PRE-PLANNING AND YOUR GALLERY VISIT

This education resource is designed for teachers and students and provides background and context to the exhibition for the Basil Sellers Art Prize 2012. Prior to a gallery visit, students and teachers are advised to utilise the information contained in this resource and to undertake research on Australian sport and sporting history. Further research can be gained by reading the exhibition catalogue and accessing the Ian Potter Museum of Art and dedicated Basil Sellers Art Prize websites: <www.art-museum.unimelb.edu.au> and <www.sellersartprize.com.au/artists-and-exhibition/2012/>.

A gallery visit and/or talk with the education officer will need to be booked in advance. Please contact the gallery on 8344 5148 to speak to the education officer or front of house staff to book a date and time and to discuss key ideas or curriculum outcomes appropriate for the students’ year level. It is recommended that students are well briefed and aware of what to expect in relation to gallery protocol prior to visiting the Potter. Student numbers are limited to 25 per group.


ACKNOWLEDGEMENTS

Education resource prepared by Shelley Hinton
Design by Marianna Berek-Lewis
The Basil Sellers Art Prize is an opportunity for artists and viewers alike to engage with the broad range of issues and ideas that sport can provoke. Awarded to an artwork addressing the subject of sport, the prize recognises contemporary artists whose practices engage with the theme, and encourages ambitious departures into new fields. The prize is open to artists working in any style and in a broad range of media including photography, film, painting and sculpture.

Entries are shortlisted, and artists have the opportunity to develop their work for a major exhibition held over two levels at the Ian Potter Museum of Art.

The $100,000 prize was established in 2008 and will be awarded biennially until 2016. It is awarded to a single artwork which then becomes part of Basil Sellers’s art collection, and is complemented by a $5,000 People’s Choice award.

Previous prizes have been awarded to Daniel Crooks for *Static no. 11 (man running)* (2008), and Tarryn Gill and Pilar Mata Dupont, working collaboratively, for *Gymnasium* (2010). The Basil Sellers Art Prize is one of the most prestigious art awards in Australia.
A broad range of curriculum links, themes and ideas that relate to the Basil Sellers Art Prize exhibition may be studied across the Victorian Essential Learning Standards (VELS) levels 5 & 6 and the Victorian Certificate of Education (VCE) years 11 & 12.

A range of themes should be discussed in advance to assist students with contextualising information presented in the exhibition and to inspire discussion and debate across a broad range of study areas in the arts, humanities and social sciences.

Themes in the exhibition include:
- sport and art
- sport and politics
- sport and society
- sport and the media
- sport and philosophy
- sport and culture
- sport and history.

The above themes link to a broad range of study areas including:
- the arts
- studio arts
- media studies
- civics and citizenship
- history
- English and English literature
- philosophy
- psychology
- Australian history
- social science
- health and physical education.
3. THE ARTISTS

BROOK ANDREW
RICHARD BELL
LAUREN BRINCAT
JON CAMPBELL
EUGENE CARCHESIO
GREG CREEK
LOUISE HEARMAN
PAT MACAN
GABRIELLA MANGANO AND SILVANA MANGANO
SIMON PERRY
KERRIE POLINESS
PATRICK POUND
SANGEETA SANDRASEGAR
CHRISTIAN THOMPSON
3. THE ARTISTS

BROOK ANDREW

Brook Andrew
Australia I 2012
mixed media on canvas
200 x 300 cm

Brook Andrew
Monument 4 2011
wood, lacquer
87 x 134.5 x 128 cm

Brook Andrew
The hunter 2005
neon
173 x 160 cm
3. THE ARTISTS

BROOK ANDREW

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

A conceptually driven artist, Brook Andrew works with neon, installation, sculpture, photo-media, mixed media, performance and video. Andrew challenges cultural and historical perceptions to comment on local and global issues regarding race, consumerism and history. He travels nationally and internationally working with communities and museum collections to create new work.

EXHIBITED WORKS

Australia 1 (2012) is one of a series of Brook Andrew’s works that reference the archive of nineteenth-century natural scientist William Blandowski. Based on an image from Blandowski’s album of sketches, Australia in 142 photographic illustrations from 10 years’ experience, Andrew’s large-scale canvas in reflective gold foil evokes the romance and beauty of the classical landscape tradition. Blandowski led a government expedition to the Murray and Darling river junctions in 1856–57, amassing a large collection of natural specimens and recording the traditions of the local Nyeri Nyeri people, documented by the expedition artist. In researching Blandowski’s work, Andrew uncovered notes attached to the original sketch on which Australia 1 is based. The notes read:

When the Aborigines hold big meetings, they often pass the time with athletic games. The capturing of the emu feather is a popular game. One team gets a bundle of these feathers and one or two men from the other team try to take it off them. In the end both teams get help from all able men and the game develops into a big scuffle.


This painting refers to the social bonding and camaraderie engendered by traditional Aboriginal games. By implication, Andrew’s art also points to a history of sport that was silenced as a strategy and legacy of colonisation and largely erased in the wake of European settlement.

Monument 4 (2011) takes as its subject the boomerang, the world’s first aerofoil. The work contrasts the iconography of the Aboriginal boomerang—a historically and culturally significant hunting weapon—with contemporary furniture design. Presented as a highly polished domestic bar, here the boomerang becomes an object of desire for a different audience. Its changed aesthetic and ‘function’ contrast with its original purpose and its significance to some Aboriginal groups.

The hunter (2005), a fluorescent neon sign, depicts the silhouette of an Aboriginal man as hunter holding traditional tools. The work symbolises the mass media and points to stereotypes surrounding Aboriginal people and their art and culture. Neon, a symbol of modern urban society and mass production, contrasts with the subject it illustrates, i.e. the stereotype of the ‘noble savage’.

Andrew’s works The hunter, Monument 4, and Australia 1 reflect his ongoing interest in traditions and stereotypes as well as the mass media and communication between cultures. He is interested in sport as an avenue for promoting cultural pride and aspiration. While stylistically diverse, Andrew’s works reflect his interest in celebrating traditions of Australian Aboriginal athleticism.
3. THE ARTISTS

RICHARD BELL

Richard Bell
With Emory Douglas
A white hero for black Australia 2011
synthetic polymer paint on canvas
176 x 250 cm

Richard Bell
Foley vs the Springboks (lone protestor) 2012
synthetic polymer paint on canvas
180 x 240 cm
3. THE ARTISTS

RICHARD BELL

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Richard Bell is a creative provocateur who speaks through art with a strong political voice, communicating racial, social justice and human rights issues.

Throughout his career, Bell has appropriated and drawn influence from artists as diverse as Andy Warhol, Imants Tillers and the Papunya Tula artists. Bell works across drawing, painting and installation. He cleverly refers to black/white stereotypes in photographic, video and performance art.

EXHIBITED WORKS

A white hero for black Australia (2011) highlights a significant human rights protest at the 1968 Mexico City Olympics. Richard Bell collaborated with Emory Douglas (an artist and former Minister of Culture for the Black Panther Party) in creating a work which celebrates the bravery of three young athletes, a white Australian, Peter Norman, and two black Americans, Tommie Smith and John Carlos, who stood together in solidarity on the dais at their Olympics award ceremony. Smith and Carlos raised their fists in a ‘black power salute’ while Norman supported them by wearing an Olympic Project for Human Rights badge. Each athlete experienced major repercussions. Smith and Carlos were stripped of their medals, and when Norman returned to Australia, he was ostracised. Although he qualified for the subsequent 1972 Olympic Games in Munich, he was denied a place on the Australian team.

In Foley vs. the Springboks (lone protester) (2012), Bell portrays the Aboriginal academic, actor and activist Gary Foley holding a placard bearing the words ‘Pardon me for being born into a nation of racists’. Foley protested against the South African Springboks rugby tour of Australia in 1972. At the time, strong anti-apartheid demonstrations held in Australia were countered by an intense police presence, especially in Queensland.

Bell uses black outlines and shapes of flat colour to directly communicate his message. Foley vs. the Springboks demonstrates the capacity of both art and sport to reach broad audiences about fundamental rules of the game and fair play.
3. THE ARTISTS

LAUREN BRINCAT

Lauren Brincat
10 metre platform (production still), 2012
Camera: Rafael Ortega
single-channel HD video, 9:16 ratio
colour, sound
dition of 3 with 2 artist’s proofs

Lauren Brincat
Good table 2011
wood, glass, brass bells, acrylic
70 x 270 x 150 cm
Between May and June 2012, Lauren Brincat was based in Mexico City, where she researched and produced a new performance video, *10 metre platform* (2012). Brincat had planned to lower herself over the ledge of the diving board at the Alberca Olímpica Francisco Márquez indoor swimming pool and hang there for as long as possible until, unable to hold on any longer, she would let go and fall into the pool. During the performance, watched by her film crew, she discovered that she was unable to go through with the task.

After reviewing the ‘failure’ of the performance, she wrote:

> It wasn’t a happy ending. At first I was devastated that I didn’t fall from the platform, but I’ve since realised the success of the piece. The one performance that depicted competitiveness and required success, resulted in failure. It truly tested my limits. My necessity to be in control.

The Alberca Olímpica Francisco Márquez pool (which has the capacity to seat 10,000 people) was used during the Mexico Olympics in 1968, a year of political and social turmoil that saw radical social upheaval and harsh retaliation against student activism.

Brincat’s *10 metre platform* reflects some of these conflicts of time and energy. The majesty and idealism of the Olympic Games, represented in the architecture, modernism and nostalgia of the swimming stadium, are contrasted by the fraught casualness and fragility of an individual out of step. In *10 metre platform*, Brincat uses the scale and durability of her own body and temperament to register something of the mystery, grandeur and complexity of momentous times.

Brincat’s family’s unused formal dining table, the site of family get-togethers, is the model for *Good table* (2011). This work combines the image of ornate decorative furniture, symbolic and rarely used, with the simple table-tennis table. *Good table* is a new table-tennis table dressed up literally ‘with bells on’ in the spirit of its repurposing.
3. THE ARTISTS

JON CAMPBELL

Jon Campbell

Dream team (details) 2012
enamel paint on plywood
22 paintings, installation (variable): 300 x 300 cm
3. THE ARTISTS

JON CAMPBELL

BIOGRAHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

For close to three decades, Jon Campbell has produced works of art that celebrate the particular character of his ‘leftie, westie, working class’ view of Australia. His art centres on Australian suburban life and culture: rock music, car culture, and local references such as neighbourhood signs and motifs. Campbell is sincere and honest in his approach. He uses a distinctly Australian vernacular—phrases such as ‘maaate’, ‘pure bewdy’ and ‘bowled Shaane’—not to mock or deride but to communicate a genuine desire to articulate and share the character of a community.

Since the mid-1990s, Campbell has regularly used typography in his work for its capacity to succinctly, if sometimes obliquely, convey the complexity of the relationships between art, design, advertising, and localised culture. Recent works have included references to rugby league, AFL football, Shane Warne and surfing.

EXHIBITED WORKS

*Dream team* (2012) uses Australian vernacular to define and differentiate the true Australian rules football fan from a mere spectator. This multi-panel work depicts the nicknames of twenty-two players from across generations and teams, rendered by Jon Campbell with the skill of a master signwriter on small-scale boards. The scale, colours and fonts reference the hand-held signs held by fans at AFL games.

Campbell plays with and subverts names such as the tough ‘Captain Blood’ (Jack Dyer) and ‘Cowboy’ (Kevin Neale) with plumpish bubble-gum styled fonts and pale pastel colours, diluting the inherent masculinity of the players and the game. Other subjects include ‘The Galloping Gasometer’ (Mick Nolan, the North Melbourne ruckman) and ‘The Flying Doormat’ (Bruce Doull, the Carlton half-back flank).

Campbell’s art highlights that in sport and in life, particularly in Australia, a nickname indicates that a player has captured the hearts of fans. Even a less-than-heroic ‘Flea’ (Dale Weightman) or ‘Spud’ (Danny Frawley) equates to legend status. Campbell demonstrates that colloquial names in sport bring players and fans closer together.
3. THE ARTISTS

EUGENE CARCHESIO

Eugene Carchesio

Blood of Hercules (details) 2012
pencil on paper
12 sheets, each 29.7 x 21 cm;
installation (variable): 29.7 x 285 cm
EUGENE CARCHESIO

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Since the early 1980s, Eugene Carchesio has produced small-scale watercolours, drawings, sculptures and music. His works fuse geometric patterns and figurative symbolism. His considered placement of interlocking shapes alludes to the science of mathematics and highlights his interest in the purity of shapes and geometry.

In his art, Carchesio attempts to create spaces emptied of the clutter of everyday life, where subconscious imagery can emerge. He works on an intimate scale with diverse materials including matchboxes, cardboard, graph paper and more conventional art materials, notably watercolour on paper. Carchesio’s practice, whether it is drawing, painting, paper construction or sculpture, is underpinned by a desire to reveal the essence of things through reduced imagery.

EXHIBITED WORKS

Eugene Carchesio’s initial interest in boxing was inspired by a photograph published alongside a newspaper report about a boxing match. Through his ongoing series of watercolours and drawings on the subject, Carchesio contemplates less literal and more abstract aspects of boxing, including the complex, contradictory emotional state of the boxer.

In the twelve delicate line drawings comprising Blood of Hercules (2012), Carchesio captures at once the brutality, elegance, and clumsiness of the sport of boxing. Each drawing registers a moment of impact, retaining movement and weight through his consideration of areas of energy and light.

Carchesio considers the sport of boxing to be a form of fighting without hatred—formulated and regulated—and the boxer as a metaphor for the artist, representing spirit, inner strength and determination. He understands the psychology of boxers: the emotional control and presentation, perceptiveness and analytic aptitude, capacity for tactical thought, discipline, concentration and maturity. Carchesio appreciates the layers beneath the violence, the sweet science of boxing, a sport that has unsurprisingly often served in film and art as an allegory for universal themes.

World cup (2012) is a field of shadows created by miniature cut-out soccer balls. The paper cones arranged in a constellation on the wall in Olympic circle (2012) act as metaphors for the concentration and expansion of energy that occurs when countries unite in celebration of the Olympic Games.
3. THE ARTISTS

GREG CREEK

Greg Creek
2nd opposition (Vladimir Putin and Ian Thorpe) 2012
mixed media on paper, cut paper
installation: 160 x 300 cm
3. THE ARTISTS

GREG CREEK

BIography AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Greg Creek’s art addresses the revision of history, politics and issues of identity. What is recalled and remembered, and what is valued as history are continuous themes in Creek’s complex narratives. He refers to personal relationships, identities and experiences and public histories using narrative, allegory and graphic satire. Creek works across media on small-to-large-scale works on paper, canvas and installations including ‘spatial drawings’, 3D linear works created in situ. In his desktop drawings he uses a range of different graphic styles: finished rendered drawings, watercolours, doodles and lists, and includes accidental aspects of the working process—spills, stains and abrasions. Creek’s drawing encourages a visual journey that maps both place and time, with references to historical, contemporary and fictional events, people and subjects.

EXHIBITED WORKS

Greg Creek’s four works for the exhibition are drawings in mixed media on paper, incorporating text. Sporting figures are employed as allegorical figures who embody the opposition between the private self and the public persona.

Each of the large-scale works is based on a series of invented dialogues between eight politicians and sportspeople. In one, Prime Minister Julia Gillard is depicted opposite Keli Lane, the former water polo champion who, in 1996, was convicted of the murder of her newborn daughter. Creek’s four works do not suggest literal relationships between two subjects, such as Gillard and Lane, but rather form part of Creek’s ongoing exploration of moral, religious and social allegory. He has said that the works ‘collectively examine the sense of desire, idealism and aspiration that is both fulfilled and at times let down by the reality of sports figures within the competitive structures of sports and society’.

In 2nd opposition (Vladimir Putin and Ian Thorpe) (2012), Creek depicts an imagined discussion between the Russian president and the Australian champion swimmer on the subject of loss. Their vividly rendered faces, described by Creek not as portraits but effigies, are painted on opposite sides of the composition. They converse via pop-art style speech bubbles in a dialectical structure that encompasses a third voice. Putin quotes philosopher and writer Dante: ‘You shall leave everything you love most; this is the arrow the bow of exile shoots first’.

In 2nd opposition, Putin and Thorpe stand in for abstract ideas, because, as Creek observes, ‘Sport itself is allegorical. As spectators we experience it as a story with two meanings. A literal contest and a symbolic trial’.
LOUISE HEARMAN

Louise Hearman
Untitled (details) 2012
oil on composition board
9 paintings, installation variable
LOUISE HEARMAN

3. THE ARTISTS

EXHIBITED WORKS

In her works for the exhibition Louise Hearman transports the viewer into the world of Australian rules football. Light is a primary device, capturing a particular physical gesture, movement or expression. Hearman is inspired by the rich greenness of the playing field and the raw physicality of the players who inhabit the landscape of the field. The paintings evoke the primal energy of the game: the handballing and running with the ball, the kicking and flight of the players, the pack, the action and pace, the children playing on the field at half-time and the exhilaration and emotions of the crowd.

BIography and further reading


Artistic practice, ideas and inspiration

The defining feature of Louise Hearman’s art is her ability to capture light and to render form that transforms the ordinary or everyday. Atmospheric and surreal scenes of paranormal floating heads, hovering spheres, ominous planets and other meteorological anomalies combine with portraits of animals and children to represent the unpredictable, the unknowable and remarkable aspects of the world.
3. THE ARTISTS

PAT MACAN

Pat Macan
The life and death and life of Ewen Chatfield, detail of exhibition, Yuill/Crowley, Sydney, 2011

Pat Macan
The life and death and life of Ewen Chatfield 2011
single-channel video, 4:3 ratio
colour, sound
5:44 minutes
Pat Macan’s *The life and death and life of Ewen Chatfield* (2011) presents footage taken from Television New Zealand (TVNZ) film shot in Auckland in the summer of 1975. The film comprises nearly three-and-a-half minutes of the last hours of a five-day test between New Zealand and England. Number 11 batsman Ewen Chatfield, then a young cricketer in his test debut, is hit in the head by a ‘bouncer’ and falls unconscious. Chatfield stops breathing and the television screen goes black except for a large white dot approximately the size of a cricket ball. Minutes later, the TVNZ footage is resumed, showing Chatfield being revived and stretchered off the field after his momentary death.

Accompanying the video is a series of drawings in black oil stick titled *None for none (8 ball maiden) 1–8* (2011). Like *Diagram for a left-handed batsman* (2011) and *Diagram for a right-handed batsman* (2011), these works, framed in clear acrylic box frames, function as objects. Macan documents on-field technicalities and transforms cricket equipment into sculptural objects. The result is a serial account of incidental and philosophical truths.

The Chatfield incident is a notorious moment in cricket, as well as in New Zealand history, although Macan himself has no direct recollection of the event. In *The life and death and life of Ewen Chatfield* and its companion works Macan recreates the reductive force of the incident as a meditation on moments between life and death and the relationship between cause and effect.
3. THE ARTISTS

GABRIELLA MANGANO AND SILVANA MANGANO

Gabriella Mangano and Silvana Mangano
Studies for Rewind, 2012
black & white digital prints
each 65 x 44 cm
3. THE ARTISTS

GABRIELLA MANGANO AND SILVANA MANGANO

BIographies AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

In their collaborative work of the past decade, Gabriella Mangano and Silvana Mangano have developed a distinctive visual and performative vocabulary. They have previously used video to articulate ideas about the medium of drawing, such as its immediacy and its capacity to explore and illustrate spatial relationships. In some works, they perform against a dark background, gently manipulating the flow of time. Often, simple mirrored gestures and actions with commissioned or createdound are performed. They experiment with temporality and dichotomies of stillness and movement, freedom and containment, autonomy and interconnectedness. Stylistically, their work reflects the influence of the Italian neo-realist film-makers of post-war Italy.

EXHIBITED WORKS

Audiences might perceive that Gabriella and Silvana’s new video work *Rewind* (2012) marks the very distinction between art and sport. Its austere mise-en-scène is diametrically opposed to the hyper-stimulation that contemporary audiences expect of a televised sports broadcast. In their shared performance of a solitary ‘athlete’, Gabriella and Silvana strip away the background sponsorship slogans, logo-saturated costumes, spotlights, scores and commentary. Wielding a sculptural cardboard prop, the athlete repeatedly executes a single, controlled movement to the sound of the syncopated beat of an analogue flip clock. Following on from their research into performance-enhancing music, Gabriella and Silvana have manipulated tempo in accordance with ‘ideal’ beats per minute for warm-up (108), stretching (98), strength training (118), endurance (153) and warm-down (88).

In *Rewind* Gabriella and Silvana reveal a shared fascination with the abstraction of form that occurs in the replayed or frozen movement of athletes in telecast. They ask: how might the viewer respond to an athletic act that is presented as an abstracted sequence of shapes? Their athlete appears to be either rotating or filmed by a circling camera, enhancing our consciousness of the act of watching and raising questions about how we process and contemplate the spectacle of sport.

By removing the theatrical conventions of contemporary sport and relocating a sporting performance to their studio space, Gabriella and Silvana are able to convey equivalences between artists and sportspeople. These equivalences include the demands of disciplined, repetitive practice, the coveted ‘zone’ of total mental focus, the psychological stamina required for success, and the aspiration shared by the spectator to excellence.
3. THE ARTISTS

SIMON PERRY

Simon Perry
Tewkesbury official (detail) 2012
wax, painted wood shelf
2 components, installation: 52 x 25 x 45 cm
3. THE ARTISTS

SIMON PERRY

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Over the last twenty years the key focus of Simon Perry’s art practice has been the research, design and production of significant urban public art in Australia. Perry’s practice incorporates numerous sculptural techniques including casting, carving and fabrication. He works in bronze, concrete, granite, steel, aluminium, wood, stone and wax. His commissioned works are predominantly site-specific and often address elements of the environment and public space with gentle humour. Two well-known works in Melbourne include Public purse (Bourke Street Mall) and Threaded field (Etihad Stadium). In 1987 he won the prestigious Prix de Roma, a sculpture scholarship enabling him to study at the British School in Rome.

EXHIBITED WORKS

Simon Perry’s works for the exhibition take as their subject Ian Bradshaw’s well-known black and white photograph of a significant event in social and sporting history involving twenty-five-year-old Australian Michael O’Brien. O’Brien became known as the first ‘streaker’ at a world sporting event, running naked out onto the field of a 1974 England vs. France rugby union match at Twickenham in the UK. The photograph of O’Brien under arrest became one of the world’s most reproduced photographs. From that moment, ‘streaker’ became part of the lexicon of big sporting arenas and for a time gave form to a new kind of public expression.

Perry has recreated two key figurative elements from the photograph of the event, Incident at Twickenham (2012) and Twickenham official (2012), using a traditional modelling medium of dark red matt wax. The sculptures are supported individually on a custom-designed shelf and a conveyor track in the gallery space.

Perry has suggested that time—the past, present and future—can be represented sculpturally. Following the principles established in the sketch models of neoclassical sculptors like Canova, he applies the idea that through expressive and direct handling of figurative sculpture, a fleeting moment becomes fixed in material form and a life force is transferred from the artist to the work. Perry conveys temporality, the subversiveness of the event, the panorama of the Twickenham photograph and the relationships between its subjects.
KERRIE POLINESS

Field drawing #1 (under construction) 2008
line marking machine, ring binder with 95
instruction sheets in plastic sleeves, polyester
safety vest, can of line marking paint
line marking machine: 100 x 35 x 100,
ring binder (open): 45 x 76 cm
3. THE ARTISTS

KERRIE POLINESS

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Kerrie Poliness works in a range of formats and media including drawing, painting, sculpture, photography, video, installation and printmaking. Using line, Poliness highlights the way geometric form is inextricably linked with the natural world. She explores how art can be transformed into an expression of nature from a conceptual idea or constructed form. She communicates multilayered meanings, ideas about symmetry and the cultural and aesthetic values attributed to concepts of beauty and perfection. Her works convey the message that while material things are never exact, in nature variations may be interpreted as inherently unique. She works with distinctive characteristics shared by both art and sport.

EXHIBITED WORKS

Marking the field (2012), the video of Poliness constructing a ‘field drawing’, and Field drawing #1 (2008), the instruction book and sports field line-marking machine used to create the drawing in the video, may be interpreted as a map or guide about the nature of creativity. Marking the field was produced and maintained using detailed instructions in the displayed book, a line-marking machine and white paint. The procedure, choreographed via the instructions, is designed to be of interest to both the installer and spectator. The video footage of a specially scripted reconstruction of the markings on a grassed field is filmed entirely from a single high vantage point.

Not dissimilar to a sports field with boundary lines that define the format of the game, Poliness’s drawings use a specific set of rules that guide the participants. The parameters of the game are set but its creative and collaborative possibilities are endless. While participants are instructed to decide for themselves at which point certain measurements are to be made, it is this freedom to decide, coupled with the particular surface upon which a drawing is made and its location, that ultimately gives each artwork its uniqueness. Here, the boundary line between artist and non-artist is dissolved, with the potential for art to be shared by all.
3. THE ARTISTS

PATRICK POUND

Patrick Pound

Damaged (details) 2012
found photographs enlarged as giclée prints on rag paper
13 photographs, installation (variable): 120 x 290 cm
3. THE ARTISTS

PATRICK POUND

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Patrick Pound’s artistic practice is driven by a desire to collect, categorise and archive fragments of the world. Seeing the world as a puzzle, Pound collects photos and objects in an attempt to find order and logic within it. Previous works have included out-of-focus figures in foggy landscapes, books and book covers used as his painting supports. Pound views his vast collections of interconnected photographs as ‘a little history of photography and a telling social record and mysterious index of earnest endeavour’.

EXHIBITED WORKS

*The photographer’s hand* (2012) is a collection of found photographs of sportsmen and women in which either the photographer’s shadow or thumb is inadvertently captured in the picture. Included in the collection is a photograph of a woman in a tennis dress who stands squinting in the harsh sunlight, a racket in each hand, one knee bent self-consciously towards the camera. A small shadow is visible just below the direction of her gaze. In another image, a boy in a gridiron helmet and jersey squats on a sports field, clutching a ball, with the photographer silhouetted at the bottom right corner. *Sports photographers (shadows)* (2012), a group of framed, enlarged found photographs of amateur sportspeople and their photographers’ shadows, is characteristic of the serial nature of Pound’s practice. These apparently uncomplicated images expose mysteries surrounding identity, context and ambition.

Pound presents his interest in sportspeople humorously and obliquely. *Damaged* (2012) is a collection of found photographs of amateur sportspeople whose faces have been scratched or stabbed out by unknown people with unknown grievances. Another sequence of photographs shows people swinging a baseball bat at a ball, and missing. *Museum of lost causes* (2012) is a collection of the once-cherished sporting memorabilia of washed-up legends and failed campaigns, and includes commemorative beer coasters, figurines, souvenirs, and signed paraphernalia. Pound’s collections are records of amateur athleticism, amateur photography, moderate success and suburban lives and perhaps a record of Pound himself, obsessively gathering and sorting images and objects in an attempt to piece together the shared experience of athletic endeavour.
3. THE ARTISTS

SANGEETA SANDRASEGAR

Sangeeta Sandrasegar

Bold Lover, never, never, canst thou kiss,
Though winning near the goal (still) 2012
Camera: Stefan Bagnoli and Billy Browne
Editor: Billy Browne
Colourist: Fergus Hally
single-channel HD video, 16:9 ratio
colour, silent
8:6:11 minutes
dition of 3 with 2 artist’s proofs
3. THE ARTISTS

SANGEETA SANDRASEGAR

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Sangeeta Sandrasegar works within a research-based practice, building narratives in which every new work connects to previous projects. Her practice explores postcolonial and hybridity theory, in particular Australia’s relationship to migrant communities and homelands.

Sandrasegar’s art is concerned with cultural structures—sexuality, race and identity in contemporary society. These themes are explored through paper cut-outs and shadows, installations, sculpture and/or video. By extending the scope of the art object, the cast shadows of her paper cut-outs simultaneously engage with the history of the shadow in art, and suggest transformation.

Sandrasegar’s work is informed and inspired by classical literature and the sense of intimacy and self-awareness that reading provides.

EXHIBITED WORKS

*Bold Lover, never, never canst thou kiss, Though winning near the goal* (2012) takes its title from Keats’s *Ode on a Grecian urn*. It features Sandrasegar, clothed anonymously in black, as a lone figure running through an Australian bush landscape, perhaps being chased or in search of escape. The silhouetted figure and pink-hued mise-en-scène echo the design of archaic black-figure vases that often feature Dionysian iconography.

The ancient Greeks were zealous in their pursuit of healthy bodies and athletics, staging the first Olympic Games in the eighth century BCE as part of a religious festival in honour of Zeus, the king of the gods. Traditionally, young athletes competed naked, enabling artists to study the human form in action. Numerous black- and red-figure vases are decorated with scenes of competitions and athletic victories.

For Sangeeta Sandrasegar, the goals of the athlete and the artist are linked. Both are found at the metaphorical boundaries of society, and each seeks a ‘divine’ aspect within the fullest possible human experience. Like the Greek god Dionysus, who existed on the borderline between the human and the divine, the athlete and the artist harness a restless to and fro movement at the very edges of human achievement.

*enthusiasm* (2012) is taken from a word that comes from the Greek, meaning literally ‘possessed by God’. It was filmed from the vantage point of an unseen runner looking backwards on a path in the lush Keralan countryside in South India. The video is saturated with colour and light, which has the effect of focusing the viewer’s attention on the sky and the narrow, sun-dappled path.

Viewed together, the two videos present a circular course; the runner and meandering bush path in *Bold Lover, never, never canst thou kiss, Though winning near the goal* are mirrored by the shadowy path in *enthusiasm*. Sandrasegar quotes Socrates:

> Then it seemed like falling into a labyrinth; we thought we were at the finish, but our way bent round and we found ourselves as it were back at the beginning, and just as far from that which we were seeking at first.
3. THE ARTISTS

CHRISTIAN THOMPSON

Christian Thompson
To make you feel this way 2012
type C photograph
120 x 120 cm
edition of 10
3. THE ARTISTS

CHRISTIAN THOMPSON

BIOGRAPHY AND FURTHER READING


ARTISTIC PRACTICE, IDEAS AND INSPIRATION

Christian Thompson is an interdisciplinary artist of Bidjara (from the Kunja nation of central west Queensland) and European heritage who works in photography, video, performance, sculpture and sound. Informed by his experiences as an Aboriginal artist growing up in an urban environment in the 1980s and 1990s, he creates art that expresses a continuing relationship to his people, country and culture. His work engages with topics that affect both Aboriginal and non-Aboriginal Australians, transcending cultural boundaries and making reference to the land and heritage of his community.

Thompson refers to the tensions within gender and cultural categories, between past and present, feminine and masculine, real and imagined, loss and regeneration. Thompson explores a new cross-continental and theatrical postcolonial identity.

EXHIBITED WORKS

To make you feel this way (2012) explores Christian Thompson’s childhood memory of a sporting event. Aged eleven, Thompson finished in first place in a breaststroke heat at his primary school swimming carnival. Post-race, breathless and dripping, he watched confused as event officials distributed cards to three other competitors indicating their respective first, second and third place. A little yellow peg was placed into his hand, signifying disqualification on a point relating to one fleeting movement of his foot. Thompson’s recollections of fragments of the event—his sheer physical depletion, the intensity of his brother’s poolside cheering, the elation of finishing first and the bitterness that accompanies a victory ‘robbed’—come to him even now with unmitigated clarity.

Pictured against a pink background, poised like a classical Greek sculpture, wearing 1950s costume swimming cap and clashing hot pink lipstick, the subject is androgynous. As if made of plaster, the bust appears commemorative, yet chipped, discoloured and patchy. With medals pushed to one side of his neck, the figure’s blacked-out gaze captures a confounding blend of stoicism and regret, bitterness and pride. The swimmer, engraved into an accompanying display of gold medals, is symbolic of the wound that loss can inflict.
4. \textbf{CURRICULUM LINKS}

\textbf{VICTORIAN ESSENTIAL LEARNING STANDARDS (VELS) LEVELS 5 & 6 (YEARS 7–10)}
Select particular works in the Basil Sellers Art Prize exhibition that affect you personally. Discuss whether you think this is as a result of your familiarity with the subject or the way in which the work challenges your sense of aesthetics or expresses ideas surrounding the subject of sport in a stimulating or challenging way. What are some of the links you can detect in the ideas the artists are expressing?

Explore and compare a range of the artists’ works in relation to composition, style, materials, media and techniques.

Explore the work of Brook Andrew and Richard Bell and how their choice of imagery is important to expressing ideas surrounding their Aboriginal cultural background. Referring to their work, create a work of art about the subject of sport that expresses your identity and your cultural background.

Refer to and discuss the way in which Christian Thompson’s and Lauren Brincat’s works explore winning, losing, expectation and disappointment in relation to sport. Create a work which reflects your own sporting experiences and which reflects Brincat’s and Thompson’s ideas.

Kerrie Poliness and Lauren Brincat use the sporting field and the Olympic pool respectively to create their work and express their ideas. Analyse their work from the perspective of their settings as studios and platforms for action to occur. Create a work out of doors which utilises a scientific theorem (such as the Fibonacci sequence) and refers to the notion of ‘failure’ or ‘success’ in sport. Film the results and then present to your class.

Referring to the work of Louise Hearman, video or photograph two alternative interpretations in a short visual narrative which presents a story about sport from the perspective of the spectator and the participant. Use variations in lighting, camera angle and shot types.

Conceptual artists create symbols or metaphors to convey particular meanings and messages. In the work of Pat Macan the words ‘on’ and ‘off’ denote the on/off side for the left- or right-handed batsman but also convey the message of ‘on’ for living and ‘off’ for dying. Discuss Macan’s ideas and the relevance of these images to the story of Ewen Chatfield. Create your own work that symbolises and expresses meaning about a story of sport or a sportsperson familiar to you.

Refer to the work of Greg Creek and discuss and explore the meaning of satire, parody, allegory and narrative. Discuss the way in which particular artists’ works combine meanings to express their ideas. Create your own work which illustrates one of these approaches to illustrate a story, either negative or positive, about a sportsperson or your favourite sport. The work could include multiple components including video, drawing, painting etc.

Explore the work and practice of Sangeeta Sandrasegar and her influences, including Greek myths and legends, the work of the Romantic poet John Keats (1795–1821) and the first Olympic Games.

Create an ‘action’ work of art as a class within a prescribed timeframe. Each student is assigned to complete a section of the work, while the rest of the class supports and cheers on. Discuss and write about how it felt to be a competitor and/or a spectator.
The artists Sangeeta Sandrasegar, Lauren Brincat and Kerrie Poliness make comparisons between the discipline and rigour required by the artist to maintain their practice, with the rigour and discipline required by the athlete. Explore and discuss their ideas.

Refer to the work of Gabriella Mangano and Silvana Mangano and individually develop a movement or dance sequence which expresses both the spectators’ and the participants’ experience of a sport. Teach the sequence to others, then, working collaboratively, combine the sequences and film the work and present as one work to an audience.

Learn and perform a song that reflects sport and the ‘human spirit’ individually or collaboratively. Compose, using conventional or unconventional notation, and then present your musical response to an audience.

Refer to the work of Christian Thompson and then devise, rehearse and design an ensemble performance with sets, costumes and props which portray the discipline associated with sport.

Design and develop a fictitious computer game that requires unconventional sporting codes of practice.

Examine the work of Simon Perry and Pat Macan and the ways in which their works explore particular and significant moments in sporting history. Create a work of art that expresses your interest in a particular contemporary sporting moment or event.

Watch the film, Rocky (1976), directed by John G Avildsen, and explore the work of Eugene Carchesio. Create your own narrative or short film which explores sporting culture with a particular issue, moral to the story or which parodies a political viewpoint.

Reflect on the work of Kerrie Poliness and then, using role play, create a situation in which roles such as player, coach, umpire in a winning and/or a losing match in a team game are assumed.
• Refer to the work of Christian Thompson and write about your most memorable sporting experience either as a participant or a spectator. It could be about winning, losing or simply participating. Express your feelings such as excitement, fear, loss, pride, awe or disappointment.

• Refer to the work of Brook Andrew and his work Australia 1. Research the exhibition on William Blandowski, toured by Museum Victoria in 2007, which attracted widespread media attention and raised controversy because it included a reproduction of what may be the first image of Australian football, dating from 1857. Explore the work of Brook Andrew and why this image might be controversial and why this information would be significant for sport and sporting history in Australia.

• Discuss the ideas and issues explored in the work of Christian Thompson, Richard Bell, Brook Andrew and Greg Creek in relation to community values, a sense of social justice, the notion of fair play, good sporting behaviour and morality.

• Listen to a range of AFL football or other sporting chants and create your own theme song or chant for your favourite sport at school. Perform it as a group before the game and then write about and record the way each of you felt before, after and during your chanting.

• Reflect on Jon Campbell’s work and his use of the Australian vernacular. How does Campbell use these nicknames to reflect his true love of the game of Australian rules football and to express the feeling of being truly Australian? Create your own list of sporting heroes’ nicknames and a list of Aussie slang then write a paragraph in Aussie slang about a sports match.

• Translate the following range of sayings that relate to sport and then extend the list.
  ‘That’s not cricket’
  ‘I’m stumped’
  ‘He’s dropped the ball’
  ‘They keep moving the goalposts’
  ‘Level playing field’.

• Lauren Brincat’s ideas are multilayered. Her work 10 metre platform (2012) symbolises ‘winning and losing’ and political events during the Mexico Olympics in 1968. Conversely, Good table (2011) combines the formal ornate decorative (mostly unused) family table, with the simple table-tennis table. Discuss the idea of the ‘good room’ and the ‘good table’ and ‘good crockery’. Why do we reserve things only for ‘good’ within the domestic environment and what does Brincat’s work symbolise about domestic life?

• Discuss whether gambling and sport are synonymous and whether the romanticism surrounding people and success in sport should extend to the race track and animals such as Phar Lap and more recently Black Caviar.

• Watch the video on the 200-metre men’s race held in the 1956 Melbourne National Championships featuring John Landy and Ron Clarke <http://www.youtube.com/watch?v=-wQLEkw0Nkc>. Research the 1968 Mexico Olympics and events leading to the Black Panther movement in America in relation to the work of Richard Bell and his collaborator Emory Douglas. Discuss whether you think fairness, bravery, honour, courage, team spirit and being a good sport are things of the past.

• Discuss what it means to be Australian and if this includes having a love of/or strong interest in sport.

• Undertake a vox pop and determine how many of the teachers and students in your class are from other parts of the world. Interview your teachers and students and determine the ratio of those who are Australian born and if sport was, or is, a significant part of their culture. Examine and compare the results in relation to Australia’s dedicated interest in sport. Discuss whether sport exists only for the privileged.

• Examine and discuss the way in which sport has been able to break down cultural barriers in Australian society between diverse cultural groups.

• What is meant by the expression ‘Australia—a sporting nation’ and how is sport an expression of a country’s national pride and identity?

• Explore and research significant historical/political events reflected in the work of Richard Bell titled A white hero for black Australia (2011). How does this event during the 1968 Mexico Olympics still have relevance today?

• Discuss whether gambling and sport are synonymous and whether the romanticism surrounding people and success in sport should extend to the race track and animals such as Phar Lap and more recently Black Caviar.

• Watch the video on the 200-metre men’s race held in the 1956 Melbourne National Championships featuring John Landy and Ron Clarke <http://www.youtube.com/watch?v=-wQLEkw0Nkc>. Research the 1968 Mexico Olympics and events leading to the Black Panther movement in America in relation to the work of Richard Bell and his collaborator Emory Douglas. Discuss whether you think fairness, bravery, honour, courage, team spirit and being a good sport are things of the past.
SPORT AND THE MEDIA

- Research issues related to ‘body image’ and the media’s role in the construction of the ‘ideal body’ form. Analyse and discuss images found in popular magazines and newspapers that contribute to ‘body image’ issues relating to sporting figures and sporting culture.

- Research a range of sporting identities who have been exploited by the media and explore the reason why people are eager to read or watch these controversies. Analyse the way in which the media plays a significant role in determining public opinion surrounding controversy and sport.

- Listen to and view a range of broadcasts of sporting events, observing the style and methodology of the presenters, then broadcast your own sports day with a loud speaker in your own style.

- Discuss the idea of Australia as a ‘sporting nation’ and the pressure experienced by young people in higher profile sports. Discuss the rise and fall of prominent sporting figures such as Tiger Woods, Shane Warne, Ben Cousins and Brendan Fevola. Discuss whether sportspeople should act as role models and ambassadors for Australia.

- Discuss and debate the influence of sport on our personal, social, cultural and national sense of identity. Examine the weekly newspapers and TV programs and review how much coverage is given to sport, compared to art. How important is it to have an interest in cricket, football, soccer or rugby in Australia?
4. CURRICULUM LINKS

VICTORIAN CERTIFICATE OF EDUCATION (VCE) YEARS 11 & 12
ART UNIT 1
AREA OF STUDY 1: ART AND MEANING
OUTCOME 1

- Examine the symbols, the choice of materials, the style and technique of Lauren Brincat's work and the way in which she symbolises significant personal, political and historical issues relating to sport. How does the video 10 metre platform, filmed in the Alberca Olímpica Francisco Márquez indoor swimming pool in Mexico, express issues surrounding the notion of 'failure' and 'competitiveness' and particular political events during the 1968 Mexico Olympic Games? How important are the materials and the style of Good table to understanding Brincat's personal history and experiences linked to 'the domestic' and sport?

- Kerrie Poliness's work is multilayered, combining concepts, symbolism and metaphors surrounding sport, and aesthetic values relating to concepts of beauty and perfection. Explore her technique of recording outdoor large-scale collaborative drawings and the presentation of the line-marking machine with the materials and details of the event. Examine her personal philosophy on sport, her choice of location, and her collaborative process.

- Analyse the ideas expressed in the work of Louise Hearman using the Formal Analytical Framework. Examine the way in which she creates a certain sense of grandeur and romanticism surrounding the game of Australian rules football. Consider the formal elements of her work including line, colour, tone, texture, shape, focal point and space and how these elements contribute to the overall meaning of the work. Explore the way in which her use of rich colours and wet on wet technique, application of colour and creation of a chiaroscuro effect of light and shadow, together with compositional choices of cropping the players and the crowd express her ideas and create meaning.

- Explore the distinctive stylistic characteristics and qualities of Christian Thompson's work and the range of personas he inhabits, created through costume and carefully orchestrated poses and backdrops. Examine the theatrical presentation of To make you feel this way and issues surrounding competitiveness and the 'theatre of sport'. Examine the colour and props, the medals and appearance of the chipped bust and pose. Consider Thompson's body as 'medium' and how this assists in conveying the personal, social and cultural meanings which underpin his practice.

- Analyse the video of Gabriella Mangano and Silvana Mangano. Analyse the black and white video Rewind, which presents the shared persona of a single athlete in black set against a backdrop of simple props and sound. Explore how the athletic act is presented as an abstracted sequence of shapes. Examine the use of props, sound and tempo in metaphorically translating ideas surrounding training and endurance in sport.

- The work and practice of Sangeeta Sandrasegar is layered with ideas surrounding sexuality, race and identity in contemporary society. Sandrasegar represents these ideas through a visual language strongly concerned with shadows. For the Greeks, the shadow was one of the metaphors for the psyche, the soul. That is, a dead person's soul was compared to a shadow and Hades was the land of shadows, the land of death. Sandrasegar also reflects on and refers to Greek gods such as Dionysus, poets such as Homer, the philosopher Socrates, and the work of the English poet John Keats. Examine the interpretation of the shadow in art and Sandrasegar’s references to Greek history, mythology and poetry.

- Pat Macan’s conceptual practice and work includes a complete system of symbols to articulate and speculate on the near-death experience of the young New Zealand cricketer Ewen Chatfield. Examine the conceptual elements and symbols, his minimalist ‘objects’ and how, through references to cricket and the Chatfield event, these elements assist in conveying meaning surrounding life and death and cause and effect.
ART UNIT 2

AREA OF STUDY 1: ART AND CULTURE

OUTCOME 1

- Brook Andrew is interested in sport as an avenue for promoting cultural pride, aspiration and celebrating traditions of Australian Aboriginal athleticism. Explore Andrew’s choice of a historical image from the 1800s in the work Australia 1 and why William Blandowski’s research and the history of the AFL and sporting culture in Australia is significant to Andrew’s work. How does Andrew’s reproduction of the image and use of materials such as foil on canvas assist with conveying his ideas? Explore his choice of materials in the neon work The hunter and the sleek, lacquered timber surfaces presented in Monument 4—a monument to the boomerang as the world’s first aerofoil, world famous for its history and design. Analyse the significance of Andrew’s choice of materials and how this assists in conveying his ideas about cultural and sporting history in Australia.

- Sangeeta Sandrasegar’s work and practice explore postcolonial and ‘hybridity’ theory, her context within Australia and its relationship to migrant communities and homelands. Research the history and development of the Olympic Games in Olympia, Greece, in approximately 776 BCE and examine the way the games were staged. How does Sandrasegar’s work highlight the cultural and historical significance of the Greeks and the first Olympic Games and echo the design of archaic black-figure vases? What is the relevance of John Keat’s poetic work, Ode on a Grecian Urn, to her work?

- Consider and compare the aesthetic and stylistic qualities of the work of Lauren Brincat, Kerrie Poliness, Gabriella Mangano and Silvana Mangano, and Sangeeta Sandrasegar. Do you think their work presents a particularly feminine or gender specific perspective on sport?

- Discuss the style of Jon Campbell’s work Dream team. In what way does it contribute to our understanding of Australian sport and the Australian vernacular? Examine the colour and style of his imagery and his style and approach. How does Campbell articulate the Aussie character within the Australian sporting community? Discuss how you think people from outside Australia, depending on their cultural background, may respond to Campbell’s work?

- Analyse and compare the work of Brook Andrew and Christian Thompson from a cultural perspective. Compare their approaches to their subject, the styles of the respective works and their use of particular materials and media. How do the artists challenge stereotypical views about Aboriginal art and what might be called the black/white divide?

- Richard Bell demonstrates the capacity of art to communicate significant human rights issues. Analyse Bell’s work in relation to his cultural background and political events surrounding the Black Panther movement during the 1968 Olympic Games in Mexico and the Springboks tour to Australia in 1972. Examine the graphic style of his imagery and how this assists in conveying his ideas.

- Discuss how Eugene Carchesio’s Blood of Hercules captures the spirit, strength and determination of the boxer, who requires an inner resolve and strength. Discuss how the installations Olympic circle and World cup also act as metaphors for the concentration and expansion of energy which occurs when countries unite in celebration of the Olympic Games.

- Research the meaning of Blood of Hercules. Examine how Carchesio presents an alternative viewpoint on boxing, a sport that might ordinarily be considered brutal. Explore his approach to drawing, the compositional style and use of line and the particular meaning and juxtaposition of his drawings to his installations.

- Greg Creek’s works on paper highlight the way in which Australia’s obsession with sport creates sporting heroes. Portrayed as a series of dialogues between sports figures and politicians, the works are framed by texts and image fragments on paper. In Creek’s work, sporting identities employed as allegorical figures embody the conflict between private self and public persona. They highlight the sense of desire, idealism and aspiration that is both fulfilled and at times let down within the competitive structures of sport and society. Explore the way in which Creek’s work represents sport, society and Australian culture.
ART UNIT 3
AREA OF STUDY 1: INTERPRETING ART

OUTCOME 1

- Research the way in which particular cultural and political events have influenced Richard Bell’s work and practice. Analyse the style of his work and the way in which he appropriates the styles of artists from the 1950s and 1960s including Roy Lichtenstein and Andy Warhol. Analyse current works by Bell that explore significant historical sporting events and describe how his clean, graphic billboard style helps to convey his messages and ideas.

- Explore the emergence of conceptual art in the mid-1960s, during which time artists challenged our perception of art, society and politics. Compare the conceptual, minimalist style of a range of artists such as Carl Andre, Frank Stella, Dan Flavin and Joseph Kosuth to the work of Eugene Carchesio, Patrick Pound, Pat Macan, Lauren Brincat and Kerrie Poliness.

- Examine the printed canvas of Brook Andrew’s work, Australia 1 in relation to the classical landscape tradition of seventeenth-century landscape painters such as Nicolas Poussin (1650–1651) and Claude Lorrain (1600–1682). How does the style and the materials of the work convey messages about time, place and culture?

- In the 1970s, Sol LeWitt introduced architectural scale work which included wall drawings based on verbal proposals or systems proposed by him and executed by others. Compare Kerrie Poliness’s work and her collaborative processes to LeWitt’s large-scale drawings and practice.

- Explore Silvana Mangano and Gabriella Mangano’s work and the way it reveals the influences of Italian neo-realist filmmakers of post-war Italy such as Frederico Fellini and Iranian filmmakers including Abbas Kiarostami. How does the style, imagery and the manipulation of time in the work reflect these influences? How does Rewind relate to the subject of sport? Compare the work of Silvana Mangano and Gabriella Mangano to the work of American artist Bill Viola and Australian artist Daniel Crooks. Examine their visual language and how time, pace, mood and sound are used to convey the work’s meaning.

- Compare Christian Thompson’s work and practice to the work of the American artist Cindy Sherman who raises challenging and important questions about the role and representation of women in society, the media and issues surrounding gender and identity. What issues does Thompson explore in relation to Aboriginal people and their art and culture.
ART UNIT 4

AREA OF STUDY 1: DISCUSSING AND DEBATING ART

OUTCOME 1

Discuss and debate the following comments and issues:

- Greg Creek’s work juxtaposes images of high-profile athletes with political figures to investigate our expectations and perceptions of public identities.

- ‘I illustrate the diversity of my community, working in contrast to stereotypical notions of Aboriginal culture seen through the canon of the dominant Anglo-Australian culture. My journey has been concerned with the inaccurate representation of my people and our material culture in a historical, contemporary and international context.’
  Christian Thompson

- ‘It wasn’t a happy ending. At first I was devastated that I didn’t fall from the platform, but I’ve since realised the success of the piece. The one performance that depicted competitiveness and required success, resulted in failure. It truly tested my limits. My necessity to be in control.’
  Lauren Brincat

- Kerrie Poliness has said, ‘My experience is both integral to, yet external to the artwork’. Discuss this statement and compare Poliness’s role as an artist to that of an umpire and/or athlete.

- Is beauty necessary in art and do you think an aesthetic judgment can be wrong? Discuss and debate this question, referring to the work of Patrick Pound and his ‘not so perfect’ images and objects?

- Discuss the notion of sport as theatre with reference to the work of Christian Thompson, Kerrie Poliness and Eugene Carchesio. Discuss whether the rigour, challenges, pursuit of excellence and endeavour, compare to the work of high-profile actors, singers and artists.

- ‘Largely imperceptible to the casual observer, it is the boxer’s psychological stamina rather than physical resilience that determines their success or failure in the ring. Aficionados appreciate the layers beneath the violence, the sweet science of boxing, a sport which has unsurprisingly often served in film and art as an allegory for universal themes.’

  Discuss this comment and explore the representation of boxing as an allegory for other ideas.

- ‘Bell powerfully communicates the capacity of sport through art to reach broad audiences about fundamental rules of the game and a sense of fair play. History shows us that sport has the power to arouse strong feelings in audiences everywhere. So, too, have human rights issues been the cause of widespread global movements that indicate the human drive towards equity and a better world.’

  Discuss this statement.

- ‘At first glance, audiences might perceive that Gabriella and Silvana Mangano’s new video work Rewind (2012) marks the very distinction between art and sport. Its austere mise-en-scène, revealing the influence of the Italian neo-realist films the sisters have admired from an early age, is diametrically opposed to the hyper-stimulation that contemporary audiences expect of a televised sports broadcast.’

  Discuss this statement.
STUDIO ARTS UNIT 1 ARTISTIC INSPIRATION AND TECHNIQUES

AREA OF STUDY 1: INTERPRETATION OF ART IDEAS AND USE OF MATERIALS AND TECHNIQUES

OUTCOME 3

• Eugene Carchesio’s work investigates abstract aspects of boxing, such as the complex, contradictory emotional state of the boxer and the tightrope the boxer treads in order to balance inner calm and outward energy. Examine Carchesio’s use of line to convey his ideas and meaning in his *Blood of Hercules* series of drawings. Discuss why Carchesio has chosen this title.

• Pat Macan’s work combines a deep understanding and knowledge of the game of cricket in all its nuances with an interest in the narrative surrounding the cricketer, Ewen Chatfield. Examine Macan’s minimalist imagery and his conceptual approach to presenting particular codes and visual cues in relation to his series, *The life and death and life of Ewen Chatfield*.

• Patrick Pound’s images and found objects are grouped and catalogued, often with obscure links or connections. Discuss the found object in art and how this is significant to Pound’s ideas, messages and meanings. How does his unique ‘forensic’ approach to categorising and discovering common links in his images or objects carry particular historical and social significance in relation to sport?

• Explore Jon Campbell’s *Dream team* and discuss how he conveys his ideas about the AFL and the Australian vernacular. Explore and discuss the way in which his personal politics and interest in the game of football adds weight to the selection of the footballers’ ‘nicknames’, playing with names in order to highlight his ideas.

• Sangeeta Sandrasegar’s works make reference to Greek mythology, while also suggesting comparisons between the experience of the athlete and the artist. Examine Sandrasegar’s videos and explore how Greek philosophy, myths and legends, shadow and illusion all contribute to the presentation of her ideas.

• Simon Perry’s two sculptures *Incident at Twickenham* and *Twickenham official* take as their subject a photograph of Australian Michael O’Brien, the first ‘streaker’ ever to appear at a major international sporting event. Examine the ‘incident’ and Perry’s choice of materials. Analyse how Perry’s work fixes a fleeting moment in material form. Explore the combination of Perry’s sculptures as monuments to a significant event in social and sporting history.

• Explore the minimalist, conceptual work of Gabriella Mangano and Silvana Mangana. Analyse the minimalist props and the use of sound and pace, and the way in which these elements assist in conveying meaning.
4. CURRICULUM LINKS / VCE YEARS 11 & 12

STUDIO ARTS UNIT 2
DESIGN EXPLORATION AND CONCEPTS
AREA OF STUDY 2: IDEAS AND STYLES IN ARTWORKS

OUTCOME 2

• Examine the way in which Patrick Pound uses images and objects that may appear old or out of date and the way they reinvigorate and recapture meaning surrounding social history and cultural development.

• Research and compare the work and practice of performance artists such as Jill Orr, Gillian Wearing, Atsuko Tanaka, Marina Abramovic, Anastasia Klose to the work of Lauren Brincat and Gabriella Mangano and Silvana Mangano. Analyse the differences and similarities, their approaches and settings and the way in which their work communicates ideas.

• Compare the work and practice of Kerrie Poliness to the Australian artist, Chris Bond, in light of his interest in appropriation and perfection and in the mathematical Fibonacci sequence observed in nature. How do mathematical sequences and concepts of beauty and perfection in nature relate to Poliness’s exploration of sport?

• Eugene Carchesio’s Blood of Hercules and Sangeeta Sandrasegar’s films explore the way in which discipline, rigour and the act of striving for mental and physical excellence by athletes may act as a metaphor for the mental and physical actions of artists. Explore and discuss.

• Research the Papunya Tula movement of Western Desert Aboriginal artists. Compare traditional Aboriginal art to the style and messages in the work of Richard Bell, Christian Thompson and Brook Andrew.

• Compare Louise Hearman’s painting style to that of Artemesia Gentileschi, Francisco de Goya and Theodore Gericault. How does Hearman capture a sense of physical gesture, movement or expression in the players and their observers?
STUDIO ARTS UNIT 3
STUDIO PRODUCTION AND PROFESSIONAL ART PRACTICES
AREA OF STUDY 3: PROFESSIONAL ART PRACTICES AND STYLES
OUTCOME 3

• Explore how the definitions of art have changed over time and the implications for the way we understand contemporary art and aesthetic value. How different are the materials and styles of contemporary artists to those of early twentieth-century artists? Analyse and compare the materials and techniques and presentation of styles in the work of the artists in the Basil Sellers Art Prize exhibition.

• Analyse the work of Patrick Pound and the relationship of his work and practice to the development of the found object. Does Pound's work relate to Marcel Duchamp's *Fountain* (1917)? What is the significance of Duchamp’s work to the development of the found object in art?

• How important is an artist’s choice of materials in conveying meaning? Examine this question in relation to Lauren Brincat’s work *Good table* and the work of Patrick Pound, Simon Perry, and Brook Andrew.

• Explore artists who use text in their work such as Barbara Kruger and Jenny Holzer and analyse how the style of their work compares to Jon Campbell’s approach to his subject and his final outcome.

• Discuss the appropriation of historical or contemporary imagery referenced in the work of Brook Andrew, Richard Bell and Patrick Pound.

• Explore the use of seriality and repetition art. Examine Pat Macan’s conceptual work and practice, and consider the repeated use of the black dot, representing ‘no score’ and the minimalist symbolism as it relates to the game of cricket and to the life of the cricketer Ewen Chatfield. Discuss *Diagram for a left-handed batsman* and *Diagram for a right-handed batsman*, which Macan views as ‘objects’.

• Kerrie Poliness’s practice blurs the boundaries between the artist and the non-artist in her outdoor drawings on sporting fields using a specific set of rules and materials that guide the participants, using the parameters of a game and its endless creative and collaborative possibilities. Within the contemporary context, examine Poliness’s open-ended approach to her practice, and the final presentation of her ideas as they relate to sport.
4. CURRICULUM LINKS / VCE YEARS 11 & 12

STUDIO ARTS UNIT 4
STUDIO PRODUCTION AND ART INDUSTRY CONTEXTS
AREA OF STUDY 3: ART INDUSTRY CONTEXTS

OUTCOME 3

- The Basil Sellers Art Prize is a curated exhibition. Artists are shortlisted from a list of applicants for the exhibition. What do you think would be some of the important considerations in the selection of the artists’ work for the exhibition?
- What is the role of the curator in a gallery?
- What would be some of the important considerations for the curator of the Basil Sellers Art Prize exhibition in the Ian Potter Museum of Art?
- Consider what you think could have been some of the issues surrounding the display of contemporary works of art in the Basil Sellers Art Prize exhibition.
- What do you think the public’s perception of the work in the Basil Sellers Art Prize exhibition may be? Discuss how important this might be from the perspective of the artists and the Ian Potter Museum of Art.
- What marketing and publicity has been created for the Basil Sellers Art Prize? Why might this be different to other exhibitions in the Ian Potter Museum of Art’s calendar?
- What do you think could be some of the issues that may arise in relation to the content of particular artworks in the Basil Sellers Art Prize?
- Discuss how much information on the works exhibited should be provided for the visitor within the gallery environment.
- How important is lighting in the exhibition? Examine the lighting of the Basil Sellers Art Prize and compare it to lighting in other galleries. What issues does lighting present within the gallery environment, particularly in relation to the storage, preventative conservation and display of fragile works of art?
- Is censorship appropriate in the gallery environment? Should the public be warned of challenging content displayed in exhibitions?
- Investigate and discuss recent changes in the law in relation to moral rights and the impact this may have for artists and galleries.
- Visit and compare a range of commercial and public galleries that represent and present the work of Australian artists. Investigate the mission and the aims of the galleries and how this affects their operations. Are the artists selected by a curator or do the artists need to apply to exhibit? Does the gallery guarantee authorship by the artists or not? Does commercialism conflict with artistic integrity?