

Georgina Cue



Georgina Cue, *Picture of Reclining Woman*, 2018, archival inkjet print, 114cm x 158.7cm

Contemporary Art on the Road is a unique program that provides access to artists and art experts from some of Melbourne's leading art institutions. This resource was created to introduce teachers to a range of hands-on, expertly designed strategies and resources for teaching contemporary art in their classroom.

Contemporary Art on the Road is funded by the Department of Education and Training Victoria (DET) through the Strategic Partnerships Program (SPP) and partnered with the following organisations:

MUMA


HORSHAM
REGIONAL ART GALLERY

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**GERTRUDE
CONTEMPORARY**

 VICTORIAN CURRICULUM
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Contemporary Art on the Road is an initiative developed by Gertrude Contemporary and in partnership with Monash University Museum of Art, the Victorian Curriculum and Assessment Authority and three regional Victorian galleries: Latrobe Regional Gallery, Horsham Regional Art Gallery and Shepparton Art Museum.



About the Artist

Referencing Dada film, constructivist theatre and graffiti culture, Georgina uses DIY materials such as cardboard and spray paint to create large-scale stages in a suburban garage. These theatrical stages then become the background for photographs and videos in which, Georgina features as a film siren and femme fatale.

Drawing from western ideals of the body such in modernist painting, Cubist masks and classical Greek sculpture, Georgina's work explores female identity through self-portraiture and performance.

Georgina Cue is an artist based in Melbourne. She completed a Bachelor of Fine Art (Honors) at the Victorian College of the Arts in 2011. Recent exhibitions include *Scenes*, Neon Parc, Melbourne, 2018; *Auto Body Works*, Arts Project Australia, Melbourne, 2018; *Tromp l'oeil*, Sullivan + Strumpf, Singapore, 2018; *Tricking the Eye*, Geelong Art Gallery, 2017; *Misshaped Head*, Neon Parc, Melbourne

2017; *Spring 1883*, The Establishment, Sydney 2017 and *Melbourne Now*, National Gallery of Victoria 2014. She has been the recipient of the Australia Council *JUMP Mentorship Program*, the *Sainsbury Sculpture Grant* and the *NAVA Foundation Travelling Scholarship*. In 2017, she was shortlisted for the *Redlands Konica Minolta Art Prize* and the *Ramsay Art Prize*. Her work is currently held at the National Gallery of Victoria.

What ideas/ concepts do you base your artworks on?

My recent practice reflects my ongoing interest in theatrical staging and narrative. I work across photography, video and performance to explore gender and the female positioning in film and theatre. Using appropriated backdrops and specific moments in art history for reinvention, my work plays with ideas of the male gaze and female agency, positing myself in a duplicitous role of traditional female muse and author.

Why are your ideas/ concepts/ discussion important to a contemporary audience or in a contemporary context?

Many of the references I use in my work come from 20th century western art, theatre, music and film. I think it is very important to continually explore this era as it played such a significant role in shaping western contemporary art. The emergence of film, modernist painting and feminist art are of particular significance to my practice. I use my practice as a way to build a working relationship with art history.

How do you begin your studio practice? Where do you find inspiration?

I begin my studio practice through research. I find inspiration from many sources, particularly historical artefacts, photographs, music, theatre and film. I source reference material from books, gallery catalogues, digital archives and the internet. The visual support material I gather from these sources are where I find my inspiration.

How has your practice evolved over time?

My practice changed significantly three years ago. In the formative years of my career, I created large installations which involved embroidery applied onto sculptural objects. This was a very time intensive process and after some time I begin to feel stylistically entrapped. I have always had an interest in photography and film from the 20th century. In 2014, I wanted to broaden the scope of my practice. I began to use my parents garage as an informal studio space to experiment with other ways of exploring my interest in theatre and set design. I began making large ad-hoc sets and I would perform in front of them dressed in home-made costumes. This type of work was very new and exciting for me - I never thought I would work in performance, video or photography. However, it became the perfect format for me to combine all my interests in light, theatre, narrative and historical film.

Who are your biggest influences?

My biggest influencers are established Melbourne artists. Over the years I have become good friends with many of these artists, and they provide support, encouragement and guidance. I'm constantly inspired by their dedication to their practice through the ups and downs of being an artist.

Artist Website: <http://georginacue.com/>

Workshop Summary

In this workshop participants will learn how to create theatrical sets and photographs using simple materials and accessible technology. This workshop explores the importance of research and experimentation in contemporary art practice.

1. Introduction (30 mins): Georgina will begin the workshop by presenting her body of work to the group, discussing the historical references she draws from and the photographic and sculptural techniques she uses in her practice. Georgina will discuss set design as it has been used in German expressionist film, constructivist theatre and dada art.

2. Overview + Discussion (15 mins): An overview to what will be undertaken in the workshop. The aim of this workshop is to explore the experimental possibilities of using simple materials and found objects to create sculptural sets and photographs. Participants will be taken through simple set design techniques as a way to experiment with composition, assemblage and design.

Georgina will present the materials participants will be working with and a selection of imagery participants will use as a guide for designing the sets. Building on the discussion and research undertaken participants should generate ideas that will act as a catalyst for their experiments.

4. Production Phase (1 hour): During the creation phase participants will be given a variety of materials to assemble and paint their own sets. Materials will include cardboard, fabric, duct tape, fabric, ready-made objects and ceramics.

The group/s will be assigned a space in the room where they can build their set/s. They will be encouraged to quickly map out their ideas. Participants will be given Posca paint pens and acrylics to paint the surfaces of their sets and props to experiment with colour and space. During this process they will be guided by visual support material and historical imagery of interiors and stages to help direct their set production.

5. Documentation (15 minutes): In the final stages of the workshop, participants will then be invited to photograph their work using iPads provided. This component of the workshop invites participants to explore the possibility of using accessible tools to create photographic artworks. They can use the simple editing features on their devices to edit their images.

Outcomes of this workshop will either be in the form of a sculptural installation or a photograph.

Summary

- Introduction (30 mins): Introduction to the artists practice and materials that will be used in the workshop.
- Discussion(15 mins): Group discussion in response to ideas presented and brainstorming.
- Production phase (1 Hour): Participants will build their own sets using the materials provided.
- Documentation(15 mins): Photography stage, participants will use iPads to photograph their work.

Materials List

Rolls of cardboard	Spray paints
Acrylic paint tubes	Posca paint markers
Paintbrushes	Cardboard boxes (can be recycled or bought)
Storage boxes	Fabrics
Found objects or 'props'	iPad, iPhone or similar.

Goals and Objectives

- Through critical and creative re-thinking of found historical artworks and imagery students will learn how to situate their works within the canon of art history.
- Students will learn how to create outcomes that can exist in either two dimensional or three dimensional form.
- Students will analyse the crossover of theatre, stage design and photography.
- Students are encouraged to think about appropriation, remix and referencing found images.
- Students are encouraged to paint and design without sketches, designs or preconcieved outcomes.

The activity aims to:

- Expand students' knowledge about art histories, concepts and techniques.
- Encourage imagination and enjoyment through engagement with sets, painting and found objects.
- Teach students to express themselves through varity of painting forms, set design and develop skills around photgraphic documentation of 3D installations.
- Expand student's critical and creative thinking, using visual languages and art history.

Learning Activity

Discussion

- Discuss Dada film, Constructivist theatre, graffiti culture and art history. Who are significant artists that fit these categories? (Teachers think: Marcel Duchamp, Man Ray, Vladimir Tatlin, Alexander Rodchenko, Jean Michelle Basquiat and Banksy).
- How does Georgina use found imagery or objects? Talk about appropriation and remix.
- How does the presence of a figure change the meaning of an image? Does the presence of Georgina in the images make them a self portrait? or something else?
- Discuss how three dimensional and two dimensional outcomes differ in communicating meaning. Which do you feel is more effective for this task and why?

Concept Development

Students should begin by examining the history and cross over between visual art and theatre. They should discuss significant historical and contemporary examples of artists that blur the lines between the two fields. Building upon their research, students should look online or in books for images, costumes, sets or paintings that interest them. Building a collection of images that will inspire their set building.

Production

Using acrylic paints, spray paints and posca paint pens, students should paint the surfaces of their sets and props to experiment with colour, pattern, symbology and space. Using techniques like blocking in colour, line work and repetition they will experiment with decorating their sets and props. During this process they should be guided by their visual support material and collected historical images.

In the final stages of the workshop, students will be asked to photograph their work using iPads, iPhones or similar. This allows students to explore the possibility of photography using easily accessible tools. They can use the simple editing features on their devices to edit their images.

Additional activity: Students can create and or decorate costumes and photograph themselves amongst their sets.

Links to Curriculum

PRIMARY & SECONDARY

Present & Perform

View the location and exhibition of Georgina Cue's work. The students then plan their own exhibition of their artworks. They should consider the audience of the artworks and how they wish the audience to interpret the artwork.

Respond & Interpret

Level F – 6

Respond to Georgina Cue's artwork by identifying and describing technique and ideas. Consider how she makes her work. Students could also discuss the range of aesthetic styles throughout art history.

Level 7 – 10

Analyse and interpret Georgina Cue's artworks discussing ideas and viewpoints. Compare her work with works by other contemporary artists to identify characteristics and features of the works.

Explore & Express

Levels F – 6

Investigate the ways in which Georgina Cue explores ideas, techniques and materials in her artworks. How are these expressed?

Levels 7 – 10

Explore the practices of Georgina Cue. Through a discussion of Georgina's use of found imagery and objects, discuss how she expresses her ideas and develops a particular style within her work. Discuss his work in terms of the themes that she explores. From this discussion students should develop their own artistic practice through the use of inspiration, materials, techniques and processes to develop their own artworks.

Visual Arts Practice

Levels F – 6

Based on the artworks of Georgina Cue students should explore materials, techniques, processes and visual conventions. They describe the use of these in the production of their artworks.

Levels 7 – 10

Think about the intentions that Georgina Cue has when she commences making her work. Discuss her artistic practice. Using the artworks of Georgina as a starting point, explore materials, techniques, visual conventions and processes to develop an individual artistic intention.

VICTORIAN CERTIFICATE OF EDUCATION (VCE)

Studio Arts

Unit 1 Area of Study 3: Interpreting art ideas and use of materials and techniques: The work of artists from different times and cultures is studied to gain a broader understanding of how artworks are conceived, produced and exhibited. Students discuss the way in which Georgina has used materials and techniques, and interpreted ideas and sources of inspiration in producing her artworks.

Unit 2 Area of Study 2: Ideas and Styles in Artwork: Students develop an understanding of the use of other artists' works in the making of new artworks, which may include the ideas and issues associated with appropriation such as copyright and artists' moral rights. Discuss how Georgina uses found art historical images, appropriation and remix.

Unit 3 Area of Study 3: Artists and Studio Practices: In this area of study students focus on professional studio practices in relation to particular art forms. Students investigate the ways in which artists have interpreted subject matter, influences, historical and cultural contexts, and communicated ideas and meaning in their artworks. Students should examine Georgina's artist biography and above interview questions to understand the path of her professional development.

Unit 4 Area of Study 3: Art Industry Contexts

You will visit a variety of art exhibitions and examine the different methods and roles undertaken in the preparation and presentation of art to the public. Through her website examine several of Georgina's exhibition outcomes. Discuss the presentation methods use and what they communicate to the viewer.

Glossary

Dada - Dada was an art movement formed during the First World War in Zurich in negative reaction to the horrors and folly of the war. The art, poetry and performance produced by dada artists is often satirical and nonsensical in nature.

Constructivism - Constructivism was an artistic and architectural philosophy that originated in Russia beginning in 1913 by Vladimir Tatlin. This was a rejection of the idea of autonomous art. He wanted 'to construct' art. The movement was in favour of art as a practice for social purposes.

Graffiti - are writing or drawings that have been scribbled, scratched, or painted, typically illicitly, on a wall or other surface, often within public view.

DIY - Do It Yourself

Theatrical - of or relating to the theater or dramatic presentations: theatrical performances. Suggestive of the theater or of acting; artificial, pompous, spectacular, or extravagantly histrionic.

Film Siren - any of a group of female and partly human creatures in Greek mythology that lured mariners to destruction by their singing, a temptress.

Femme Fatale - A femme fatale, is a stock character of a mysterious and seductive woman whose charms ensnare her lovers, often leading them into compromising, dangerous, and deadly situations. She is an archetype of literature and art.

Modernist - a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries.

Cubist - an early 20th-century style and movement in art, especially painting, in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes, interlocking planes, and, later, collage.

Classical Sculpture - Classical sculpture refers loosely to the forms of sculpture from Ancient Greece and Ancient Rome, as well as the Hellenized and Romanized civilizations under their rule or influence from about 500BC to around 200AD. The art of the Classical Greek style is characterized by a joyous freedom of movement, freedom of expression, and it celebrates mankind as an independent entity.

Self portraiture - a representation of an artist that is drawn, painted, photographed, or sculpted by that artist.

Performance - an act of presenting a play, concert, or other form of entertainment" and/or "the action or process of performing a task or function.

Male Gaze - In feminist theory, the male gaze is the act of depicting women and the world, in the visual arts and literature, from a masculine, heterosexual perspective that presents and represents women as sexual objects for the pleasure of the male viewer.

Muse - a person or personified force who is the source of inspiration for a creative artist.

Western Art - The literary, performing, and visual arts of Europe and regions that share a European cultural tradition, including the United States and Canada. The antecedents of most European arts lie in the artistic production of ancient Greece and Rome.

Costume - an outfit worn to create the appearance characteristic of a particular period, person, place, or thing.

Conceptual Art - sometimes simply called conceptualism, is art in which the concept or idea involved in the work take precedence over traditional aesthetic, technical, and material concerns.

Installation - Installation art can be either temporary or permanent. Installation artworks have been constructed with a particular site in mind, they are site specific.

Performance art - a performance presented to an audience within a fine art context. It is an interdisciplinary medium and can be predetermined or spontaneous, scripted or abstract. Performances also often incorporates audience members. Marina Abramovic is a prominent figure in performance art.

Three-dimensional - an object with depth, height and width.

Two-dimensional - a shape with depth and height but no width.

Feminist art performance - The Feminist art movement emerged in the late 1960s amidst the fervor of anti-war demonstrations and civil and queer rights movements. Performance became a popular mode of expression for the feminists in the 1970's. Carolee Schneemann, is a significant Feminist performance artist.

Assessment Rubric – Contemporary Artist Practice – Level 4

Visual Arts Level 4 Achievement Standard

Students investigate the ways in which the artist explores ideas, techniques and materials in their work and plan their own art works.

Step 1	Step 2	Step 3	Step 4	Step 5
<p><i>Students identify the artist use of materials and techniques.</i></p>	<p><i>Students describe artist's use of materials and techniques and representation of ideas.</i></p> <p><i>There is a link between the artist's work and the student's work.</i></p>	<p><i>Students identify the ideas that the artist has explored in their work. These ideas are reflected in the student work.</i></p>	<p><i>Students describe the artist has explored ideas, materials and techniques in their work. The student has used the same ideas in their own work.</i></p>	<p><i>Students evaluate how the artist has explored ideas, materials and techniques in their work. The student can link the use of ideas, materials and techniques in their own work and link it to the artists work.</i></p>

Organising element	Action	Insufficient Evidence	Quality criteria				
<i>Exploration of artist use of materials and techniques</i>	<i>Documentation of materials and techniques in relation to ideas.</i>	<i>Insufficient Evidence</i>	<i>Materials are identified in the artist work.</i>	<i>Materials and techniques are discussed in short sentences.</i>		<i>Materials and techniques are described and related to ideas in the work.</i>	<i>Materials and techniques are analysed in relation to ideas. The artist's exploration is described.</i>
<i>Student use of materials and techniques.</i>	<i>Exploration of materials and techniques in relation to artists work.</i>	<i>Insufficient Evidence</i>	<i>Use of materials and techniques are evident.</i>	<i>Materials and techniques are explored in drawings.</i>	<i>Materials and techniques are explored with annotated drawings that relate to the artist's ideas.</i>	<i>Materials and techniques are explored demonstrating the student's own personal ideas that relate to the artist's ideas. There are some annotations.</i>	<i>Materials and techniques are explored through annotated drawings demonstrating the students own personal ideas that relate to the artist's ideas.</i>
<i>Art work planning</i>	<i>Students plan their own artwork.</i>	<i>Insufficient Evidence</i>	<i>A plan is evident in the visual diary.</i>	<i>The artwork plan documents the use of materials and techniques and student ideas.</i>	<i>The artwork plan relates to the exploration of materials and ideas and the artist's work.</i>	<i>The artwork plan demonstrates an exploration of materials and techniques that relates to the artist's ideas and work.</i>	<i>The artwork plan demonstrates an exploration of materials and techniques that builds on previous work and expands on the ideas expressed by the artist.</i>

Learning continuum and Formative assessment rubric– Level 4 - 6

VISUAL DIARY – The purpose of a visual diary is to document the creative process from inspiration through to reflection to improve their visual arts practice.

<p>By the end of Level 4</p> <ul style="list-style-type: none"> Students plan and make artworks that are inspired by artworks they experience. They discuss and evaluate the art making processes, materials and techniques they use to express their ideas. <p>By the end of Level 6</p> <ul style="list-style-type: none"> Students explain how ideas are expressed in artworks they make and view. They describe the influences of artworks and practices places on their artmaking.

Curriculum Span:			
Step 1	Step 2	Step 3	Step 4
<p>Students at this stage have attempted with assistance to use their visual diary to plan, research and document. Annotations and drawings show some links to artists being explored. Some documentation or verbal discussion of visual conventions.</p>	<p>Students at this stage students have attempted with some assistance to use their visual diary to plan, research and document. Annotations and drawings show some links to artists being explored. Visual conventions and purpose are used to document their thinking.</p>	<p>Students at this stage have independently used their visual diary to plan, research and experiment artworks in their visual diary that express some ideas and show how they have been influenced by artists being explored. Visual conventions and purpose are used to document their thinking.</p>	<p>Students at this stage explicitly plan, research, annotate and experiment artworks in their visual diary that express a wide range of ideas and clearly show how they have been influenced by artists being explored. Students have generated their own viewpoint within their planning. Visual conventions and purpose are used to document their thinking.</p>

Organising element/s	Action		Quality criteria			
Preliminary planning	Skill – use of visual conventions	Insufficient evidence	Draws using media.	Draws using the media to create visual conventions,	Draws using techniques with the media to create visual conventions.	Draws demonstrating technical control of the media to create visual conventions.
	Concepts -expresses ideas, meaning and emotion based on stimulus	Insufficient evidence	Draws subject matter.	Draws ideas that respond to the stimulus.	Expresses ideas through drawings that build on the ideas in the stimulus material.	Expresses ideas through drawings that extend on the ideas in the stimulus material to present a personal viewpoint.
Annotations to explain	Annotation of materials and techniques for preliminary drawings and experimentation	Insufficient evidence	Annotates using key words.	Annotations identifying properties of materials, techniques and visual conventions	Annotations describe the properties of materials, technique and visual conventions	Annotations describe and evaluate the use of materials, techniques and visual conventions to communicate the meaning of the artwork.
	Annotation of relationship to artist/inspiration material. (Book, Artist, Inquiry, Object)	Insufficient evidence	Identifies the artist	Describes the visual elements within their own work and the artwork studied.	Relates observations to ideas by describing the visual conventions used in their own and the artist's and/or artwork.	Explains observational and conceptual ideas by comparing the visual conventions, concepts and/or style/period between their own and the artist's artwork.

Level 5/6 Media Arts

Learning Continuum & Formative Assessment Rubric

Level 6 Achievement Standard

By the end of Level 6, students explain how viewpoints, ideas and stories are shaped and portrayed in media artworks they make, share and view.

Curriculum Span:

Step 1	Step 2	Step 3	Step 4
Students structure a media product.	Students develop an understanding of audience and purpose in a media product.	Students structure a media product demonstrating the relationship of audience and purpose.	Students use intent and structure in a media product for a specific audience and purpose.

Organising element/s	Action		Quality criteria			
Planning of a media product with purpose for a targeted audience.	Selection of message with purpose.	<i>Insufficient evidence</i>	<i>Selects message</i>	<i>Selects message for a purpose</i>	<i>Selects message for a purpose and audience.</i>	<i>Selects a message with intention for a specific audience and purpose.</i>
	Communication of ideas through documentation and storyboard	<i>Insufficient evidence</i>	<i>Lists ideas in dot points.</i>	<i>Identifies ideas relating to message.</i>	<i>Describes ideas relating to message.</i>	<i>Expands on ideas relating to intention and message.</i>
	Development of story line and characters in animation.	<i>Insufficient evidence</i>	<i>Sequenced story line</i>	<i>Story line connects to purpose.</i>	<i>Story line connects to purpose and audience.</i>	<i>Story line explains specific purpose of the message to the intended audience.</i>

Formative Assessment Rubric – Contemporary Artist Practice – Level 6

<p>Visual Arts Level 6 Achievement Standard</p> <p>Students explain how ideas are expressed in artworks they make and view. They demonstrate the use of different techniques and processes in planning and making artworks.</p>
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Step 1	Step 2	Step 3	Step 4	Step 5
<p>Students identify the artist use of materials and techniques.</p>	<p>Students describe artist's use of materials and techniques and representation of ideas.</p> <p>There is a link between the artist's work and the student's work.</p>	<p>Students identify the ideas that the artist has explored in their work. These ideas are reflected in the student work.</p>	<p>Students describe the artist has explored ideas, materials and techniques in their work. The student has used the same ideas in their own work.</p>	<p>Students evaluate how the artist has explored ideas, materials and techniques in their work. The student can link the use of ideas, materials and techniques in their own work and link it to the artists work.</p>

Organising element	Action	Insufficient Evidence	Quality criteria				
Exploration of artist use of materials and techniques	Documentation of materials and techniques in relation to ideas.	Insufficient Evidence	Materials are identified in the artist work.	Materials and techniques are discussed in short sentences.		Materials and techniques are described and related to ideas in the work.	Materials and techniques are analysed in relation to ideas. The artist's exploration is described.
Student use of materials and techniques.	Exploration of materials and techniques in relation to artists work.	Insufficient Evidence	Use of materials and techniques are evident.	Materials and techniques are explored in drawings.	Materials and techniques are explored with annotated drawings that relate to the artist's ideas.	Materials and techniques are explored demonstrating the student's own personal ideas that relate to the artist's ideas. There are some annotations.	Materials and techniques are explored through annotated drawings demonstrating the students own personal ideas that relate to the artist's ideas.
Art work planning	Students plan their own artwork.	Insufficient Evidence	A plan is evident in the visual diary.	The artwork plan documents the use of materials and techniques and student ideas.	The artwork plan relates to the exploration of materials and ideas and the artist's work.	The artwork plan demonstrates an exploration of materials and techniques that relates to the artist's ideas and work.	The artwork plan demonstrates an exploration of materials and techniques that builds on previous work and expands on the ideas expressed by the artist.