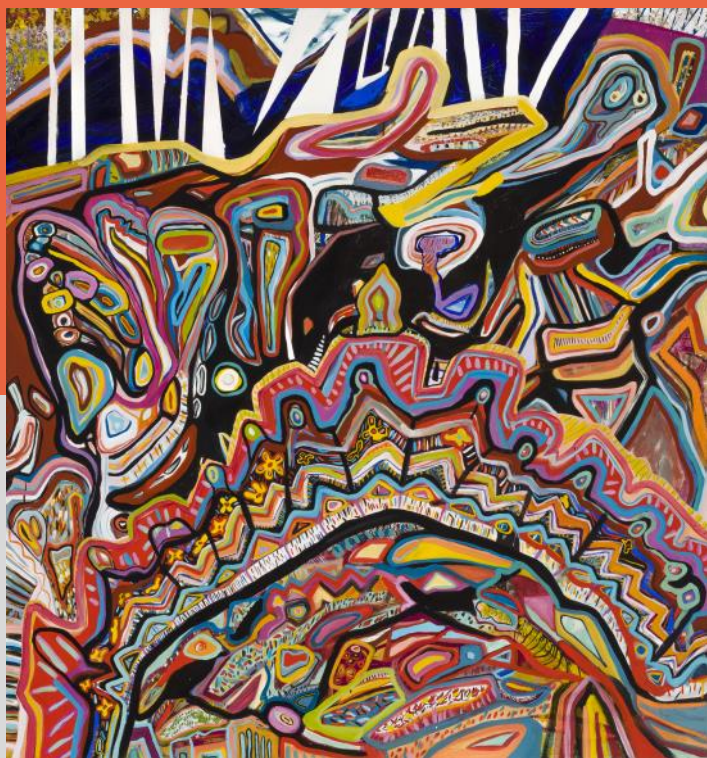


Goulburn Regional Art Gallery presents

6 dec. 2019– 25 jan. 2020

Of the Sun

Sharon Adamson, Maringka Baker, Mary Barton, Lottie Consalvo,
Teelah George, Claudia Nicholson, Annika Romeyn



Education Kit



Contents

About the Education Kit		Page 3
Themes and Influences		Page 4
Objectives		Page 4
About the Exhibition	Find—a – word, What’s in a title?, Take a walk, Gender parity, It’s	Page 5-7
Artist in focus- Mary Barton	Preschool and Early stage 1: Think... Count... Create...	Page 8-9
Artist in focus– Sharon Adamson	Stage 1: Look... Think... Create...	Page 10-11
Artist in focus– Annika Romeyn	Stage 2: Think... Create... Respond... Do...	Page 12-13
Artist in focus– Maringka Baker	Stage 3: Read... Do... Calculate... Create...	Page 14-15
Artist in focus– Claudia Nicholson	Stage 4: Structural Frame... Postmodern	Page 16-17
Artist in focus– Lottie Consalvo	Stage 5: Subjective Frame... Postmodern Frame... Structural Frame...	Page 18-19
Artist in focus– Teelah George	Stage 6: Structural Frame... Subjective	Page 20-21
Early Learning Years Framework		Page 22
Syllabus Links		Page 23

About the Education Kit

This Children’s Art Trail has been developed for ‘Of the Sun’ 6 dec. 2019—25 jan. 2020 and prepared by Sally O’Neill, Education Officer. O’Neill has a Bachelor of Fine Arts majoring in Painting and Drawing and Certificate III in Early Childhood, with several years experience in developing and delivering an Education Program for regional and public galleries. O’Neill is also a practising artist whose painting practice explores personal and shared narratives.

The kit includes practical and theory activities for all ages suitable for before and after visiting the Gallery. The heading for each page spread will indicate the intended audience for the activities. Use the table below to help you determine the level of learning.

STAGE	AGE/ YEAR
Preschool	3– 5 years old
Early Stage 1	Kindergarten
Stage 1	Year 1 and 2
Stage 2	Years 3 and 4
Stage 3	Years 5 and 6
Stage 4	Years 7 and 8
Stage 5	Years 9 and 10
Stage 6	Years 11 and 12

Themes and Influences

The exhibition highlights the following themes:

- The translation of the traditional canon of landscape painting into Australian Contemporary arts practice.
- Innovative and experimental use of traditional media and processes.
- The determination of place of painting in multi and cross disciplinary contemporary arts practice.
- A considered examination and celebration of the importance of the land in the arts practice of seven very different prominent Australian artists.

Objectives

As a part of viewing the exhibition and completing the activities in this Education kit, students will:

- Gain an understanding about how artists use art to express ideas and communicate with their audience.
- Develop the ability to interpret concepts and symbols in art and make conclusions about the artist's intentions.
- Identify that artists use a variety of materials and disciplines to convey a variety of messages.
- Discuss and respond to art in a variety of forms.
- Gain a greater knowledge of how art can be a powerful form of documentation and critique of the social, economic, environmental and political context in which it is made.
- Consider the relationship that exists between the artwork, artist, gallery and audience.
- Form an appreciation for the very deep connections contemporary artists including First Nations Artists, have with the land as represented in their practice.

About the exhibition

Find-a-word

Learn a little more about the exhibition by finding the core concepts listed below in the exhibition. Then find the exhibiting artist's names.

ARTISTS	FEMALE	PAINTING
AUSTRALIA	INSTALLATION	PERFORMANCE
COLOUR	JOURNEY	POWER
COMMISSIONS	LANDSCAPES	PROCESS
CONTEMPORARY	MEMORY	SEASCAPES
EMOTION	NATURE	VIDEO

T G S E P A C S D N A L Z T R E N E R A S
E E Y F C O N S A L V O R U O L O C O N E
M O R E E A R T I S M C P Y R A L I M D A
S R A E M M C K P T U F O D E X R E E S S
S G R A M I A O N S L D W T O N D T Y R C
E E O G U P D L T I S N E Y T U R I N A A
C F P O X D H S E T M A R T A R M U A E P
O D M Q F R O M S R D L T Y U R E G O R E
R R E N G A R Y S A A D A M S O N E R J S
P N T O E Y I R C S S N O I S S I M M O C
H O N S M H T L P E R F O R M A N C E M W
Y T O L O T S Y A G E T E R T A N D E N O
U R C O T U V U P R C O M I S E A M X A E
P A G H I Y S I A U T H S E A H O O Z R R
W B E C O T E E D W R S R D Q R D C P E U
E T T I N G D S H E E R U N Y I N O K V T
R R G N I T N I A P O T N A V R U A I M A
O I N S T A L L A T I O N M O E B P E R N

What's in a title?

'Of the Sun' is an exhibition of work by seven contemporary artists working land and seascapes into painting, installation and performance. But why the title?

Complete the piece of writing below by inserting the word or phrase most applicable from the list.

- | | | |
|---------------------|--------------------------------|---------------|
| 1. Climate | years | 7. Worshipped |
| 2. Ice covered | 5. Light | 8. Earth |
| 3. Oxygen | 6. Everybody and
everything | |
| 4. Days, months and | | |

The sun is the most important thing to all of us on _____. Without the sun, Earth would be a big lifeless, _____ rock in space.

The sun provides heat, energy and _____, necessary for all life on earth. It warms our oceans and is responsible for the _____. The magnetic field of the sun keeps the earth in its normal rotation giving us a way to tell time; hours, _____.

The sun provides energy for growing plants necessary for the food and _____ for other living things on earth.

People have known the importance of the sun for a very long time. Some cultures have even _____ the sun with it being represented as a type of God in religious and spiritual story telling.

Therefore _____ is 'Of the Sun'.

Take a walk

Each of the seven artists express a deep connection with place through their art. Take a slow walk around your local neighbourhood and reconnect with your place. Consider what is important to you in choosing it as your home. Why not take some photos or make some notes and make your own artwork about your landscape.

Gender parity

Art historically, and remains today, a male dominated narrative. It is the responsibility of all artists, art workers, institutions and audiences, to strive for the increase of representation and recognition of female artists.

Goulburn Regional Art Gallery has always championed female artists and has been led by women for it's 38 years. All seven contemporary artists in 'Of the Sun' are female, and all of the artists bar one are female in the exhibition program for the next six months.

Test your knowledge and make a list of all the female Australian artists you know. Start with the 'Of the Sun' artists and those represented in the Gallery program, then think more broadly. How many can you list?

-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----

It's about the way we live in space

Not only do our artists examine the landscape but many consider the relationship we have with the land and the way in which we live in these places. Consider each of the places below and connect each with a line to the action which corresponds:

The Beach

Lying down/relaxing

At work

Swimming

On the farm

Stretching

In the yoga studio

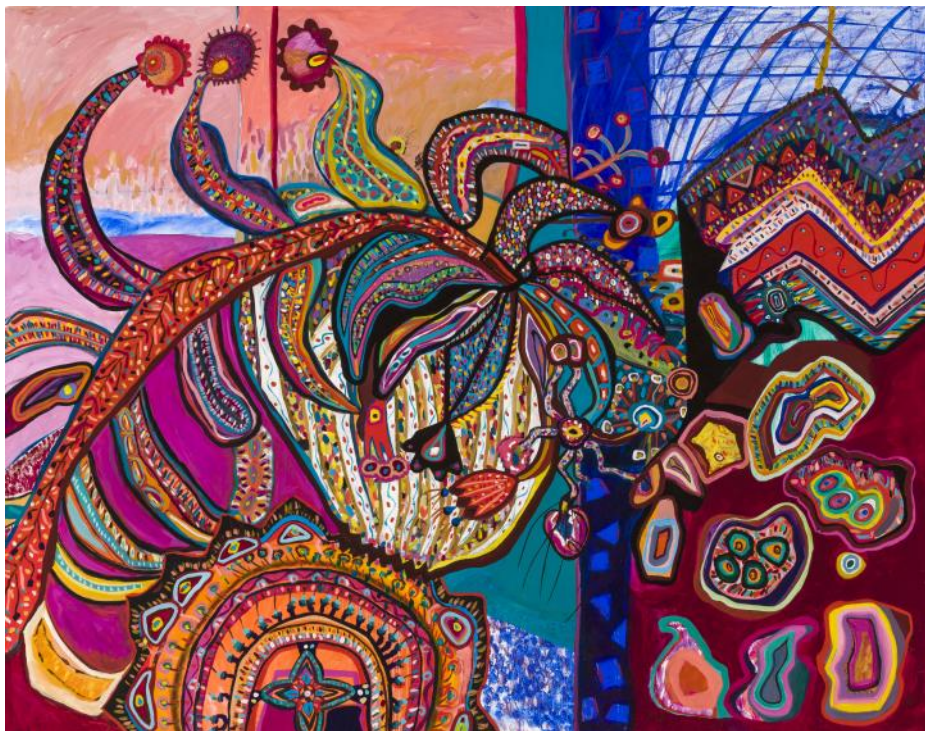
Running

At the park

Digging/ physical work

Artist in Focus– Mary Barton

Preschool– Early stage 1



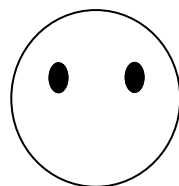
Mary Barton, *There amongst the rocks and vines, down on Wagait beach*, 2018- 2019, Oil and pastel on canvas 168x 213cm. Courtesy of Karen Price.

Think...

The artwork is definitely very colourful! Circle the colours below that you can see in the artwork. Can you name them all?



Combinations of colours can make us feel different things. How do all the colours in Barton’s painting make you feel? Draw the emotion on the face.



Count...

Barton's painting is complicated. Get to know the artwork better by counting the following:

There are how many flowers on the tree?.....

How many rocks are on the beach?.....

The tree has how many leaves?.....

The star at the bottom of the painting has how many points?.....

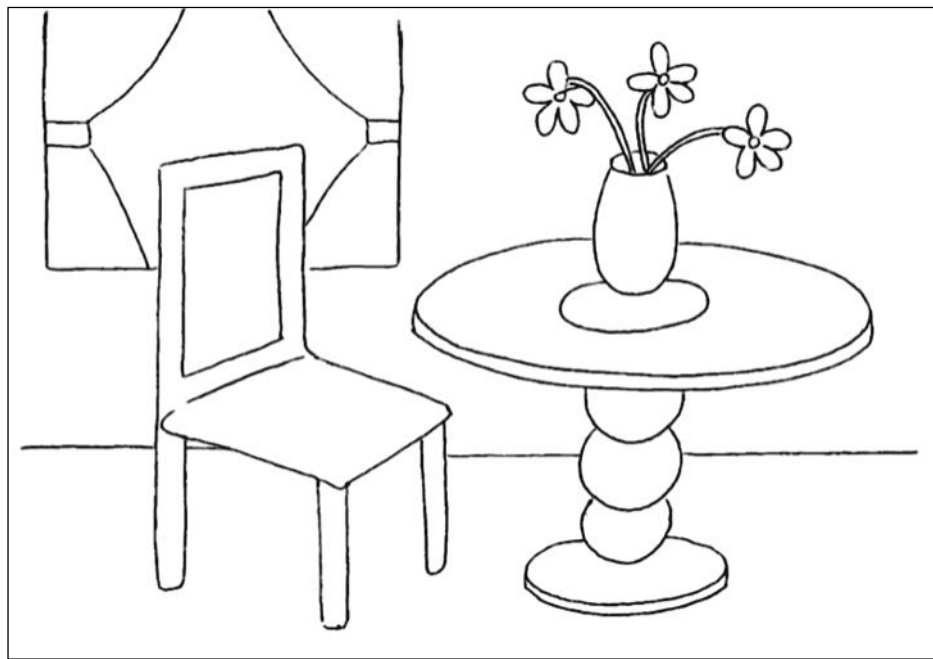
There are how many different plants?.....

Barton uses how many colours?.....

Create...

Barton uses lots of shapes to create patterns in her painting.

Add some life to the image below through using colour and pattern like Barton.



Artist in Focus– Sharon Adamson

Stage 1

Look...

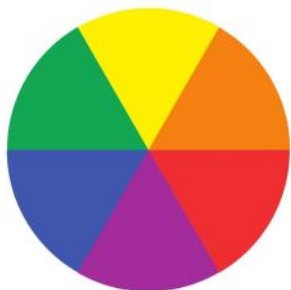
The painting represents 'Wanampi Tjukurpa' the story of the rainbow serpent dreaming of the Pitjantjatjara speaking Anangu people. The story tells of the formation of important landmarks by the rainbow serpent including rock holes and water ways. Can you see any of these features in the art work?



Sharon Adamson, *Wanampi Tjukurpa*, 2019, Acrylic on linen, 198 x 198cm. Image courtesy of Tjala Arts.

Think...

There are two main colours in the painting.
What are they?



Take a look at the colour wheel opposite.
Where do these colours sit in relation to each
other? Circle your answer below.

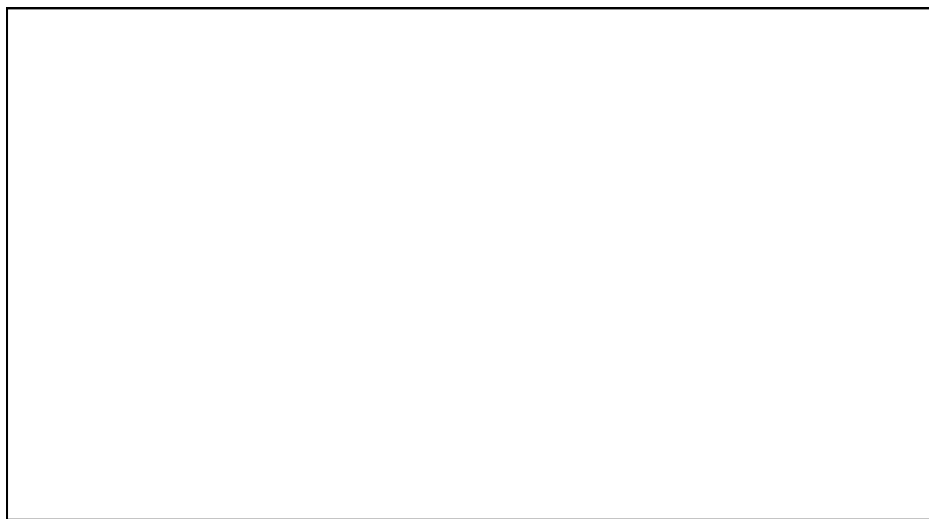
Side by side opposite neither

These colours are called complementary colours. These colours have a special effect when used together. How would you describe the use of the colours in the artwork?

Create...

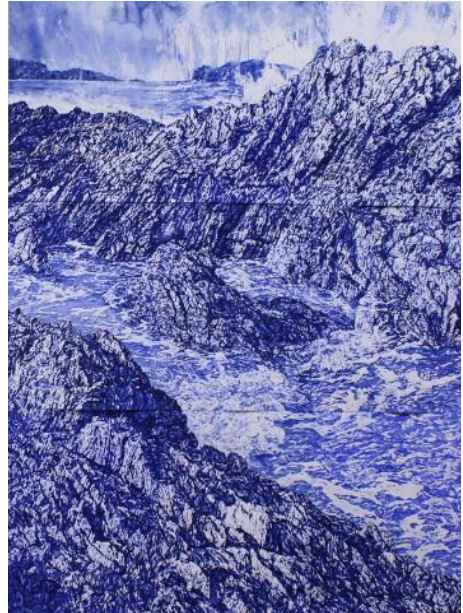
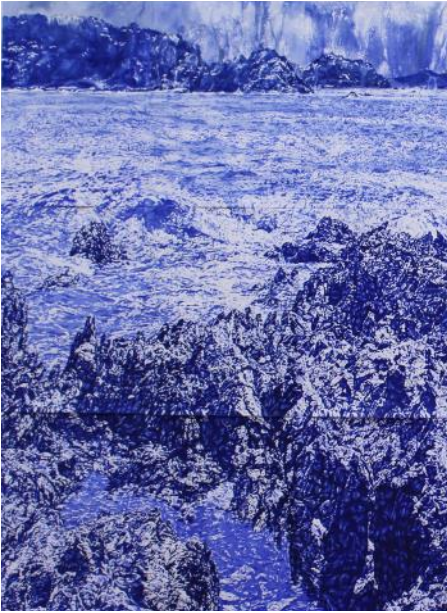
The Wanampi are giant water snakes, sometimes more than 100 metres in length, with sharp teeth, long manes and a rainbow colouration when angry.

Draw your interpretation of the rainbow serpent in the box below.



Artist in Focus– Annika Romeyn

Stage 2



Annika Romeyn, Endurance 5, 2019, Watercolour monotype, 228 x 168cm.
Annika Romeyn, Endurance 4, 2019, Watercolour monotype, 228 x 168cm.

Think...

Unscramble the groups of letters below to make words that could be used to describe Romeyn's work:

HBCEA _ _ _ _ _

ESA _ _ _

EUBL _ _ _ _

OREMYM _ _ _ _ _

ESLAPDCNA _ _ _ _ _

REPAP _ _ _ _ _

ANOEC _ _ _ _ _

UTNRAE _ _ _ _ _

GREAL _ _ _ _ _

TYEUAB _ _ _ _ _

NRPTI _ _ _ _ _

VTEMIEO _ _ _ _ _

Artist in Focus– Maringka Baker

Stage 3

Read...

‘This is Minyma Kutjara Tjukurpa (the creation story of the two sisters). The big sister was travelling with her younger sister back to their homeland. The little sister was reluctant to head further and further north as she had been living with a different family near the ocean to the south. She had been lost for a long time and was unfamiliar with the landscape the big sister was showing her. Eventually the older sister gave her a piggyback and tried to comfort her. She continued to teach her all about the country they travelled through. Sometimes when they stopped they performed Inma (sacred singing and dancing). They camped at Punuwara and Irrunytju rockhole before heading further north to Docker River.’

Maringka Baker



Maringka Baker, *Minyma Kutjara Tjukurpa*, 2019, Synthetic polymer on canvas, 150 x 240cm. Courtesy of Tjungu Palya.

Do...

Read the creation story of the two sisters told by Baker on the page opposite. Write a short story about how an older sibling, cousin or friend helped you when you were feeling down.

Calculate...

Baker's paintings are a wonderful use of patterns. Patterns and repetition exist in art, textiles, architecture... and math! Use your math skills to complete out the patterns below:

1	4	7	10	--	--	10	--	30	--	50	--
2	4	8	16	32	--	46	--	44	43	--	41
5	--	15	20	--	30	1	7	--	21	28	--

Create...

Draw your interpretation of the creation story in the box opposite using your art style. In what ways does your interpretation differ to Bakers?

Artist in Focus– Claudia Nicholson

Stage 4



Claudia Nicholson, *I felt the rumour of the river and you / Coutra ngara the bada yuru*, 2019, Watercolour, ink, diamantes, silver leaf, powdered bone and pearl pigment on paper, 67 x 85cm.

Structural Frame...

Nicholson completed this work whilst on residency in Campbelltown, Sydney. Two significant bodies of water on opposite sides of the world are represented in the painting, leaking into one another; Minerva Pools, a traditional Dharawal site for women and children, and Lake Siecha in Colombia, a sacred site for the Muisca people. What do you think the significance is of representing these two bodies of water in this way for the artist? You will need to do some research.

Post Modern Frame...

In her work Nicholson reinterprets early colonial depictions of first contact in the Americas in a bid to reclaim cultural and personal histories.

Take a look at Nicholson's work. What aspects do you believe have been appropriated from the original colonial paintings?

Cultural Frame...

Nicholson works contemporary pop culture references into the artworks. Make a list of the references that you can identify in Nicholson's painting.

Understand the work a little more by answering the questions below to complete the crossword.

ACROSS

1. The figures watching the horrific scene are holding what?

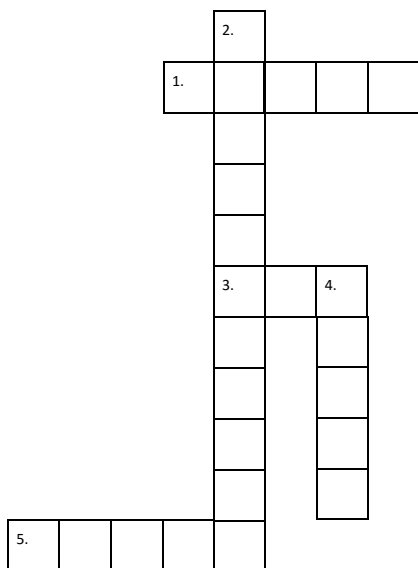
3. The animal depicted in the work

5. The weapon the figure in the centre is holding

DOWN

2. Nicholson primarily uses this type of paint in her work

4. The centre of the work features a body of what?



Artist in Focus– Lottie Consalvo

Stage 5



Lottie Consalvo, *Like A Bell Under Water*, 2019, Acrylic on canvas, 183 x 122cm.

Subjective Frame..

The exploration and documentation of time, place and memory are recurring themes in Consalvo's practice. In your opinion, how do each of these themes manifest in 'Like A Bell Under Water'?

Time

.....

Place

.....

Memory

.....

.....

Postmodern Frame...

Consalvo is a multidisciplinary artist working in drawing, painting, performance, sculpture and other time-based work.

Look up the following terms applicable to Consalvo's practice and write a definition next to each:

Performative

Minimalism

Transformative

Intangible

Structural Frame...

Consalvo's work maps the physical gestures of the artist, her thoughts and memories imbedded in the layers of shape and colour. Although Consalvo uses traditional painting materials, would you consider 'Like A Bell Under Water' a painting? Explain your answer.

How would you describe the artist's colour palette? Do you think its important to consider this in responding to the work and why?

Conceptual Framework...

In what ways is the artwork a document of the artist; her body, movements and gestures? Consider how the artwork was made and your response to the work within the Gallery space in your answer.

Consalvo works within the discipline of performance yet these works are often created without an audience. In your opinion, can the work still be considered a performance without this element and why?

Do...

Tape a large sheet of butchers paper or like to a wall. Use paint or drawing materials, draw a line as far as you can reach in all directions without moving your feet. Take a step back and consider the similarities between what you have created and Consalvo's work and process.

Artist in Focus– Teelah George

Stage 6



Teelah George, *Wall Piece*, 2017 - 2018, Thread on linen with bronze, 350 x 360cm.

Structural Frame...

George's practice traverses disciplines. Make a list of the processes used by the artist.

The surface of the work exposes the labour of the artist, a document of the artistic process. How does this approach differ to that of traditional textiles?

It takes the artist roughly one hour to embroider the surface area of 10 x 10 cm. Approximately how long did it take George to embroider Wall Piece?

Subjective Frame...

George creates her work whilst accessing oral, written and photographic archives. Take a look at 'Wall Piece'. In what ways does the artwork resemble an archive?

George works to represent the historical information within the work abstractly through colour, shape and form. In what other ways is 'Wall Piece' different to an historical archive?

Conceptual Framework...

Consider how 'Wall Piece' is displayed in the Gallery. How is the audience compelled to interact with the work?

The work is essentially a 2D art work, yet it is displayed as a 3D object. Does this affect your consideration of the work? How would you describe the work to a friend who hasn't seen it?

Draw a picture of the surface of the work in the box opposite.



Early Learning Years Framework

Outcome 2: Children are connected with and contribute to their world

Children respond to diversity with respect.

Outcome 4: Children are confident and involved learners

Children develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity.

Children develop a range of skills and processes such as problem solving, inquiry, experimentation, hypothesising, researching and investigating.

Children transfer and adapt what they have learned from one context to another.

Children resource their own learning through connecting with people, place, technologies and natural and processed materials

Outcome 5: Children are effective communicators

Children interact verbally and non-verbally with others for a range of purposes.

Children engage with a range of texts and gain meaning from these texts

Children express ideas and make meaning using a range of media.

Children begin to understand how symbols and pattern systems work.

Syllabus Links

The syllabus links below have been provided for school teachers and educators to aid in using this Education Kit within the classroom. The codes have been taken from the NSW syllabuses current for 2018 for History, English and the Creative Arts for each stage. Please refer to the relevant syllabus for expanded curriculum outcomes.

STAGES	HISTORY	ENGLISH	CREATIVE ARTS
Early Stage 1	HTe-2	ENe-2A ENe-10C ENe-4A ENe-11D	VAES1.1 VAES1.4 VAES1.3 DRAES1.1
Stage 1	HT1-2 HT1-3 HT1-4	EN1-1A EN1-7B EN1-2A EN1-8B EN1-4A EN1-10C EN1-11D	VAS1.1 DRAS1.1 DRAS1.2
Stage 2	HT2-2 HT2-3 HT2-5	EN2-1A EN2-7B EN2-2A EN2-8B EN2-4A EN2-10C EN2-11D	VAS2.1 DRAS2.1 DRAS2.2
Stage 3	HT3-5	EN3-1A EN3-7C EN3-2A EN3-8D EN3-3A	VAS3.1 DRAS3.1 DRAS3.2
Stage 4	HT4-2 HT4-7 HT4-5 HT4-9	EN4-1A EN4-5C EN4-2A EN4-7D	4.1 4.4 4.2 4.5 4.3 4.6
Stage 5	HT5-1 HT5-4 HT5-2 HT5-9 HT5-3	EN5-1A EN5-5C EN5-2A EN5-7D	5.1 5.4 5.2 5.5 5.3 5.6
Stage 6	MH11/12-1 MH11/12-3 MH11/12-4 MH11/12-5 MH11/12-7 MH11/12-9 MH11/12-10	Key objectives ~ collecting, analysing and organising infor- mation ~ communicating ide- as and information	P1, H1 P4, H4 P5 P6

Image front: Mary Barton, *Our planets immune system trying to get rid of us*, 2017 - 2018, Oil on canvas, 150 x 140.5cm. Courtesy of Courtney Krulis.



Goulburn Regional Art Gallery is supported by the NSW government through Create NSW.