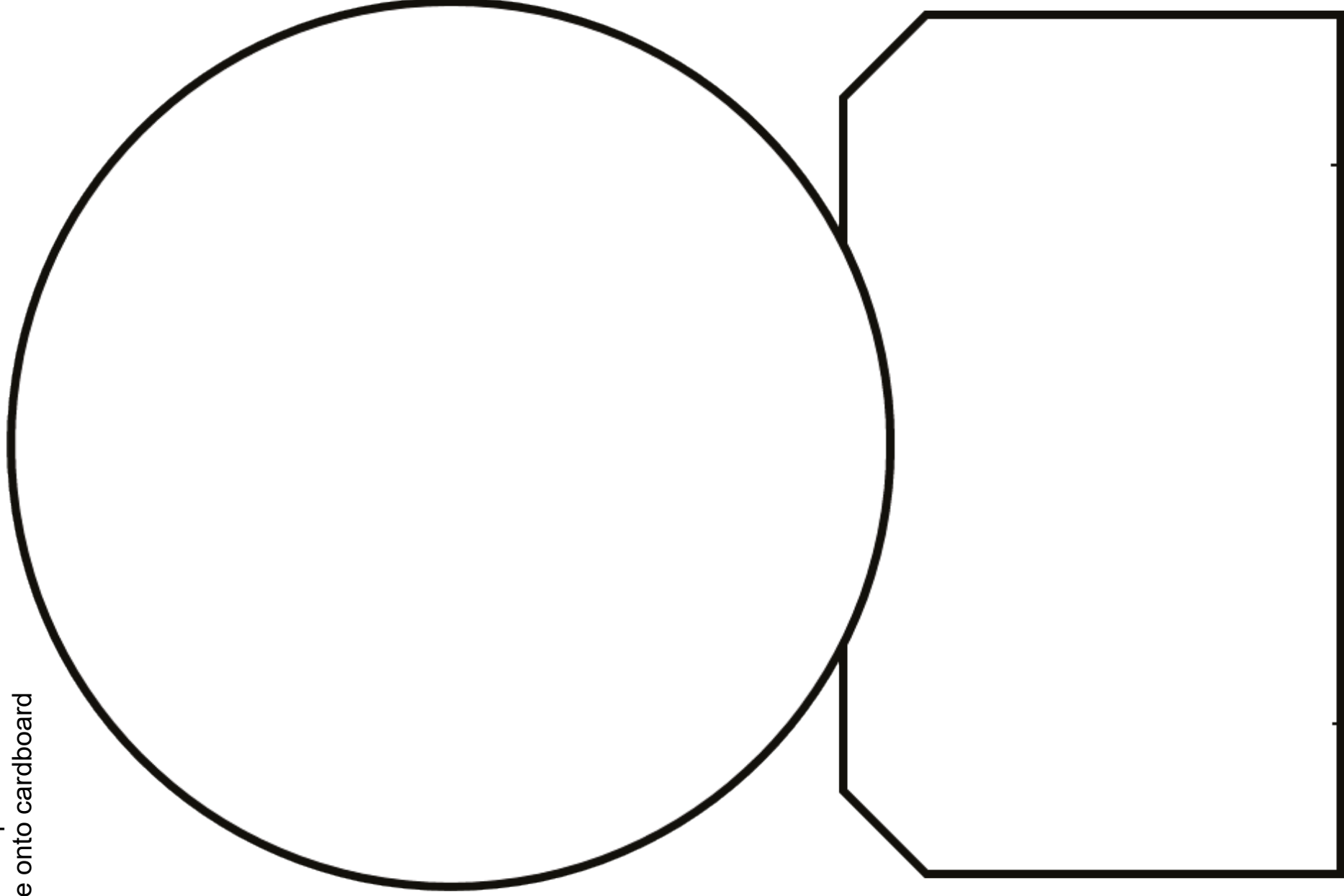
208 x 146 x 20 cm

Collection Gippsland Art Gallery

Donated by the artist, 2019

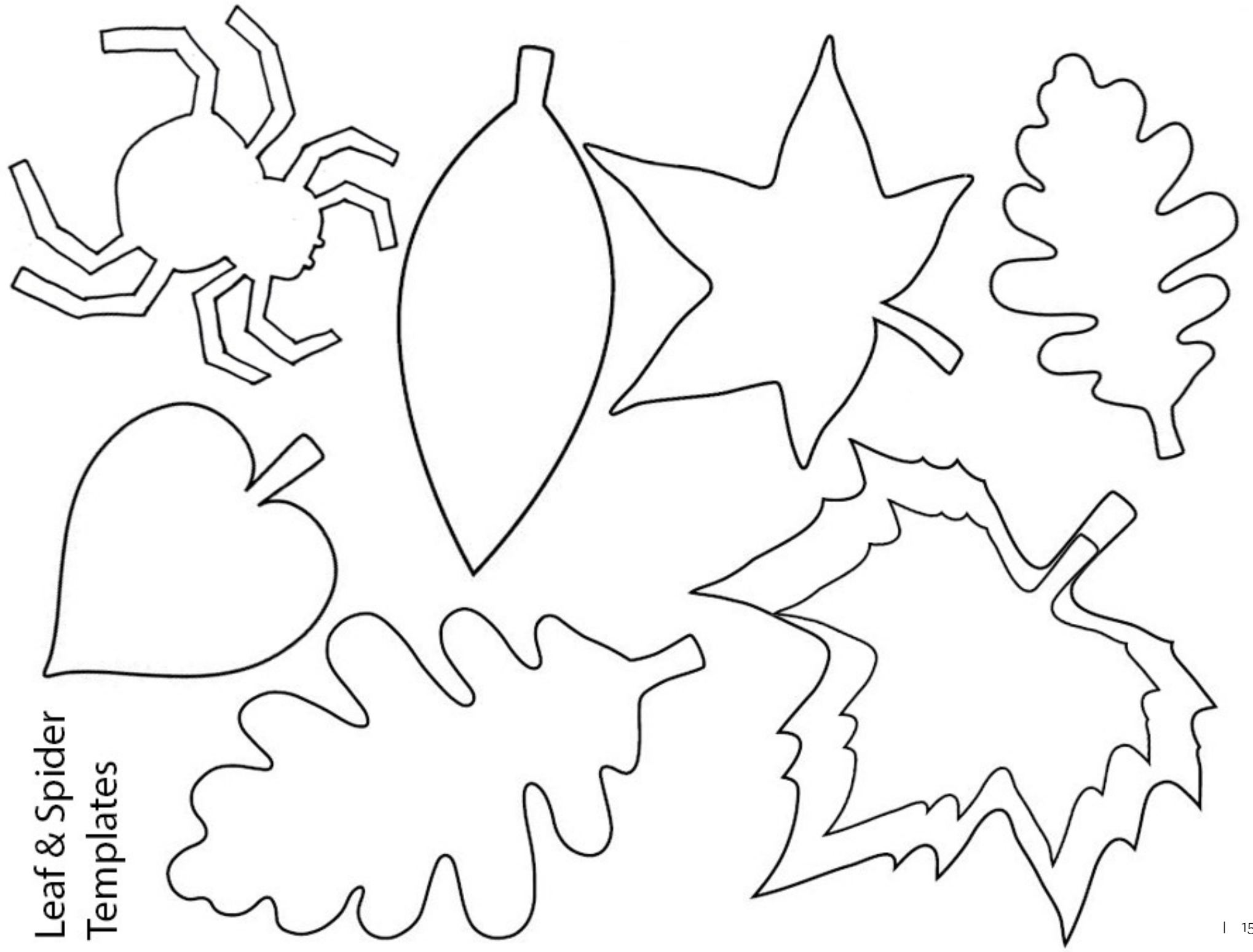


Face Template
Trace onto cardboard



Stand for face template, cut a slit
where marked above

Stand for face template, cut a slit
where marked above



Leaf & Spider
Templates

This Education Resource has been compiled by Meghan Bye, Acting Education Coordinator, Gippsland Art Gallery, April 2020.

This Education Resource has been produced by the Gippsland Art Gallery to support the Education Program.



**PORT
OF
SALE**

CREATIVE VICTORIA



Gippsland Art Gallery is proudly owned and operated by Wellington Shire Council with support from the Victorian Government through Creative Victoria

Gippsland Art Gallery acknowledges the Gunaikurnai People as the Traditional Owners of the land on which the Gallery now stands
Gippsland Art Gallery Education Program is supported by the Victorian Government Department of Education and Training

Cover Image
Susan PURDY

Australia Phoenix: A Cosmology 2010
(Installation image—Gippsland Art Gallery, 2020)
Gelatin silver photograms (unique state)
40.5 x 2100cm
Courtesy the artist and Gallerysmith

Gippsland Art Gallery

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OPEN

Monday to Friday 9.00am to 5.30pm
Saturday & Sunday & public holidays
10.00am to 4.00pm