

Goulburn Regional Art Gallery presents

21 oct. 2022– 21 jan. 2023

Bright



Emma Beer, Vivienne Binns, Yvette Coppersmith, Lara Merrett,
Gemma Smith, Esther Stewart, Margaret Worth

Education Kit



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Bright

Bright brings together a group of Australian artists who each explore colour and Abstraction in their practice. Taking inspiration from diverse sources including architecture, dance, design, nature and music, these artists' works are bold and teeming with energy. The exhibition spans a range of forms, scale and materials, celebrating artists who challenge assumptions and expand possibilities.

Featuring pioneering and contemporary artists, with newly created pieces presented alongside key existing works, *Bright* shows the ongoing relevance of Abstraction as a visual language. At different moments, the exhibition exudes a sense of discovery, contemplation and optimism, engaging viewers in works which express the breadth of colour, line and movement.

The artists are: Emma Beer, Vivienne Binns, Yvette Coppersmith, Lara Merrett, Gemma Smith, Esther Stewart, Margaret Worth.

About the Education Kit

This Education Kit has been developed for *Bright* 21 oct. 2022—21 jan. 2023 and prepared by Kirsten Jeffcoat, Education Officer. With three degrees in Visual Arts and Education, including a Masters in Visual Arts from the University of Paris VIII, she has worked as Project Officer in Education at the National Gallery of Australia and taught Art at Primary, Secondary and Tertiary institutions. Having trained as a lithographer, Jeffcoat is a practising artist using drawing, painting, printmaking and photography, often inspired by her extensive travels and residencies.

The kit contains informative text about the artists and their works and includes practical activities designed for audiences of all ages. The kit is suitable for use before, during and after visiting the Gallery.

Themes and Influences

The exhibition highlights the following themes:

- Abstraction as a visual language.
- Australian artists whose focus is on colour, light and abstraction.
- Contemporary artists who draw inspiration from diverse sources including architecture, dance, design, nature and music.
- Australian women who are at the forefront of abstraction.
- How the past can influence the present in artmaking.

Objectives

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

- Gain an understanding of how artists use art to express ideas and communicate with their audience.
- Identify that artists use a variety of materials, techniques and disciplines to convey ideas, feelings and emotions.
- Discuss and respond to art in a variety of forms.
- Gain a greater knowledge of how artists respond to their world in a variety of ways.
- Consider the relationship that exists between the artwork, artist, gallery and audience.
- Understand how contemporary artists can be influenced by past artists, movements and artworks.

About the exhibition

Find-a-word

Can you find the names of the artists from the exhibition in the find-a-word below? First and last names appear separately.

Emma Beer

Yvette Coppersmith

Gemma Smith

Vivienne Binns

Lara Merrett

Esther Stewart



What does Abstraction mean?

Abstract: term applied to artworks in which the subject matter is not recognisably based on anything figurative or representational. Abstract art can be an arrangement of shapes, lines, tones, colours and textures in a non-objective, non-figurative and non-representational way.

Abstraction: simplification, rearrangement, distortion and exaggeration of forms created by the artist resulting in varying degrees of resemblance to the original object.

Realistic: attempting to depict or show objects accurately, as they actually are.

Figurative: representing the likeness of a recognisable human or animal figure.

Representational: representing people, landscapes or scenes in recognisable forms. Note that a work of art may be representational without being realistic.

Q. Which of the above word(s) would you use to describe the artworks in this exhibition?

Learn some more art vocabulary

Light: we need light to be able to see colour and tone.

Tone: an element of design that defines the lightness or darkness of an object or its colour.

Colour: a combination of hue, saturation and value.

Hue: is the property that gives a colour a name, such as red or green.

Saturation: refers to the purity, vividness or intensity of a colour.

Value: is the technical name for shading, which gives colour the quality of seeming light or dark.

Unscramble the letters below

H G I L T _ _ _ _ _
 N O E T _ _ _ _ _
 L O C U R O _ _ _ _ _ _ _
 M L E N E S T _ _ _ _ _ _ _ _ _
 O R E M Y M _ _ _ _ _ _ _
 T V I F U G A R E I _ _ _ _ _ _ _ _ _ _ _
 I O N R P E T A L S N E R E T _ _ _ _ _ _ _ _ _ _ _ _ _

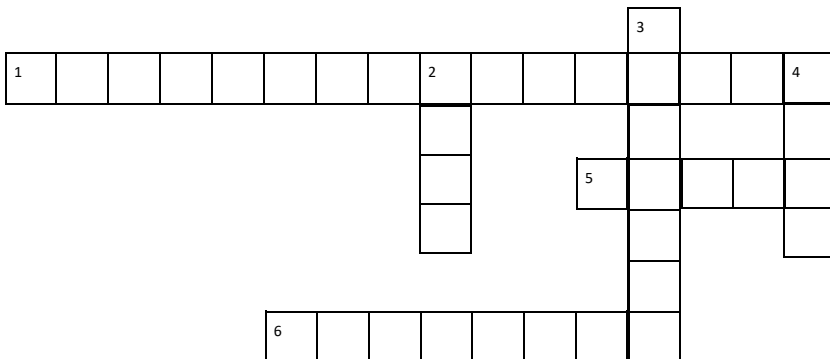
Abstraction– crossword

Consider abstraction in art by completing the crossword below

ACROSS

DOWN

- 1. The opposite of abstraction
- 2. _____ refers to how light or dark an object is.
- 3. Abstract art can be an arrangement of shapes, lines, tones and _____
- 4. A pencil drawn across a page makes a _____
- 5. This exhibition highlights Australian _____ who are at the forefront of abstraction.
- 6. Shape, colour, tone are all _____ of design



Emma Beer

Born Echuca, Australia 1987. Lives and works in Kamberri/Canberra, Australia.

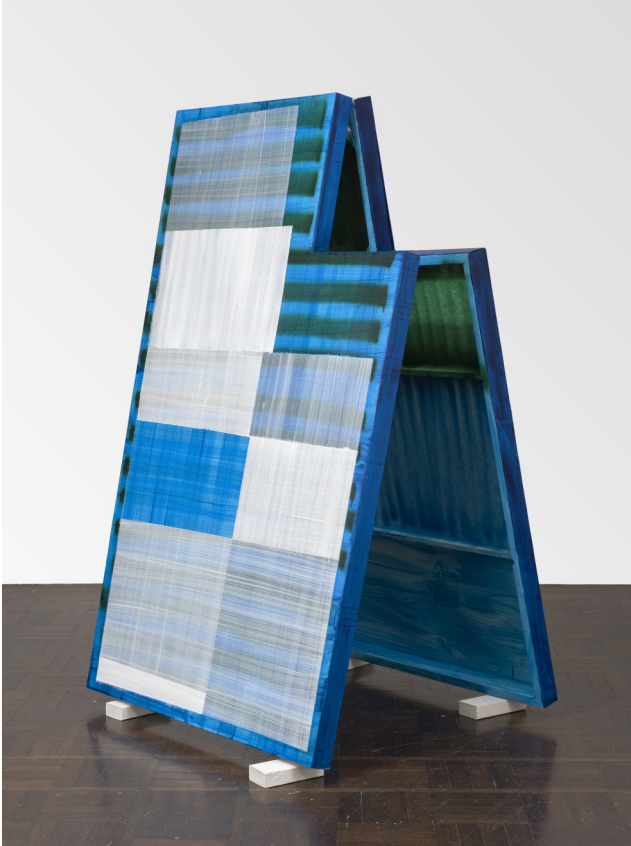


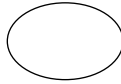
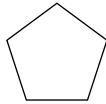
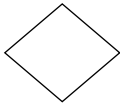
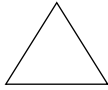
Image: Emma Beer: *#bossyapp*, 2022, acrylic on pine , courtesy of the artist.

Emma Beer studied, and currently works, at the ANU School of Art & Design, was the winner of the 2022 Goulburn Art Award and is the youngest artist to have had a solo exhibition in the Drill Hall Gallery in Canberra. Beer's works occupy a different space in this gallery and allow us to experience them from various angles and perspectives.

'Subtle shifts in tone and hue, shade and shadow activate the surface', colours are veiled and overlaid with visible brush strokes creating a woven effect of differing transparencies.

Shapes

What shapes can you see in Emma Beer's paintings? Colour your answers



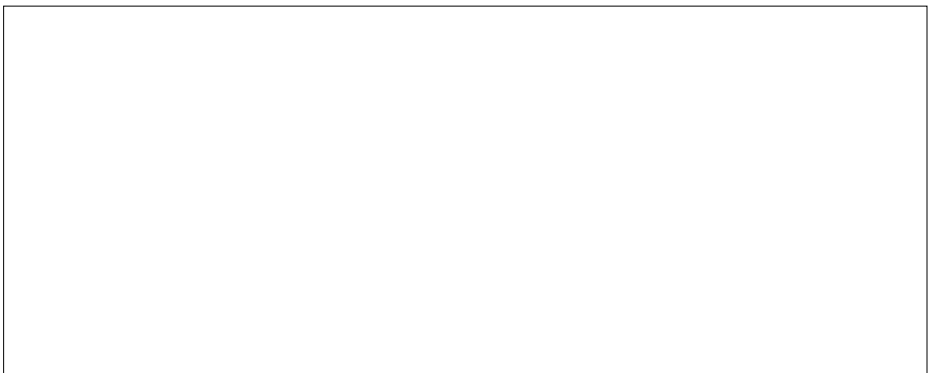
Can you name all of the shapes above? _____

What colours can you see in Beer's painting? _____

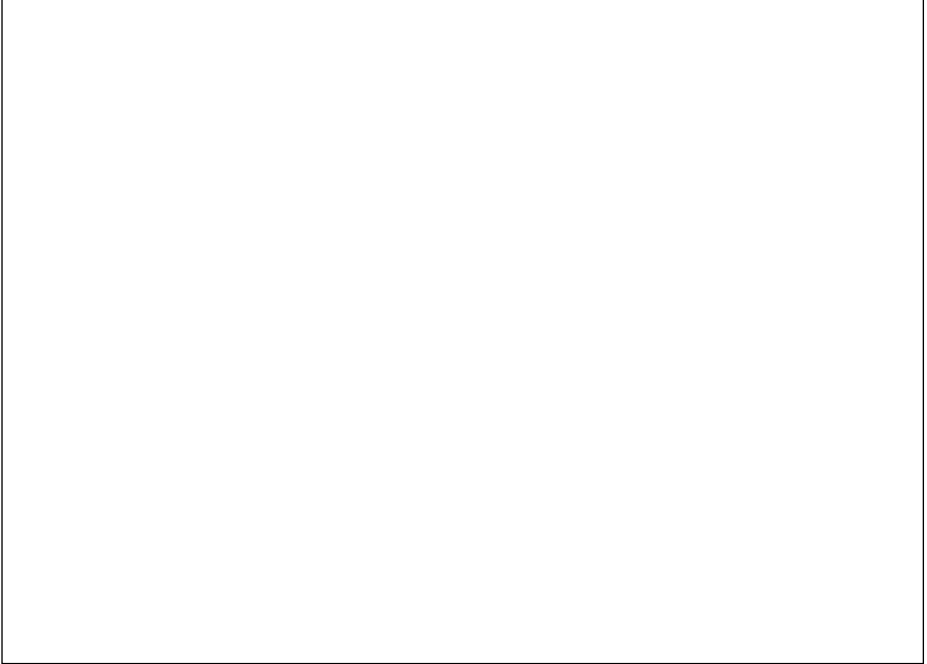
Which colour can you see most of? _____

Beer uses colour, texture and light in their painting to try to evoke a certain emotion or feeling. How do you feel when you look at this painting? _____

Draw or paint your own picture which expresses your emotions.



Textures



Texture is how the surface of an object feels to touch—rough, lumpy, prickly, scaly, hairy, silky or slippery.

Can you think of some other words to describe textures?

Look closely at Vivienne Binn’s artwork ‘Particle Thought’ and see if you can discover how she has made the various textures in her collection of small panel paintings.

Find different textures in your home and garden. How would you create the look of them in a drawing or painting? Try to recreate some of them in the space above.

Using a thick crayon or chalk and do rubbings on paper of some of the textures you find around you. Cut them up and glue them on a larger piece of paper to make a collage.

Vivienne Binns OAM

Born Wyong, Australia 1940. Lives and works in Kamberri/Canberra, Australia.



Image: Vivienne Binns, *Particle thought*, 2009, courtesy of the artist.

Binns is a Canberra based artist known for her contribution to the Women's Art Movement in Australia, her engagement with feminism in her artwork, and her work within community arts. Throughout the span of her practice, Binns has developed a strong reputation for her prolific approach to painting. Through decades of experimentation with colour and form, Binns has conceptually explored ideas about contemporary issues within her painting practice. Binns utilises abstraction as a way to communicate complex ideas and make them accessible to a broader audience.

Vivienne Binns' wall installation of 42 small paintings 'Particle thought' (2009) takes a range of inspiration and references from everyday life. "It is made up of bits and pieces of wisdom from past experience, teachers and mentors, the influence of books read, discussions and arguments and works by others." Vivienne Binns 2022

Yvette Coppersmith

Born Narm/Melbourne, Australia 1980. Lives and works in Narm/Melbourne, Australia.



Image: Yvette Coppersmith, *Untitled Movement (Magenta)*, 2022, oil on jute. The Barwon Collection. Courtesy of the artist and Sullivan + Strumpf.

Yvette Coppersmith is a painter whose practice spans portraiture and abstraction. Coppersmith is partly inspired by Australian Modernist artists, namely Roger Kemp. Her 'colour orchestrations' also call to mind the works of Roy de Maistre who created a colour harmonizing chart which showed musical notes corresponding to different colour hues. In 1917 De Maistre had his art studio in Goulburn. He worked with Dr Charles Moffitt, at Kenmore Hospital to devise a rehabilitation treatment for shell shocked soldiers which embraced 'colour therapy'.

Yvette Coppersmith's *Untitled Movement (Magenta)*, is inspired by dance and conveys a feeling of movement in space, - 'the tumbling and whirling motion of the body through a choreography of colour and line. Billowing chiffon-like forms swell and build up in layered veils to create a fantastical scene.' Yvette Dal Pozzo

Lara Merrett

Born Narm/Melbourne, Australia 1971. Lives and works on Gadigal land/Sydney, Australia.

‘Colour is everything. It’s my experience of the world, my memories, connection to sensuality; an endless language... I often think that using colour must be like composing music. I always wanted to believe I had synesthesia. The idea of colour having its own sound makes so much sense. It’s a language I can use on an instinctual ‘gut’ level that exists in a different part of my thinking.’ <https://artistprofile.com.au/lara-merrett/>

Lara Merrett has poured and layered water-based paint and has ‘let the magic happen’ with unexpected results.

She often works in-situ, intuitively responding to the physicality of her surrounding space and architecture.



Image: Lara Merrett, *Slow runs (Nature Banners)*, 2021, ink and acrylic on canvas and linen, Courtesy of the artist and Sullivan + Strumpf.

Activity: Using a large paint brush or sponge, wet a piece of thick watercolour paper. Using ink or watered-down paint of various colours, close your eyes, listen to music and then paint what you “see”.

Gemma Smith

Born gadigalland/Sydney, Australia.1978. Lives and works on Gadigal land/Sydney, Australia.

Artist Gemma Smith continually experiments with colour and abstraction. The works on display present veils of hues in complex colour orchestrations. Thin paint applied with visible brush strokes and drips in defined circular segments create bright luminous works whose colour radiates out into the surrounding space.

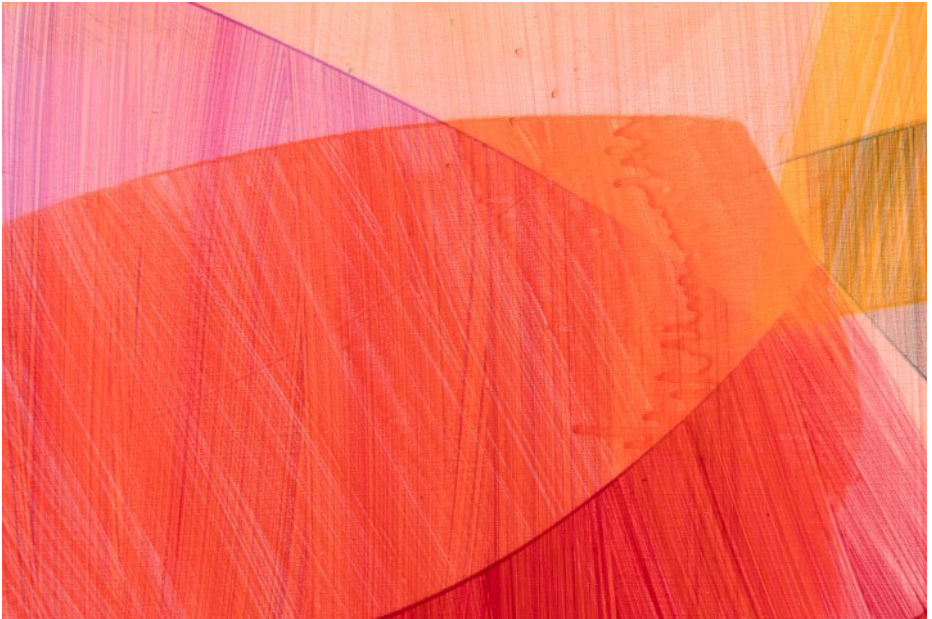


Image: Gemma Smith Haptic Bounty (detail) Photo: Silversalt Photography, Courtesy of the artist and Sarah Cottier Gallery.

Smith's paintings shift between structural and free, geometric and organic, small and large scale. Colour is at the heart of her work with many compositions being bold while others explore more subtle gradient shifts in colour.

'Her free-wheeling painting pushes and pulls at the sheer joy of colour'
Julie Ewington (P.13 "Gemma Smith—Found Ground")

Colour Wheel



Activity: Creating layers of colour

On three pieces of paper, apply a thin layer of watercolour paint in each of the three primary colours. Let this fully dry. Then apply a second layer over the top once again using a thin wash of each of the three primary colours. Continue this until you have created a range of secondary and tertiary colours.

Create a painting using only the three primary colours and white. To keep it vibrant, try not to use black. Use opposite colours on the colour wheel to add shadows and darker tones e.g. for yellow use purple, orange with blue, and red with green.

Patterns



Image: Installation view of 'Bright' featuring works by Esther Stewart, Margaret Worth and Lara Merrett at the Goulburn Regional Art Gallery, 2022. Photograph: Silversalt Photography

There are many patterns around us in our daily lives. These include patterns made with stripes, checks, zig zags, swirls and dots.

Find patterns in your home– try your clothes or linen closet, kitchen cupboard and floor coverings. Use them in an abstract drawing in the space above.

Imagine you are on the phone to a friend who has never seen the pattern. How would you describe it to them? _____

Design a house and draw the patterns you would have in each room: on the tiles, the wallpaper, the curtains, the bed covers and so on.

Describe these patterns: _____

Take photographs of surfaces and patterns in your home and create a collage of them.

Esther Stewart

Born Katherine, Australia 1988. Lives and works in Narrm/Melbourne, Australia.

Esther Stewart is an artist who has studied Architecture and majored in Sculpture and Spatial Practices in her Fine Arts Degree. In 2016 she won the Sulman Prize at the Art Gallery of New South Wales.

Stewart's work focuses on bold geometry and colours, hard-edged lines, and often references architecture. Her visual language is one of geometric abstraction, design and decoration.

'I have always been very interested in the nexus of art and design – ... the ways I can reimagine, collapse and expand spaces through painting and architecture.' Esther Stewart, 2018 <https://thedesigntiles.net/2018/07/esther-stewart-art-melbourne-fair/>

Her work includes public art, paintings and installations, textile designs for fashion collections. She has worked with diverse collaborators including Transport for NSW in Sydney and the fashion house Maison Valentino.

The *Painted Ladies* awnings use boldly coloured and patterned vinyl that hint at the interiors that may be behind the windows they are covering: architectural features, wallpaper, fabrics or even artworks on the walls.



Image: Esther Stewart, *Painted ladies* (Living Room) (Detail). 2022 welded vinyl sleeve with proprietary electric awnings. Courtesy of the artist and Sarah Cottier Gallery.

Photograph: K.Jeffcoat, Goulburn Regional Art Gallery.

Margaret Worth

Born Tarntanya/Adelaide, Australia 1944. Lives and works in South Australia.

Margaret Worth studied music, mathematics and philosophy before attending art school in 1962. Worth was a pioneer of hard-edge abstraction in Australia. In 1969 she moved to New York where she continued her art studies and practice which included painting, printmaking and sculpture.

While studying, Worth worked producing screen prints for artists including Robert Rauschenberg, Sol LeWitt and Jim Dine.

Her painting on show in *Bright* has seductively flat colour with sharply defined, mostly curved edged shapes and a balanced colour composition of bold black with primary and secondary colours.

Activity: Looking closely at Margaret Worth's painting.

Name the three Primary Colours: _____

What are Secondary Colours? _____

How do you make a Tertiary Colour? _____

Colours and Lines that express Emotion

Using coloured crayons try to express the following in colours and lines

Confidence

Nervousness

Anger

Happiness

Sadness

Joy



Image: Margaret Worth, *A magnificence*, 1966 acrylic on canvas. Private collection. Image courtesy of the artist.

Activity: Using coloured papers, cut out shapes and compose your own hard-edge abstract artwork. When you are happy with the arrangement of shapes, tones and colours, glue the pieces onto a large sheet of paper.

We acknowledge the traditional custodians of the land where the Goulburn Regional Art Gallery operates and pay our respects to Elders past present and emerging.

Front: Vivienne Binns, *Particle Thought* (detail), 2009. Photograph: Courtesy of the artist.



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