



**Lee Grant**  
*The Duot Family* 2009

Inkjet Print  
100 x 100 cm

Collection of Canberra Museum and Gallery

# URBAN SUBURBAN

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*The Duot Family* 2009

Inkjet Print

100 x 100 cm

Collection of Canberra Museum and Gallery

Lee Grant is a photographer who lives and works in Canberra. *The Duot Family* is one of a series of portraits she made of Sudanese Australian immigrant families living in Canberra's northernmost suburbs. The work depicts one such family standing proudly in front of their home dressed in western style, formal clothing.

Throughout the process of photographing these families, the artist heard many stories as to how and why they had arrived here - stories of immense courage and sacrifice but also of hope for a brighter future here in Australia.

Through these portraits Grant explores identity, displacement and belonging in the context of the Australian suburbs.

## DISCUSSION QUESTIONS

- How many members are in this family?
- What can you see in the background?
- Describe the type of clothing they are wearing?
- Do you think it might be a special occasion?
- What occasion might that be?
- What colours do you see in this photograph?
- What time of day is it?
- How can you tell?
- Have you had a family portrait taken before?
- Where was it taken?
- Was it also a special occasion?
- What colour and type of clothing were you wearing that day?

## ACTIVITY - My Family Portrait

Encourage students to discuss their families with each other. Brainstorm some occasions or events where a family portrait might be taken.

Have students fold a piece of paper into four and create four quick pencil drawings of possible family portraits in different places or on different occasions, in each rectangle. Encourage them to consider what might be in the background also.

Next students choose their favourite pencil drawing, and make their final work of art in the frame provided, and add colour using watercolour or coloured pencils.

Students can write a paragraph describing the portrait they have created, including some interesting points about each family member, a description of the surroundings and the occasion.

## MATERIALS

A photocopy of the black line master provided for each student (can be enlarged to A3)

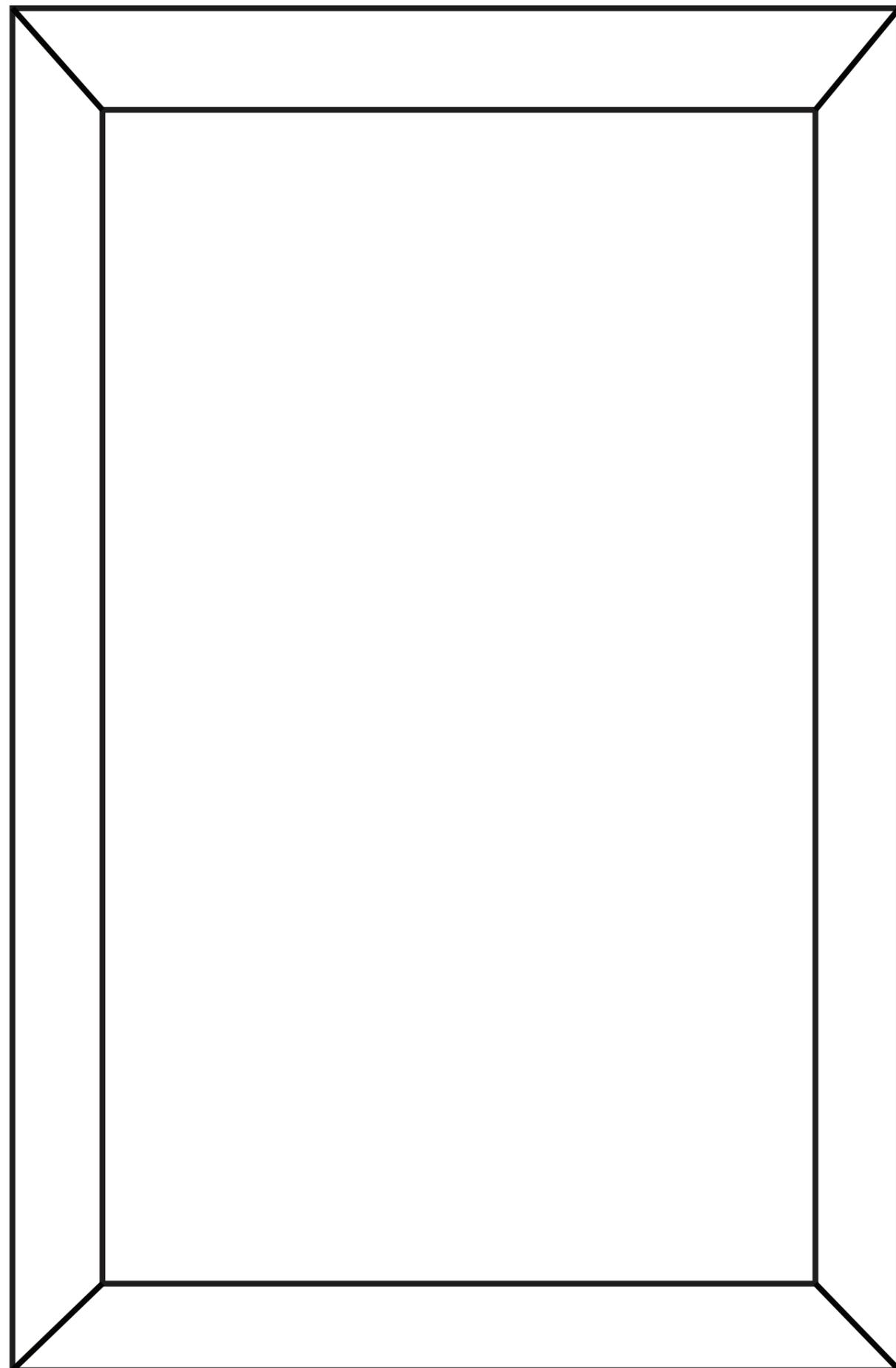
A4 photocopy paper

Water soluble paints

Brushes

Graphite pencils

Coloured pencils



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**Bev Hogg**  
*Floriade & Swoop* 2001

Clay, paint, glaze

14 x 14 cm

Collection of Canberra Museum and Gallery

# URBAN SUBURBAN

**Bev Hogg**

*Floriade & Swoop* 2001

Clay, paint, glaze

14 x 14 cm

Collection of Canberra Museum and Gallery

Bev Hogg is a ceramicist who lives and works in Canberra. Her art practice includes sculptural ceramics, mixed media, public art, workshops and teaching. Over the past twenty years she has created figurative sculptures that examine the intricate relationships and interconnection between people, animals and their shared environment.

The series *Slices of Canberra* consists of a set of six, ceramic tiles shaped like slices of bread.

Each piece depicts a distinctly Australian vignette, hand-painted using coloured ceramic glazes, and inspired by daily life in Canberra. The works feature swooping magpies, roundabouts, Autumn leaves, and the annual Spring flower festival, Floriade.

This series is a humorous exploration of the ritual and role of bread in myth and legend, and as an integral part of daily life both in Canberra and everywhere.

## DISCUSSION QUESTIONS

**The title of Bev Hogg's series is *Slices of Canberra*.**

- Why do you think the artist chose to use the shape of a slice of bread when making her works of art about Canberra?
- What type of material has the artist used to make this work? What materials did she use to create images on her bread slices?

**Encourage students to look closely at *Swoop*.**

- Has anyone witnessed or been part of an experience like this in Canberra before?
- What type of birds are involved and what are they doing?
- What has the cyclist done to their appearance to try and avoid this experience?
- What else might have worked?

**As a class, look closely at *Floriade*.**

- Who can you see hiding amongst the flowers?
- Has anyone ever been to the flower festival that is held in Canberra every Spring?
- What did you see and how did it make you feel?

## ACTIVITY - My Slice of Canberra

Have students create their own *Slices of Canberra* by drawing a scene or image from their own life onto an image of a slice of bread and adding colour.

Begin by brainstorming some activities and events students may have participated in with their family, in Canberra.

Students then choose the idea they are most interested in and create a drawing of this with graphite pencil, on the black line master of a slice of bread provided. Students can add colour using coloured pencil.

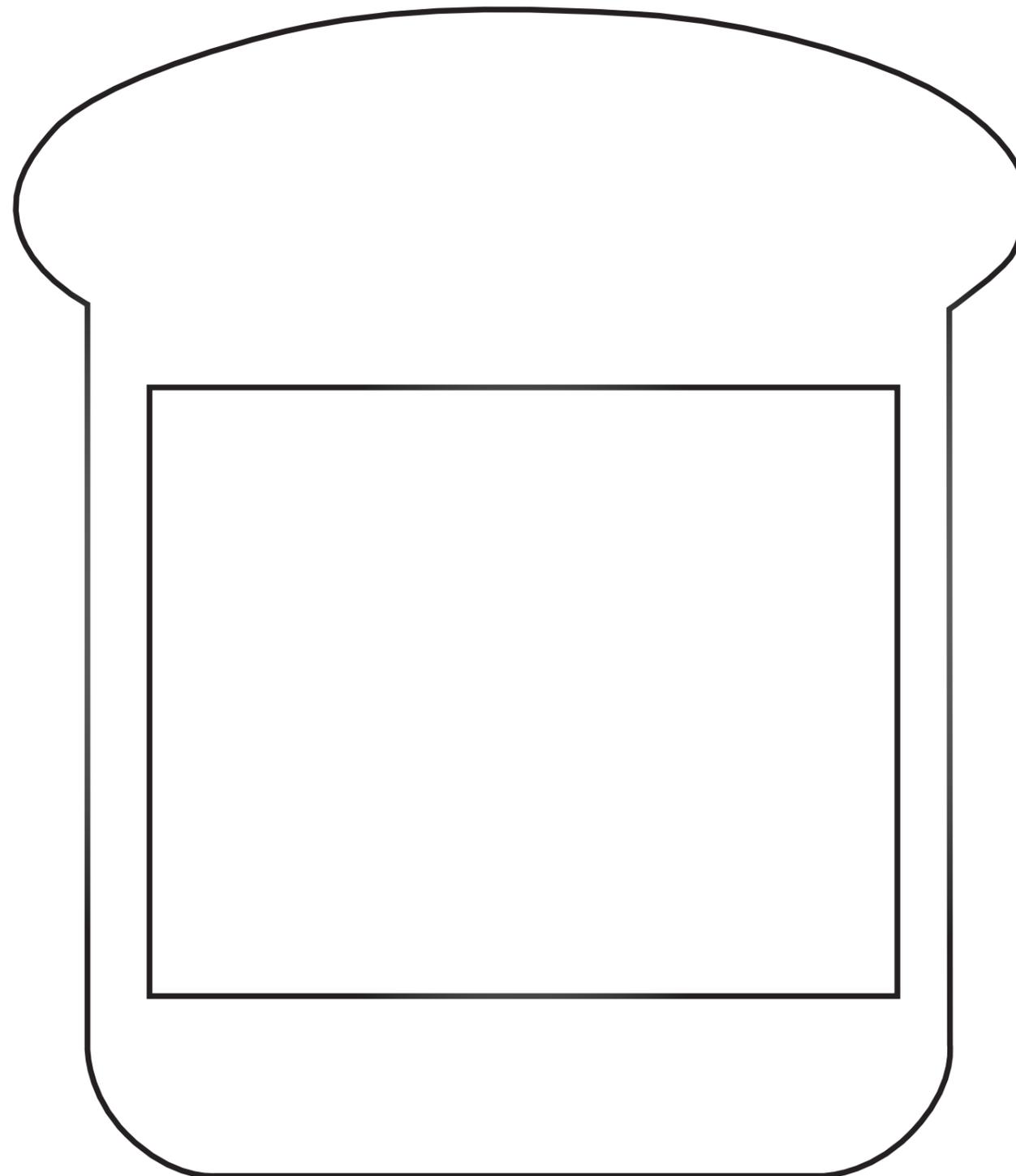
## MATERIALS

A photocopy of the black line master provided for each student (can be enlarged to A3)

Large sheet of paper for brainstorming

Graphite pencils

Coloured pencils



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**Rachel Bowak**  
*Dustpan, Dustpan brush* 2006  
TIG welded stainless steel  
33.2 x 23.6 cm; 30.8 x 7.9cm  
Collection of Canberra Museum and Gallery

# URBAN SUBURBAN

## Rachel Bowak

*Dustpan, Dustpan brush* 2006

TIG welded stainless steel

33.2 x 23.6 cm; 30.8 x 7.9cm

Collection of Canberra Museum and Gallery

Rachael Bowak is a Canberra based artist who works with steel using construction, forging and forming processes.

*Dustpan* and *Dustpan brush* form part of a series called *Duty Cycle* in which the artist created a collection of life-sized sculptures that employed contour lines to represent common domestic objects including a toilet roll, a set of kitchen knives, a broom and a ladder.

*Her lighter-than-air drawings in stainless steel are instantly recognisable as the tools and*

*utensils in our daily lives, though the materiality of the originals is completely displaced and replaced with a kind of virtual reality. Their airy three-dimensionality reflects the contradictory nature of their medium – welded steel, which in spite of its structural integrity and strength can be fragile and delicate.*<sup>1</sup>

Bowak's work often explores our relationship with the Australian landscape, domestic spaces and the built environment.

### DISCUSSION QUESTIONS

- Where would you expect to find the object this work of art is inspired by?
- What would it be used for?
- What makes this work of art different to the actual object that you might find at home?
- Would this one be useful for cleaning? Why or why not?
- What material has the artist used to make her work of art? How do you think she went about making it?

**The artist has used the outlines of a dustpan and broom to create this work. This is called a contour line.**

- Find an object of your own and use your finger to trace its contour line in the air.

### ACTIVITY - Contour line drawing

A contour line drawing uses one continuous line to trace the outlines of an object. Students can practice tracing over the contour lines of a toilet roll using the blackline master provided.

Have students create a contour line drawing of their own based on an object found in the classroom, using graphite pencil and paper.

Students can now create a contour line drawing of another object of their choosing, this time using PVA glue, string and heavy paper. First they will make their contour line drawing lightly in pencil on a piece of heavy coloured card. Then they can either cover the entire surface of the paper with glue and lay the string down over their pencil drawing or brush the string with glue and lay it down over the pencil drawing that way.

### MATERIALS

A photocopy of the black line master provided for each student (can be enlarged to A3)

Graphite pencils

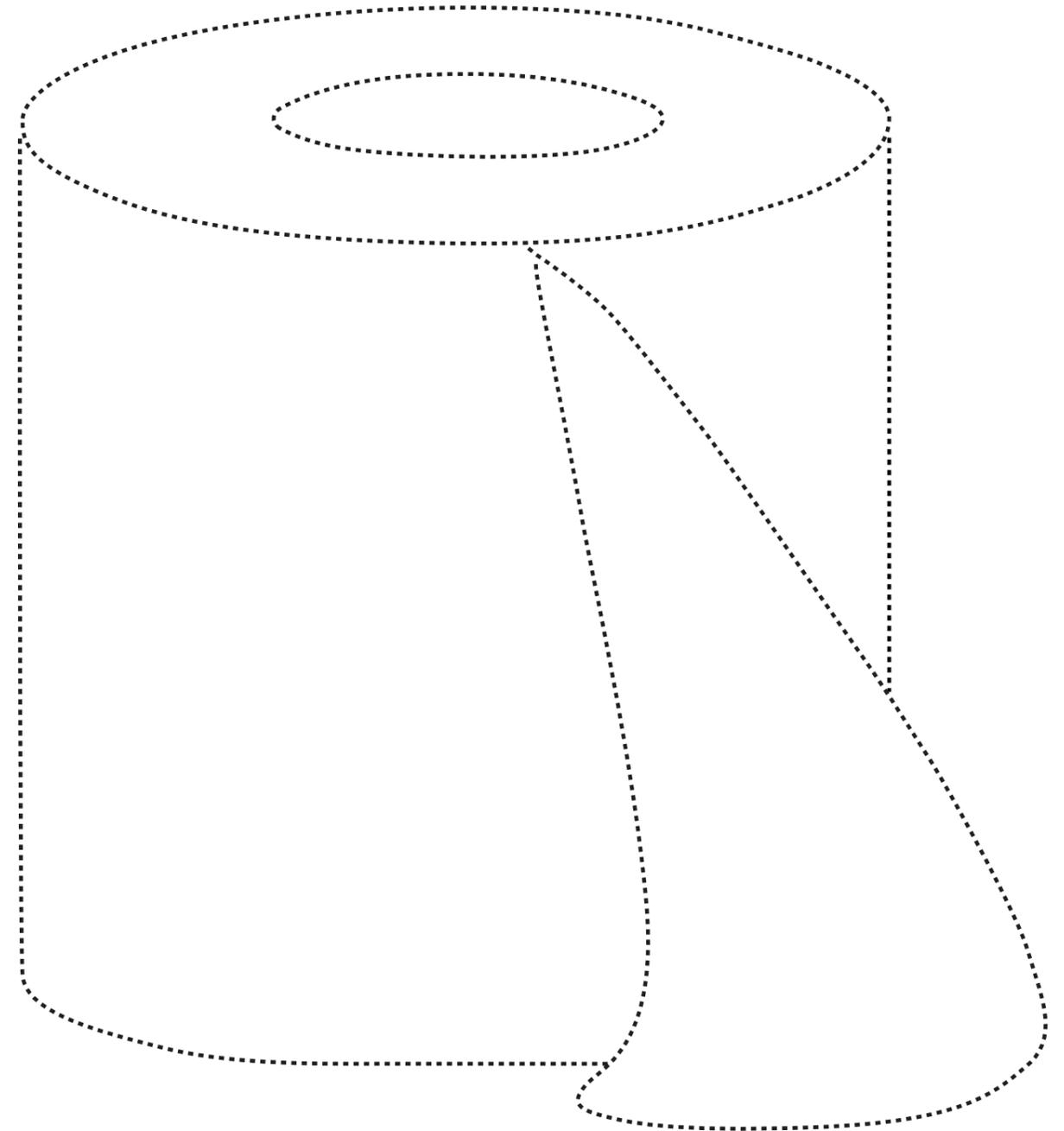
PVA glue

Brushes

Drawing paper and coloured heavier weight paper

Contrasting coloured string

Objects from the classroom



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<sup>1</sup> Deborah Clark, 2011, *Imitation of life: memory and mimicry in Canberra region art*, exhibition catalogue, Canberra Museum and Gallery.



**Vivienne Binns**

*Lino, Canberra and tile formation* 2000

Linoleum, wood, acrylic paint

67.3 x 119.6 cm

Collection of Canberra Museum and Gallery

# URBAN SUBURBAN

## Vivienne Binns

*Lino, Canberra and tile formation* 2000

Linoleum, wood, acrylic paint

67.3 x 119.6 cm

Collection of Canberra Museum and Gallery

Vivienne Binns is a highly respected artist who lives and works in Canberra. Most of her work over the last ten years has been studio-based painting however she has worked in many mediums, including sculpture and assemblage. Patterns inspired by domestic interiors and the landscape often feature in her work.

This material has been cut into a variety of rectangles and reassembled into a composition closely based on a tiled floor pattern. Her colour choices of earthy browns, sandy creams and cool greens along with the overall placement of shapes, seem to evoke a distinctly Australian landscape feel.

Her work *Lino, Canberra and tile formation* was created using different types of patterned linoleum, salvaged from old Canberra houses.

Vivienne Binns interest lies in art making as a human activity, which occurs in all social groups and environments.

### DISCUSSION QUESTIONS

**When a shape is repeated over and over again it is called a pattern.**

- What shape has the artist repeated to create her pattern?

**Use your finger to draw the outline of a rectangle in the air.**

- How many different sized rectangles can you see in *Lino, Canberra and tile formation*?
- Now look closely at the rectangles in this work of art. What types of patterns can you see on them?
- Have you seen patterns like this before?
- Where have you seen them?
- Name the colours you can see in this work of art?
- How do these colours make you feel?
- Do they remind you of anything?

**Binns used pieces of linoleum that came from old homes in Canberra. Linoleum is an older style type of flooring that comes in large sheets and is glued down.**

- Could some of the floor patterns in your home or classroom be used to create a similar piece of art work?

### ACTIVITY - Patchwork Collage

Using the black line master provided, have students fill one of each rectangle size with a different pattern found in the classroom or at home. Have them repeat these patterns in the corresponding rectangle sizes, adding colour.

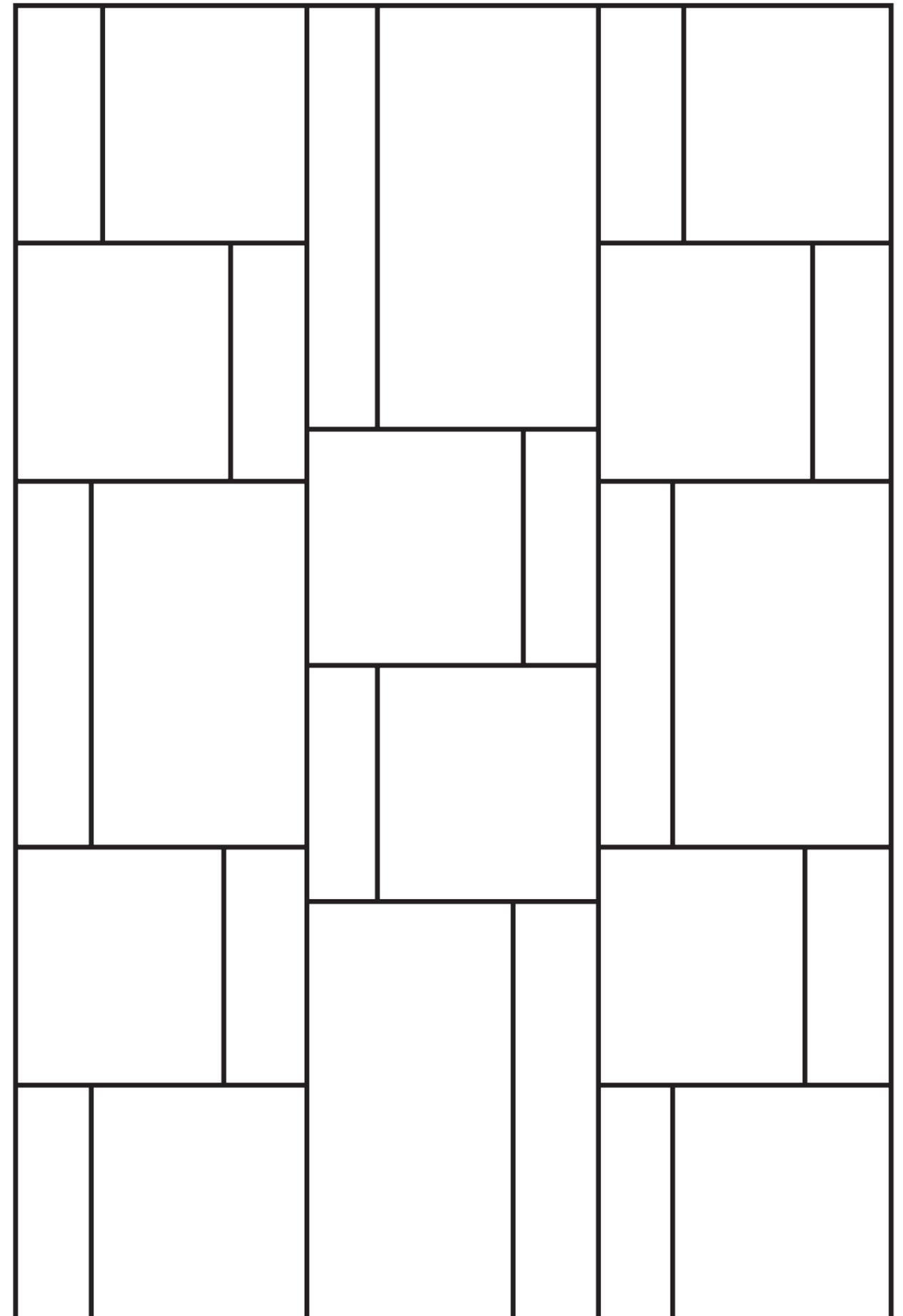
As an extension to this activity, collect reclaimed materials such as wallpaper samples, wrapping paper or greeting cards and cut into different sized rectangles to create a patterned collage.

Create your own patterned collages by making rubbings using crayons and paper placed over objects with different textures around the classroom. Alternatively have students paint a variety of paper with different brush stroke patterns and colours. Once dry, cut these up into different sized rectangles to create a collage.

### MATERIALS

A photocopy of the black line master provided for each student (enlarged to A3)

- Graphite pencils
- Coloured pencils
- Reclaimed materials
- Crayons
- Glue



Top of artwork



**Marcia Lochhead**  
*Manuka Swimming Pool 2004*  
Colour photographic print  
84 x 101.5cm  
Collection of Canberra Museum and Gallery

# URBAN SUBURBAN

**Marcia Lochhead**

*Manuka Swimming Pool 2004*

Colour photographic print

84 x 101.5cm

Collection of Canberra Museum and Gallery

Marcia Lochhead has worked professionally in the field of photography since 1994 and is a graduate of the Australian National University in Canberra.

*Manuka Swimming Pool* is one of a series of photographic images by Lochhead titled *Mirror*, documenting the institutional and public swimming pools in the Canberra region. Each pool in this group of images gently reflects the surrounding environment back into the surface of the water. In this case it is the Manuka swimming pool's historic art deco building and the darkening sky above. The pool has been

photographed void of people and fully lit, lending it a theatrical feel, as if the stage is set and something is about to happen.

The *Mirror* series also acts as an historic record of these Canberra swimming sites and aptly records the diverse nature of their environments, from the inflatable dome covering Civic Pool to the melancholy image of the Big Splash Water Park in the off-season with its greening water, covered in fallen autumn leaves. Lochhead is herself a swimmer and has an affinity for the environment of the public pool, its reflective surfaces and working components<sup>1</sup>.

## DISCUSSION QUESTIONS

- Do you recognise the Canberra swimming pool in the photograph by Marcia Lochhead?
- Can you name this pool? Have you visited it before?
- What colour is the sky in this image? Why are the lights on?
- What time of day do you think this photograph was taken? How can you tell?
- What can you see reflected in the pool?
- Is there something missing from this pool scene? What could it be?
- Is the pool open or closed?
- What do you see, hear and smell when you visit the swimming pool?

## ACTIVITY - Swimming Pool Scene

Brainstorm the different activities students might expect to see people engaging in while on a visit to the local swimming pool. What are people wearing? What items do they have with them? What is happening on the edge of the pool?

Have students create their own pool scene drawing using pencil and the blackline master provided. Encourage them to include a number of the ideas brainstormed previously.

Students can add colour using coloured pencils or water soluble paints and add a layer of blue cellophane to their finished work to create a reflective surface, if they wish.

A short paragraph can be written on the back describing the variety of activities and things happening in their pool scene drawing.

## MATERIALS

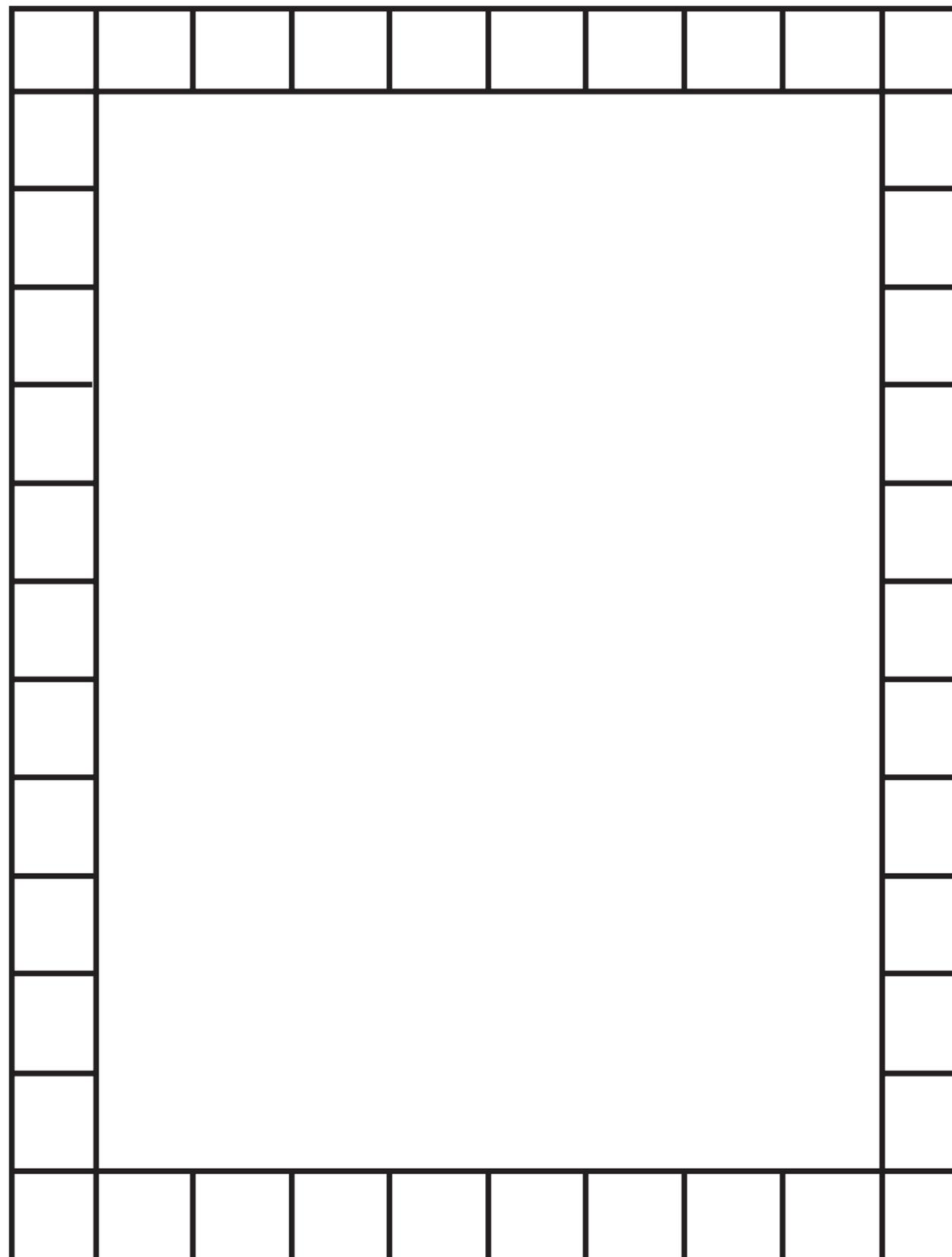
A photocopy of the black line master provided for each student (enlarged to A3)

Graphite pencils

Coloured pencils

Water soluble paints

Blue cellophane (optional)





**David Watt**  
*House* 1997

Composition board, synthetic polymer paint  
116.5 x 272 cm  
Collection of Canberra Museum and Gallery

# URBAN SUBURBAN

## David Watt

House 1997

Composition board, synthetic polymer paint

116.5 x 272 cm

Collection of Canberra Museum and Gallery

David Watt was a Scottish born Australian artist who moved to Canberra after he was appointed Head of the Sculpture Workshop at the Australian National University in 1991, a position he held until his passing in 1997. His art practice encompassed drawing, installation and performance, frequently in combination.

This work of art comes from a series titled *Inhabiting the Archive*, which saw the artist create a number of dream homes realised as brightly painted relief sculptures, presented as

a frieze. The images were derived from trade catalogues in the Ephemera collection of the National Library of Australia. This house is from a 1941 brochure for Hardy's fibrolite and is emblematic of Canberra domestic architecture of the period, much of which survives today<sup>1</sup>.

David Watt's work was playful and witty. Much of the source material for his sculptural installations and drawings came from the postwar 'boy's own' world of Popular Mechanics magazines and field guides to science and engineering<sup>2</sup>.

### DISCUSSION QUESTIONS

**This is a work of art by David Watt, an artist who lived in Canberra.**

- What materials has the artist used to make this work of art?
- Have you used any of these materials before?
- Can you name all of the colours the artist has used?
- Is this an old or a new house?
- What clues did you find to help you decide?
- Is this house similar or different to where you live?
- In what way is it the same or different?

**The artist has added some grass and a footpath around the house.**

- What other things could you add to this work of art to make it look like a house you may find in Canberra today?
- Can you see anything through the windows?
- What would you expect to see if you looked into one of these windows from the outside?
- Would there be anyone home? Who might that be?

### ACTIVITY - A Canberra House Scene

Have students create their own Canberra house scene using the black-line master provided.

Students can find and print images from a hardware store's Online or paper catalogue and add these to their house scene.

Encourage them to consider whether their scene will be based on a real or imaginary home.

Students may add colour to their house scene using water soluble paints or coloured pencils. Collage materials may be added if desired.

Have students write a story on the back inspired by their house scene.

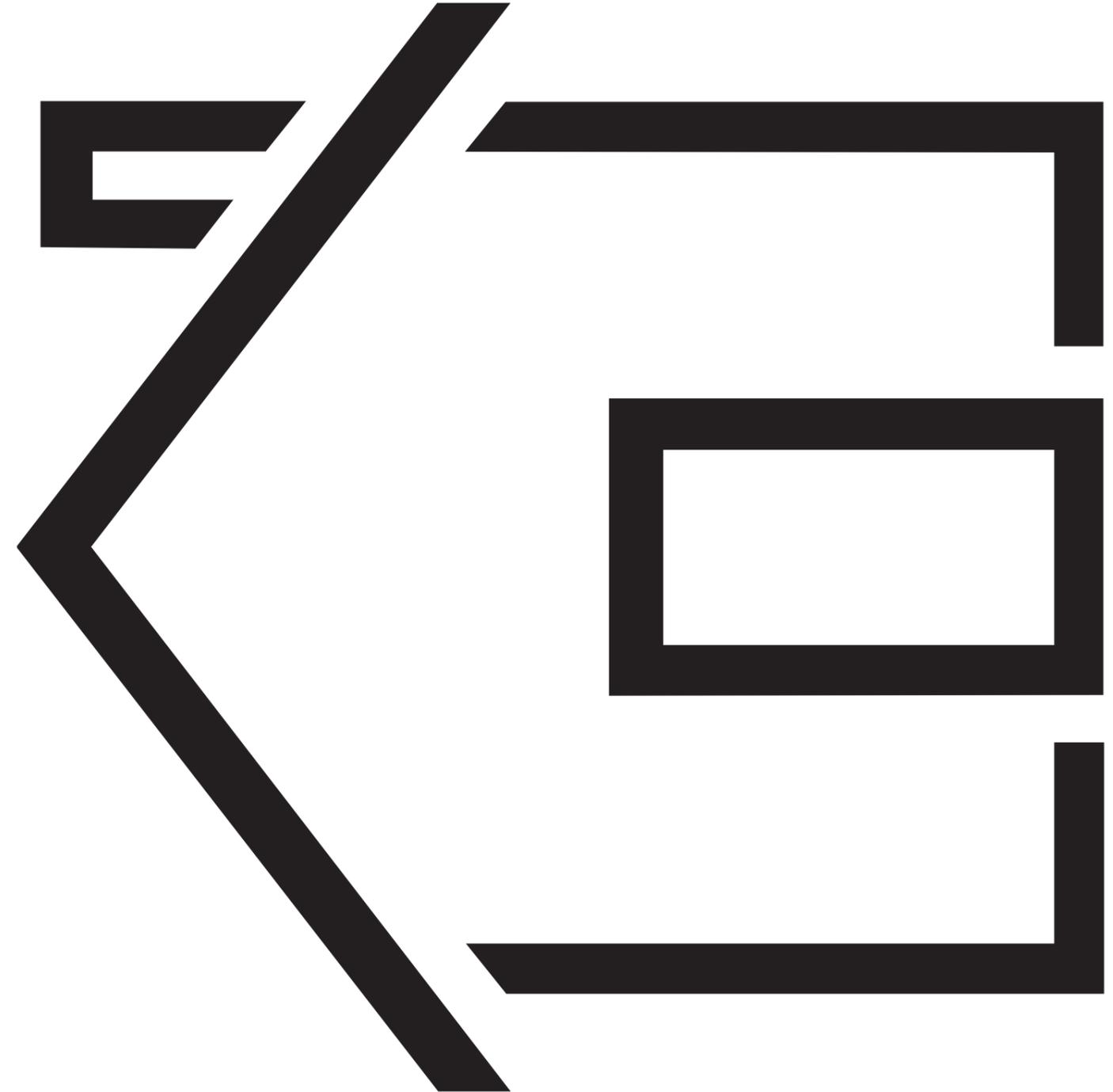
### MATERIALS

Variety of outline images from a hardware store's Online or paper catalogue.

A photocopy of the black line master provided (enlarged to A3).

Glue sticks/scissors, coloured pencils and/or water soluble paints.

Collage materials (optional).



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<sup>1</sup> Adapted from text by Deborah Clark, *Reflections* catalogue, Canberra Museum and Gallery, 2008.

<sup>2</sup> Ibid.