This education resource is designed to support teachers to extend art education beyond the perimeters of the classroom. It aims to provide developmentally appropriate teaching-learning resources with clear links to the VELs and VCE Studio Arts Study guides. Teachers may choose from a selection of learning activities that can be used “as is” or tailored to meet the individual learning needs of the student group.

An education officer may be able to facilitate your visit and, subject to availability, a meeting with the curator may be organised. Please contact the museum to discuss your particular needs and to book a time and date.

**The Ian Potter Museum of Art**
The University of Melbourne
Swanston Street
Parkville Victoria 3010
T: 8344 5148

www.art-museum.unimelb.edu.au
www.facebook.com/ian.potter.museum.of.art
PREPARING TO VISIT

ABOUT THE EXHIBITION

A Body of Knowledge combines two exhibitions across three venues at The University of Melbourne in celebration of 150 years of Melbourne Medical School 1862-2012. The two exhibitions supported by this resource are:

1. The Anatomy Lesson. The education resource primarily focuses on this exhibition located at The Ian Potter Museum of Art. It explores the long history of imagining the body that is shared by artists and anatomists.

2. The Art of Teaching: Models and Methods. This exhibition is located at the Leigh Scott Gallery, 1st Floor of the Baillieu Library (a 5min walk from The Ian Potter Museum of Art). Students who undertake the Anatomical Drawing activity will draw from the captivating models and objects that have been used in the teaching of medicine and dentistry at The University of Melbourne.

The Ian Potter Museum of Art
The University of Melbourne
Swanston Street
Parkville Victoria 3010
- Anatomical Drawing

Leigh Scott Gallery
1st Floor, Baillieu Library
The University of Melbourne
Parkville Victoria 3010
- Exquisite Corpse
- Body in a Box
- Knowledge Box

http://medicine150.mdhs.unimelb.edu.au/events/expos

These fascinating exhibitions give students an opportunity to develop an understanding of the act of accumulating knowledge about the body by breaking it down into fragments. They will do this by journeying through the exhibition that has been arranged in the form of a giant anatomical atlas with the head located at one end and the feet at the other.

During their visit students will observe and discuss the aesthetic qualities of works, such as size, shape, colour, line, mood, materials and techniques in the context of the gallery and in relation to other works.

As they take this journey they will gain an understanding of the changing relationships between art and anatomy from the 16th century to present day.

www.art-museum.unimelb.edu.au
www.facebook.com/ian.potter.museum.of.art
DREAM ANATOMY

Visit the U.S. National Library of Medicine’s online Dream Anatomy exhibition. This is a great primary resource showcasing 500 years of Western anatomical illustrations that is accompanied by the Dream Anatomy Learning Station! The learning station provides additional teaching resources and lesson plans exploring the intersection of art, technology and anatomy. The lesson plans that would provide students with a good foundation for their upcoming visit to The Anatomy Lesson at The Ian Potter Museum of Art are:

1. Anatomical Metaphors (suitable for VELs 4 to 5)
2. Beginnings of Anatomical Illustrations (suitable for VELs 6)


COMPARING THE ANATOMY LESSON WITH DREAM ANATOMY

After their visit to The Ian Potter Museum of Art to see The Anatomy Lesson, have students compare the experience of viewing an exhibition online and seeing it in real life gallery context. Prompt students to consider such things as texture, scale, colour, space, relationships to other works, context, curatorial decisions, conservation, audience, duration of exhibition, and accompanying promotional materials.

Curriculum links: The Arts VELS Level 5 (can tailor to suit years 7-10). Students will develop their understanding of selected anatomical artworks from different cultural and historical contexts and explore how these artworks communicate meaning. Comparing the Dream Anatomy online exhibition to The Anatomy Lesson will further develop students understanding of how artworks might be presented to suit specific contexts and purposes.
ANATOMICAL DRAWING FROM TEACHING MODELS

The curator of *The Anatomy Lesson*, Jenny Long, states that “art and anatomy share a long history of imagining and describing the body” (2012, p.16.) The modern relationship between art and anatomy is said to have begun in 15th Century Italy with Renaissance artists such as Leonardo Da Vinci, Michelangelo and Albrecht Durer all having access to cadavers to dissect and draw from. Artists’ anatomical illustrations were then included in many anatomical texts and handbooks on the human body.

Before artists were allowed to draw from real life models they were required to perfect their skills by drawing from casts of antique sculptures. We know that students at what is now called the Victorian College of the Arts also participated in anatomy classes at Melbourne University.

Students have the opportunity to step back in time and experience working in the manner of the art students of the past by drawing from selected anatomical and dental models in the associated exhibition, *The Art of Teaching: Models and Methods*, located in the nearby Leigh Scott Gallery, 1st floor, Baillieu Library.

http://medicine150.mdhs.unimelb.edu.au/events/expos

Curriculum links: The Arts VELS Level 5 (can tailor to suit years 7-10). Students develop observational drawing skills and techniques whilst forming a deeper understanding of selected “anatomical” artworks from different social, cultural and historical contexts. Students will be able to situate their drawing experience within the tradition of artists that have gone before.
EXQUISITE CORPSE

Exquisite Corpse drawings have been around for a long time. They were used during the Surrealist movement as a way of creating spontaneous drawings and inspiration. Previous to this time the Exquisite Corpse game was often played by ladies in their parlours or by children. It is also used by some artists as a way to work, a current example being the Chapman Brothers. As the students move through the gallery space discovering the history and relationship between art and medicine, they will slowly create the resources for producing their own Exquisite Corpse drawings.

PROCEDURE:

1. As you go round the gallery students can be put into groups of 3 to work on their Exquisite Corpse Drawings. The groups will need one A4 piece of paper each.

2. Divide the page into 3 equal parts. Students who draw the head need to remember to draw small markers where the neck finishes and students who draw the body need to do the same for the beginning of the legs.

3. Students can sketch parts of the body as their ‘head’, ‘body’ and ‘legs’ or they can make up their own.

4. The idea of this (apart from being good fun) is that students can make a link between the idea of the fragmented body with the gallery lay out as a ‘Body of Work’.

Curriculum links: The Arts VELS Level 5 (can tailor to suit years 7-10). Students work collaboratively, incorporating influences from selected cultural and/or historical contexts. Students will also use a variety of art skills, techniques and processes in exploring the way ideas are represented in completed art works.
ABOUT THE BODY IN A BOX

The Body in a Box learning activity is intended to guide student’s observations and enhance their engagement with The Anatomy Lesson exhibition. The directions on the box template prompt students to look carefully at artworks that capture their interest. As they visually record their observations students collect anatomical fragments to create a new body of their own. Discussion starter questions that are designed to support student’s critical thinking about their observations are included on the Body in a Box worksheet. After their visit students cut out their box and create their own Ruth Hutchinson-esque Body in a Box.

THE BODY IN A BOX AS A VEHICLE TO REFLECT

The body in a box will act as a visual reminder of their gallery experience that can be used to connect their learning back to the classroom. It might be useful to get students to reflect on:

• Why they might have been asked to create a body in a box?
• What artworks did they see at the exhibition that reminded them of their box?
• What the box might be a metaphor for?

Curriculum links: The Arts VELS Level 5 (can tailor to suit years 7-10).
The Body in a Box activity will develop students’ awareness of stylistic and aesthetic features of artworks from a range of historical contexts. They will be encouraged to contribute to discussion about the aesthetic qualities of selected artworks and interpret how these qualities might have been manipulated to create meaning. Undertaking The Body in a Box activity will also help develop students’ understanding of how artworks might be presented to suit specific contexts and purposes.

Back to contents
ABOUT KNOWLEDGE BOX

The Knowledge Box resource addresses VCE studio arts Unit 4 Outcome 3. This unit is concerned with students gaining a knowledge of the art industry looking at galleries, curators, designers and the roles they play. Knowledge Box is focused on the curator and the gallery design. The Anatomy Lesson is unique in the way curator Jenny Long has displayed the works following the theme of the ‘fragmented body’ and has designed an atlas of the body as you move round the gallery: starting at the head and working your way through to the feet. This makes an excellent focus on gallery design and the difference it can have on works and the way we view them.

Knowledge box aims to promote critical thinking about the layout of the gallery and the effect it has on the viewer. It would be advised for teachers to have familiarised themselves, prior to visiting, with the layout and placement in relation to other works.

Curriculum links: VCE Unit 4 Outcome 3
Key knowledge and skills includes:

- curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and displaying artworks in current exhibitions
- art language and terminology appropriate to the task
- discuss curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and / or displaying artworks.

KNOWLEDGE BOX AS A VEHICLE TO REFLECT

Knowledge Box is a great vehicle for reflection once back in the classroom. Students can compare works studied and it will act as a visual reminder of their visit. After the visit it might be useful to get students to reflect on:

- The main characteristic of the exhibition space.
- The approach for displaying artworks - for example the order of works representing the body from head to foot.
- Curatorial decisions - the video wall next to the small intricate work by Ruth Hutchinson - how side by side they don’t take away from each other.
- Promotional material collected at the gallery - their design, theme, styles and marketing.
- Works requiring special considerations - for example some of the old books needing cradles.
- Hangs - for example salon hang for the etchings.
1. Find a brain and draw it here.
   - Name your brain:
     • Which artwork did you choose to draw from?
     • What made you choose this brain?
     • What does it make you wonder?

2. Sketch your favourite organ here.
   • Who is the artist?
   • What materials and techniques have they used?
   • Why do you like it?

3. The head connects to the body. Find a spine, rib cage or torso and draw it.

4. Connect the body to the feet. Use your imagination!

5. Next to this big foot is a very small foot. Can you find it? Draw it in the box.
   • What do you notice about the way the small foot has been positioned?
   • What do you think about that?
   • Can you find the feet of Stellarc?
   • What do you notice about the placement of his artwork in relation to the other artworks in the gallery?

6. Discussion questions
   • Did you tend to choose from contemporary or traditional artworks?
   • Why do you think you did this?
   • Why do you think there are contemporary and traditional artworks mixed together in one exhibition?
   • What have you noticed about the placement of artworks throughout the exhibition?
   • What relations do you notice about the placement of the artworks in the gallery?
   • What else would you like to find out about?
1. What do we know about this exhibition?
   - What is the exhibition title?
   - Is this a permanent or temporary exhibition?
   - What is the theme and purpose of this exhibition?

2. Sketch 2 works which are next to each other.
   - Why do you think these works been placed next to each other?
   - Is there any relationship between them?
   - What was the curator trying to show/say by having these two works together?

3. Displaying artworks
   - Is there a work which you think might have needed special consideration when hanging?
     - This could include having a larger space, special lighting or careful positioning.
     - Is this a permanent or temporary exhibition?
     - What is the theme and purpose of this exhibition?

4. Sketch a work from the end wall of the gallery.
   - What is the subject matter?
   - What materials is the work made from?
   - What was the first art work you see – what was it about this piece which drew your attention to it?

Notes

WORK 1

WORK 2

Draw the work here
ACKNOWLEDGEMENTS

Thank you to Jenny Long, curator of The Anatomy Lesson; Louise Murray, curator of The Art of Teaching: Models and Methods; Heather Gaunt and Purnima Ruanglerbutr from the Ian Potter Museum of Art; and Ryan Jeffries from The Harry Brookes Allen Museum of Anatomy and Pathology for your contribution of images, information and ideas.

REFERENCES:

Long, Jenny, 2012. Chapter on The Anatomy Lesson in A Body of Knowledge. Edited by Liz Brentnall. Published by the Faculty of Medicine, Dentistry and Health Sciences, University of Melbourne on the occasion of the exhibitions: The Art of Teaching: Models and Methods; The Art of Teaching: Clinical Schools and The Anatomy Lesson.


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