

Nell, Let There Be Robe 2012 (detail), Zen robe, t-shirts, beads, badges, mannequin, socks, Converse All-Stars, guitar picks, paintbrushes, drumsticks, scissors, pencils, screwdrivers, chopsticks, variable dimensions, Collection, HOTA Gallery, Gifted by the citizens of the Gold Coast to future generations 2017 @ Image courtesy of the artist and STATION, Melbourne and Sydney.

HOTA COLLECTS EDUCATION RESOURCE



Introduction

This education resource has been produced to accompany the HOTA Collects handbook and the inaugural collection hang showcasing highlights from the 4,500 strong City Collection at HOTA Gallery. The HOTA Collects handbook is available for purchase at the HOTA Gallery Shop.

Explore the City Collection online here:

<https://collection.hota.com.au/explore>



Meet the Artist

Emily Floyd was born in 1972 and lives and works in Melbourne, Victoria.

Floyd works across the mediums of sculpture, printmaking, and installation in her practice. Her work investigates pedagogy, educational philosophy, theory and practice, typography, design, permaculture, literature, play and participation.

Meet the Work

With *Literary parrot, Ver-Vert* we are introduced to one of five of the parrot's Floyd has undertaken to synthesise her inquiry into European literature. Here Floyd takes the tale of Ver-Vert from the 18th century poem by Jean-Baptiste Gresset, about a parrot cared for by nuns in Nevers, France, and his colourful journey to another convent in Nantes and subsequent return home. The tale tells of the profanities and bad behaviour the parrot picks up on his journey to Nantes, which in turn ensures his speedy return by the

Nantes nuns back to his home in Nevers. Upon returning, Ver-Vert is punished with solitude and little to eat, before his good behaviour returns, all is forgiven, and then the parrot sentenced to an untimely death by the nun's newfound kindness and overindulgence in the parrot's every need.

Gresset's parody on etiquette and ethics was also the subject of an 1869 comedic opera by Jacques Offenbach and the subject of a painting by French Barbizon school painter Jean-Francois Millet, a painter who's celebrated 1857 work *The Gleaners* was also the subject of Emily's 2012 commission *The Garden* (*here small gestures make complex structures*) for the Bella Room at the Museum of Contemporary Art, Sydney. Beginning as a hand-carved wooden maquette in Emily's studio, *Ver-Vert* is transformed with a 3D scanner and robotic router to its sleek and manufactured form. The social and intelligent parrot reciting back to us Floyd's curiosity, Modernist bend, and her deep understanding of objects – their relationship to the body and to the world, as well as the ideology that can be embodied within them (Macleod, 2014).

Responding

“That’s where I come from, this idea of occupying – putting this big object in the public space as a kind of declaration, as a proto-feminist thing.”

Emily Floyd quoted in Romy Ash, Emily Floyd and her Icelandic Puffins, The Saturday Paper, Edition No. 151, April 8-14 2017,

<https://www.thesaturdaypaper.com.au/culture/art/2017/04/08/artist-emily-floyd-and-her-icelandic-puffins/14915736004462>

Floyd exhibits her work both inside and outside the gallery and encourages audience participation with the work. The largely primary palette of block colours employed by Floyd is reminiscent of building blocks and wooden toys from childhood and geometric forms found in our early understanding of shape, space, pattern, and our material world. Born into a family of toymakers, Floyd still utilises some of the machinery from her family’s toy-making factory in her practice today. This upbringing, the modernist legacy of the Bauhaus school of art, architecture and design and the colour theory of Josef Albers and other teachers from the school all feature predominately in the artist’s practice.

Making

Floyd is interested in type and language. In her 2019 work Mangrove Poem, she takes the fragment, All Shape, from celebrated Queensland poet Judith Wright’s 1963 poem ‘Five Senses’ to create her work in the landscape.

Let’s create Concrete, or Shape Poetry like the kind Floyd employs here in three-dimensional form.

Use the poem *Five Senses* by Judith Wright to develop the physical form of the words onto paper. Take a simple line or a whole verse to create your concrete poem.

Try creating another poem concentrating on one of the five senses of touch, taste, smell, sight, and sound.

Five Senses by Judith Wright

Now my five senses
gather into a meaning
all acts, all presences;
and as a lily gathers
the elements together,
in me this dark and shining, that stillness and that moving,
these shapes that spring from nothing,
become a rhythm that dances,
a pure design.

While I’m in my five senses
they send me spinning
all sounds and silences,
all shape and colour
as thread for that weaver,
whose web within me growing
follows beyond my knowing
some pattern sprung from nothing-
a rhythm that dances
and is not mine.

Explore

Queens Wharf, Brisbane to discover the work in person or explore documentation of the work via:

<https://www.uapcompany.com/projects/mangrove-poem>

Here you will also be greeted with another of Floyd’s birds here, the Sacred Kingfisher, renowned for its habitation in mangroves across Australia.

Glossary

Concrete

Poetry

Poetry in which the meaning or effect is conveyed partly or wholly by visual means, using patterns of words or letters and other typographical devices.

Pedagogy

The method and practice of teaching, especially as an academic subject or theoretical concept.

Maquette

A sculptor’s small preliminary model or sketch.

Modernism

A style or movement in the arts that aims to depart significantly from classical and traditional forms.

Typography

The style and appearance of printed matter.

Curriculum Links

Art as Lens

Floyd’s father was a toymaker, and she draws inspiration from this legacy of art, craft and design that featured in her childhood and influences her practice as an artist today.

Art as Code

Colour theory, typography and language all feature heavily in Floyd’s work. Consider the role of text in her artwork. Floyd is represented by Anna Schwartz Gallery and you can explore more of her text based practice here:

<https://annaschwartzgallery.com/artist/emily-floyd>

Art as Knowledge

Consider how Floyd uses her knowledge of educational philosophy to construct art as knowledge. Study her 2012 work *The Garden (here small gestures make complex structures)* referencing the work of Rudolf Steiner.

Art as Alternate

Many of Floyd’s works are scaled up in size and can be exhibited in a variety of ways. Consider how Floyd uses these alternate modes of display to highlight the different ways in which artists work.

Websites

Ash, R. (2017). Emily Floyd and her Icelandic Puffins. The Saturday Paper. Edition No. 151, Retrieved July 22, 2020 from

<https://www.thesaturdaypaper.com.au/culture/art/2017/04/08/artist-emily-floyd-and-her-icelandic-puffins/14915736004462>

Cox, W. (2017). Work and Play with Emily Floyd. Broadsheet. Retrieved July 22, 2020 from

<https://www.broadsheet.com.au/melbourne/art-and-design/work-play-emily-floyd>

Museum of Contemporary Art. (n.d.) Emily Floyd. Retrieved July 22, 2020 from

<https://www.mca.com.au/artists-works/artists/emily-floyd/>

Anna Schwartz Gallery (n.d.). Emily Floyd. Retrieved July 21, 2020 from

<http://annaschwartzgallery.com/artists/emily-floyd/>

UAP (n.d.). Emily Floyd. Retrieved July 21, 2020 from

<https://www.uapcompany.com/projects/mangrove-poem>

Further Resources

Cramer, S. (Ed.) (2014). *Emily Floyd: Far Rainbow*. Melbourne, Victoria: Heide Museum of Modern Art.

Devery, J., Floyd, E., Hill, W., & Hughes, H. (2014). *Dawn*. Melbourne, Victoria: National Gallery of Victoria.

Macleod, B. (2014). *Emily Floyd*. Artist Profile. Retrieved July 22, 2020 from <https://www.artistprofile.com.au/emily-floyd-2/>

Wright, J. (1963). *Five Senses: Selected Poems*. Sydney, Australia: Angus and Robertson.



Meet the Artist

Alex Seton was born in 1977 and lives and works in Sydney, New South Wales.

Seton's art practice incorporates photography, video, sculpture, performance, and installation. His work explores the complex relationship between form and substance and is illustrated best through his carving of marble, a material renowned for its use in classical statuary. Seton uses his materials to give contemporary issues due weight and significance.

Meet the Work

"...it's about making work that's at the heart of the humanity of these issues. My interest here at the end of the day is on how it reflects on our choices, on who we are and what we're becoming."

Alex Seton quoted in, *Refoulement*. 2014, Retrieved July 24 from

https://www.sullivanstrumpf.com/artists/alex-seton/channel_view/9

This work forms part of a larger body of work by the artist on the issue of asylum seekers and the many attempts of people to reach Australia by boat to seek refuge. The marble rubble at the base of the work are offcuts from the remains of a 2014 companion piece *Someone died trying to have a life like mine* and created by the artist in response to an event in 2013 when Australian Federal Police discovered lifejackets washed up on a beach on the Cocos Islands. Twenty-eight life jackets washed up on shore, and the artist then carved twenty eight life jackets out of marble, commenting on Australia's refugee policy and the dangerous plight of those seeking asylum by boat, risking their lives for hope of another story. The remaining rubble forms an island upon which we find two marble sculptures which appear like blown up pool toys in the shape of coconut palms. The scene is saturated with the orange glow of a picture-postcard with an unforgettable sunset scene.

As audience we are struck with the juxtaposition of the artist's use of marble versus plastic to capture the scene and the correlating complexities of the asylum seeker crisis on Australian shores and in political debate today. Seton is interested in exploring the problematic issue between the safety and privilege we enjoy in our day-to-day lives as Australians and his empathy and concern for the plight of those claiming asylum here.

Responding

Consider the double meaning of the title of the work, *Last Resort*. Resorts conjure up a tropical paradise and time spent lazing under the sun with a cool drink and a good book. But what does it mean to describe something, or a decision-making process as the 'last resort'? Discriminate between these two contradictory ideas and discuss how the artist plays upon these both in his title of the work and through his use of marble as medium for a novelty pool toy.

Making

Experiment with recycled cardboard to create new forms. Cut cardboard into a variety of shapes and sizes. Using the slotting technique cut two slits on to different sides of a selection of the shapes you have created and use these slits to connect your shapes together to create a new form. Build up your form to create a prototype for a sculpture. Shine a light onto your completed form and notice how the shadows play, shift and change as you move your light source to a different position.

Explore and discuss how Seton has lit his work *Last Resort* in HOTA Gallery when visiting.

Glossary

Wombeyan marble Wombeyan marble is sourced from caves formed in marble, in the Wombeyan Karst Conservation Reserve, New South Wales, Australia. Wombeyan marble was the last marble commercially quarried in Australia.

Asylum The protection granted by a state to someone who has left their home country as a political refugee.

Juxtaposition A sculptor's small preliminary model or sketch.

Prototype The first, original, or typical form of something.

Watch

Seton, A. (2018). *Cargo*. Retrieved July 24, 2020, from <http://www.alexseton.com/cargo-2018>

Seton, A. (2014). *Refoulement*. Retrieved July 24 from https://www.sullivanstrumpf.com/artists/alex-seton/channel_view/9

Curriculum Links

Art as Lens

Seton's subject matter is often focused on social and political commentary. Australia's refugee policy and asylum seekers feature strongly as themes, with Seton challenging audience assumptions on this current affair.

Art as Code

Explore how Seton's visual language can express complex ideas. How has he communicated meaning using visual forms alone here?

Art as Knowledge

Seton notes that a sculpture made of marble is very difficult to dismiss. Here Seton has used his knowledge of his chosen medium to create different layers of meaning and provoke debate.

Art as Alternate

In this body of work Seton looks to create a point of empathy on this contemporary issue with his audience. Evaluate how he has communicated meaning through his art practice and consideration of audience expectations.

Websites

<http://www.alexseton.com>

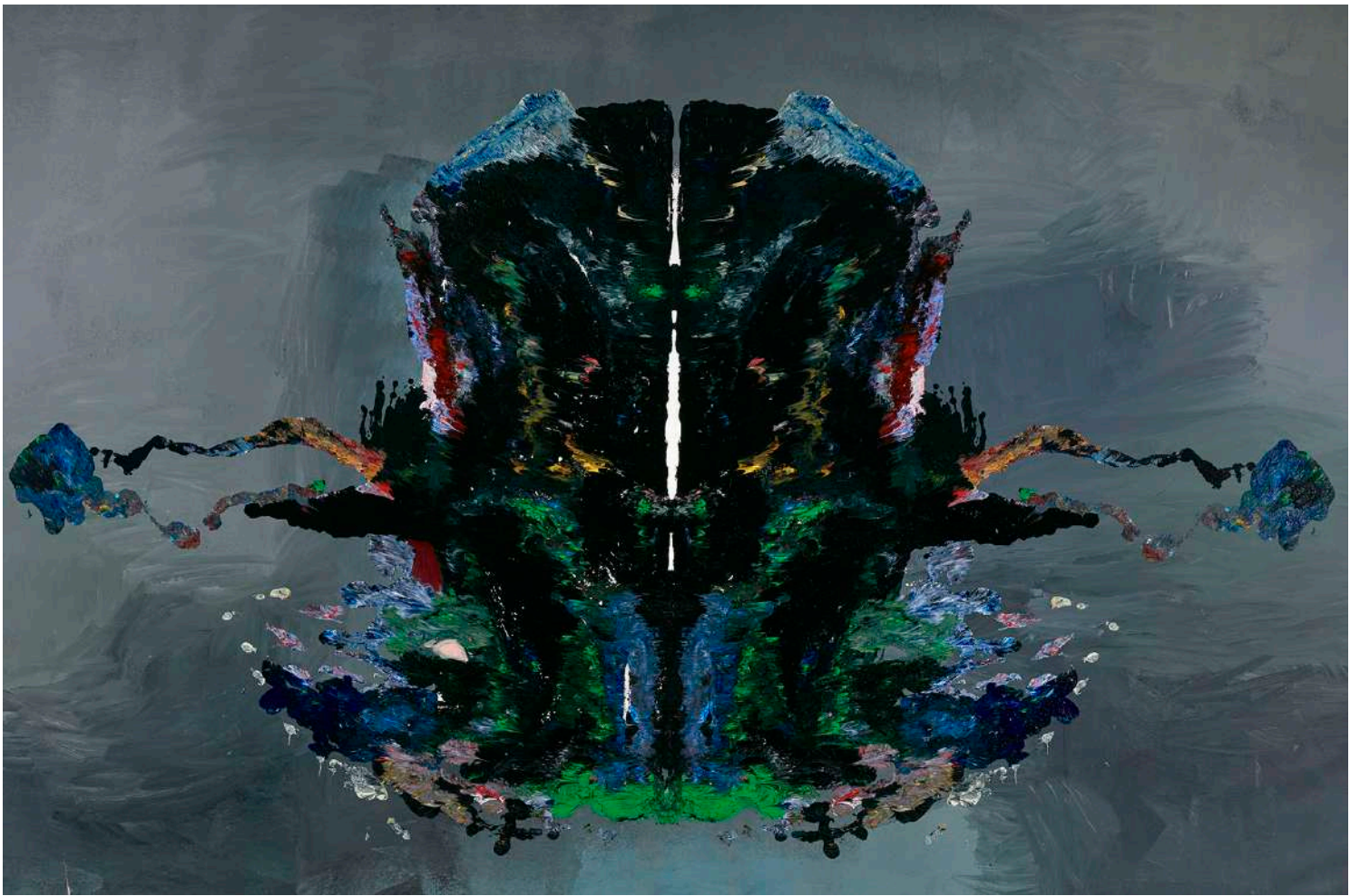
Alex Seton (n.d.). *Sullivan + Strumpf*. Retrieved July 23, 2020 from

<https://www.sullivanstrumpf.com/artists/alex-seton/>

Further Resources

Jaivin, L. (2017). *The Island*. Newcastle Art Gallery. Retrieved June 24, 2021 from

https://static1.squarespace.com/static/53b290fde4b006144b919002/t/597ff224e45a7c61740d6143/1501557295799/2017+Alex+Seton_The+Island_Courtesy+Newcastle+Art+Gallery.pdf



Meet the Artist

Ben Quilty was born in Sydney in 1973 and lives and works in Robertson, New South Wales.

Meet the Work

In *Sarah Island, Tasmania* Ben Quilty employs the technique developed by psychoanalyst Hermann Rorschach's ink blot tests with his heavy application of paint onto the canvas. Here the surface on one side is filled first, before being pressed together with the other side of the canvas whilst the paint is still wet, providing a mirrored image. What remains is a distorted landscape with a disturbing history of a penal settlement. Both convicts and Palawa people were indentured at Sarah Island, and suffered immense maltreatment. Due to the island's remoteness, there was no hope of escape.

This work continues Quilty's exploration into Australian history and is one of the largest of his Rorschach series produced to date. *Sarah Island, Tasmania* features as part of our inaugural collection hang in HOTA Gallery in 2021.

Responding

Consider the layered history of a place, an object and this work of art. Explore the multiple stories behind the landscapes depicted in Quilty's *Bedford Downs Rorschach* 2008, *Fairy Bower Rorschach* 2012, and *Kuta Rorschach No. 2* 2013. What did you discover?

Making

These works explore symmetry and hark back to the folded butterfly paintings one undertakes as a child. Can you create one of a place, or an object of significance for you? Share your artwork's story.

Glossary

Rorschach

test Named after Swiss psychiatrist, Hermann Rorschach, the Rorschach test is where a standard set of symmetrical ink blots of different shapes and colours is presented one by one to the subject, who is asked to describe what they suggest or resemble.

Palawa The name given to Aboriginal Tasmanians, the Indigenous people of Tasmania.

Indentured A contract by which a person agreed to work for a set period for a landowner in a British colony in exchange for passage to the colony.

Watch

Hunter, C. (2019). *Quilty – Painting the Shadows*. ABC Productions. Retrieved July 21, 2020, from

<https://iview.abc.net.au/show/quilty-painting-the-shadows>

Curriculum Links

Art as Lens

Explore how Quilty has created new approaches to meaning and representation through technique.

Art as Code

Experimenting with the medium of paint and the process in which it is applied to the canvas Quilty provokes conversation on hidden histories that are not always told or shared.

Art as Knowledge

Employing the visual device of a test associated with psychiatry, analyse the way in which Quilty's Rorschach's works challenge the construction of historical knowledge, time, and place.

Art as Alternate

Examine and compare two different works in Quilty's Rorschach series. Consider how his visual language can be used to communicate different meanings in different contexts.

Websites

Ben Quilty (n.d.). Jan Murphy Gallery. Retrieved July 21, 2020 from

<https://www.janmurphygallery.com.au/artist/ben-quilty/>

Further Resources

Flanagan, R., Namatjira V., Paton J., Slade L., & Young F. (2019). *Ben Quilty*. Victoria: Lantern, an imprint of Penguin Books.

Slade, L. (2009). *Ben Quilty*. Brisbane: The University of Queensland Art Museum.

Responding

“Finished painting is not something I’m particularly interested in. I want the footprint of how it was made to remain obvious.”

Jenny Watson quoted in Will Cox, *The Fabric of Fantasy*, 12 January 2018, Broadsheet. Retrieved 10 August, 2020

<https://www.broadsheet.com.au/melbourne/art-and-design/article/fabric-fantasy>

Consider the quote above and Watson’s desire for her audience to uncover the mark making elements of paint and collage in her work. We can see the brushstrokes and the grid work she has employed to produce this work. Watson is keen to invite a randomness and lack of control over technique into her practice which creates space for spontaneity and storytelling. Analyse the way in which the artwork can be seen as both autobiographical and a means of self-portraiture.

Making

Let’s recreate a diary entry of a young person growing up in Australia today. Scrapbook in style, be sure to include text to accompany your image. Recycle old magazines, books and fabric or print out images from the internet to collage your diary entry. The entry could be autobiographical and based on your own experiences or on the life of a fictional character you create.

Glossary

Autobiographical An account of a person’s life created by that person.

Appropriation The deliberate reworking of images and styles from earlier, well-known works of art.

Composition The placement or arrangement of elements in an artwork.

Hyperrealism Extremely realistic in detail. The term appeared in the early 1970s to describe a resurgence in realism characterised by detail and precision in sculpture and painting at that time.

Nostalgia A sentimental longing or wistful affection for a period in the past.

Listen

Artist talk with art historian and curator Dr Chris McAuliffe. Heide Museum of Modern Art (18 November 2017). Retrieved August 10, 2020 from

<https://www.heide.com.au/exhibitions/jenny-watson-fabric-fantasy>

Listen to the Spotify playlist selection by Watson featuring music from artists that inspire and influence her:

<https://open.spotify.com/playlist/3gm7BYHvixDwhwCXM5hGQw>

Curriculum Links

Art as Lens

Watson’s work is autobiographical and personal. She utilises art as a lens to deeply explore the material, and her own inner worlds.

Art as Code

Watson’s paintings with their personal narratives, elements of pattern, and collage contain numerous signs that demonstrate the ways in which she communicates what is special and important to her.

Art as Knowledge

Watson incorporates language and text, different fabrics, and collage in her painting practice. These elements are in constant dialogue with one another and showcase her deeply personal and selective aesthetic.

Art as Alternate

Consider how Watson’s appropriation of advertising material into painting allowed audiences to engage with these throw away items and see her work in a different way.

Websites

Jenny Watson: Fabric of Fantasy (2017). Heide Museum of Modern Art. Retrieved August 10, 2020 from

<https://www.heide.com.au/exhibitions/jenny-watson-fabric-fantasy>

Jenny Watson (n.d.). Anna Schwartz Gallery. Retrieved July 23, 2020 from

<http://annaschwartzgallery.com/artists/jenny-watson/>

Museum of Contemporary Art. (n.d.). Jenny Watson. Retrieved July 22, 2020 from

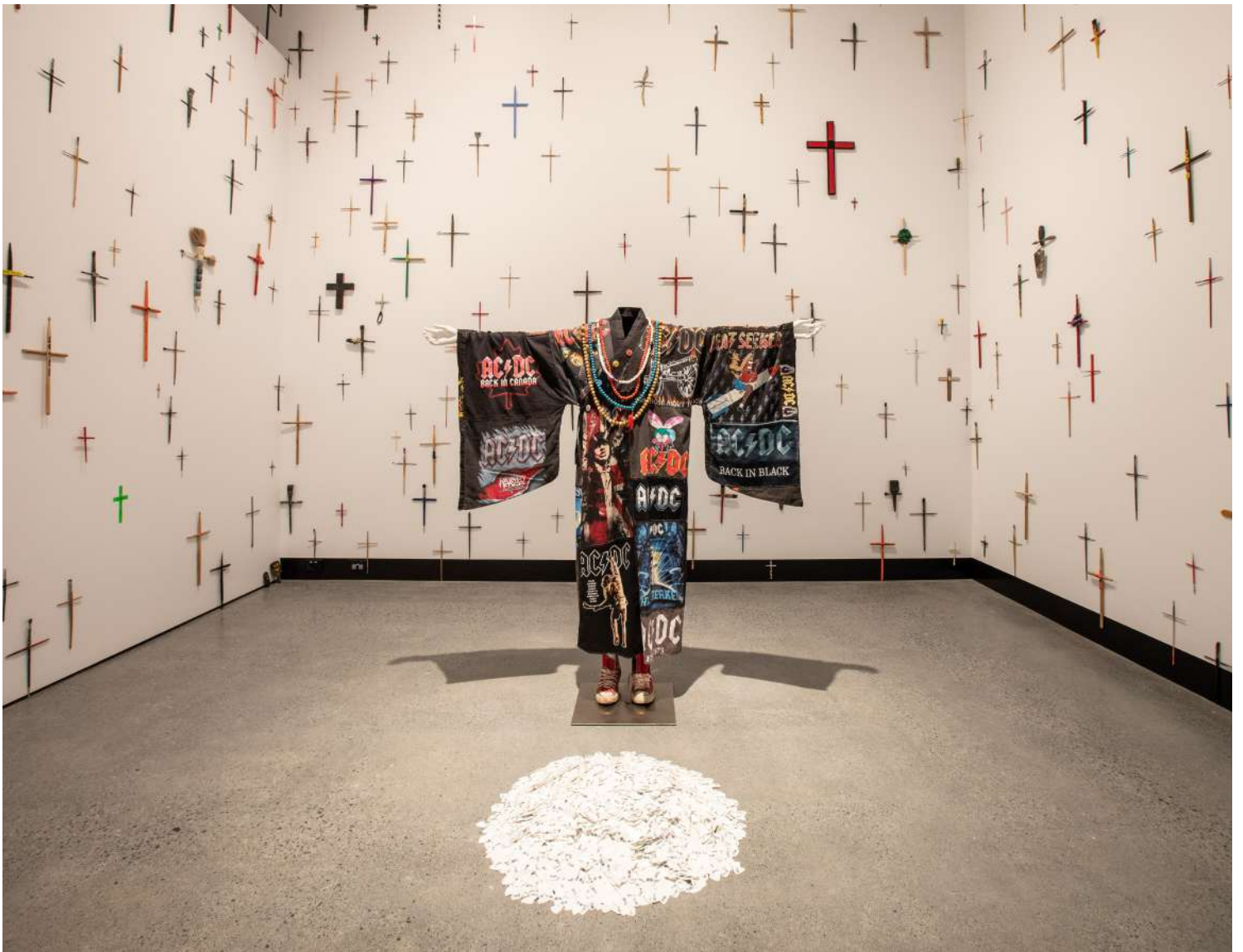
<https://www.mca.com.au/artists-works/artists/jenny-watson/>

Further Resources

Chris McAuliffe, “Trying to Live Now: Chronotopic Figures in Jenny Watson’s A Painted Page Series”, *Contemporaneity: Historical Presence in Visual Culture* 3, no.1 (2014): 18. Retrieved August 10, 2020 from

<https://contemporaneity.pitt.edu/ojs/contemporaneity/article/view/98/120>

Jenny Watson: The Fabric of Fantasy, exhibition catalogue., Museum of Contemporary Art, Sydney, Australia. 2017.



Meet the Artist

Nell was born in Maitland in 1975 and lives and works in Sydney, New South Wales.

Known only by her first name – just like the rock stars she idolises – Nell’s artistic practice spans performance, sculpture, music, painting, video and installation. Her interests bridge Buddhist philosophy, rock and roll music, popular culture and an iconography of her own creation. Her world is inhabited with ghosts, temples, lightning bolts, and a collection of sad, happy and surprised characters both drawn and formed with clay.

Meet the Work

Let There Be Robe (2012) is Nell’s tribute to rock and roll. It explores the spiritual force of music by setting a hand-sewn robe, made up of patch-worked AC/DC t-shirts on a headless mannequin, with arms raised in ecstatic praise. Some of the t-shirts are the artist’s own; others have been collected from around the world and all painstakingly stitched together. The artist’s collection of more than 500 drumsticks from bands and fans and paintbrushes from artists known and anonymous have been formed together to make crucifixes. They fill the walls and surround the robed figure. These crosses reference the devotion of musical fans and groupies and speak to the power of music, some describe as having the power to transcend.

Nell uses the Christian iconography of the cross to signal a place of worship, but in this temple through the creative tools of the musician and the artist. Included are drumsticks played by Charlie Drayton from Cold Chisel and Jim Elliott of The Cruel Sea, through to dirty paintbrushes from the studios of Margaret Olley and James Gleeson. Nell dedicated the artwork to the memory of female rock pioneer Chrissie Amphlett, the lead singer of Australian rock band The Divinyls.

Responding

“All materials have energy and meaning. That’s why having a studio is so important to me, as it’s a dedicated space to commune with materials.”

Nell in conversation with Natalie King, ‘I’m always thinking about how a painting might sound’, 5 May 2021, Ocula Magazine. Retrieved 24 June, 2021

<https://ocula.com/magazine/conversations/nell/>

Nell has an interdisciplinary practice spanning sculpture, painting, installation and public art. Consider the quote by Nell above. AC/DC is Nell’s favourite band. Think about the significance of the materials she has collected and displayed here. How do her choices add meaning to the work?

Making

Nell has avidly collected the tools of the trade of her two loves, art and music. The paintbrushes and drumsticks from musician and artist friends make up much of the installation of crosses in *Let There be Robe*. Select an everyday object representative of a hobby you love or an image of a person or band whose music you enjoy. Take this object or image and experiment with placement and repetition to create a new work of art that tells us a little more about you and your loves!

Glossary

Iconography The visual images and symbols used in a work of art or the study or interpretation of these.

Interdisciplinary Relating to more than one branch of knowledge.

Watch

Nell’s version of *It’s a Long Way to the Top (If You Wanna Rock ‘n’ Roll)* 2011.

Nell’s video *Quiet/Loud* 2012 with Bec Machine from Baby Machine.

Listen

To AC/DC’s 1977 album *Let There Be Rock* here:

<https://open.spotify.com/album/3JwFNI80WwEXPiKEjIFbqa?highlight=spotify:track:753KutoAy00apPspIMRetG>

Nell’s interview with Ed Ayres on The Art Show ABC about her new work for Sydney Contemporary, *Ghost Songs for Rock Gate*:

<https://www.abc.net.au/radionational/programs/the-art-show/nell-segment/11502674>

Curriculum Links

Art as Lens

Nell’s art practice can be analysed and interpreted through the personal context she applies to her representation of popular culture.

Art as Code

Nell employs the tools of the artist and the musician, paintbrushes, and drumsticks, to create the religious symbol of the cross and a shrine to her two passions, art and rock and roll.

Art as Knowledge

Nell’s interests in Buddhism, eastern philosophy and rock and roll music provide major influences and drivers to subject matter in her practice as an artist.

Art as Alternate

As an artist Nell considers the role of her artwork and its dialogue with audience. Through installation and alternate materials and modes of display Nell alters the way audiences read, interpret, and engage with her work.

Websites

Nell (n.d.). Roslyn Oxley9. Retrieved July 23, 2020 from

<https://www.roslynoxley9.com.au/artist/nell>

Nell (n.d.). Station. Retrieved August 21, 2020 from

<https://stationgallery.com.au/artists/nell>

Further Resources

Kobayashi, Z. (2018). ‘Maitland-born artist Nell mixes Zen Buddhism and rock ‘n’ roll to make an impact’, Newcastle Herald. Retrieved August 21, 2020 from

<https://www.newcastleherald.com.au/story/5270430/take-it-from-nell-its-a-long-way-to-the-top-if-you-wanna-rocknroll/>

Webb, V. (Ed.) Bullock, N., (2016). MCA Collection Handbook, Museum of Contemporary Art, Sydney.



Meet the Artist

Juz Kitson was born in Sydney in 1987, Juz lives and works in Milton, New South Wales.

Kitson works across ceramics, textiles and drawing and particularly loves working with porcelain. She divides her time between Australia and Jingdezhen, known as the 'porcelain capital' of China. She first visited in 2009 to work with renowned installation artist Lin Tianmiao. Kitson's sculptural practice has a strong sense of materialism, and her forms contain elements that are familiar to us as human and animal forms: textured, soft, hard, and layered in their presentation.

Meet the Work

In Kitson's 2016 work *That which provides safety and the possibility of growth, that which you can put your trust in* we are faced with a large collection of objects sourced from animals, merino wool, rabbit pelt and horsehair to antlers, gazelle horns and echidna quills. Nestled in and around these items we find rounded porcelain forms, bright white and perfectly formed and hanging like balloons heavy with sand. The muted brown of the terracotta and the high sheen of the rich chocolate coloured porcelain provide the push/pull so often used to describe the artist's practice, with work that simultaneously repels and captivates us. Kitson's artwork is reminiscent of taxidermy, with its animal products and installation on the wall, it is fascinating in its beauty whilst holding us captive in its own grotesque way. The work is symmetrical with elements we want to touch and feel – but we can't! What is it? Animal, human, or alien?

Responding

“This installation is a heady mix of artefact and disturbing viscera, a kind of contemporary shamanism, playing with representations and perceptions of the human and animal condition. The universal language here represents the outsider versus the insider, acceptance and isolation, connection and displacement—a theme that is constant in the lives of people living in remote areas, though is ultimately united by the human condition. The juxtaposition of inanimate materials is suggestive of the cycle of life. It also creates the sense that the work is alive, in an ironic way, as all living things decay.”

Juz Kitson describes *That which provides safety and the possibility of growth, that which you can put your trust in* (2016) in conversation with Alison Kubler on 11 December 2019.

How does Kitson’s explanation of her work impact on your understanding of her intention as the artist and your interpretation of the work as audience? Do you think Kitson has been successful in the ways in which she has incorporated different materials to explore the cycle of life from birth to death with her combination of human and animal forms? Appraise her approach here.

Kitson’s interest in organisms, both human, plant and animal, and the series of changes found in the life cycle of these forms can be examined further in the titles of many her works:

Founded on the belief that there is order 2017

The form in which it functions 2016

Shifting manifestations. The continuum of life 2016

Visibility as a kind of flowering. All but flesh 2016

Compulsion and Infatuation. Mania and Preoccupation. Concerned ultimately with the transformation of desire 2016

The titles used here are expressive and demonstrate the layers of meaning found in the physical work. Consider how the title of an artwork can influence the audience’s interpretation and its intended meaning by the artist. How have you employed this same strategy when titling your own work? Some artists deliberately leave their work untitled so that the audience is not influenced in the interpretation of the work.

Making

Kitson’s ceramics practice is contemporary. She forgoes the traditional method of pottery wheel and museum display of her work on a plinth.

One of the novel ways she makes forms with clay is with the mesh nylon netting found in a typical shower scrubber. Take the mesh from a shower scrubber or the packaging used for fruit and vegetables and push some clay through. Look at the multiple forms and shapes you can create! Experiment with pushing the clay through all the way or just partially. Add these new forms to a larger clay form to create an organism of your own. Kitson’s favourite clay to use is porcelain. When baked at high temperatures it achieves the translucent and glassy qualities which Kitson loves!

Glossary

- Grotesque** A style of decorative painting or sculpture consisting of the interweaving of human and animal forms with flowers and foliage.
- Plinth** A heavy base supporting a statue or vase.
- Symmetry** Correct or pleasing proportion of the parts of a thing.
- Taxidermy** The art of preparing, stuffing, and mounting the skins of animals with lifelike effect.
- Viscera** The internal organs in the main cavities of the body, especially those in the abdomen.

Curriculum Links

Art as Lens

Kitson uses a range of materials, techniques, and processes in a single work. Here she experiments in response to her own research and personal observations on art and nature.

Art as Code

Kitson has developed sophisticated symbol systems to represent and communicate meaning in her artwork, with organic materials and shapes that can be interpreted as both animal and human in form.

Art as Knowledge

Kitson utilises a range of media and techniques to explore her interest in organisms. Her work and the artwork titles she employs often provide insight to this fascination with life and its cycles.

Art as Alternate

Kitson’s contemporary approach to material use, animal skins and parts, polished porcelain, and wax in turn impacts on the audience’s sensory experience and the push-pull engagement with her artwork.

Websites

Juz Kitson (n.d.). Jan Murphy Gallery. Retrieved July 23, 2020 from

<https://www.janmurphygallery.com.au/artist/juz-kitson/>

Juz Kitson (n.d.). Dominik Mersch Gallery. Retrieved June 23, 2021 from

<https://www.dominikmerschgallery.com/artist/juz-kitson/>

Further Resources

Juz Kitson in conversation with Tiarney Miekus, ‘*Juz Kitson on the beauty and ugliness of life*’, 28 August 2020, Art Guide Australia. Retrieved 24 June, 2021

<https://artguide.com.au/juz-kitson-on-the-beauty-and-ugliness-of-life/>



Meet the Artist

Veda Arrowsmith was born in Sydney in 1922, died Gold Coast, Queensland in 2004.

Veda Arrowsmith was one of the Gold Coast's most respected senior artists who often painted contemporary visions of the hinterland. Her works were informed by religious and spiritual themes as if seen through the lens of nature. Arrowsmith regularly used bold and dynamic colours incorporated with cosmological symbols such as the sun, moon, and triangle formations to draw the connections between the spiritual and physical worlds.

Meet the Work

When people visit the Gold Coast, many only see the glittery aspects of the sand, sun, high-rises of Surfers Paradise, the theme parks, and nightclubs. However, it is also a place of great natural beauty and wonder with pristine beaches and stunning hinterland full of lush rainforests.

This painting is a triptych that describes the topography of the mountain range. However, instead of using the greens and browns that are found in the hinterland, Arrowsmith has used bright blues, reds, and oranges. She has painted an array of shapes, such as rectangles, which may remind us of stained-glass windows found in cathedrals, suggesting that we might see the mountains as temples to nature.

Responding

What colours do you associate with the natural landscape in which you live? Select three colours to represent the place in which you live. For Arrowsmith, colour was alive with personality and meaning. Explain why you have chosen these three colours to represent your home.

Making

Use coloured construction paper to create your own geometric collage. Experiment by placing different primary and secondary colours alongside each other. Keep your palette limited to four or five colours. Consider your composition and use of shape to represent key features of your landscape.

Glossary

Cosmological Relating to the origin and development of the universe.

Composition The action of putting things together, formation or construction.

Curriculum Links

Art as Lens

Explore how Arrowsmith influences the way landscape is perceived and represented through her unique viewpoint and experimental use of colour.

Art as Code

Explore the archetypal use of symbol and shape Arrowsmith commonly employs in her work to illustrate nature and meaning.

Art as Knowledge

Interpret the visual devices Arrowsmith employs to challenge perception and the construction of knowledge in Australian landscape painting.

Art as Alternate

Consider how the artist's bold use of colour and line allows audience to commune with nature and the universe and realise the artist's intent in an alternate way.

Websites

<https://www.mandanamapar.com/all-that-glitters>

Further Resources

Veda Arrowsmith, *Veda Arrowsmith: A Cosmic Journey*, exh. cat. (Gold Coast: Gold Coast City Art Gallery, 1990).

Webb, V. (Ed.) Bullock, N., (2016). MCA Collection Handbook, Museum of Contemporary Art, Sydney.



Snowy 25 July 11

Meet the Artist

Fiona Foley was born in Maryborough, Queensland in 1964 and lives and works in Brisbane.

Fiona is a Badjtala woman from K'gari (Fraser Island) and her art practice spans across printmaking, sculpture, photography, installation, and public art. The forced removal of the Badjtala peoples from their island in 1904 informs her practice at a personal, academic, historical and political level. Foley consistently highlights the hidden histories of Aboriginal people by rewriting the stories of people who have been left out of the history books.

Meet the Work

This is one photograph out of a series of four. Within the series, Foley combines photographic portraits of unnamed Aboriginal men and a woman from K'gari with a black-and-white landscape photograph of an island and thousand-year-old middens. By pairing these images, Foley is offering insights in the feelings of loss and grief about a place that is both past and present. Her works are often read as conveying a sense of loss directly related to the impacts of colonisation, however she is also demonstrating Aboriginal resilience and cultural survival. The *Survival Series* explores Foley's Aboriginal identity through photographic evidence of her ancestors. She reminds her audiences and visitors to K'gari to ask the question, where are the Badjtala people who inhabited the largest sand island in the world?

Responding

Family, history and identity are very important to Foley. These are some of the main themes Foley explores in her work and in honouring her culture. Ask your family about a significant place in your families' story. Research this place, its geography, flora and fauna. Access the AIATSIS map of Indigenous Australia to discover what area of Aboriginal Australia your families special place resides within here:

<https://aiatsis.gov.au/explore/map-indigenous-australia>

Making

Using Foley's work as stimulus to create a photographic self-portrait. Fold a page in half. Draw or photograph your portrait and add it to the top half of your page. Challenge yourself to create a second self-portrait for the bottom half of your page without showing your face but still defining who you are. Share your portrait with a friend.

Glossary

Badtjala The Aboriginal Australian people of Fraser Island, Queensland.

K'gari The language name the Aboriginal Australians of Fraser Island give to the Island. It means paradise.

Middens The remains of meals of shellfish, such as oysters, that were consumed and discarded, forming mounds of shell deposits sourced from the sea and waterways.

Listen

Bagi-La-M Bargan (featuring Fred Leone) Birdz here:

<https://www.youtube.com/watch?v=878H2fkW3L8>

Watch

Looky Looky Here Come's Cooky with Steven Oliver here:

<https://www.sbs.com.au/ondemand/video/1773167683939/looky-looky-here-comes-cooky>

Curriculum Links

Art as Lens

Understand how Foley uses art as a lens to her personal history and the collective histories of Aboriginal people in Australia.

Art as Code

Foley's work can be decoded by reading the relationships between her juxtaposition of portrait and place in this series. Foley employs this convention to add layers of meaning and value to her visual storytelling.

Art as Knowledge

Foley demonstrates intellectual flexibility and art as knowledge through combinations of artwork and the identified areas of interest, Culture, People and Place.

Art as Alternate

Foley draws on her personal history, research and lived experience to encourage conversation and open up debate on race, identity, and Aboriginal cultural survival.

Websites

Fiona Foley (n.d.). Fiona Foley. Retrieved July 23, 2020 from <http://fionafoley.com.au/>

Further Resources

Biography and catalogue essays. *Fiona Foley* (n.d.). Andrew Baker Art Dealer. Retrieved June 23, 2021 from

<http://www.andrew-baker.com/ff.html>

Martin-Chew, L. (2021). *Fiona Foley Provocateur: An Art Life*. Brisbane, Queensland: Queensland University of Technology Press.

Genocchio, B. (2001). *Fiona Foley: Solitaire*. Annandale, New South Wales: Piper Press.



Anna Carey, *84 Frank Street, Surfers Paradise...Then*, 2015, giclée print, 70.0 x 105.0 cm Collection, HOTA Gallery. Acquired through the assistance of our generous benefactors 2016.



Anna Carey, *84 Frank Street, Surfers Paradise...Now*, 2015, giclée print, 70.0 x 105.0 cm Collection, HOTA Gallery. Acquired through the assistance of our generous benefactors 2016.

Meet the Artist

Anna Carey was born on the Gold Coast in 1987 and lives and works in Los Angeles, United States of America.

Anna Carey's work overlaps with photography, model-making, film, and drawing. By using her memory and imagination, Carey creates fictional architectural spaces that are based on iconic architecture which she photographs. When Carey encounters familiar spaces, fragmented memories and imaginations flood new experiences. The spaces she creates are from her childhood growing up on the Gold Coast and are embedded with a vernacular mix of holiday shacks, high-rises, roadside motels and suburban homes.

Meet the Work

These photographs are part of a suite featuring five retro-styled 'Stardust' motels (that exist in both a 'then' and 'now' version) from different parts of the world. After travelling to Los Angeles and Las Vegas, Carey experienced many of the original buildings whose architectural style influenced the Gold Coast architects of the 50s and 60s. To create the 'then' photographs, Anna sourced historical photographs of retro-styled 'Stardust' motels from the internet to use as reference images. She roughly fabricated miniature models of the motels using materials such as paper and foam core. Once created, Carey photographed the intricately detailed models with cinematically styled sets which feature oversized photographs of real landscapes as their backgrounds. To make the 'now' versions of the motels, Carey used Google Maps to find images of how the buildings currently looked and then 'renovated' them. Carey re-shot the renovated models in updated locations to create present-day versions of the motels. The resulting photographs show how the buildings have changed over time, highlighting features such as revamped signs, repainted walls and phased-out swimming pools.

Responding

The built environment of the Gold Coast has continued to morph and change over the years. This series of Stardust motels from different parts of the world have been imagined by Carey then and now. Look for similarities and differences in each photograph. What has Carey renovated? What features has she designed to keep these buildings local? Discuss.

Making

Using recycled materials and construction paper recreate a building from memory. Consider a home in which you have lived before or a store in which you and your family have shopped. If you are recreating a commercial business remember to add a store sign; if it is a residential address include a numbered letterbox and street sign. Photograph your results.

Glossary

Vernacular Architecture concerned with domestic and functional rather than public or monumental buildings.

Watch

Anna Carey introduce her work in the HOTA Collection here:

<https://hota.com.au/other-education-resources/>

Curriculum Links

Art as Lens

Through direct observation and memory of places and objects, Carey extends the subject matter of the Stardust hotel series through the processes of stylisation and reduction.

Art as Code

Carey employs a visual language that is representative of a time and place of hotels and holidays, experimenting with invented codes and decorative shapes, patterns and lines unique to Stardust hotels found across the globe.

Art as Knowledge

Carey's art practice is informed by her research into architecture and how she combines this area of interest as a direct support and inspiration for her art making.

Art as Alternate

Carey creates alternate understanding and application of contemporary art processes by exploiting traditional techniques in unexpected ways. She creates a maquette of distinct architecture, changing scale, photographing the model, and moving between the three-dimensional form created and the two-dimensional plane employed when displayed.

Websites

Anna Carey (n.d.). Arterreal Gallery. Retrieved July 23, 2020 from

<https://arterreal.com.au/artist/anna-carey/>

Further Resources

More on Anna Carey's Stardust series here:

http://www.andrew-baker.com/Anna_Carey_Stardust.pdf



Meet the Artist

Daniel Boyd was born in Cairns in 1982 and lives and works in Sydney, New South Wales.

Daniel Boyd descends from the Kudijla, Gangalu, Kuku Yalanji, Kuku Djungan, Wakka Wakka, Gubbi Gubbi, Jagara, Wangerriburra and Bundjalung people as well as holding South Sea Islander heritage. This rich ancestry informs his works as he explores personal connections and experiences of his family. Boyd is interested in the complexity of perspectives and memory on the interpretation of images.

Meet the Work

Boyd uses family photographs, archival documents, scientific studies and contrasting media to reconstruct images in monochromatic paints and charcoal that are overlaid with dots of transparent archival glue. In this painting, *Untitled (RCB)*, Boyd has painted a small group of Aboriginal people holding uniquely designed rainforest shields. He then places caps of glue over the entire surface before finally using a technique he refers to as 'blacking out' by which he paints black the remaining areas that sit outside the glue dots. This effect is symbolic of what the artist refers to as 'lenses' and relates to the ways of seeing. He uses archival glue as a statement to discuss the way Australian history has more than one narrative. For Boyd, history is best re-told through the gaps left by its missing parts, offering an alternative view.

Responding

Explore how the artist has worked through technique to create new ways of thinking and meaning in his work. Consider how his use of archival glue questions the dispossession of Aboriginal people and challenges the way Australian history is documented.

Research the shield designs from the rainforest region of north Queensland used in the work.

Making

Create your own very important person tree. Create a mind map with yourself at the centre. Use the branches to write the names of the significant people in your life. Add leaves to the branches to include positive characteristics of these important people on your branches. Include anyone that matters to you or people you admire and their qualities. Share your tree and your observations in reconstructing identity in visual terms with a friend.

Glossary

Interpretation	The action of explaining the meaning of something.
Archives	A construction of state institutions to maintain public documents and official records, typically reflecting political or managerial viewpoints.
Monochromatic	Having or showing a single colour.
Dispossession	The act of depriving someone of land, property, or other possessions.

Watch

Daniel Boyd introduce his work from his studio on Gadigal Country here:

<https://www.youtube.com/watch?v=7YJN1KBAOF0>

Curriculum Links

Art as Lens

Observe the manipulation of meaning through medium Boyd employs by distorting degrees of representation to convey his ideas and intentions.

Art as Code

Boyd communicates the visual language of the shields by implementing the stylistic qualities and markings unique to rainforest shields from this region of northern Queensland.

Art as Knowledge

Examine and compare Boyd's work with Aboriginal and Torres Strait Islander artists who engage with similar focuses and ideas, investigating historical influences and contexts in their contemporary artistic practice.

Art as Alternate

Analyse how Boyd's alternate use of archival glue in *Untitled (RCB)*, acts as a single calculated change in material technique and process to alter the way audiences read and interpret this work.

Websites

Daniel Boyd (n.d.). Station Gallery. Retrieved June 23, 2021, from

<https://stationgallery.com.au/artists/daniel-boyd>

Museum of Contemporary Art. (n.d.). Daniel Boyd. Retrieved June 23, 2021, from

<https://www.mca.com.au/artists-works/artists/daniel-boyd/>

Further Resources

McLean, B. (2020). In *Daniel Boyd's works, Australia's history is re-told*, 21 August 2020, QAGOMA blog. Retrieved June 23, 2021, from

<https://blog.qagoma.qld.gov.au/daniel-boyds-works-australian-history-is-retold/>

John Berger, "Ways of Seeing", British Broadcasting Corporation, 1972 PDF format

<http://waysofseeingwaysofseeing.com/ways-of-seeing-john-berger-13.8.pdf>