



Museum of Contemporary Art

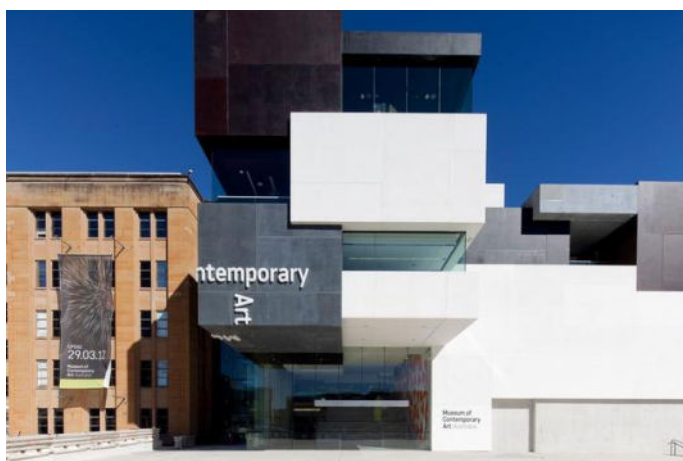
Year 10 Visual Arts

2017

Sefton High School Case Study Booklet

Gallery Tour Rules

- No food or drink is allowed
- No Video Photography is permitted
- Students must stay with their tour guide and follow their instructions at all times.
- DO NOT TOUCH any of the artworks- any students who cannot do this will be removed from the gallery by the security officer
- Be respectful of other gallery visitors, use 'quiet voices'.
- No Running
- Valuables and large bags are to be left in the reception area for safe keeping
Notebooks and pencils are the only stationery items permitted beyond reception area.



Case study information

1. Complete all written questions in pen. Use pencil for sketching activities.
2. Any incomplete work must be completed at home and submitted by Week 4.
3. Please make sure your name is written clearly at the top of this page
4. Ask any of the helpful staff or Miss Unwin or Mr Siu if you have any questions about any of the artworks.
5. Have fun!

MCA: HISTORY

Located on one of the world's most spectacular sites on the edge of Sydney Harbour, the Museum of Contemporary Art opened its doors to the public in November 1991. Established through a bequest by Australian expatriate artist John Power (1881-1943), who left his personal fortune to the University of Sydney to inform and educate Australians about international contemporary visual art, the MCA is dedicated to exhibiting, collecting and interpreting contemporary art.

The vision of the founding Director Leon Paroissien and Chief Curator Bernice Murphy was manifest from its earliest years – a commitment to innovative programming with ground-breaking exhibitions of contemporary art from Australia, the Asia Pacific region and around the world.

In 1998, the first phase of expansion began when the Museum had access to the whole building and created galleries for solo exhibitions by Australian artists. In 2001, the New South Wales Government and the Australia Council replaced the University of Sydney and the Power Bequest as key stakeholders.

A strong emphasis on making the MCA a museum that engages artists with audiences led to a program of significant solo shows by Australian and international artists as well as thematic and group exhibitions. The MCA is a major partner of the Biennale of Sydney. Attendances increased to over 580,000 in 2010, leading to the need for further expansion.

The MCA also sought to engage with audiences beyond the building by developing a program of touring exhibitions and C3West, a collaboration with galleries and non-arts partners in Western Sydney.

Today, the MCA houses an entire floor dedicated to the MCA Collection, offering a major national resource for education and interpretative programs, as well as two floors of galleries for exhibitions. The National Centre for Creative Learning includes a library, digital and multimedia studios, a seminar room and lecture theatre. The MCA also presents new site-specific commissions.

Questions:

What do you think John Powers intentions were when he left his personal fortune to educate Australians about Visual Arts?

Do you think the MCA has successfully achieved this in the gallery?

What is the significance of having Free admission to exhibitions? Do you agree or disagree with this policy? Explain why.

Kader Attia

Kader Attia was the recent recipient of the 2016 Prix Marcel Duchamp, France's most prestigious art award. Central to his presentation at the Centre Georges Pompidou, Paris was the extraordinary 48-minute film *Reflecting Memory* (2016), which forms a highlight of the current exhibition. Exploring themes of injury, therapy and the 'phantom limb', it opens up ideas around trauma and its unseen repercussions, for both the individual and wider society.

Curated by MCA Chief Curator Rachel Kent, this is the first solo presentation of Kader Attia's work in the Southern Hemisphere.

French-Algerian artist Kader Attia (born 1970) works across diverse media including collage, photography, video, sculpture and installation. This new survey exhibition encompasses over a decade of the artist's practice, focussing on key installations which are contextualised by video and sculptural works.

Exploring ideas around cultural exchange, appropriation, and the tangled relationship between extra-Occidental cultures and the West in the wake of decolonisation, Attia articulates theories of 'injury', 'repair' and 'reparation' through his practice. These ideas are expressed through two- and three-dimensional works that juxtapose broken objects, including African masks with visible repairs, alongside Classical statuary and documentary imagery of World War 1 veterans with significant facial injury and surgical reconstruction.

Absence and the void are further themes within Attia's practice.



Kader Attia, *Ghost*, 2007/2017, installation view, *Kader Attia*, Museum of Contemporary Art Australia, Sydney, 2017, aluminium foil, courtesy the artist and Galerie Nagel Draxler, Berlin/Cologne, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera

Questions:


After viewing the exhibition what do you think Ghost is about?

Do you like the intentions for the work? Explain your answer

Describe what you see in this artwork.

As an audience member, how have you interacted with this artwork what is your first impression?

Draw your favourite work in the box below by Kader Attia in the exhibition you have seen today.



Rules of Art

ACTIVITY

PROCESS OVER
PRODUCT.

YOU WILL NEED:



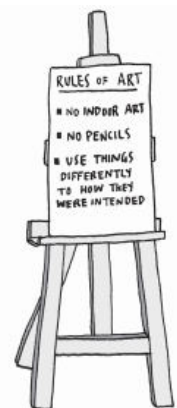
PROCESS:

- 1. FORMULATE A SET OF RULES WITH WHICH TO CREATE AN ARTWORK.** These should not be instructions which tell someone how to make an artwork, but statements that tell you what is or is not allowed when artmaking. For example:
 - The artwork must be made outside.
 - No pencils.
 - Use something in a different way to how it was intended.

Do not worry about what the final artwork might be. The rules and their structure are what is important, rather than the subject matter or form of the artwork. Consider how you will word the rules and in what form you will present them.
- 2. SWAP SETS OF RULES WITH ANOTHER PERSON** and attempt to make an artwork by following the rules.

REFLECTION:

- In life do we operate by rules? How do we know what these rules are?
- What rules does all art operate by? Who creates these?
- Write down a list of art rules or art violations.



The National, 2017

The AGNSW, Carriageworks and MCA have collaboratively selected emerging, mid-career and established Australian contemporary artists – living across the country and abroad – to present work as part of a single curated program at the three institutions. Connecting three of Sydney's key cultural precincts – The Domain, Redfern and Circular Quay, The National: New Australian Art represents the only large-scale, multi-venue exhibition in the city to be focused solely on contemporary Australian art. Curators for the 2017 edition of The National: New Australian Art are Anneke Jaspers, Curator Contemporary Art and Wayne Tunnicliffe, Head Curator Australian Art, AGNSW; Lisa Havilah, Director and Nina Miall, Curator, Carriageworks; and Blair French, Director, Curatorial & Digital, MCA. Blair French, Director, Curatorial & Digital at the MCA commented: "This unique collaboration enables us to explore the themes and concerns of artists making work today in a way that a single organisation couldn't undertake. The works reflect the diversity of subjects preoccupying artists and all Australians from a cultural, political and social perspective. Taking the form of sculpture, painting, installation, video, drawing and performance, this exhibition provides a snapshot of Australian art at this particular moment in time." At the AGNSW, The National 2017 presents contemporary artists who are engaging with marginal narratives and contested histories, including how these are shaped by uneven power relations and conflicting value systems. Anneke Jaspers, Curator of Contemporary Art at AGNSW said: "The works at the Art Gallery of NSW have mostly developed from archival or field research, and are underpinned by social engagement. These artists navigate and reinterpret various histories – aesthetic, social, economic, environmental – to offer new readings of the present and the future. Many of the works offer an Indigenous perspective, or draw out connections to other geographic locations and cultures." At Carriageworks, the curatorial approach focuses on the current fluidity of identity – individual and collective, real and imagined. Works presented in The National 2017 at Carriageworks address the fractures and contingencies of Australian identity, with a strong cross-generational and cross-disciplinary focus. Carriageworks Director Lisa Havilah commented: "Artists at Carriageworks examine the self in the context of history, exploring questions of individualism, shared experience and relationally. Many of the artists will be making works that are created collaboratively and works across disciplines including contemporary performance." At the MCA, The National 2017 includes artists working with key concerns through time, pulling history through and beyond the present; in particular artists working with repeated gestures and processes, or returning to actions, images or motifs consistently through time in their practice. The National 2017: New Australian Art opens on 30 March 2017 at AGNSW, Carriageworks and 31 March 2017 at the MCA. Entry to the exhibition is free at the three institutions.

Questions:

1. Discuss how the artists have worked together to create a flowing exhibition?
2. Explain how a particular view of the world is represented in The National, with reference to particular artists.
3. The role of the artist is to provoke and challenge their audience. Evaluate how this view apply to the artworks explored in the National



ART JOURNALING

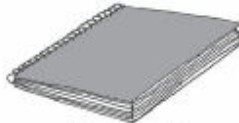
REBECCA BAUMANN

ACTIVITY

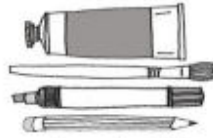
PROCESS OVER
PRODUCT.

OVERVIEW: Explore art journaling as a way to record life experiences and discover how a journal could be used as an idea-generation tool for making more developed works of art.

YOU WILL NEED:



journal



art materials
of your choice

PROCESS:

About her work, *Automated Colour Field* (2011), Baumann has commented: "Works that interest me are multifaceted. You could read into it emotions, it could be a diagram of a day, how you feel over a day."

Inspired by *Automated Colour Field* (2011), keep an art journal that tracks your emotions and experiences over the course of one week. However, instead of writing journal entries use only visual forms to express your experiences. For example, you may wish to sketch something you saw that day; create a diagram, abstract drawing or colour field that represents your mood; glue in objects or ephemera you encountered or photographs you took. You will need to update your journal each day for one week.

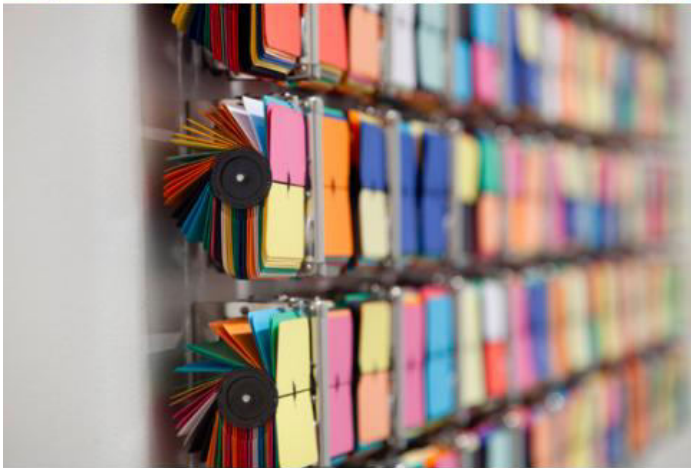


REFLECTION:

- What was it like not being able to use words to express yourself? Share your thoughts with a friend. Was their experience the same?
- How did you choose what medium you were going to use to interpret a certain emotion or experience?
- Choose one page from your diary. How could you turn this into an idea for an artwork?



*This is a great starting point for your practical artwork journal.
Please have the activity completed by next lesson!*



Rebecca Baumann
Automated Colour Field 2011
flip-clocks, paper. 1440 min
Image courtesy and © the artist

The title, *Today Tomorrow Yesterday*, is an adaptation drawn from *The Prophet*, a book of 26 prose poetry essays by the Lebanese artist, philosopher and writer Kahlil Gibran. He wrote: "...yesterday is but to-day's memory, and to-morrow is to-day's dream". As well as reflecting on the passing of time, the title refers metaphorically to the museum's challenging role in shaping a collection of contemporary Australian art that is simultaneously of its moment and hinged to history. The title and exhibition reference the circular, timeless wonderment of today tomorrow and yesterday celebrating artists deep and ongoing interest in different social, political, cultural and aesthetic histories.

Discuss this quote with reference to the exhibition you have seen today, don't forget to mention two artists and their works and how their work is related to the below quote.

The Prophet, Kahlil Gibran

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and is set against a dark background.

Excursion Evaluation

To be completed for homework after the tour

1. Did you find the exhibition educational and enjoyable? Yes/No

2. What did you enjoy the most about this experience?

3. What did you like least about this experience?

4. What would you change about the excursion for next time?

5. What types of artworks would you have liked to see more of?

6. Which artworks/ and or artists would you like to learn more about in class?

Sign below once all questions and activities are complete:

Signature

Date Submitted

____/____/____



Informal Marking Criteria

Task Description- Exhibition Tour Case Study

Students will complete experiential tour of the Museum of Contemporary Art on the exhibition ***Today Tomorrow Yesterday/The National 2017: New Australian Art/Kader Attia and answer a range of questions as per the case study.***

Outcomes:

5.4- investigates the world as a source of ideas, concepts and subject matter in the Visual Arts

5.5- makes informed choices to develop and extend concepts and different meanings in their artworks

5.10- demonstrates how art criticism and art history construct meanings.

Informal Marking Criteria		Mark
High	Student answers all questions by referring to their experience of the gallery. All answers are descriptive. Coherent and highly critical of the artworks in the exhibition. All drawing activities are completed to a very high standard and demonstrates technical skills in drawing and mapping.	20-18
Accomplished	Student answers most questions by referring to their experience of the gallery. Mostly answers are descriptive. Coherent and highly critical of the artworks in the exhibition. Most drawing activities are completed to a very high standard and demonstrates technical skills in drawing and mapping.	17-14
Sound	Student answers some questions by referring to their experience of the gallery. Some answers are descriptive, coherent and critical of the artworks in the exhibition. Some drawing activities are completed to a satisfactory standard and demonstrates some technical skills in drawing and mapping.	13-10
Basic	Student answers some questions by referring to their experience of the gallery. Minimal answers are descriptive, coherent and critical of the artworks in the exhibition. Very little drawing activities are completed to a satisfactory standard and demonstrates little or no technical skill in drawing and mapping.	9-5
Limited	Student answers limited questions by referring to their experience of the gallery. Limited answers are descriptive and coherent of the artworks in the exhibition. Limited or no drawing activities are completed and demonstrate little or no technical skill in drawing and mapping.	0-4
Total Mark		/20
<u>Comment</u>		