



# HOTA COLLECTS: MATERIAL WORLD

EDUCATION RESOURCE

**GOLDCOAST.**

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## EXHIBITION CONTEXT

Drawing from the HOTA Collection, this exhibition brings together artworks that feature surprising and dynamic uses of different materials.

From interactive ceramic clouds to giant metallic sculptures, from road-side signs by a legend of Australian painting to ancient rainforest shields painted with natural ochre from Far North Queensland, it showcases some of the most significant works in the city's collection and explores the ways in which materials are central to artistic practice.

*Material World* presents a broad selection of artworks full of unique character and ideas, putting artists' together in unique and unexpected conversations.



# CURRICULUM ALIGNMENT

## VISUAL ARTS | EXPLORING AND RESPONDING

<b>FOUNDATION</b>	AC9AVAFE01 explore how and why the arts are important for people and communities
<b>YEAR 1 &amp; 2</b>	AC9AVA2E01 explore where, why and how people across cultures, communities and/or other contexts experience visual arts  AC9AVA2E02 explore examples of visual arts created by First Nations Australians
<b>YEAR 3 &amp; 4</b>	AC9AVA4E01 explore where, why and how visual arts are created and/or presented across cultures, times, places and/or other contexts
<b>YEAR 5 &amp; 6</b>	AC9AVA6E01 explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts
<b>YEAR 7 &amp; 8</b>	AC9AVA8E01 investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts
<b>YEAR 9 &amp; 10</b>	AC9AVA10E01 investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning  AC9AVA10E02 investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice

## DEVELOPING PRACTICES AND SKILLS

<b>YEAR 5 &amp; 6</b>	AC9AVA6D01 experiment with, document and reflect on ways to use a range of visual conventions, visual arts processes, and materials
<b>YEAR 7 &amp; 8</b>	AC9AVA8D02 reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice
<b>YEAR 9 &amp; 10</b>	AC9AVA10D02 reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice

## PRESENTING AND PERFORMING

<b>YEAR 9 &amp; 10</b>	AC9AVA10P01 evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice
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## VISUAL ARTS IN PRACTICE (APPLIED QLD)

### SUBJECT MATTER: EVALUATE ARTWORKS

- Make judgments about own and others' artworks, reflecting on and justifying strengths and limitations in relation to context and purpose.
- Analyse and interpret how artists and/or artisans use visual arts practices to communicate and explore local, national or global issues.
- Examine and discuss how visual language, media, technologies and skills are chosen and used in isolation or combination to communicate ideas about local, national or global issues.

## VISUAL ARTS (GENERAL QLD)

### UNIT 1: ART AS LENS

#### OBJECTIVES

2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
3. analyse and interpret art practices through the personal and contemporary contexts
4. evaluate art practices, traditions, cultures, and theories to explore diverse figurative and nonfigurative representations of the material world

### UNIT 2: ART AS CODE

#### OBJECTIVES

1. implement ideas and representations to decode artworks and communicate in visual forms
2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
3. analyse and interpret artworks and art practices through the formal and cultural contexts
4. evaluate art practices, traditions, cultures, and theories to examine how diverse symbol systems are used by artists to communicate meaning
5. justify viewpoints using evidence of communication in artworks

### UNIT 3: ART AS KNOWLEDGE

#### OBJECTIVES

1. implement ideas and representations to communicate knowledge gained through self-directed inquiry
3. analyse and interpret visual language, expression and meaning in contemporary and traditional artworks and practices using the contemporary, personal, cultural and/or formal contexts
4. evaluate art practices, traditions, cultures and theories to inform student-directed making and responding

### UNIT 4: ART AS ALTERNATE

#### OBJECTIVES

3. analyse and interpret the impact of contemporary context on visual language, expression and meaning in artworks and art practices
4. evaluate art practices, traditions, cultures, and theories to inform an alternate approach
5. justify new viewpoints and evolving ideas

## WHY ARE THE MATERIALS WE USE IN ART SO IMPORTANT?

When making art, it is important to consider the materials used for two main reasons. The first being aesthetics. Often artists have a picture in their heads of what they want their art to look like but have no idea how to make it a reality. Their next step is then to research and experiment - what materials are going to make your art look the way you want it? The choice of materials will make the story the artist is telling clearer.

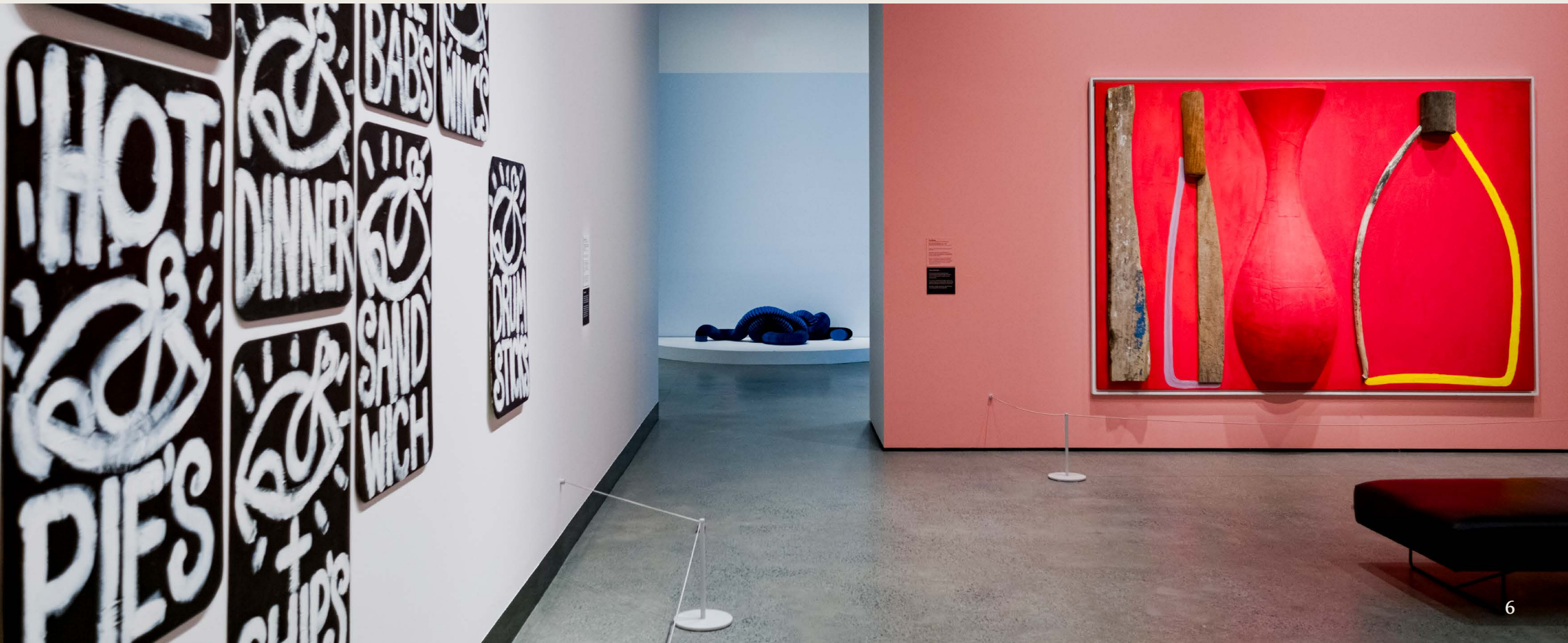
The second thing to consider is the materials themselves. Many artists think about the materials they're using before even considering the composition. Often the materials used will be significant to the artist/a community/the meaning of their artwork.

## THE ARTISTS

Robert MacPherson  
Kirsten Coelho  
Louise Paramor  
Peter Atkins  
Scott Redford  
Rosalie Gascoigne

Samuel Leighton-Dore  
Justene Williams  
Maria Kozic  
Colin Lanceley  
Michael Boiyool-Anning  
Tom Risley

Installation view - Robert McPherson, *Mayfair Cock O' the Walk: 11 Paintings, 11 Signs for A.W., D.W., P.L. (Who dared dream)* (1993-1994), Louise Paramour, *Blue Snake* (2001), Tom Risley, *Still life with cadmium red* 1991)



# MEET THE ARTIST

## ROBERT MACPHERSON

*Mayfair Cock O' the Walk: 11 Paintings, 11 Signs for A.W., D.W., P.L. (Who dared dream) 1993-94*

Robert MacPherson's artwork often uses familiar imagery that most Australians will recognise. His practice responds to everyday experiences and explores themes like beauty in the mundane.

In this artwork, MacPherson has used the repeated image of a roast chicken alongside a variety of food options one might find at a local takeaway shop. This evokes a sense of nostalgia for the suburbs or a place you can't quite remember. It might signify the deconstruction of the concept of the 'Sunday roast', a meal that is prepared for hours then consumed by the whole family now sits on the wall in abundance. The 'hot chook' becomes the subject for a painting that is about Australian identity and the ways we see the world around us.

In this artwork we can also observe MacPherson's interest in systems of objects. There seems to be a categorisation within the arrangement of the different signs that comprise this artwork. Why are 'rolls' and 'hot pies' in the same column? What about 'half-dinner' and 'sandwich'? Why is the 'drumsticks' panel installed at the far right on its own?

### CONCEPTS/THEMES

nostalgia, comedy, minimalism, repetition, familiarity, identity, conceptualism

### MATERIALS USED

synthetic polymer paint, Masonite



## VIEWPOINTS

- What is the impact of repetition in this artwork?
- How has MacPherson used materials to tell a story?
- MacPherson uses the concept of the 'hot chook' to comment on Australian identity and the way we see the world around us. Looking locally and nationally, what other concepts/imagery could represent the identity of a place?
- What does this artwork tell us about geography and culture?



Installation view – Robert MacPherson *Mayfair Cock O' the Walk: 11 Paintings, 11 Signs for A.W., D.W., P.L. (Who dared dream)*, 1993-1994

## RELATING TO THE WORLD OF STUDENTS

### THEME: FAMILIARITY

#### ACTIVITY

Think about foods that your family eats on a regular basis. Come up with a menu you feel represents where you live and your family. How does this menu reflect you and your family's tastes?

### THEME: ABSTRACT LANDSCAPE

#### ACTIVITY

What abstract ways could you make art that depicts the landscape, culture and community you live in? What are the characteristics, norms and cultural understandings associated with your area? What materials and symbols could represent them?



# MEET THE ARTIST

## SAMUEL LEIGHTON-DORE

*Cloud Drive*, 2021

Samuel Leighton-Dore discusses many difficult topics through his art, reframing them in an accessible way through humour and playful imagery.

*Cloud Drive* is an artwork using both ceramics and augmented reality (AR). Members of the public are invited to submit a simple thought or feeling, the kind of thing that many of us would share on social media—a quick status update. Through AR the audience can view strangers' personal messages through the lens of a smartphone. These messages are animated in lightning bolts and rainbows, expressing thoughts and sometimes even secrets.

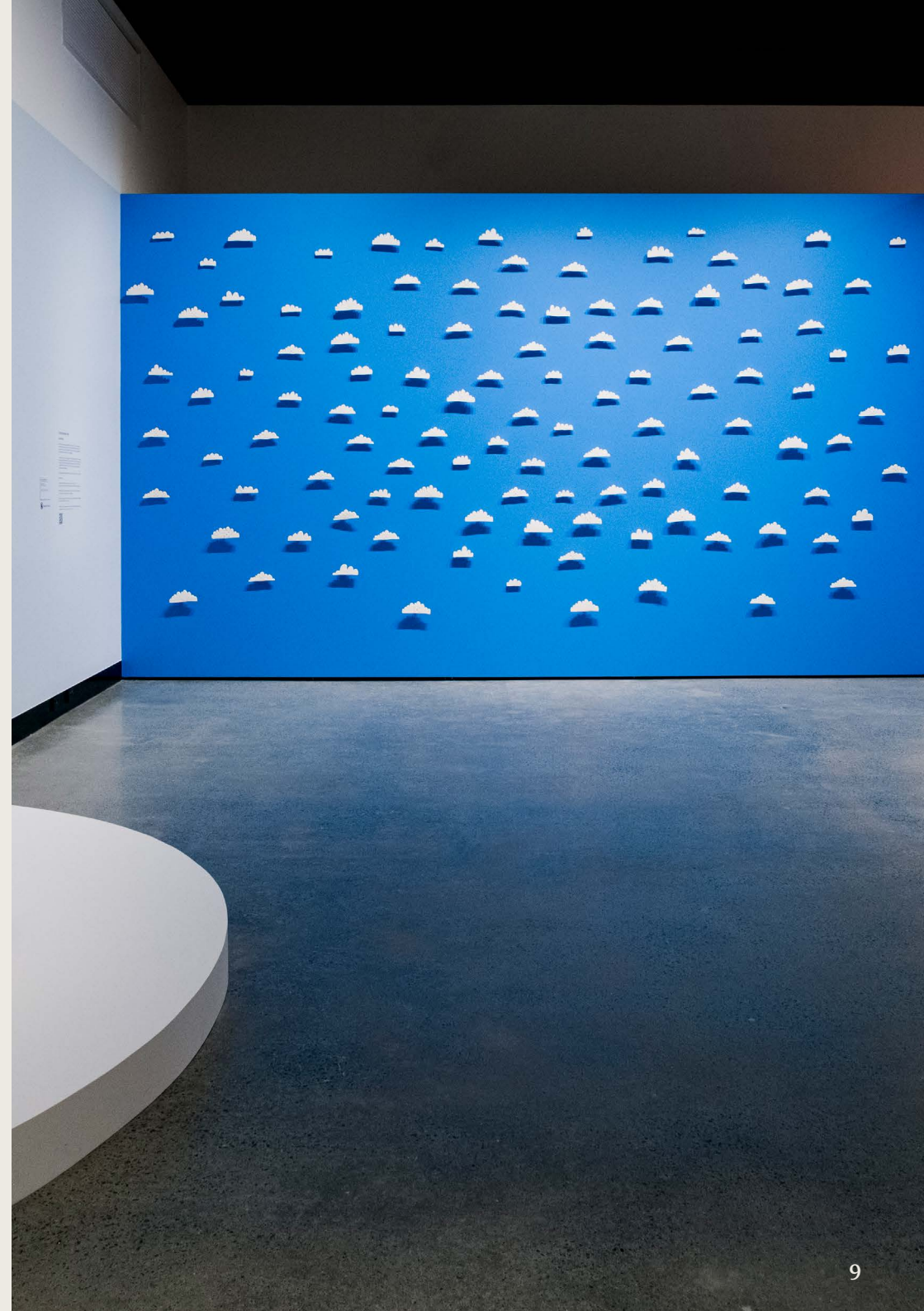
In psychology, clouds often represent our thoughts and feelings; in our digital lives we associate them with data storage. Rendered in ceramic they become something simultaneously fleeting and long-lasting. In these delicate clouds, Leighton-Dore aims to make the public personal once more in moments of contact between strangers. Clouds, much like thoughts, are untouchable. The closest one might get to touching a cloud is through fog or an aeroplane, or perhaps even looking at your phone and seeing that your iCloud storage is almost full (again). The closest you can get to a thought is by writing it or saying it out loud.

### CONCEPTS/THEMES

fleeting, social media, ceramic, virtual, data collection, public/personal

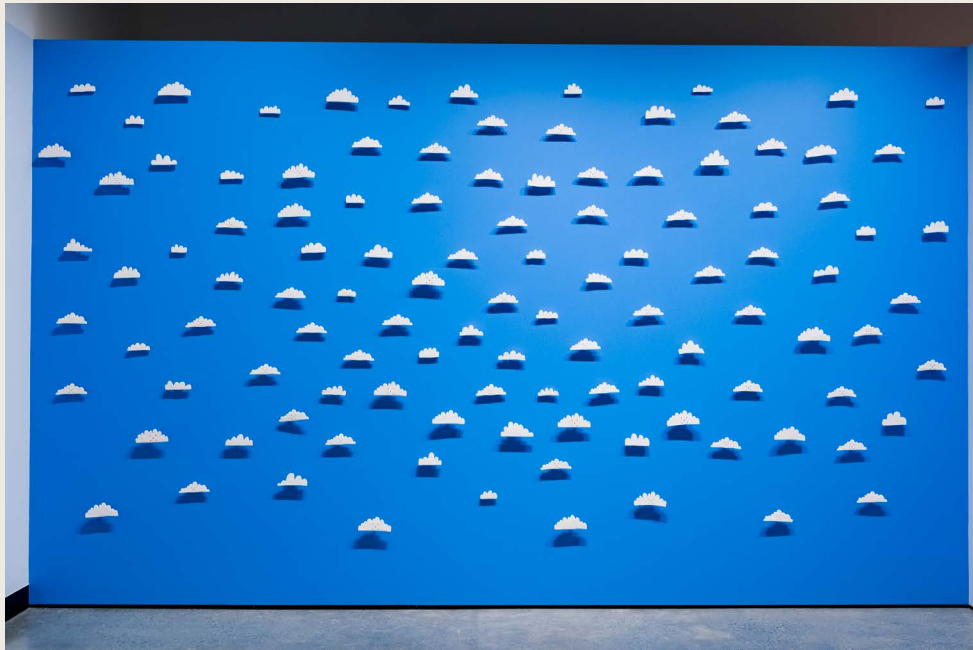
### MATERIALS USED

glazed ceramic, AR technology



# VIEWPOINTS

- What is the impact of the augmented reality and interactivity of this artwork?
- How does this work bring people together/create community? What does this tell us about the role of visual art in culture?
- If an artwork only exists online, does it have materiality?



Samuel Leighton-Dore *Cloud Drive* 2021  
Glazed ceramic, AR technology  
Collection, HOTA Gallery. Acquired through funds from Gold Coast's art loving community 2021  
© Image courtesy of the artist

# RELATING TO THE WORLD OF STUDENTS

## THEME: DATA STORAGE AND 'THE CLOUD'

### ACTIVITY

Research different types of clouds.  
Build a cloud in a way that will allow you to store memories in it.

## THEME: ART AND TECHNOLOGY

### ACTIVITY

Discuss the future of art and technology.  
Create an AI piece of art to represent your viewpoint.

# INSTRUCTIONS

Download the Cloud Drive app from your phone's app store or <https://cloud-drive.com.au/download> (you can scan the QR code provided). Open the app on your phone and point your camera at the ceramic clouds on the wall. The marked clouds hide messages. Hover your camera over one of these clouds to see messages from the public and to bring the Cloud Drive to life. The Cloud Drive app was developed with the support of Brisbane based augmented reality and design studio Ardacious Pty Ltd ([www.ardacious.com](http://www.ardacious.com))

Go to [www.cloud-drive.com.au](http://www.cloud-drive.com.au) to respond to these questions and add your own story to the artwork. Watch your stories and others come to life. By implementing Augmented Reality (AR) technology, Samuel comments on the tensions we often feel between the personal and the public, between connection and solitude.

# MEET THE ARTIST KIRSTEN COELHO

*Untitled* 2005

Kirsten Coelho's porcelain vessels are functional forms. She's atly inspired by North Asian ceramic traditions as well and famous ruins and, through her work, references the dreams and ambitions of 19th Century Australian settlers.

These immaculately rendered vessels evoke the familiar look of enamel ware. Their ghostly surface, the edge of blue around the rim, and the delicate stain of rust captured mid-run are the result of immense technical skill. Evoking home, these carefully captured forms seem to hold time still and invite the viewer to recall their own memories of these familiar domestic objects.

*"Even just the word 'white' is an inadequate term for what your eye can take in because there's so many different tones and levels of what that is. I love using different types of white glaze and how they engage with the light in really different ways."*

KIRSTEN COELHO

## CONCEPTS/THEMES

memory, domesticity, simplicity, rituals

## MATERIALS USED

thrown porcelain, matte white glaze and brushed iron rim



# VIEWPOINTS

- What effect does the rust have on the way you see these vessels and what meaning do you think the artist intended for this?
- What material would you use to create an artwork about home and why?
- How do ceramics as a material relate to domestic life?
- Coelho's ceramics are predominately finished in a white glaze and have smooth surfaces. What is the impact of this?
- What else would you like to know?

## References

Renshaw, H. (2021). Kirsten Coelho: *The Return. Hunter and Folk*. <https://www.hunterandfolk.com/journal/kirsten-coelho-the-return>

Kristen Coelho, *Untitled* (2005)  
Collection, HOTA Gallery. Joint winner, Josephine Ulrick Ceramic Art Award 24th Gold Coast International Ceramic Award 2005  
© Kirsten Coelho



# MEET THE ARTIST JUSTENE WILLIAMS

*Spirit Sheela 2022 & Vulvarine 2021*

Much of Justene Williams' work centralises around action, energy and emotion. Inspired by the experimental approaches of what she calls the 'futurists of the early avant-garde', Williams' work follows a plight to explore the potentials of various materials. In her sculptural works, the different form offered by each material guides a discovery of vision, aesthetics, communication and story.

*Vulvarine 2021* and *Spirit Sheela 2022* have been made from blocks of foam that Williams carved using a chainsaw and knives, imitating an approach similar to carving stone. Both artworks are based on the medieval fertility goddess and protector against evil, Sheela na gig, whose figure can be found at church and castle sites across the world. Williams' new versions of Sheela na gig are a symbol of female empowerment. The mirrors in/above their heads could reference a halo, or perhaps invite us to see how distorted our vision of the world can be. Williams has described 'Vulvarine' as 'a giant-sized female superhero'.

## CONCEPTS/THEMES

religion, ritual, feminism, mythology, scale

## MATERIALS USED

closed cell foam, resin, convex security mirror, acrylic paint, whiskey bottles



# VIEWPOINTS

- What do you think the purpose or meaning of the security mirrors is?
- How do the colours of these sculptures add or take away from their meaning?
- Why is it important to have superheroes with diverse features (skin colour/body shape/disabilities etc)?
- What is the impact of scale in Williams' work?
- How does this artwork relate to what you already know about superheroes, icons and mythology?

Hear Justene talk about her practice and the work *Vulvarine*, 2021 [here](#).

Installation view – Louise Paramor, *Blue Snake* (2001), Justene Williams, *Vulvarine* (2021), Justene Williams, *Spirit Sheela* (2022), om Risley, *Still life with cadmium red* (1991), Rosalie Gascoigne, *Last Leaf* (1988)



# MEET THE ARTIST LOUISE PARAMOR

## *Blue Snake* 2001

Louise Paramor is well-known for her large-scale public commissions and skilful repurposing of everyday domestic and industrial objects made from various materials. In this work, *Blue Snake* 2001, she transforms paper using a 'honeycomb' paper technique. This technique enables paper to create form in a 3D artwork and exemplifies Paramor's experimental approach resulting in a successful, well-executed installation.

*Blue Snake* 2001 is an exciting and unusual work as it can be moved and transformed to the space in which it's being displayed, which is possible due to the honeycomb technique. In discussing her approach, Louise notes:

*"... I have followed a fascination with the seductive quality inherent in collapsible sculptural forms and have been experimenting with different sets of decorative elements. With the 'Lustgarten' exhibition, achieved during my one-year residency at Künstlerhaus Bethanien, Berlin, I perfected the 'honeycomb' technique, pushing its limits in size and weight to construct whimsical yet disturbing and intimidating environments."*

LOUISE PARAMOR

### CONCEPTS/THEMES

dimensionality, everyday materials, irreverence, 3D, scale

### MATERIALS USED

honeycomb paper



# VIEWPOINTS

- Louise Paramor uses the 'honeycomb' technique to turn paper into different shapes. What other ways could you use paper to create art without adding other materials?
- How does *Blue Snake* 2001 make you feel? What does it remind you of?
- How would the viewer experience this work if it were made of concrete, metal or glass?
- What considerations does Louise need to make when working with paper as a material?

## References

Paramor, L. (date unknown). Louise Paramor: *2001 A very Public Affair*. Louise Paramor. [http://www.louiseparamor.com/a\\_very\\_public\\_affair.html](http://www.louiseparamor.com/a_very_public_affair.html)

Louise Paramor, *Blue Snake* (2001)  
Collection, HOTA Gallery. Donated through the Australian Government's Cultural Gifts Program by Louise Paramor 2015  
© Image courtesy of the artist





# MEET THE ARTIST

## MARIA KOZIC

*Manster 'Dr Jekyll and Mr Hyde' 1986 & Maria Kozic, Manster 'Dracula' 1986*

Maria Kozic has always experimented with different materials and mediums such as sculpture, video and sound. Her artwork often has a certain shock-factor to it with themes drawn from pop music, comic books, and cult films.

*“Recognising how stereotypes of masculinity construct implausible ideals, Kozic ruthlessly exposes them. Her ‘Mansters’ for example, are men/monsters, and these interactive works capture the tragic fates of some of the most celebrate of the schlock-horror antiheroes of literature.”*

EWINGTON, J. (2021)

### CONCEPTS/THEMES

feminism, literature, masculinity, duality, transform

### MATERIALS USED

synthetic polymer paint on wood

Maria Kozic *Manster 'Dr Jekyll and Mr Hyde'*, 1986  
Collection, HOTA Gallery. Gifted by the citizens of the Gold Coast to future generations 2018  
© Image courtesy of the artist

Maria Kozic *Manster 'Dracula'*, 1986  
Collection, HOTA Gallery. Gifted by the citizens of the Gold Coast to future generations 2018  
© Image courtesy of the artist  
Photography by Pete Waddington



# VIEWPOINTS

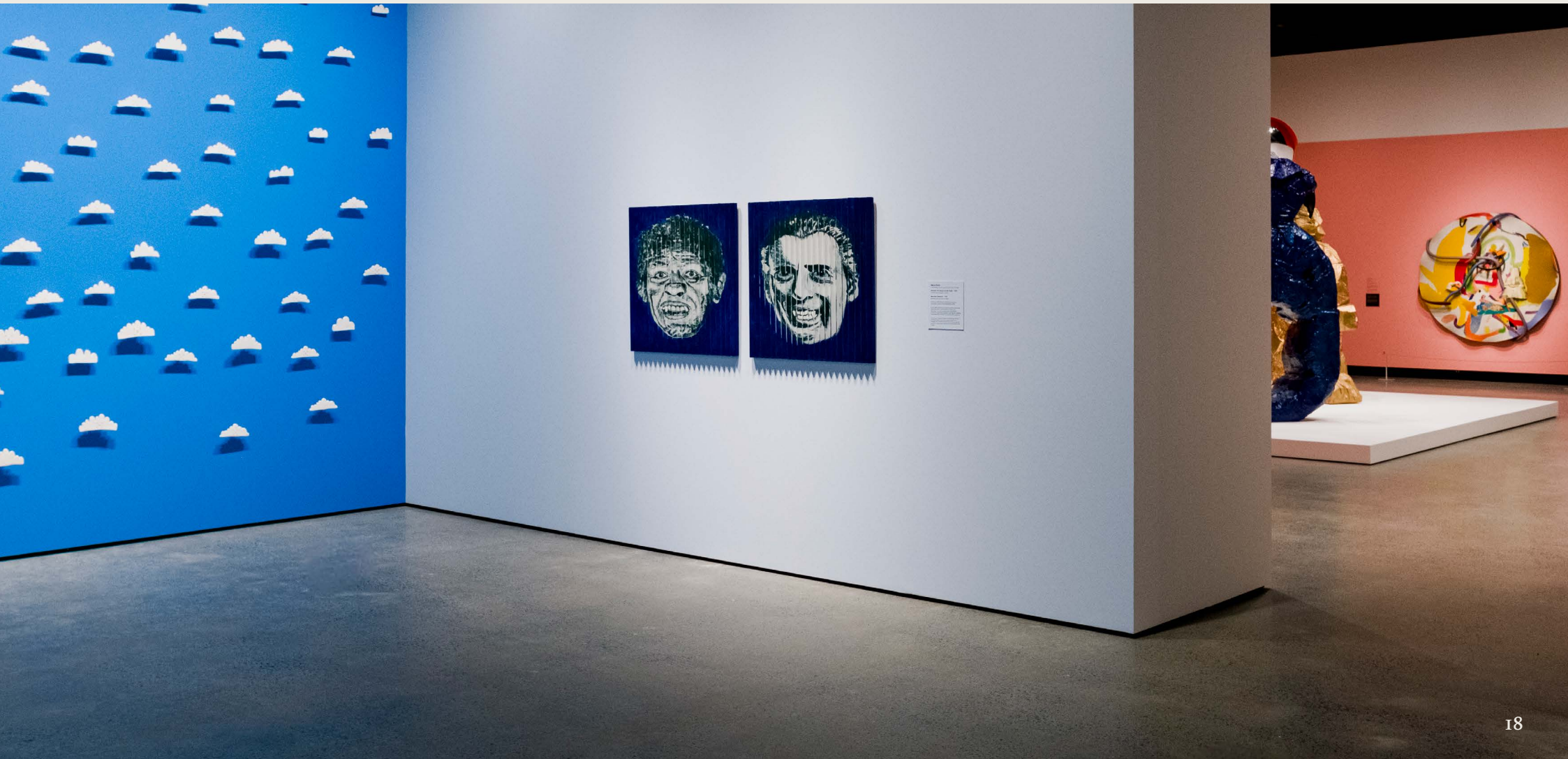
- What processes do you think the artist used to make these paintings?
- What are the main concepts/themes/ideas here?
- How does this artwork extend your thinking about perspectives?
- What symbolism has been created and what do you think it means?
- What other possibilities are there to create artworks using tessellations?

## References

HOTA - Home of the Arts (Gold Coast, Qld.), Ewington, J. (2021). *HOTA Collects*. Gold Coast, Queensland: HOTA, Home of the Arts

Maria Kozic Manster 'Dr Jekyll and Mr Hyde', 1986  
Collection, HOTA Gallery. Gifted by the citizens of the Gold Coast to future generations 2018  
© Image courtesy of the artist

Maria Kozic Manster 'Dracula', 1986  
Collection, HOTA Gallery. Gifted by the citizens of the Gold Coast to future generations 2018  
© Image courtesy of the artist  
Photography by Pete Waddington



# MEET THE ARTIST

## PETER ATKINS

*Community Polychrome Project No. 2* 2005

Peter Atkins' artworks often focus on the re-interpretation of everyday material from the urban environment. He has referred to this idea as 'abstraction from the real world'.

This artwork is part of a larger series, *Community Polychrome Project* (2005). Atkins collected coloured bottle cap lids from his neighbours' rubbish bins every week over a three-month period. Every week he would create a grid of the bottle lids, picking them at random to form the composition. The colours are carefully arranged in a formal, geometric composition. During the course of this project, Atkins noted that he became familiar with his neighbours' habits and diets.

### CONCEPTS/THEMES

community, process, collecting, found objects, documentation

### MATERIALS USED

found plastic, nails, wood



# VIEWPOINTS

- Artists often use found materials for their work. Now more than ever before, artists are using found images online to create digital artworks. What makes found digital art different to physical found art?
- What is the role of artists' documenting our lived experiences?
- How does Atkins' approach explore unity and community?
- What is the impact of repetition on this work?
- Which characteristics of these bottle tops supports their use as artmaking materials?

Peter Atkins, *Community Polychrome Project No. 2* (2005)

**Peter Atkins**  
b. 1963, Melbourne VIC, Australia  
*Community Polychrome Project No. 2*  
2005  
Found objects, nails, wood

Collection: MCCA Sydney, donated through the Australian Government's Cultural Gifts Program by Matthew Gonsky AM 2012

Peter Atkins' artwork offers his view on the interconnectedness of people, objects from the global environment, the role of the artist, and the value of the work itself.

This small composition is an example of the artist's use of found objects. He has created a grid of 100 bottle tops, each a different color, arranged in a 10x10 grid. The bottle tops are found objects, and their use as artmaking materials is a key characteristic of the work. The artist's approach explores unity and community through the repetition of these found objects.



# MEET THE ARTIST

## COLIN LANCELEY

*The Oracle* 1975

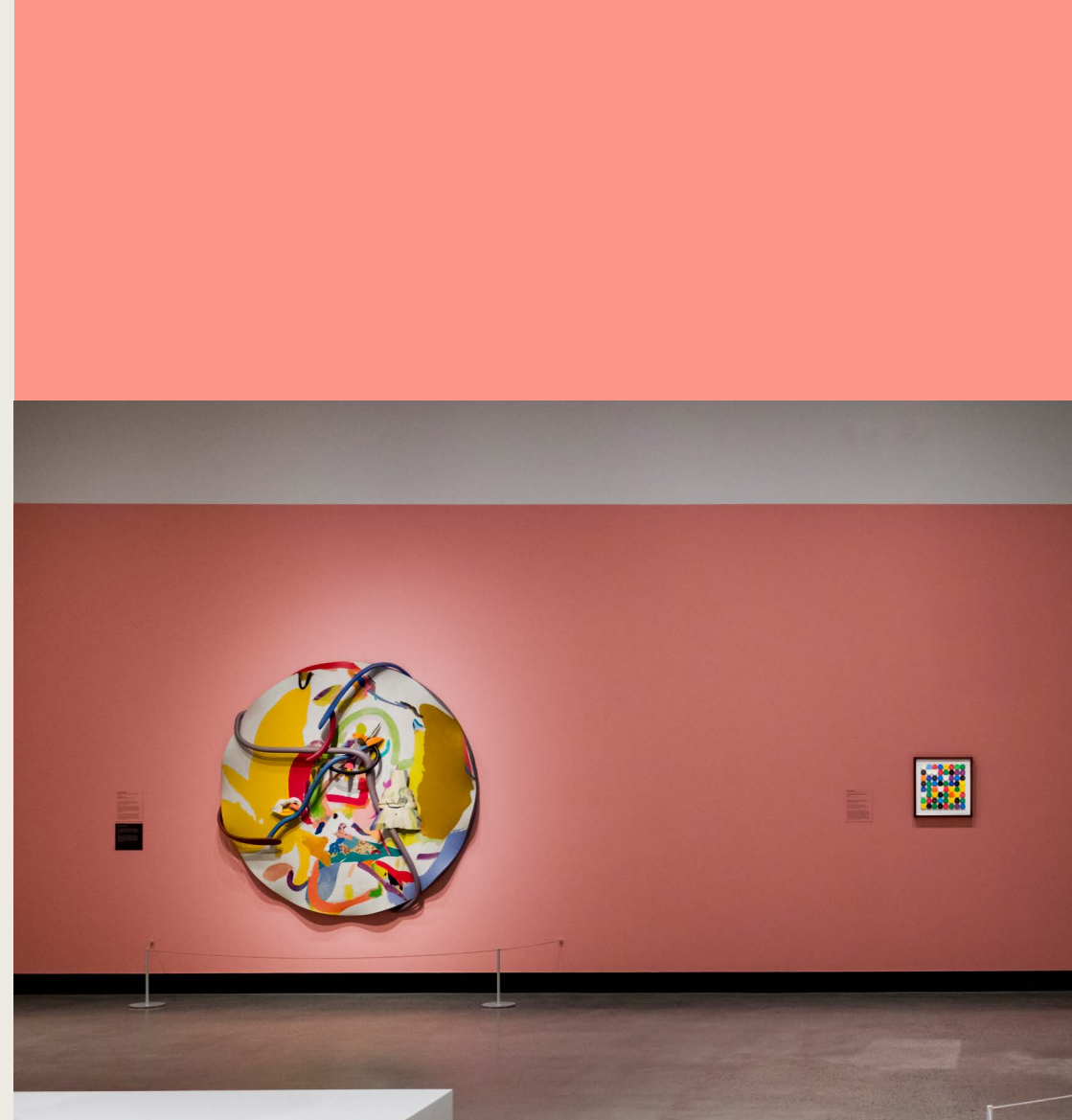
Colin Lanceley is best known for his large-scale three-dimensional paintings. *The Oracle* 1975 is a wonderful example of this. The round, undulating canvas is the base for an elaborate configuration of crafted and painted wood elements. A merging of fantasy and abstraction, it is a vision from an artist who was painstaking in both the construction and the conception of his work. Lanceley strived to reach perfection in his artwork and though he knew it wasn't possible, he still took his time with his art; process was more important than productivity.

### CONCEPTS/THEMES

colour, abstraction, composition, scale

### MATERIALS USED

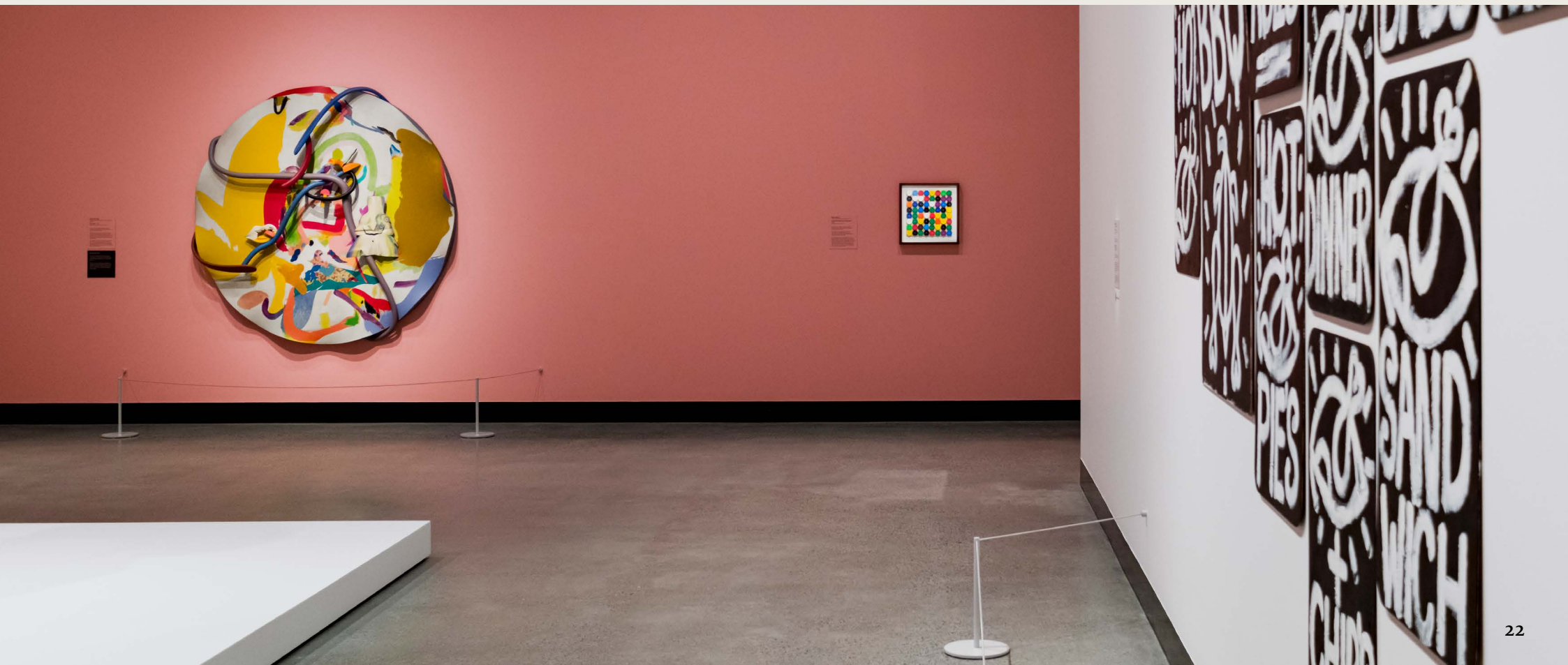
mixed media



# VIEWPOINTS

- Why do you think this work is called *'The Oracle'*? What meaning could we attach to this?
- How does this artwork make you feel?
- What questions does this artwork raise for you?
- How does this expand or challenge your idea of painting?
- What is the impact of the round canvas and the use of multiple materials, shapes and colours?
- What does this artwork tell us about composition?
- What does this artwork tell us about visual language?

Installation view – Colin Lanceley, *The Oracle* (1975), Peter Atkins, *Community Polychrome Project No. 2* (2005), Robert McPherson, *Mayfair Cock O' the Walk: 11 Paintings, 11 Signs for A.W., D.W., P.L. (Who dared dream)* (1993–1994)



# MEET THE ARTIST SCOTT REDFORD

## *Surf Painting 2007*

Growing up on the Gold Coast, Redford has long created work about this city, applying a sense of wit with an unswerving eye for cultural critique.

In *Surf Painting 2007*, Scott Redford uses the same materials and processes used to make commercial surfboards. The result is a beautiful collision of art and popular culture, of city and surf, of minimalism and materiality. In this work he combines the language of painting and popular culture, creating an object that is both familiar and wholly new.

### CONCEPTS/THEMES

surf, city, Surfers Paradise, culture, Gold Coast, summer, sublime

### MATERIALS USED

fibreglass and resin over foam



# VIEWPOINTS

- What is the significance of the materials Redford used in 'Surf Painting'?
- How do all parts of this artwork relate to the whole?
- What does this artwork remind you of?
- How have Redford's choices added to or evoked meaning in this work?
- What might someone who is not from the Gold Coast think about this artwork?
- What does this artwork and the materials used tell us about contemporary art? How might the materials and symbolism change if the work was made in the past or future?



Installation view – Scott Redford, *Surf* (2007), Rosalie Gascoigne, *Last Leaf* (1988), Michael Boiyool-Anning, *Frog* (1999), Michael Boiyool-Anning, *Scorpion* (1999), Michael Boiyool-Anning, *Shark* (1999), Justene Williams, *Vulvarine* (2021), Peter Atkins, *Community Polychrome Project No. 2* (2005), Colin Lanceley, *The Oracle* (1975), Justene Williams, *Spirit Sheela* (2022)

# RELATING TO THE WORLD OF STUDENTS

## THEME: SURF

### ACTIVITY

Draw your own personal design for a surfboard to represent your culture. What imagery would you choose? What colours, shapes and lines would you add to enhance your design?



# MEET THE ARTIST

## MICHAEL BOIYOOL ANNING

*Frog 2000, Scorpion 1999 & Shark 1999*

Indigenous Artist, Michael Boiyool Anning is known for his Yidinji rainforest shields (Big-uun). Since 1989, Anning has had a sincere regard for both the cultural design and manufacture of each shield, and strives for aesthetic perfection. In traditional times, his forebears carved Big-uun from the buttress of native rainforest trees and decorated them with designs in natural pigments to identify them in battle. Today, Anning uses up to seven ochre colours collected from Yidinji Country and stabilises the pigment with a synthetic water-soluble polymer (e.g. PVA glue) to ensure the design remains endlessly vibrant and secure on the surface of the milled softwood rainforest timber.

Each shield depicts Yidinji totems of importance that convey a man's spiritual relationship to his Country.

*Scorpion 1999* depicts a story that links north Queensland's Yidinji people with Torres Strait Islanders. Djumbun (scorpion) inhabited an area near Gimuy (Cairns) and fought the ancestral warrior Kuiamguyuru (cyclone) for many days. With a fatal blow, Djumbun fell in his final resting place of Bunda Djumbunji (Scorpion Mountain/ Mount Whitfield), and Kuiamguyuru continued north until he crossed the waters of the Torres Strait.

*Shark (1999)* highlights the vast territory of Yidinji Country that extends from Atherton Tablelands down to where the Russell River meets the sea. Evident in the design is the open mouth with jagged teeth of a Jajinyji (shark). The Shark is an important songline associated with environments around the Barrier Reef and is represented in the sky as the Southern Pleiades (Theta Carinae Cluster), located to the right of the Southern Cross.

The *Frog 2000* shield is an innovative design that is only the second version of Girragunydyji (common green frog *Litoria Caerulea*) that Anning has ever made. For Yidinji people, large Girragunydyji were once considered to be good minya (food) during the summer months in traditional times. Aesthetically, the designs of these three shields demonstrate the beauty, technical skill, and quality of each shield Anning produces.

Text by Patricia Bernard in *HOTA Collects (2021)*. HOTA - Home of the Arts

### CONCEPTS/THEMES

storytelling, tradition, natural materials, battle, Indigenous art

### MATERIALS USED

natural earth pigments and charcoal on softwood rainforest timber

Installation view - Justene Williams, *Vulvarine* (2021), Rosalie Gascoigne, *Last Leaf* (1988), Michael Boiyool-Anning, *Frog* (1999), Michael Boiyool-Anning, *Scorpion* (1999), Michael Boiyool-Anning, *Shark* (1999), Colin Lanceley, *The Oracle* (1975)



# VIEWPOINTS

- Can you guess which shield relates to each animal (scorpion, shark, frog)? What makes you think this? Think about the shapes the artist has used.
- Boiyool Anning has mostly used natural materials in these shields. Do you think the art world should be more focused on using environmentally-friendly materials? Why?

## References

HOTA - Home of the Arts (Gold Coast, Qld.), Barnard, P. (2021). *HOTA Collects*. Gold Coast, Queensland: HOTA, Home of the Arts

Installation view - Justene Williams, *Vulvarine* (2021), Rosalie Gascoigne, *Last Leaf* (1988), Michael Boiyool-Anning, *Frog* (1999), Michael Boiyool-Anning, *Scorpion* (1999), Michael Boiyool-Anning, *Shark* (1999), Colin Lanceley, *The Oracle* (1975)



# MEET THE ARTIST

## ROSALIE GASCOIGNE

*Last Leaf* 1988

Rosalie Gascoigne AM was a fossicker. She spent days on end prospecting Canberra's surrounding countryside, searching for the abandoned, the unloved, and the wasted. In rubbish tips, farmlands, and roadsides, Gascoigne sourced materials for future assemblages; among the objects she re-purposed were feathers, corrugated iron, kewpie dolls, machinery parts, timber, and linoleum. Her rigorous artistic practice was guided by her training in Ikebana, but was also one of instinct.

Gascoigne discovered the Schweppes depot at nearby Queanbeyan, where she was able to source vast numbers of abandoned yellow wooden crates. The timber, with its residue of black and yellow paint, became a vital medium for Gascoigne. She developed a body of work that exploited the formal properties that the geometric timber shape offered, instinctively varying minimalist compositions in horizontal and vertical arrangements.

The grid offers a structured starting point for *Last Leaf* 1988, a diptych of two square panels where sawn-off pieces of timber from Schweppes drink crates are formed into a vertical tessellated arrangement. This time the nails have not been removed, allowing them to bleed metal stains into the stripped back timber; only hints of the Schweppes yellow remain. Like the Monaro Plains near to Canberra that Gascoigne contemplated so often, the timber is silvered and weathered.

The title is consistent with the poetic titles Gascoigne applied to her assemblages, and here it projects a sense of contemplation of the natural world. Canberra and its surrounding plains are brittle and grey on cold winter days, and *Last Leaf* seems to echo that late transition period between the seasons, when leaves fall from trees and only barren branches remain. This expression of the landscape bears Gascoigne's great sense of familiarity to place, for, although New Zealand-born, she was attuned to the rhythms of her adopted home. Smaller in scale than many of her Schweppes works, *Last Leaf* is an intimate observation of the landscape, but, like the notion of the grid itself, is also expansive. Through it, Gascoigne offers an evocation of place in the most refined of ways.

Text by Diana Warnes in *HOTA Collects* (2021). HOTA - Home of the Arts

### CONCEPTS/THEMES

assemblage, found objects, nature, scale, familiarity, transition

### MATERIALS USED

painted wood on plywood

Installation view - Scott Redford, *Surf* (2007), Justene Williams, *Spirit Sheela* (2022), Rosalie Gascoigne, *Last Leaf* (1988), Michael Boiyool-Anning, *Frog* (1999), Michael Boiyool-Anning, *Scorpion* (1999), Michael Boiyool-Anning, *Shark* (1999), Justene Williams, *Vulvarine* (2021)



## VIEWPOINTS

- What can we assume about the meaning of the artwork just from the materials used?
- What can the title of this work tell us about it?
- Gascoigne gave her art very poetic titles; -this piece is called 'Last Leaf'. Why do you think some artists choose to do this? And why do other artists give their artwork very simple names, or no name at all?



Installation view – Justene Williams, *Spirit Sheela* (2022), Rosalie Gascoigne, *Last Leaf* (1988), Justene Williams, *Vulvarine* (2021)

## RELATING TO THE WORLD OF STUDENTS

### THEME: SCALE

### ACTIVITY

Using only paper and tape, create either a very large or very small artwork representing a natural form.

# MEET THE ARTIST

## TOM RISLEY

### *Still life with cadmium red* 1991

Tom Risley was from the small mining town of Herberton in Northern Queensland. Though he had no formal art training, his artwork became more sophisticated in its composition over time.

*Still Life with Cadmium Red* 1991 exemplifies the still life works of Tom Risley, assemblages of found objects that featured significant painterly components. It is large scale - a Risley trademark - despite its genre (historically still life is a subject for domestic-sized artworks). In its three-part composition and use of found objects, it operates in both two and three dimensions. It won the Conrad Jupiters Art Prize in 1992 for its simplicity and the unexpected spatial poetry created by its red-painted timber form with vessels either side. Risley's sculptural assemblages were made from found objects collected as he fished the Coral Sea (near his north Queensland home) in his aluminium tinny. Weather-worn timbers, with their rich and textured surfaces, are set against a background of brilliant Cadmium red. With the addition of just a pair of simple lines he creates a balanced and poetic composition, extending beyond the flatness of the canvas and pushing out into the room. This painting explores the way that all the found objects were once used by humans then became one with nature and are now human again.

Risley draws our attention to the archaeology of our time, the found objects that he has recovered from the sea, their sources both natural and human, and their environment. In their restoration as contemporary art objects, these artefacts integrate nature and culture, their symmetrical arrangement balanced and visually lively; yet, in their capture, he flags for us a sense of what has gone before.

References: HOTA - Home of the Arts (Gold Coast, Qld.), Martin-Chew, L. (2021). *HOTA Collects*. Gold Coast, Queensland: HOTA, Home of the Arts

### CONCEPTS/THEMES

found objects, natural, red, still life

### MATERIALS USED

oil on canvas and found objects mounted on plywood

Tom Risley, *Still life with cadmium red* (1991)  
Collection, HOTA Gallery. Winner, Hotel Conrad and Jupiters Casino Award Conrad Jupiters Art Prize 1992  
© Image courtesy of the Estate of Tom Risley



# VIEWPOINTS

- How does the scale of this piece impact the meaning?
- What do you think the found materials are? What could the object painted red be?
- What are the main ideas/concepts/themes underpinning this work/ communicated by the artist in this work?

Tom Risley, *Still life with cadmium red* (1991)  
Collection, HOTA Gallery. Winner, Hotel Conrad and Jupiters Casino Award Conrad Jupiters Art Prize 1992  
© Image courtesy of the Estate of Tom Risley



# MEET THE ARTIST

## DARREN SYLVESTER

### *I care for you 2007*

Darren Sylvester is a multimedia artist who has experimented with video, painting, sculpture and music. He is well-known for his crisp, highly-staged photography that often emulates high-end fashion commercials or film sets.

Such is the power of Sylvester's work to not only observe and critique but also to embody the nature of imagery and the twenty-first-century condition that...speak(s) to the post-internet, media-driven, candidly personal yet self-alienating world in which we find ourselves.

*I care for you 2007* is a painting consisting of 12 panels. Sylvester painted on the back of hard acrylic using colours from an eyeshadow palette provided by Clinique. He noted that when the viewer looks at the artwork, they will see themselves in the reflection, in a colour that has been market-tested and will automatically make the viewer look good. *"I'm not expressing anything with this, other than just to make something look good."* - Darren Sylvester

### References

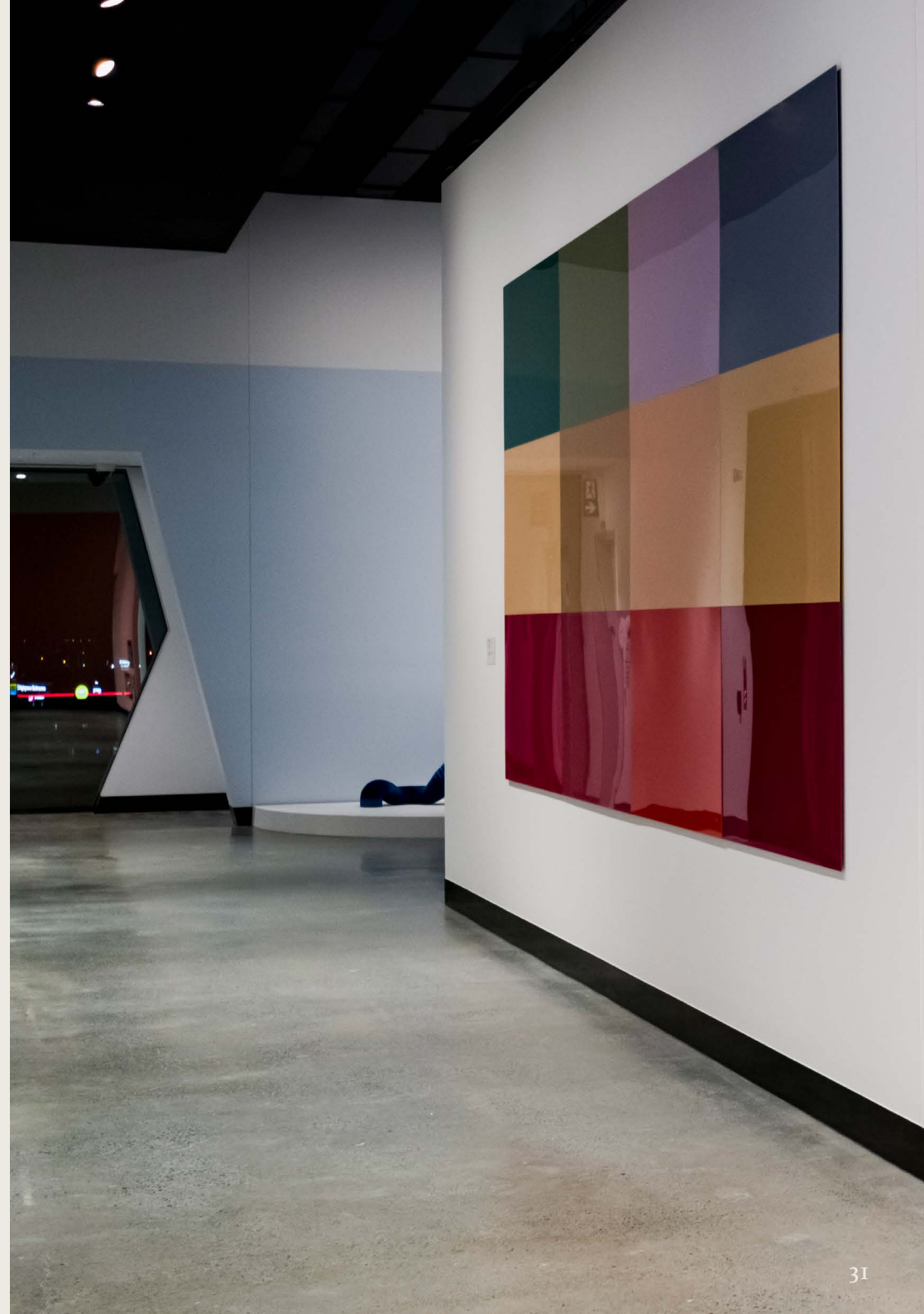
HOTA - Home of the Arts (Gold Coast, Qld.), Vincent, B. (2021). *HOTA Collects*. Gold Coast, Queensland: HOTA, Home of the Arts

### CONCEPTS/THEMES

make-up, ego, mirrors, superficial, aesthetic

### MATERIALS USED

Synthetic polymer paint on acrylic



# VIEWPOINTS

- What's the purpose of this artwork?
- Could each of the panels be displayed separately? How would this alter the concept/meaning?
- Is this an artwork that can relate to everyone? Why?

Darren Sylvester, *I care for you* (2007)  
Collection, HOTA Gallery. Donated through the Australian Government's Cultural Gifts Program by Gary Sands 2017  
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