

EDUCATION RESOURCE



Image: Sriwhana Spong, *This Creature* (detail), 2016, HD video.

Next Wave: *Great Movements of Feeling*

Megan Cope, Helen Grogan, Nik Pantazopoulos, Stuart Ringholt, Sriwhana Spong and Sue Williamson.

Curated by Zara Siggleskow.

Dates: 11 May – 16 June 2018

Gertrude has partnered with Next Wave since 2002 to support and mentor early practice curators to develop projects of experimentation and ambition.

Observing human emotion through personal and historic lenses, each artist embarks on an exploration of emotion: asserting their own concerns and aesthetics, bound only by a willingness to provoke audiences to consider emotion's complexity. Incorporating video work, installation and photography, *Great Movements of Feeling* plugs contemporary art into wider social and political issues – in the process, reinforcing art's very significance within civic life.

Themes considered include emotion within communication and the nature of voice. Williamson's video work explores the power and agency of testimony and stories, while Cope responds to the emotional violence and the spectacle of trauma on social media through an installation incorporating light, text and organic materials.

The personal voice is also at play in Spong's video work, as she ruminates on the medieval mystic Margery Kempe and the political shaping and pathological labelling of emotional expression. Art and artefacts have been carriers of affects throughout history, which is harnessed, questioned and, at times, subverted by artists in this exhibition. With this lineage kept in mind, included is a rare Medieval Flemish stained glass window featuring Virgin Mary as 'Lady of the Apocalypse'. Pantazopoulos's photographic triptych is a 'queering of modernism' while maintaining the power of abstract affect. In Ringholt's 'Anger Workshops' the viewer becomes the art object, expressing emotion as catharsis. Finally, Grogan places objects under stress and performing crisis: an attempt to remove personal traces of expression and singular agency.

CURRICULUM

Visual Arts Levels 7 - 8

Explore and Express: Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks (VCAVAE033)

Question: What does the curator mean when she describes the exhibitions' artworks as "observing human emotion?" Why do you think the curator has chosen these 6 artists for an exhibition exploring human emotions? What connections and intersections can you observe by looking at the different artworks in an art gallery context?

Suggestion: As you walk around the gallery space, think about how the work is displayed. How does this display enhance or detract from the artists' work and the ideas and concepts they are exploring? The exhibitions title *Great Movements of Feeling*, gives the viewer an insight into the exhibitions subject matter, do you agree with this statement? Or do you think there is an alternative theme visible?

Activity: Research an emotion. As you research think about the different ways you can research this topic i.e. within the context of different disciplines or fields of study and thought. Choose two different disciplines, i.e. Science and Music, and discuss the ways your chosen emotion is represented. What is similar? What is different? And how can research such as this help to develop an artist's thematic and aesthetic practice?

Visual Arts Levels 9-10

Respond and Interpret: Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences (VCAVAR045)

Question: The exhibitions' curator Zara Siggleskow writes that each artist in the exhibition "embarks on an exploration of emotion" by "observing human emotion through personal and historic lenses." What do you think she means by this and how do you think this is visually represented in the artworks?

Suggestion: As you walk around the exhibition try to connect the different artworks visual elements, (colour, line, tone, texture, shape & form etc.) and principles (scale, proportion, space, contrast etc.) with the curator's overarching exhibition theme. Also, what connections can you make with the artworks' inside the gallery and the outside world?

Activity: Working with a partner, research the conceptual and aesthetic approaches of two artists in the exhibition, *Great Movements of Feeling*. What connections can you find between the two artists work? To help you articulate and visualize these connections choose a series of 5 to 10 research images that you think express your understanding of the two chosen artworks. Organize these images using your favourite concept diagram, storyboard, mind map, powerpoint etc. You may also want to investigate your chosen artists' artworks' in relation to wider social, and political issues/contexts, thinking also about art's role in civic life. Finally, with your partner present your findings to the class (Additional resources for this activity can be found under [Key Resources](#) at the end of this document).

VCE Studio Art

Unit 1.3, Interpreting Art Ideas and use of Materials and Techniques: On completion of this unit the student should be able to discuss the artistic practice of artists from different times and cultures, their sources of inspiration, materials and techniques for at least two artworks by each artist.

Unit 3.3, 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.

VCE Art

Unit 1. 2 Art Making and Meaning: On completion of this unit the student should be able to use the art process to create visual responses that demonstrate their personal interests and ideas

* They investigate the artistic practices of selected artists or styles as inspiration

Unit 3. 2, Investigation and Interpretation through Art Making: On completion of this unit the student should be able to use the art process to produce at least one artwork, and use the Analytical Frameworks to document and evaluate the progressive development and refinement of their artistic practice.

*In this area of study students use the art process to develop their own art responses inspired by ideas, concepts and observations.

Question: *Great Movements of Feeling*, is described as an exhibition of artworks that observe "human emotion through personal and historic lenses." The artists in the exhibition are similarly likened to explorers each embarking "on an exploration of emotion: asserting their own concerns and aesthetics, bound only by a willingness to provoke audiences to consider emotion's complexity." Using your own words discuss and unpack these statements with a partner, what do you think they mean? How do you think the artists have used the idea of emotion as inspiration in their artworks?

Suggestion:

- As you move around the exhibition think about, identify and discuss how the artists have used sources of inspiration in their work. Also think about and discuss the historical and cultural context in which these artists are working. How do such contexts shape artist and artworks?
- As you move around the exhibition think about and discuss how the artists have used specific materials, techniques and processes to visually express their ideas related to emotion.

Activity: An Important outcome for both VCE Studio Art and VCE Art is the student's ability to recognize research, discuss and write about artworks, exhibitions and sources of inspiration. Thus, an important emphasis is placed on the development of students own visual language. This activity is designed to support the development of these outcomes.

Create an alternative title for the exhibition *Great Movements of Feeling*, it can be as provocative, comical, ingenious or alluring as your imagination allows. Under your title write a 100-word exhibition description. You may want to use the exhibition description attached to this resource as inspiration.

As you are developing your title and exhibition description:

- Look closely at everything you can see in the exhibition.
- What's going on and what do you believe unifies the artworks and the artists in the show?
- Is the exhibition communicating a particular message or viewpoint you would like the audience to think about?

Include these points in your written response.

Glossary

Aesthetics - Specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and/or sensual response to a work of art; relating to or characterized by a concern with beauty or good taste; a particular taste or approach to the visual qualities of an object.

Audience/s - Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement.

Curator - Primarily seen as a person whose job it is to research and manage a collection and organize exhibitions.

Emotion - a strong feeling deriving from one's circumstances, mood, or relationships with others.

Margery Kempe – A medieval English Christian mystic, known for writing through dictation *The Book of Margery Kempe*, a work considered by some to be the first autobiography in the English language.

Abstract - existing in thought or as an idea but not having a physical or concrete existence.

Queering - Queering is a method that can be applied to literature as well as film to look for places where things such as gender, sexuality, masculinity, and femininity can be challenged and questioned.

Installation Art - Installation art is an artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space.

Perspective/Viewpoints - A person's perspective is their point of view, the position from which they see and understand events going on around them.

Artists and Artworks - Artist is the term for the creators and makers of an artwork. Artwork is the term for a work or performance.

Practice/s - In Visual Arts the use of conceptual and practical processes in art making such as the use of sources of inspiration, exploration of ideas, exploration of and experimentation with materials and techniques, and the development and refinement of art works.

Key Resources

Gertrude Website: <http://www.gertrude.org.au/exhibitions/gallery-11/>

Next Wave Website: <http://nextwave.org.au/events/great-movements-of-feeling/>

Curators Website: <http://www.zarasigglekow.com/>

Megan Cope: <http://nutmegandhoney.blogspot.com.au/> or, <https://thisisnofantasy.com/artist/megan-cope/>

Helen Grogan: <http://cargocollective.com/helengrogan>

Sriwhana Spong: <http://michaellett.com/artist/sriwhana-spong/>

Sue Williamson: <https://www.sue-williamson.com/about>

Stuart Ringholt: <http://www.milanigallery.com.au/artist/stuart-ringholt>

Nikos Pantazopoulos: <https://nikpantazopoulos.com/>