

TEXT – RE READ

EDUCATION RESOURCE

LEVELS 7 – 10

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Text – Re Read is an exhibition that features works of Abstract and Non-Objective art.

The origin of each work has come from a text, either a book, or an article, and each artist has expressed their ideas in different ways – through sculpture, painting and video. The texts that the works were influenced by are also featured in the exhibition and help the viewer access the work. Some people find Abstract or Non – Objective art difficult to understand. However if you can take some time to study and ask yourself questions while viewing the work, your appreciation for the artist's intentions may grow and the meaning and concept behind the work might just reveal itself.

Glossary

Abstract Art is work that conveys an idea in a way that is nonrepresentational eg: it doesn't look like what it represents. Sometimes it may be a visual response to an idea, an emotion, a word, or a thought rather than an object, person or place. Examples include Geometric Abstraction, Abstract Expressionism and Cubism.

Non-Objective Art is distinct from abstract art in that it doesn't necessarily draw inspiration from the real world. It is about emphasizing the formal and aesthetic qualities of the artwork itself without being tied to any external subject matter or narrative.

Art Elements are the building blocks of visual communication and are used by artists use to convey meaning in their work. These include line, shape, colour, value, form, texture and space.

Design Principles describe how the elements are assembled and used to create meaning. They include balance, contrast, emphasis, movement, pattern, rhythm and unity.

Patina refers to the change in colour of certain materials including metal and paper as a result of age and/or exposure to the environment.

A **Lariat** is a type of rope or cord, typically made of braided or twisted material, that is used for various purposes, especially in activities such as ranching, rodeo, and cowboy culture. Lariats are often made from materials like nylon or leather and can vary in length, with a small loop at one end and a larger loop at the other.

TEXT – RE READ

This resource has been designed to be used in conjunction with a Gallery Educator led visit to the exhibition.

Exploring the Exhibition

Text – Re Read is an exhibition of Abstract and Non-Objective Art.

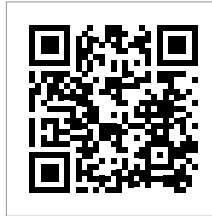
What does that mean?

All the works in the exhibition are based on ideas interpreted by the exhibiting artists in a creative way. The works in the exhibition are responses by the artists to a text eg: a book, or an article.

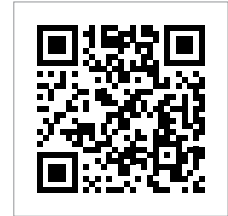
How can we understand what the artist is trying to communicate?

What is great about this exhibition is that there are videos of the artists talking about their inspiration (text) and how they have adapted the ideas generated by their chosen text into an artwork. Scan the QR codes at each work to hear more.

You can watch the artist talk about their work here:



Andrew Christofides



Sean Loughrey and Raafat Ishak



Tracey Coutts



Simon Klose



Janet Dawson



Andrew Rogers



Lesley Dumbrell



Wilma Tabacco



Suzie Idiens



Stephen Wickham

'READING' THE WORK

First, start with the title.

Does that contribute to how we make sense of the work?

The art elements and principles are a starting point for interpreting and 'reading' the work you see.

Many of the artists have broken their ideas down into shapes, colours, patterns and forms.

As you look at the work consider the art elements and principles and how they may have been used to create meaning. Ask yourself:

How has **colour** been used?

Why might the artist have chosen those colours?

Do the colours remind you of anything?

How has **shape** been used?

Do the shapes in the work have meaning?

Why might the artist have chosen those shapes?

Are there **patterns** that look familiar?

Where might you have seen them before?

Stand back – do the patterns in the work look different from further away?

Follow the lines in the work with your eye.

Now draw the **lines** you see in the air.

Does the focus on a line in the work with your eye or the action of 'air' drawing reveal any **patterns** or **forms** that you may not have recognised before?

Is there a rhythm in the patterns you see?

If that pattern had a sound, what would it be?

How has the artist used space in the work?

If the space within or around the work were different, smaller for instance, how would that change the way we read or feel about it?

Do the way the shapes, patterns, colours or lines appear in the work suggest a kind of **texture**?

How does the implied or actual texture of the work make you feel?

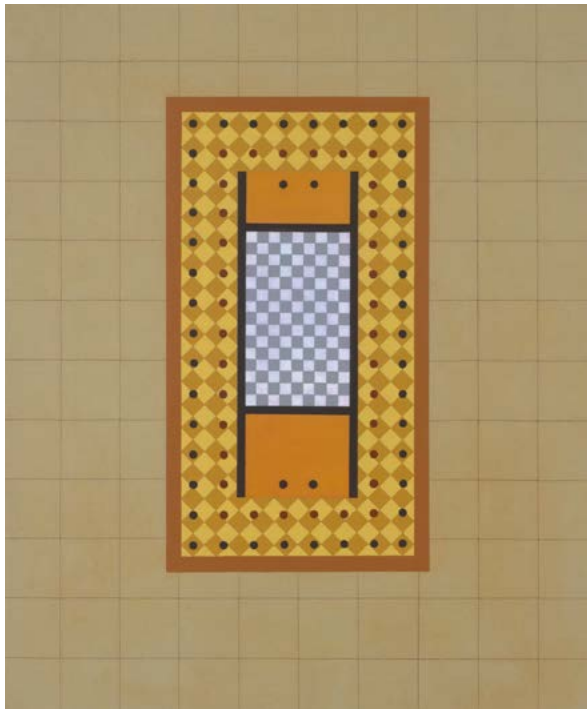
How are the following represented in the work:

Balance

Contrast

Movement

WORKS IN FOCUS



Andrew Christofides
Eternal Space II, 2015
Image © and courtesy the artist.
Photography by Michele Brouet

Text:
The Civil Architecture of Vitruvius, 1813 edition.
Vitruvius Pollio, Marcus. Translated by William
Wilkins, London, Printed by Thomas Davison,
Whitefriars. For Longman, Hurst, Rees, Orme,
and Brown, Paternoster- Row. 1812.

Materials: acrylic on canvas

Andrew Christofides has created this work based on the architectural illustrations he discovered in the book titled *The Civil Architecture of Vitruvius*. Vitruvius was a Roman architect and civil engineer working between 80 – 15 BC. He is known for stating that all buildings should have “*fimitas, utilitas and venustas*” – strength, utility, and beauty. As well as the illustrations in the book, Christofides was inspired by with the **patina** of the pages.

Discussion Points:

What similarities you can find between the painting and architectural drawings in the book?

The artist talks about the geometry existing as a form of language. What do you think he means by that?

How do you think the artist’s interest in the patina of the book reveals itself in the work?

Artist’s Biography

Andrew Christofides was born in 1946 in Cyprus and migrated to Australia with his family in 1951. He initially studied Economics at the University of NSW (1968–71), after which he travelled to Cyprus and the United Kingdom, where he lived from 1974 to 1982. After completing studies in Fine Art at the Byam Shaw School of Drawing and Painting (1974–75) and the Chelsea School of Art (1975–78) in London, he received a Rome Scholarship and a studio residency at the British School in Rome (1978–79). This was followed by the Picker fellowship in Painting at Kingston Polytechnic in London (1979–80).

He has lectured in painting and drawing at numerous colleges of art in the United Kingdom and Sydney and was Head of Drawing at The College of Fine Arts (2003–2012). He has had 37 solo exhibitions in New York, London and Rome, as well as in Sydney, Canberra, Adelaide and Melbourne. Since 1975 he has been included in over 180 group exhibitions throughout Australia and overseas, including numerous museum and institutional exhibitions.

www.andrewchristofides.com

Notes:

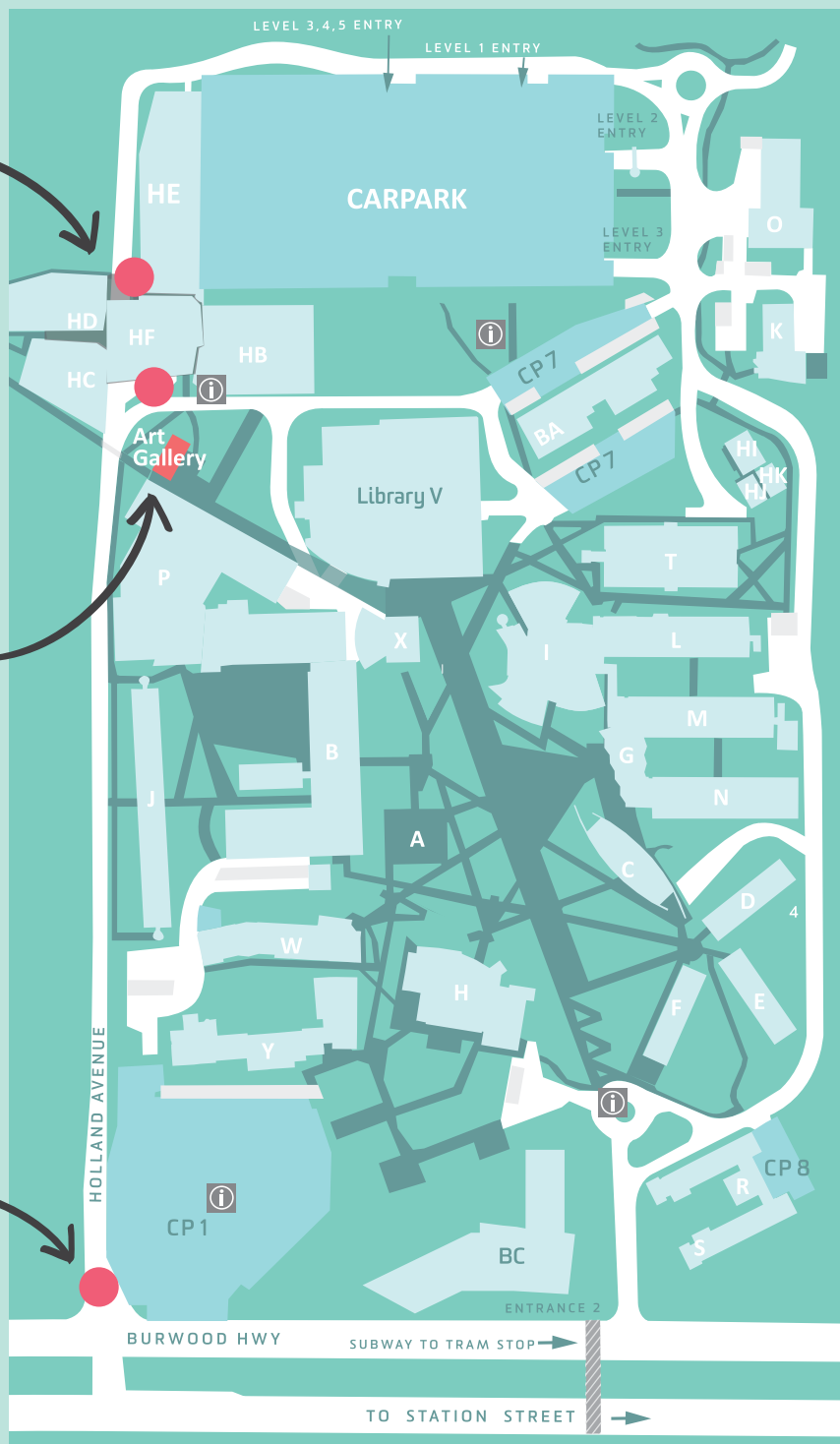
Bus Drop Off Point

30-minute Loading Zone here – this is the drop off point for school buses. Additional bus drop off point 10m along if Loading Zone occupied.

Deakin University Art Gallery Building FA

Deakin University Burwood Campus

Enter via Gate 1 from Burwood Highway. Travel down Holland Avenue to Bus Drop Off Point, just after bridge overpass.



The Deakin University Art Collection and Galleries Unit offers school tours and hands on workshops for students from F – 10 and for VCE Art Making and Exhibiting and Art Creative Practice. To discuss our programs and how we can tailor a program to suit your school's needs, please contact our Education and Public Programs Officer, Tabitha Davies.

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Enquiries T +61 3 9244 5344 E artgallery@deakin.edu.au
Gallery Hours Monday – Friday, 11 am – 5 pm During exhibition periods. Closed public holidays. Free Entry

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