



IN [TWO] ART

THE AGAPITOS/WILSON ANNUAL // *Education Kit*

A MAITLAND REGIONAL ART GALLERY TOURING EXHIBITION CURATED BY JOSEPH EISENBERG



Australian Government
Visions of Australia

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

A MAITLAND REGIONAL ART GALLERY TOURING EXHIBITION CURATED BY JOSEPH EISENBERG & KIM BLUNT

[ARTISTS]

| | | |
|--------------------|----------------------|-------------------|
| JULIET ACKERY | MARGARITA GEORGIADIS | DEBRA LUCCIO |
| TOM ALBERTS | CRAIG GOUGH | MARCO LUCCIO |
| RICK AMOR | IAN GRANT | CLAIRE MARTIN |
| SUZANNE ARCHER | JULIA GRIFFIN | JOHN MARTIN |
| ELEANOR AVERY | MYFANWY GULLIFER | ARONE MEEKS |
| JAMES AVERY | MARIE HAGERTY | VALERIE ODEWAHN |
| LISA BARMBY | CLAIRE HEALY | PETER O'DOHERTY |
| MICHAEL BELL | NICOLA HENSEL | SUSAN O'DOHERTY |
| MICHEL BROUET | CHRISTOPHER HODGES | BERNARD OLLIS |
| DARREN BRYANT | RUTH HOWARD | DEBORAH PAAUWE |
| SALLY CLARKE | BOB JENYNS | ADRIENNE RICHARDS |
| JACQUELINE CLAYTON | LORRAINE JENYNS | LEO ROBBA |
| SEAN CORDEIRO | NOLA JONES | CATHERINE ROGERS |
| MAX CULLEN | SHANE JONES | WENDY SHARPE |
| PAUL DAVIS | JOANNA KAMBOURIAN | WENDY STAVRIANOS |
| GEOFF DIXON | MARK KIMBER | JOHN TURIER |
| HELEN EAGER | STEPHEN KING | PETER VANDERMARK |
| BRENDA FACTOR | DEBORAH KLEIN | TREVOR WEEKES |
| DAVID FAIRBAIRN | ROSS LAURIE | JUDITH WHITE |
| RACHEL FRECKER | ALUN LEACH - JONES | MEG WILLIAMS |

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Mixed Media Photographic Studios)

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[PLATE 8] (Not featured in exhibition) Sean Cordeiro & Claire Healy, *Hamper (9 months
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[NOTES ON USE]

This document has been produced by Maitland Regional Art Gallery (MRAG) as supporting educational material for the touring exhibition *In [Two] Art: The Agapitos/Wilson Annual*. It aims to support teachers of primary and secondary students and focuses on NSW Visual Art Syllabi for years K-6, 7-10 and 11-12. Additionally, this resource can be utilised by public program staff, tertiary students, and the general public whilst visiting the exhibition.

Because of the diversity of artists in this exhibition, this education kit has been designed to be used in conjunction with the *In [Two] Art* catalogue, which features a catalogue essay by Joe Eisenberg, images of each artist's work and some information about each artist.

MRAG strongly supports experience-based learning, particularly in the area of arts and culture. This education kit should be used as part of a unit of work that includes a visit to the art gallery to view *In [Two] Art*.

Suggestions for developing students' understandings have been included in this education kit. This section contains several suggestions for further study, art making activities, and questions or concepts relating to the exhibition that could be expanded upon in the classroom. You may need to adapt these ideas to suit the specific needs of your students.

[ADDITIONAL EXHIBITION PUBLICATIONS]

In [Two] Art (2011). Catalogue, Maitland Regional Art Gallery, Australia. Catalogue essay by Joseph Eisenberg (OAM). ISBN: 978-0-9807520-3-8 (pbk).



[PLATE 1] Clare Martin, *Transit*, 2010 acrylic on canvas 60cm x 60cm. Courtesy of the artist

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[PLATE 2] Michael Bell, *Devils from Dazu*, 2009 paint on timber 35 x 35cm.
Courtesy of Ray Hughes Gallery, Sydney.



[PLATE 3] Sally Clarke, *Floors and Wars*, (detail) 2010 Vinyl, 205 x 205 cm. (Photography, Mixed Media Photographic Studios)



[PLATE 4] **Brenda Factor** *To Frida with Love*, 2009 Aluminium, spray paint, 50 x 175 cm.
(Photography, Luminere Imaging)



[PLATE 5] Mark Kimber, *All that Glisters* #5, 2010 Pegasus print 40 cm 40 cm x 6cm.
Courtesy of the artist and STILLS Gallery, Sydney.



[PLATE 6] Deborah Paaue *Untold Story*, 2010 Giclee print 120x120cm. Courtesy of Sutton Gallery, Melbourne and Greenaway Art Gallery, Adelaide



[PLATE 7]

Sean Cordeiro & Claire Healy, *Once a Jolly Swagman (coffee stone)*, 2008

Ply, acrylic, hot plate, handle, wheels. Open, 125 x 120 x 241 (irregular) closed,
129 x 40 x 120cm. Courtesy of the artists and Gallery Barry Keldoulis.



[PLATE 8] (Not featured in exhibition) Sean Cordeiro & Claire Healy, *Hamper (9 months and an hangover)*, 2006 9 months of printed matter waste, picnic table and beer bottles, 68 x 85 x 140 cm. Collection of Museum of Contemporary Art, Sydney.

[Focus Couple: 1]

Claire Martin / Michael Bell [SEE PLATE 1 & PLATE 2]

[RESEARCH]

Michael > <http://www.rayhughesgallery.com/artList.asp?artistId=72&artType=2>

Claire > <http://www.lakemac.com.au/downloads/Claire%20Martin%20collection%20sheetV-2.pdf>

[ARTISTS STATEMENTS]

Claire > *St Augustine asked where time came from.*

He said it came out of the future which didn't exist yet,

into the present that had no duration,

and went into the past which had ceased to exist.

I don't know that we can understand time any better than a child.

From *The End of the Affair* by Graham Greene

Michael > My *Devils from Dazu* sculpture is inspired from a trip to China in June 2009.

I visited the city of Dazu in the province of Chongqing- in particular the immense 9th century rock carvings of Beishan. I was struck by how universal the Buddhist, Taoist and Confucianist statues seemed in showing us images of devils, hell, punishment and damnation. My sculpture is loosely based on an imaginary pull-along kid's toy, with the devils relishing self-destruction.

[Q & A]

When did you each start your creative process?

Both started throughout school and went straight to art school after the HSC

What do you think keeps you together as a life couple?

Mutual love of the arts, great museums, travel, food, theatre..... A shared aesthetic and sense of humour

How do you work and deal with your partner's work-place, style, aesthetic, ethic, method.

In Paris for 10 weeks (in 2007) living and making art in one small room we found as we have previously a quiet and easy work rhythm, an understanding of each others focus. At home we have separate studios detached from the house at the same address, but the same awareness of the other persons working process seems to apply, it almost seems more important here when the distractions of work and family commitments can at times be demanding.

How do you assist one another as both a life couple, and as an art couple?

There are lots of practical ways we assist each other in our art practice, from driving trucks to hanging shows, years of shared experience.

What are the similarities and differences between your art and that of your partners?

We both like many of the same artists for the same reasons. So even though our artwork is visually different from one another to the viewer, our aesthetic is very similar.

How does art enter your daily life?

I think about art all the time. From driving my car to shopping at the supermarket. When daily life is often the stimulus for your art practice they become inextricably linked.

[Focus Couple: 2]

Sally Clarke / Brenda Factor [SEE PLATE 3 & PLATE 4]

[RESEARCH]

Both > www.greatmovementsinart.com

Sally > www.sallyclarke.com.au > www.sallyclarkeartist.blogspot.com

Brenda > www.brendafactordesign.com

[ARTISTS STATEMENTS]

Brenda > The work *To Frida with Love* reflects upon the fluid and constantly changing nature of narratives, both personal and collective and explores the idea of the 'original' and the transformative nature of the 'copy'. In my most recent series of work I explore the notion of fracturing and repairing as a metaphor for the fragmented self. Artist's self-portraits are a starting point for much of my work, and form the basis for a type of historical destruction and a renewal into reconfigured and contemporary pieces.

The use of jewellery techniques (in this case hand saw piercing each aluminium panel) signals an exploration of the space that lies between craft and painting, and firmly embeds the idea of the 'craft' of making within the work.

Sally > In a playful yet subversive way, Sally Clarke's practice critiques the hierarchical and, in particular, gendered constructions of space and the way spaces become defined from one another through the investment of social and cultural codes. She considers the power that such divisions generate through processes of inclusion and exclusion in artistic production and representation and explores how these can be negotiated to become more equitable.

Much of her work to date has been preoccupied with material and visual significations of domestic space and all that entails. Clarke explores how decoration, flatness and domestic surfaces and forms can take their position amongst the very public and dominant discourses of high modernism, the master narratives of landscape painting and contemporary conceptual art. By visually engaging with combinations of bold colour, design, commercial motifs and other subjects that have historically been considered

unwelcome in the fine arts, Clarke seeks to direct the gaze to subjects once overlooked, vanquished and derided.

Floors and Wars (2010) straddles a space between the wall and the floor as the artist considers its position in relation to high art and decoration. Black and white chequerboard is a pattern found on many contemporary kitchen floors yet can also be traced, for example, to domestic scenes of seventeenth century Dutch painting. There is, however, a more disturbing dimension to this work. Embedded into the vinyl pattern are silhouettes of human casualties, mostly children, of recently reported wars and violence. The domestic realm evokes home as a place of safety and nurture yet every day it mediates a host of inconceivable truths conveyed not only from the external world but also from within its own walls.

[Q & A]

When did you each start your creative process?

Sally> I left the welfare sector in 1994 to study painting and drawing at the College of Fine Arts. I expected to be there for three years but instead went on to study at Honours level, then a Master of Fine Arts and a PhD. I have been teaching there for ten years while also exhibiting my work.

Brenda> After working in the museum sector for ten years I decided to study at the Enmore Design Centre in 1997. I absolutely loved it and started my own jewellery design business in 2000. Undoubtedly influenced by Sally's practice of larger scale work, and by our collaborations, I expanded my practice and in 2009 gained a Master of Fine Arts from COFA.

What do you think keeps you together as a life couple?

We share similar interests and because we are both involved in art production understand the ups and downs involved in this lifestyle, especially financially. It really helps that we enjoy each other's work and are proud of each other's achievements.

How do you work and deal with your partner's work-place, style, aesthetic, ethic, method.

We both have separate studio spaces outside the home, and this works well. We share a similar aesthetic (most of the time, at least) and have collaborated successfully on a number of projects including the large-scale inflatable sculpture, *Figs in Space*. We often help each other to install shows and are there for each other to bounce ideas around.

How do you assist one another as both a life couple, and as an art couple?

We are very supportive of each other's goals and dreams. Our lifestyle is one that focuses on art production.

What are the similarities and differences between your art and that of your partners?

We both have a very strong interest in colour (especially pink!) and the ideas underpinning the works. We are good sounding boards for each other. It's possible to see links between our works – though using very different materials and subject matters. We both like cut-outs, colour, flatness, humour and grids.

How does art enter your daily life?

Its what we do. We make it, talk about it, look at it, eat it.

How and why do you foster your partner's creative practice?

We are both incredibly supportive of each other creative practice. We feel lucky to be in a relationship which is emotionally and creatively supportive, and where we are able to work individually or collaboratively.

[Focus Couple: 3]

Mark Kimber / Deborah Paauwe [SEE PLATE 5 & PLATE 6]

[RESEARCH]

Deborah > <http://www.deborahpaauwe.com/>

> <http://www.greenaway.com.au/Artists/Deborah-Paauwe.html>

Mark > www.markkimber.net > <http://www.greenaway.com.au/Artists/Mark-Kimber.html>

[ARTISTS STATEMENTS]

Mark > The moments contained and frozen by the hermetically sealed mini photographic dioramas of Mark Kimber's *All That Glisters #5* hover on the edge of recognisability; they feel familiar, but not specifically or identifiably so. This may be because the story they tell is allusive, not narrative; is felt before it is known. Suffused with melancholy, they carry the trace of a regret for lost things — lost hopes, lost ideals, lost aspirations — sparkling brittle things at the intersection of masculinity and modern mythos.

Deborah > My work concerns itself with fiction only slightly removed from the real. Using females as subject matter arranged in tableaux form I try to move across the shifting and interlocking world of childhood memories and their impact on adult life.

While the surface of my images might draw on the glamour of fashion photography there is a delicate balance between voyeurism and something altogether more disturbing. Portraits stripped of the personal identity of the sitters, these images carry still the marks of the self-portrait.

Embedded within the games we play as children are the seeds of something that will one day carry a different, yet strangely familiar resonance. The innocent fervour with which we play them belying the seriousness of all that hovers just below its surface.

Just as vital as what takes place during these events is the inherent secrecy that shrouds them, a secrecy deeply entwined in the pleasures that underpin our sense of danger.

Understanding the gap between fantasy and reality is equally important in any reading of these images, the distance that separates us from perfection lying in each bruise, scar and unwashed stain

[Q & A]

When did you each start your creative practice?

Deborah > I completed studies at the SA School of Art in 1994 at which time I commenced my own practice and participated in my very first exhibition.

Mark > 1981

What do you think keeps you together as a life couple?

Deborah > Many things keep us together and having similar interests helps. We get along very well on all levels, are committed to each other and rarely disagree.

Mark > Love

How do you work and deal with your partner's work-place, style, aesthetic, ethic, method?

Deborah > Very easily as we both have similar taste. I regard Mark as my number one critic so any advice that is asked for is always well received and taken seriously.

Mark > We are very supportive of each other because we both understand each other's needs.

How do you assist one another both as a life couple, and an art couple?

Deborah > In any way possible and in every facet. As we are both artists it is easy to understand the pressures and deadlines that come with making work.

Mark > When one of us is working on a show the other takes on all the day-to-day household activities.

What are some of the similarities and differences between your art and that of your partner's?

Deborah > Although we both work with the same medium our work is quite different in subject matter. There may be underlying similarities that we are not aware of that may eventually become more apparent.

Mark > Both of us are concerned with building imaginary worlds.

How does art enter your daily life? (Include family, children, and everyday activity).

Deborah > Art enters our life on many levels. Through art classes at our son's school, visits to various galleries for our own exhibitions or others. Our son is always keen for us to draw together with him and this usually occurs at least once a day.

Mark > We collect contemporary Australian art and it literally surrounds us.

How and why do you foster your partner's creative practice?

Deborah > This is a natural part of our life and the fostering comes and goes when it is needed. As a partner it is only normal to be supportive and encouraging when it comes to any profession be it art related or not.

Mark > We bounce ideas of each other and provide critical feedback because we trust each other's understanding.

[Focus Couple: 4]

Sean Cordeiro / Claire Healy [SEE PLATE 7 & PLATE 8]

[RESEARCH]

Both > <http://www.claireandsean.com/> > <http://www.gbk.com.au/artists/sean-cordeiro-claire-healy/>
> http://www.gbk.com.au/files/SCCH_gbkCat2006.pdf
> <http://www.gbk.com.au/files/SC%20CH%20book%2010%20screen.pdf>

[ARTISTS STATEMENTS]

Obviously the title '*Once a Jolly Swagman*' references the song *Waltzing Matilda*: our surrogate national anthem. This work pokes gentle fun at our perceived national identity compared to the urban reality. The work is a notional ready-made camping set-up: an IKEA-ised version of a tent and campfire- the tent is assembled by Allen key and the campfire is actually an electric hotplate. This unit is stored within a box on rollers painted in nouvelle tertiary colours. The work is made to bring together the historical Australian ideal of the nomadic swaggie with the contemporary ideal of the home renovation obsessed urbanite.

[Q & A]

When did you each start your creative practice?

Claire> I really had my heart set on being an Art Director in advertising one day and worked in advertising I was secretly doing all the developing of my sisters homework for her photography class at CoFa. Luckily working in the dark room meant having to keep the door locked, so really nobody knew what I was getting up to. It occurred to me then that I did not have to be working in advertising at all, perhaps I should quit and go to art school.

Sean> I decided to follow this path while destroying a friend's refrigerator in Redfern back in 1993. After I dropped out of a Bachelor of Maths and Science my family built me a shed for me to get my portfolio together. Very supportive, even if wary.

What do you think keeps you together as a couple?

Do you ask everyone you meet this question?

How do you work and deal with your partner's work-place, style, aesthetic, ethic, method?

Too much verbal communication can destroy an idea. We tried an exercise or project where we created a his and her library which were identical, and read the books at the same time. In time we were hoping that our thought patterns etc were the same, so that we could communicate without talking, and bring a more sub conscious approach to the work rather than talking something to its death.

How do you assist one another both as a couple, and an art couple?

One of us will come up with an idea. The other often dislikes it. It gets shelved. Most of our ideas get shelved in fact. But we do document that initial concept, it gets written down in a small black book. With time and reflection, just perhaps the other may like, kind of like a bottle of wine, the idea somehow matures with time. Usually the idea is tweaked by the other, and through the process of fabrication the idea changes so much that you can hardly feel that one of us owns the idea any more. On a practical level we have different skills and we both utilize these skills to see the project to an end.

What are some the similarities and differences between your work and that of your partner?

We have different ideas but similar sensibilities.

How does art enter your daily life? (include family, children, everyday activity)

Wake up

Answer emails

Get the baby out of the cot

Have breakfast

Change Nappies

Go to the studio

Put the baby to sleep

Answer emails

Eat lunch

Answer emails

Make more art

Etc....

How and why do you foster your partner's creative practice?

Do we have to answer this question?

[SUGGESTIONS FOR DEVELOPING STUDENTS' UNDERSTANDINGS]

Early Childhood and Primary students

[ART MAKING]

> Using cheap black and white checker linoleum, or even just black and white cardboard, create a response work using signs and symbols, inspired by Sally Clarke's work *Floors and Wars*, 2010.



[image] Participants at an MRAG school holiday workshop inspired by Clarke's work

> Look at the work of Myfanwy Gullifer, *Fred's Lounge*, 2009. Use a sculpture medium such as clay (or an oven bake clay such as Fimo or Sculpey) or even plasticine, to create your own sculptural work. Myfanwy explains; *My work is inspired by the joy of the everyday with a twist, paintings, the theatre, building signage, travel and wandering around in my head.* Brainstorm as a class about these ideas, and spend some time in class researching potential sources of inspiration on the internet.

> In Nicola Hensel's drawing *23 July 2009, 2009*, her husband John Turier's work *Petal 2008*, is part of the composition. Look at both the works in the exhibition. Using paper and graphite pencils, continue on the trajectory Nicola has started; first by sketching her artwork installed in the art gallery, returning to school, exhibiting the finished drawings, and then drawing or painting them again in their new context.

[ART APPRECIATING]

> How are we the audience positioned by different artworks? Are we forced to look at them from a particular place? Stand up close to the works and inspect their detail. Next, withdraw as far as possible from the works and look at them from that distance. What different details do you notice? Do you think it is on purpose?

Links to other key learning areas

[ENGLISH AND LITERACY]

> Max Cullen explains in the *In [Two] Art* catalogue, that his work is a response to the fact that he feels Henry Lawson is one of Australia's greatest folk heroes, and should be commemorated on a stamp. Investigate the poems of Henry Lawson.

> Imagine you are a news reporter. Write a newspaper article about the exhibition.

[MATHEMATICS]

> Research the work of Helen Eager and the concept of tessellation.

[SCIENCE AND TECHNOLOGY]

> Look at the work of Michel Brouet, *Judith in her Studio*, 2010 and discuss the mechanics of the camera.

[HUMAN SOCIETY AND ITS ENVIRONMENT]

> Look at the work of Bernard Ollis, *Wendy and I amongst animals*, 2010. In Bernard's painting, he and his wife Wendy have been captured sitting casually amongst dogs and

cats in an open room, with balconies visible in the background covered in colourful birds. Talk anecdotally with the class in front of this image, about their own experiences with house pets. Are any of the birds in the background familiar to the students? Ask the students what they can infer from this painting, about the artist's lifestyle, and his understandings of the culture of Australia.

> Look at the works of Joanna Kambourian, *Bird Headed Lady II*, 2009, and *Dog Headed Woman*, 2009. Joanna writes wallpaper patterns and domestic decoration refer to markers of memory, narratives of cultural identity, social associations and belonging. Investigate through sources such as home wares magazines, or even home renovation television series, how meaning and identity is developed through domestic style.

[PERSONAL DEVELOPMENT, HEALTH AND PHYSICAL EDUCATION]

> Play a range of games and races that require working together, such as three-legged races as a way of exploring collaboration.

[CREATIVE ARTS (MUSIC AND DRAMA)]

> In pairs, develop short performances inspired by the idea of an artist couple, or the name of an artwork.

> Look at Marco Luccio's work, *Workerglyphic* 2009, and play charades inspired by the actions and movements of different workers, as a way of encouraging students to interpret each other.

[SUGGESTIONS FOR DEVELOPING STUDENTS' UNDERSTANDINGS]

Secondary and Tertiary students

[ARTIST]

- > Allow the class to pick their favourite work from the collection, and research that artist. Find out what information you can on the artist's background, where they are from, what other works or exhibitions they have been in, and any other information you can. Ask the students to present their findings in a speech.
- > Working from the research the students have done on their artist, create a response piece using similar materials and processes.
- > Research an additional exhibition or work by the artist, and compare and contrast this work to the one in the *In [Two] Art* exhibition.

[ARTWORK]

- > Hold a class discussion, beginning by looking at the works, and then reading the *In [Two] Art* catalogue. Hold a class discussion about the impact of relationships on any kind of work. How do couples support each other in day to day life? What additional support do you think artist's give each other that may be different to other kinds of work? How does that impact upon an artist's body of work?
- > Designate all students into pairs in the class, and create collaborative artworks.
- > Investigate the artworks of any particular couple, can you identify any characteristics of their personalities or their lifestyle through their artworks?

[WORLD]

- > Think about the role of the exhibition crew, who install the works, and the curator, who selects the works to be exhibited and where they will be displayed. Investigate some of the works in the exhibition without touching. How are some works secured to the wall, or how are others presented? Are works exhibited in any particular way?
- > Look at Suzanne Archer's work *Dodo and Rider*, 2009. The Dodo has been extinct since the mid to late 17th century, and now the phrase 'dead as a Dodo' has become part of common vernacular. Research the Dodo, and research the origins of the phrase. See if you can find more phrases used today, which have emerged from historical origins, and talk as a class about the nature of language evolution.
- > Research the collaborative works of husband and wife artists Christo and Jean-Claude. <http://www.christojeanneclaude.net/>

[AUDIENCE]

- > Consider what impact our own individual experiences have on us when we look at artworks. To appreciate a work of art, we can understand its meaning or intent, or, we can also appreciate its aesthetic value and how it was made. Select different audience demographics for different artworks, and justify why you think an artwork would appeal to certain audiences.
- > Research the role of the curator. Write a wall essay as if it were to accompany the exhibition. Given that wall essays are only intended to be brief, what is the most essential information the audience would need to understand this exhibition? What is this exhibition really about?
- > Consider the curatorial reasoning behind this exhibition. The exhibition aims to investigate the relationships between art and life, and also examine the impact of marriage and personal relationships between artists on their individual or shared artistic practice. What are some of the reasons why this exhibition would be interesting for the general public to see?

[ACKNOWLEDGEMENTS]

All websites referenced in this education kit were sourced September 1, 2011

Compiled and written by Lauren van Katwyk, Education Curator, MRAG, (2011)

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