ABOUT THE ADELAIDE BIENNIAL

The 2014 Adelaide Biennial of Australian Art titled Dark Heart is the thirteenth iteration of this major exhibition which was first established in 1990. Dark Heart explores Australia’s national and cultural identity, its anxieties and preoccupations. It engages and confronts audiences, asks difficult questions, and reveals the infinite possibilities of contemporary art. In the accompanying exhibition catalogue, Nick Mitzevich, Director of the Art Gallery of South Australia and 2014 Adelaide Biennial Curator notes: “in its intention Dark Heart is an inherently emotional experience – immersive and visceral. It hopes to explore our current social and spiritual situation through a poetic frame, weaving together personal narratives from one individual’s or the collective imagination.”

The 2014 Adelaide Biennial includes works by over twenty-eight established and emerging contemporary Australian artists and collectives incorporating photography, painting, sculpture, installation art, and the moving image.

Eight exhibiting artists and collectives have been profiled in this resource, with additional supporting artists included as extension activities for focus during and after your visit.

The activities suggested in this resource link with the Australian Curriculum: Arts (Visual arts) through the stands of Responding and Making, and can be utilised as a starting point to further explore the issues and themes presented in Dark Heart and to extend learning. Activities can be tailored before, during and after a visit year levels, as appropriate. Extension activities for secondary students are provided at the end of this resource. Some of the ways that students can learn more about contemporary art include:

» responding by using eyes, ears and imaginations
» discussing how and why works are made (and displayed)
» investigating the diversity of its contemporary forms
» exploring varieties of techniques and materials
» sharing what is seen as an audience
» making by experimenting with new or familiar materials to tell their own story.

The varied learning opportunities presented in the exhibition align with the Australian Curriculum including the Cross-curriculum priority areas of Sustainability, Asia and Australia’s engagement with Asia, Aboriginal and Torres Strait Islander histories and cultures, and supports the General capabilities of building critical and creative thinking and ethical understanding. Works included in this resource are presented in the order in which they appear in the exhibition map. Further resources can be accessed under each artist entry and more detailed information on participating artists and selected works can be found in the accompanying exhibition catalogue.

Accompanying the exhibition is a video resource featuring a number of participating Adelaide Biennial artists and centred on the proposition I like art that... Students are encouraged to engage with this video both before and following their visit, in order to facilitate deeper engagement with the exhibition’s key ideas and themes and encourage them to reflect on the diverse nature of contemporary art. They can also further explore the body of work of participating Adelaide Biennial artists held within the permanent collection of the Art Gallery of South Australia and in conjunction with this resource.

The resource contains links to the Dark Heart website in addition to the Art Gallery of South Australia’s online collection in order to encourage students to further explore works of participating Adelaide Biennial artists. These resources are intended to support responding and making activities both before and following your visit to the exhibition.

Please note some of the content in Dark Heart may not be suitable for all visitors.

Teachers are advised to consider the Acceptable Use Policy and visit the DECD social media policy and guidelines which support staff to effectively use and manage social media. It is also advisable to revisit permissions and cybersafety protocols when using social media which are outlined in the document Keeping Kids Safe in a Connected World.

Students aged 13 and over and classroom teachers may engage with the Dark Heart conversation via social media and by using #DARKHEART.
BEFORE YOUR VISIT

» What do the terms ‘contemporary’ and ‘art’ mean? As a class, brainstorm definitions for each word. Next, brainstorm a list of possible definitions for ‘contemporary art’. As a group, discuss what makes contemporary art different to art from the past.

» Contemporary art can sometimes be challenging and difficult. Adelaide Biennial artist Tony Albert says I like art that makes me believe that art is something more than a beautiful picture. Discuss this idea with your class.

» Visit the Dark Heart website and familiarise yourself with some of the works of art and artists included in the exhibition before your visit to the Art Gallery.

» Take a look at the video, I like art that... to learn more about what artists and the curator or Dark Heart have had to say about what contemporary art means to them.

» Ask students what they already know about contemporary art in Australia. Discuss with your class what they will experience, appreciate, and learn as a result of their visit to the Art Gallery.

» Refer to the glossary at the back of this resource and discuss key terms and ideas with your class.

AFTER YOUR VISIT

» During or after your visit to Dark Heart, think about the kind art that you like. How did it make you feel? Discuss in your class the statement ‘I like art that…’

» After viewing the exhibition, visit Julia Robinson’s Studio and make your own good luck talisman using simple construction techniques or design an imaginative invention diagram using 2D collage techniques.

» View and complete the responding and making activities listed under each artist profile during and after your visit.

» Which work in Dark Heart did you like the most? Write a report on your chosen work including the name of the artist or collective, the title of the work, the materials used, and the art form. What is the key idea the artist or collective is sharing with its audience? Retell your experience of viewing the work, what it looked like, how it made you feel and why.

» Make a work of art in response to the statement ‘I like art that…’ You can use a variety of forms, for example painting, photography, sculpture, or installation art.

I like art that MAKES ME THINK AND FEEL – NICK MITZEVICH

The Adelaide Biennial of Australian Art is an important exhibition of contemporary art held every two years at the Art Gallery of South Australia. In 2014 the theme and title is Dark Heart. The curator of Dark Heart has brought together works of art created by Australian artists specifically for this exhibition. They can make us think and feel long after we leave the Art Gallery. As you look at a selection of the works of art in Dark Heart, think about how the works make you feel, and why they make you feel this way.

Contemporary art comes in many forms including photography, sculpture, painting, installation art, the moving image or a combination of these forms. You will see works of art based on some of these forms in Dark Heart. Contemporary art is concerned with the issues and concerns of people today. Such concerns can be political or personal; social or emotional, about the past or the present.
Ah Xian was born in Beijing, China, in 1960, and moved to Australia in 1990 with his brother and fellow artist, Liu Xiao Xian. He now works and lives in Sydney, however often travels between China and Australia.

Ah Xian works with the western artistic traditions of sculpted portraits using traditional Chinese materials such as turquoise, stones, minerals and bronze. He makes life-sized sculptures, often by constructing casts of real people and then transforming them into works of art.

Like many contemporary artists, Ah Xian looks at issues of relevance to present day society. Based on his own experience, his sculptures explore the themes of cultural belonging, heritage, identity and diaspora. An example of Ah Xian’s busts, Human human, can be viewed in the Art Gallery of South Australia’s online collection.

Ah Xian’s series of eight life-sized busts called Evolutionaura are made from bronze, with precious stones and minerals attached to their exterior. The work continues his exploration of national, cultural, and spiritual identity. It refers to the magical qualities of minerals commonly appreciated in traditional Chinese culture. For example, on one of the sculptures he has included an important stone, commonly referred to as the ‘scholar stone’ in Chinese culture, and sourced from China. Ah Xian compares the respect for the qualities of nature in traditional Chinese philosophy with contemporary environmental exploration. In this work he explores the conflict between traditional thought and contemporary concerns.

RESPONDING

» Choose your favourite bust within Evolutionaura. What conversation might you have with this figure? What would you ask him or her? What might he or she tell you?

» Find several works in the Art Gallery of South Australia’s online collection and/or on display in the Art Gallery, which contain the products of mining silver, gold or minerals.

MAKING

» Using papier mache and found objects create your own small bust or sculptural portrait. Who is your bust depicting, and what do the objects reveal about this person?

I believe that my deep love in art is the key element that is in fact sustaining my art practice – AH XIAN
COMPARE AND CONTRAST

There's someone with wonky eyes and a handle for a nose. Someone with a saucer for a toupee and thickly carved Cs for ears – BRENDAN HUNTLEY

Look at Brendan Huntley’s series of sculptures YOU'RE WELCOME. Brendan is a contemporary artist based in Melbourne who has created whimsical clay figures for Dark Heart. His figures, like Ah Xian’s, are unnamed, and therefore open to interpretation. Ah Xian’s sculptures are influenced by his cultural experience as a Chinese-Australian artist. Brendan’s sculptures are influenced by his interest in history and museum collections. Compare the different skills, techniques and processes by which Brendan and Ah Xian’s sculptures have been made. Why do you think Brendan used this style of representation, and how is it different to Ah Xian’s style?

Brendan Huntley, Untitled, 2012–13, stoneware, terracotta, raku, porcelain, slip, glaze and enamelled wooden bat, 64.0 x 34.0 x 34.0 cm, © Brendan Huntley. Courtesy the artist and Tolarno Galleries, Melbourne.

opposite page, left to right:
Ah Xian, Evolutionaura1: Turquoise-1, 2011–13, bronze, gold, turquoise, 54.0 x 43.0 x 29.5 cm, © Ah Xian.
Collection and courtesy the artist.
Ah Xian, Evolutionaura2: Xuanyuan Stone-1, 2011–13, bronze, gold, Xuanyuan stone, 59.5 x 47.5 x 27.0 cm, © Ah Xian.
Collection and courtesy the artist.
Ah Xian, Evolutionaura5: Agate-2, 2011–13, bronze, gold, agate beads, 49.5 x 43.5 x 26.0 cm © Ah Xian.
Collection and courtesy the artist.

FURTHER RESOURCES

» Ah Xian creating a porcelain bust of Dr John Yu, National Portrait Gallery
» Brendan Huntley artist website
» Tolarno Galleries
Ian Burns grew up in the Lake Macquarie area in New South Wales. He is an installation artist, currently living and working in New York. Ian frequently uses domestic objects, along with digital technology, flat screen TVs, and cameras.

Ian’s found object sculpture *Clouds*, has been described as a kinetic or moving assemblage and uses unlikely materials. Objects such as umbrellas, toys and bowls go beyond their usual function. *Clouds* has been described as metal-framed architecture, an industrial machine, even a carnival ride. The work’s mechanical movements can create cinematic images and text messages, like an iPad or smart phone. In this work, shiny and efficient technology is replaced with something else. Ian’s sculpture challenges us to think about the possibilities and limitations of new technology such as digital media.

**RESPONDING**

» Ian’s work for *Dark Heart* includes found objects such as ladders and recycled furniture pieces. Take a look at *Clouds*. What other re-purposed objects can you find in this work? How does the significance of these objects change when placed in this work?

» Ian has described *Clouds* as a diorama of our contemporary visual world. It shows us a number of scenes that suggest a story, however without an end. Share with your class your own story about this work.

**MAKING**

» *Clouds* is influenced by the art of the ready-made, where ordinary objects are recombined to create a work of art. *Bicycle wheel* by French artist Marchel Duchamp is a famous example of a ready-made work of art. Design and make your own recycled or found object sculpture using household objects or recycled materials from your classroom.

**FURTHER RESOURCES**

» Installation of Ian Burns *Clouds*, Art Gallery of South Australia

» Ian Burns *Clouds*, 2012

» Ian Burns artist website

» Interview with Ian Burns, *Art Nation*
Caroline Rothwell’s creatures are inspired by her interest in geo-engineering and the environment. Her imaginary world warns us of the consequences of human action on the natural environment, and asks us to think about what happens when we do not care for our natural world. She has said *the consequences of what we do now will create our future.* Like several artists in *Dark Heart,* she is asking us to think about the consequences of human actions on the natural environment.

You can see an example of Caroline’s unusual sculptures, *Transmutation,* through the Art Gallery of South Australia’s online collection. Her work for *Dark Heart* is called *Climatic.* It is a large installation made of cut PVC ‘paintings’ and sculptures made from cast metal.

She has also created an exhibition of drawings and sculptures called *Urpflanze street plants.* You can see these at the *Santos Museum of Economic Botany* in the Adelaide Botanic Gardens, the last purpose-built colonial museum in the world.

Caroline has made a series of works that are *hybrid* super weeds drawn with the products of exhaust fumes. These have been made by combining a group of weeds to make a ‘super plant’. When you look at her works of art, what do they make you think about the world we are now creating through scientific engineering?

**RESPONDING**

» Look at Caroline’s work *Climatic.* What can you see in this work? Share with your class your idea of what the work’s narrative or story might be.

**MAKING**

» Create your own imaginary environment through paper cutting techniques. Share your work with your class and display on your classroom wall or window.

» Caroline Rothwell’s *Urpflanze street plants* are imaginary hybrid plants, or ‘super weeds’ created by combining different parts of plants. Create your own super animal, plant, or person by combining different species. What unique attributes does your super creation have? What contemporary problems can it solve?
COMPARE AND CONTRAST

I imagine thinking about the meanings of the world...
– SALLY SMART

Sally Smart’s work for the Adelaide Biennial, *The Choreography of cutting (Spring)*, also uses cutting techniques. Sally frequently uses **collage** and **photography** in her works of art. For both artists, the act of cutting is an important part of the creative process. Caroline creates pictures using negative space in her cut PVC paintings, while Sally creates unique works through collage.

She refers to this process as the ‘politics of cutting’. Compare Sally and Caroline’s works. What political statements do you think these artists are trying to convey?

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FURTHER RESOURCES

» [Caroline Rothwell artist website](#)

» [Artist profile, Tolarno Galleries](#)

» [Sally Smart artist website](#)
Lynette Wallworth is an Australian artist who works with film, moving image, photography and installation. She is interested in science and technology and often mixes these forms to create interactive works of art which talk about our close relationship with nature.

For Dark Heart, Lynette has worked with a UK artist, Antony, and Martu artists from the Pilbara, a region located 1000 kilometres north east of Australia’s most isolated capital city, Perth. Martu are the traditional owners of this large area of land. They have said it is special to teach others (Martu and non Martu) how we live now and always have in this country. We have lived in this country for a long time, this country is us. We need to share it and talk about it and protect it, keep it strong.

The installation for Dark Heart includes sound, song, painting and moving image. It tells a unique story from the perspective of Martu artists. To create this work of art, Lynette and Antony lived and worked alongside eight Martu artists. The work provides us with an example of a unique cross-cultural exchange, where artists from different cultural backgrounds work together. Such collaborations often break down barriers and create greater understanding between diverse cultures.

RESPONDING

» Research the Pilbara region of Western Australia. The Canning Stock Route is a well-known place. What can you find out about the history of this route and the impact it had on Aboriginal people? What role do you think art can play in telling history or stories?

» This collaborative work of art can be described as immersive. It surrounds us with sound and image. Describe how this work makes you feel.

MAKING

» As a class look at the following map of the Canning Stock Route which features key cultural sites, natural features, and paintings depicting the landscape. Your teacher will divide the map into smaller sections for work in small groups. In your groups, draw on a piece of paper the key sites, natural features, the history of the area, communities who live there and features of paintings in the area of the route you are given. Look at the online map for information about your area. Tell your class about your section of the map. Join all sections of your map and place on display.

FURTHER RESOURCES

» ‘We don’t need a map: a Martu experience of the Western Desert’, Freemantle Arts Centre

» ‘Martumili Artists: An explanation of the workings of the Art Centre’ (selected videos)

» The Canning Stock Route Project
Ben Quilty grew up in Kenthurst near the Hawkesbury River in north-western Sydney and now lives and works in Sydney. He is a painter who frequently uses a technique called impasto where paint is thickly smeared and smudged onto a blank canvas.

Ben created *The Island* through layering thick paint and then pressing his canvas into the paint – a technique he calls *Rorschaching*. This process creates a picture, almost by chance.

Ben has said *I am an artist. My job is also my favourite past time. It is my hobby and my passion.* Working as an artist is Ben’s way of making a statement about society. *The Island* talks about Australia’s colonial history and the conflict between European settlers, convicts and Aboriginal people. It shows a section of a painting by colonial artist Haughton Forrest, of the Gordon River in Tasmania where many Aboriginal people lost their lives during the nineteenth century.

If you look closely you can see a peaceful tropical sunset and a lone palm tree swaying in the breeze. While the island appears peaceful and calm, the artist is actually trying to make a statement. He is asking us to think about Australia’s colonial past. Ben is also reminding us to think about the fragile nature of our environment. The most significant environmental campaign in Australian history happened along the Gordon River in the 1980s. This campaign was in response to the Franklin Dam – planned for construction on a World Heritage listed area of the Gordon River.

Ben often creates portraits – paintings of people, including famous Australians, and more recently of Australian soldiers in Afghanistan. An example of one of his portraits, *Self Portrait (as Cook with sunglasses)* can be seen in the collection of the Art Gallery of South Australia.

**RESPONDING**

» Look at colonial artist Benjamin Law’s sculptures *Woureddy, an Aboriginal chief of Van Diemen’s Land* and *Trucaninny, wife of Woureddy* from the 1830s currently on display in Gallery 1. Examples of the *Shell necklace* worn by Trucaninny can be seen in the display case nearby. What can you find out about the history of these two important identities?

» The Gordon River is one of Tasmania’s major rivers. It is also a site of historical and environmental importance. Research the history of the Gordon River and present your findings to your class.

**MAKING**

» Create your own painting using the Rorschaching or ink blot technique. What does your painting look like? Is it a landscape, portrait, or something else? What narrative or story does it tell? Compare your painting with those of your classmates.
COMPARE AND CONTRAST

I like art that makes you reflect – ALEX SETON

Look at Alex Seton’s work titled Someone died trying to have a life like mine. The twenty-eight lifejackets in this work of art are made from marble. The work is based on an incident involving refugees in travelling to seek asylum in Australia. It asks us to think about Australian identity, belonging, and our treatment of difference. Why do you think Alex chose marble for this installation? What political statement is he trying to make through this work of art?

detail: Alex Seton, Someone died trying to have a life like mine, 2013, Wombeyan marble, nylon webbing, dimensions variable © Alex Seton. Courtesy the artist, Jan Murphy Gallery, Brisbane, and Sullivan+Strumpf, Sydney.

opposite page: Ben Quilty The Island, 2013, oil and acrylic on linen, 390.0 x 880.0 cm. Courtesy the artist, Jan Murphy Gallery, Brisbane and Tolarno Galleries, Melbourne.

FURTHER RESOURCES

» Ben Quilty artist website
» Jan Murphy Gallery
» Tolarno Galleries
» Alex Seton artist website
Julia Robinson lives and works in Adelaide. She creates sculptures and installations which are influenced by myths, superstitions and fairy tales. Her unusual sculptures are made by using traditional craft techniques such as embroidery and sewing, and natural materials such as wood, stones, flour and fabrics.

For Dark Heart, Julia has transformed The Studio activity space into a world of superstition and make-believe. This space has transformed into a lair – both a secret and magical place. Julia turns both objects and ideas upside down. Take a look inside The Studio, and you will find brooms which can never sweep, trousers which cannot be worn, and a fire unable to warm. You can see a half-trouser, half-ladder sculpture combining two different objects into an entirely new one. A mop which does not clean, however can paint a coloured wall with bleach.

Did you know, walking under a ladder can be considered bad luck, and mistletoe – often associated with Christmas – can bring you good luck? Julia invites you to walk under a mistletoe ladder if you dare! Julia’s sculptures are visual puns – they ask us to think about how ordinary objects are given new meaning. Her new objects, while appearing strange, are in fact talismans, designed to protect. Walk into The Studio and Julia’s sculptures will protect you from omens and curses.

RESPONDING

- Superstitions often prevent good or bad actions, for example throwing salt over your shoulder brings good luck, and if you see a black cat, it can bring bad luck. Research other superstitions designed to bring good or back luck. Create your own unique superstition.
- Julia’s sculptures have often been described as both beautiful and macabre – or scary. You can see an example of one her sculptures, Legs Eleven in the Art Gallery of South Australia’s online collection. Describe how this sculpture appears to you.

MAKING

- Create a ‘good luck talisman’ designed to protect from omens or curses. What features does your talisman have? Share your ideas with your class.

FURTHER RESOURCES

- Julia Robinson artist website
- Adelaide Central School of Art, Lecturer Profile: Julia Robinson
- Julia Robinson profile, Anna Pappas Gallery

installation view: The Studio, Art Gallery of South Australia, featuring Julia Robinson
Patricia Piccinini was born in Sierra Leone and moved to Australia in 1972. In 2003 she represented Australia in an important contemporary art exhibition, the Venice Biennale. A Biennale is an art exhibition held every two years and the Venice Biennale is the oldest and largest in the world.

Patricia is well known for her unusual installations and sculptures such as The Lovers, which can be seen in the Art Gallery of South Australia’s online collection. She also works with digital photography and film. Like Caroline Rothwell, she is interested in science and genetic engineering, and often creates sculptures of unusual hybrid forms.

Patricia states *What kind of relationships do we have with the creatures that we ‘share’ the planet with? What kind of relationships might we have with creatures that we might create in the future? These are the questions that interest me.*

Patricia’s Skywhale is a 34-metre-long, and 23-metre-high hot air balloon. You can see the Skywhale hovering above the Adelaide Botanic Garden on March 1st 2014. This work took sixteen people over seven months to make, and includes more than 3.3 million stitches.

Patricia’s work explores how genetic engineering can shape the world we live in. She asks us to think about our responsibility for the creatures we create and how we will respond to and manage the outcomes of genetic engineering.

**RESPONDING**

- *Skywhale* may appear unsettling and scary, however she means us no harm. In the exhibition catalogue, Patricia’s children say she feels beautiful even when sad...because her heart is bigger than the world and she can fly. Describe how she appears to you. Tell your class.

- Listen to the *Ode to Skywhale* song created for the maiden voyage of Skywhale. How is Skywhale described in this song?

**MAKING**

- In pairs, storyboard your own song to Skywhale using words, drawing, painting or collage techniques.

- If you could create your own giant hot air balloon, like Skywhale, to fly above your neighbourhood or town, what would it look like? Design your own genetically engineered version of Skywhale.

**FURTHER RESOURCES**

- Patricia Piccinini artist website
- The Skywhale website
- The Skywhale primary school resource
- ‘Ode to Skywhale’, Hannah Beasley
- ‘Patricia Piccinini: Skywhale’, Australian Centre for Contemporary Art
- ‘The Sky whale by Patricia Piccinini’, Canberra 100
- Patricia Piccinini Educational Resource, Art Gallery of South Australia
This document links with the 2014 Adelaide Biennial of Australian Art: Dark Heart education resource. The additional responding and making tasks in this document are designed for year 10, 11 and 12 students. These suggested activities offer comprehensive engagement with the exhibition for secondary school students.

Each task presents a different challenge and the opportunity to work across a range of media, including pinhole cameras, PVC, impasto wax medium and plaster of Paris, in addition to deep involvement with the exhibition through writing and discussion.

**RESPONDING**

**DISCUSSION**

» What are the most unusual or unlikely materials used by an artist or collective in the exhibition?

What challenges might have been faced in the use of these materials?

Can you identify one or more works of art in the exhibition where unusual or unlikely materials contribute to the artist’s message? What do you think the message is?

» Gallery Director Nick Mitzevich stated his intention to exhibit in the Adelaide Biennial …work that [is] representational… about storytelling…so when you [step] into the exhibition it [doesn’t] matter what level of knowledge you might have, you [will] connect on some level.

Discuss a work of art or an artist in the exhibition which you connect with. Is this a connection to a place? To an experience? To a feeling or emotion? To an issue?
WRITING

» Write a review of the 2014 Adelaide Biennial of Australian Art: Dark Heart exhibition.

Read some of the following to get you started:


Select one of the following:

A. Select the work of one artist in the exhibition. Research the artist's other work and write a review of their work in this exhibition. How is this work the same or different to the artist's other work in message, medium or scale? How do you think this work relates to the Dark Heart exhibition theme?

B. Write a review of the exhibition. Focus your review on your overall impressions. Identify some of the key messages of the exhibition. Why do you think the exhibition is named Dark Heart? If you were in charge of curating the exhibition, what would you do differently? What is your overall conclusion about the exhibition – did you like it or dislike it?

C. Select 3-6 artists who express a similar message and/or work in a similar medium for this exhibition. Write a review of the exhibition focusing on the work of this group of artists. How does each artist's work differ from the others in the group? How are they the same? Whose did you like the most, and why?

Visit the Dark Heart website to view images of the works of art for your review: www.adelaidebiennial.com.au.

MAKING

JULIA ROBINSON

» Julia Robinson has transformed the Art Gallery's Studio activity space into a type of imagined lair where make-believe overrules reason. The space is devoted to folklore superstitions associated with domestic rituals such as sweeping and baking; for example:Never sweep after dark either inside or outside or someone you love will die by morning.

Robinson is interested in the capacity for ordinary domestic objects - such as a broom - to become active, and in doing so, take on new meaning. These sculptures are visual puns. Robinson's half-trouser half-ladder sculpture joins two objects to create a new and powerful image.

Using found objects, design and then create your own humorous, possibly bizarre, hybrid sculpture based on a superstition. See if you can make your own visual pun.

TONY ALBERT

» Tony Albert continues to question contemporary legacies of colonialism in a way that prompts viewers to consider essential aspects of the human condition. Reflect on Albert's statement that Equality comes through the acceptance of difference, not by everything being the same.

In his work Albert examines cultural stereotypes and prejudices in visual imagery and text. Look at Albert's mixed-media prints Pay Attention (2011) and Be Deadly – Nguma/Father (2011) on the internet. Make your own mixed-media poster tackling a contemporary cultural issue that concerns you. Issues you could represent include racism, sexism or refugees.
TRENT PARKE

» Trent Parke’s work, shot on 35 mm film, focuses on the nature of everyday experiences. His manipulation of long-exposure photography and qualities of light and shadow heightens the emotive impact of the work. As he notes: *I am forever chasing light…light turns the ordinary into the magical.*

Create your own street portrait series on a local street with people you know, using a film camera, a homemade pinhole camera, a digital camera, or a smartphone. Consider the impact of light and shadow, use of movement, or long-exposure photography to create a particular mood. If you choose to work in digital photography, make use of editing software to give your series a unique ‘look’.

Title the series, and display the works in your school or local community.

LYNETTE WALLWORTH

» The collaboration between Lynette Wallworth, Martu artists from the Pilbara region in Western Australia and Antony from Antony and the Johnsons has resulted in an immersive multi-media installation comprising sound, song, painting and the moving image.

The work provides us with an example of a unique cross-cultural exchange, where artists from different cultural backgrounds work together collaboratively. Such collaborations can break down barriers and create greater understanding between people of diverse cultures.

What positive connections might come from collaboratively working with nine of your peers on a large-scale work?
What practical, physical and group issues might you need to work through for a successful outcome?

Create a collaborative installation in sculpture, moving image or a group painting that speaks to an audience about your group's values.

AH XIAN

» Ah Xian refers to the materials he uses as ‘ancient’: *…they have been used for thousands of years in China.* The stones and gems in *Evolutionaura* have individual and cultural significance for Ah Xian. From Lingbi County in Anhui Province he uses stone which is commonly referred to as ‘scholar’s stone’; the stones sourced from Lake Tai in Jiangsu Province are traditionally associated with Chinese philosophy and art; the Xuanyuan stones are sourced from a river bed in the mountains north of Beijing, and are prized because they resemble magic mountains in miniature.

Think about the artist’s use of stones and gems, and how they enhance each figure. On several of the figures, the stones resemble bulbous blemishes or cancerous growths; on another an enormous burden has been placed. How does this affect your impression of or your response to the work?

Create a sculptural portrait of a family member or classmate using clay and found natural objects that have some significance for you. See if you can achieve contrasts of colour and texture in your bust.

EX DE MEDICI

» eX de Medici’s *The Law* is a highly-detailed work and merges global symbols that represent western multinational corporations, firearms, and Big Brother-esque surveillance into a Persian-inspired backdrop of leafy foliage. This backdrop is a modified Qajar-period pattern from the Golestan Palace in Tehran.

Here, eX de Medici juxtaposes complex symbols, which have many layers of meaning, to create a visual commentary on the interaction of western multinational corporations with non-western cultures and societies.

Choose a past or current social or political issue on which you would like to create a visual commentary. Choose one or more recognisable logos or symbols relating to this issue. Design a backdrop in watercolour with natural imagery and combine it with your chosen logos or symbols in a new watercolour piece, in your own example of visual commentary through juxtaposition.
CAROLINE ROTHWELL

» Caroline Rothwell’s work for *Dark Heart* is a series of cast metal sculptures and PVC cut ‘paintings’. The ‘paintings’ are made with hundreds of cuts by hand. No material is removed; all is retained to create sculptural weight and form. The images within the works are formed by the slumping of dark plastic as much as by the remaining white negative spaces.

Rothwell states that her work for *Dark Heart* is … *based on some of the geo-engineering devices and ideas currently being explored to deal with climate change. They’re an investigation into the extraordinary ideas and whacky machines being developed that seem counter-intuitive to what’s going on in the atmosphere.* In Rothwell’s cut ‘paintings’, these climate machines appear to perform certain restorative effects on the environment. The machines take their cue from geo-engineering technologies such as cloud-seeding machines.

Make your own cut ‘painting’ in PVC or cartridge paper, depicting your own fictional world of strange hybrid plants, animals and people. Your cut ‘painting’ could show the negative impact of your humans on their natural environment, and/or your own whacky geo-engineering device working to turn back the environmental clock.

BEN QUILTY

» In this exhibition, Ben Quilty re-creates a section of Haughton’s Forrest’s late-nineteenth-century landscape painting of the Gordon River in Tasmania. Quilty’s use of the Rorschach technique is tied directly to the messages of his work: *Through the use of the Rorschach I attempt to force the viewer to ‘see’ or recognise themselves in history in order to reassess our colonial past, a past that has a dark heart.* In the nineteenth century, Tasmania was a battleground; it was a time of displacement and violence against Aboriginal people and ‘land grabbing’ by the colonisers. For Quilty, the Gordon River is a witness to the war between European settlers, convicts and Aboriginal people.

Find a landscape painting and re-create part of the image in acrylic, oil or gouache. This is a good opportunity to experiment with expressive texture – mix wax medium with your paint to create an impasto effect, or clear gesso medium for a wet-look ink-blot effect. Then, using the Rorschach technique, create a mirror image of your painting.

Then, like Quilty, add your own drawing or painting to the work. Quilty’s additions to the landscape critically present Tasmania in the 1890s as an island paradise, underscoring the harrowing history of colonial warfare. How do your additions change the meaning of your work?

ALEX SETON

» Would you have guessed that Alex Seton’s 28 lifejackets were made from marble just from looking at them? Seton’s technique is reminiscent of the incredible realism of Ancient Greek Hellenistic sculpture. His acute rendering of the marble provides a depth of texture and dramatic shadows, breathing life and intense emotion into the cold, heavy material.

Find a piece of old clothing or cloth to use to create your own expressive sculpture in plaster of Paris. Create an armature out of chicken wire in a dynamic shape with peaks and valleys. Dip your fabric in plaster of Paris and drape it on your armature to create your sculpture.
GLOSSARY

Assemblage: a three-dimensional sculpture created from various collected, made or found objects

Asylum seekers: people who seek international safety or protection from persecution

Bleach: a chemical substance which can remove colour, whiten or clean

Bronze: a yellow coloured metal consisting of copper

Cinematic: relating to films or movies

Collaboration: working together to achieve a shared goal

Collage: a technique of assembling different materials and objects to create a layered work of art

Colonial: of or ideas in relation to a colony. For example, colonial Australian painting

Contemporary: belonging to or characteristic of the present. Something that is current or modern

Curator: a person who selects content (for example, works of art) for presentation including in an exhibition, museum or art gallery

Curse: words that can cause trouble or harm

Diaspora: an act of dispersal resulting in a person or group of people living outside their original homelands

Digital media: information stored in digital form for example, video or moving images

Diorama: a three-dimensional life-like display or scene

Emotional: relating to emotions or feelings

Environmental campaign: a coordinated action which raises awareness of environmental issues

Ethics: accepted rules of behaviour based on what is morally right or wrong

Genetic engineering: the process of manipulating DNA in order to improve or change the genetic makeup of plants, animals or humans

Hybrid: something of mixed origin, for example a new breed or species

Iconography: the use and interpretation of images, signs and symbols to convey meaning

Industrial: relating to or resulting from industry

Installation: a three dimensional site-specific work of art which often changes the perception of a space, for example an art gallery

Interactive: the process of two way communication, for example between people or objects

Interfere: to intrude without invitation

Lair: a place to go to feel safe or hidden

Macabre: strange, frightening or unpleasant

Minerals: a solid inorganic substance obtained from mining (for example, gold or silver)

Mistletoe: a European plant, often used as a Christmas decoration

Moving image: a series of photographs sequenced to appear as moving objects when projected onto a screen
Multimedia: a work of art which combines different types of media for example, moving image, sound and photography

Myths: a traditional or legendary story based on fiction

Omen: a negative prediction of the future

Painting: The process of applying paint to a surface to make a picture or design

Philosophy: a set of ideas, beliefs or values

Photography: creating images through the use of a camera

Political: involving politics or the government

Pun: a type of joke using words; a play on words

Refugees: people living outside their country of nationality due to fear of persecution due to religion, race, nationality, political or social membership

Re-purposed: to use an object in another format or for a different purpose

Rorschach: a psychological technique coined by Hermann Rorschach in 1921, where paint or ink is applied to a flat surface and pressed together to create an image. The picture created is by chance and can look like many different objects.

Scholar: a learned person in a given field of enquiry or subject

Sculpture: a three-dimensional work of art made from materials including marble, clay, metal, bronze or wood

Superstition: a belief, often about the unknown. For example, to cross your fingers for good luck

Talisman: an object believed to have magical or protective powers

Turquoise: a blue-green coloured mineral

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## ARTIST LOCATIONS

### NORTH TERRACE
- Ian Strange Forecourt

### UPPER GROUND FLOOR
- Ah Xian Gallery 9
- Tony Albert Gallery 6
- Martin Bell Gallery 6
- Ian Burns Gallery 11
- Dale Frank Gallery 7
- Tony Garifalakis Gallery 7
- Fiona Hall Gallery 8
- Brendan Huntley Gallery 17
- Kulata Tjuta Project, Tjala Arts Gallery 9
- Rosemary Laing Gallery 9
- Dani Marti Gallery 7
- Caroline Rothwell Gallery 10

### THE STUDIO
- Julia Robinson

### TEMPORARY EXHIBITION GALLERIES
- Brook Andrew Gallery 25
- Del Kathryn Barton Gallery 25
- eX de Medici Gallery 23
- Shoufay Derz Gallery 25
- Julia deVille Gallery 22
- Richard Lewer Gallery 24
- Fiona Lowry Gallery 22
- Dani Marti Gallery 25
- Trent Parke Gallery 23
- Ben Quilty Gallery 24
- Alex Seton Gallery 24
- Sally Smart Gallery 22
- Warwick Thornton Gallery 23
- Antony, Lynette Wallworth and Martu artists Gallery 23

### OFF-SITE
- Caroline Rothwell, from 11 April, Santos Museum of Economic Botany, Adelaide Botanic Garden

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**TEMPORARY EXHIBITION GALLERIES**

**BASEMENT LEVEL**

![Floor Plan Diagram](image-url)