

ORDINARY
EXTRAORDINARY

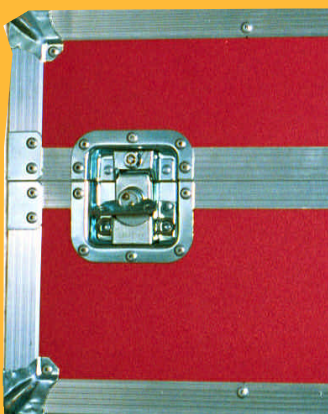
EXHIBITION
IN A SUITCASE



ROBERT FOSTER, Tulip Vase



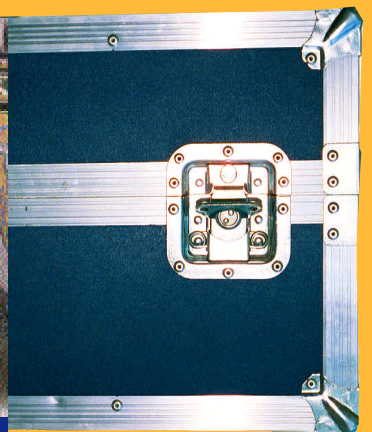
LORRAINE WEBB, Handpainted Child's Shoes



ANNA GIANAKIS, Medium Pourer



JAISHREE SRINIVASAN, Millenium Bug Teapots



Ordinary/Extraordinary: Exhibition in a Suitcase

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Introduction

The *Ordinary/Extraordinary: Exhibition in a Suitcase* project was developed by Craft ACT: Craft and Design Centre in collaboration with Canberra Museum and Gallery.

The *Exhibition in a Suitcase* consists of two large custom-made cases packed with a variety of contemporary craft objects and an extensive education kit which is designed to be used by Years 5 - 8. The objects are made by highly regarded Canberra-based craft/design practitioners.





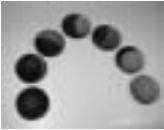
This project is designed to enable teachers and students to easily access contemporary craft and design in the classroom.

The *Ordinary/Extraordinary: Exhibition in a Suitcase Education Kit* addresses the following Across Curriculum Perspectives:

- ◆ Aboriginal and Torres Strait Islander education
- ◆ Australian education
- ◆ Environmental education
- ◆ Gender equity
- ◆ Information access
- ◆ Language for understanding
- ◆ Multicultural education
- ◆ Work education

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Notes For Teachers/Educators

What is contained in Ordinary/Extraordinary: Exhibition in a Suitcase?

Ordinary/Extraordinary: Exhibition in a Suitcase consists of two suitcases filled with extraordinary objects that communicate a range of issues which are important and relevant to school students.

The theme of the *Red Suitcase* is *What is Design?* It contains a range of stunningly designed and made objects in glass, metal, ceramics, plastic and timber. Some of these works of art are made using traditional techniques whilst others are made with hi-tech machines and materials.

The theme of the *Blue Suitcase* is *What Inspires Artists?* In this case is a range of quirky and exciting objects that have been created with an imaginative approach to materials.

Both suitcases are accompanied by an education kit consisting of:

- ◆ An introduction to the theme of each suitcase
- ◆ Background information on the artists
- ◆ The concepts and techniques they have explored
- ◆ Discussion questions and activities relevant to individual artworks

The introduction to each kit is designed to prepare students to focus on the artworks in the suitcases as well as introducing themes that will be relevant to art studies throughout their schooling.

The education kit is aimed at Years 5 to 8 and contains separate activities and discussion points for upper primary and lower secondary classes

The purpose of *Ordinary/Extraordinary: Exhibition in a Suitcase* is to allow students to handle original works of art. This encourages more intimate experiences with artworks than a visit to a gallery normally allows.

Before Receiving the Suitcases

Ensure you read all the following information so that you are familiar with all aspects of the suitcases. Please pay close attention to handling and usage requirements, including :

- ◆ The need for supervision of students at all times
- ◆ A suitable environment to present the works to your students
- ◆ Student handling requirements
- ◆ How to fill out the condition report when you receive and return the suitcases

Condition Reports

When you open the cases, you will need to:

- ◆ Check the condition of each of the artworks and fill out the condition reports. Detailed instructions on how to do this are contained in the report folders located inside each suitcase.
- ◆ You may wish to do the condition reports as a class activity. This will make your students aware of how precious the artworks are and the need to be extremely careful with them.
- ◆ When you are ready to return the suitcases to Canberra Museum and Gallery you will need to fill out a condition report again.

Handling Instructions

When working with the cases, it is very important that you work in small groups with adult supervision at all times. When students are handling the artworks, adults will be required to monitor behaviour and to ensure the safety of the artworks.

Ensure you are familiar with these handling requirements before you present the artworks to your students.

1. Students must always be seated on carpet when handling artworks
2. Ensure students have clean hands when handling the artworks
3. Remove all jewellery to prevent scratching the artworks
4. Students must always take great care when handling the artworks. Always use two hands
5. Handle only one object at a time
6. Keep anything likely to mark the artworks well away. This includes ink, textas, pens, paints and any other substance which could mark the artworks
7. Students must be careful and well behaved at all times when handling the artworks. Inappropriate behaviour could result in damage to, or destruction of, the artwork
8. The following artworks require extra special care when handling due to their fragile nature:

The *Millennium Bugs* by Jaishree Srinivasan in the *Blue Suitcase* are particularly fragile as they have parts that could be broken off.

Double Bowl by Gilbert Riedelbauch in the *Red Suitcase* is made of a very thin, lightweight material which needs to be handled gently.

Introducing the Suitcases to your Class

- ◆ It is advisable to work with one suitcase at a time.
- ◆ To ensure the safe handling of artworks adult supervision is essential. You may need to ask parents, office staff or fellow teachers to assist with monitoring groups. As many adults as possible should be available to assist students handling the artworks.
- ◆ If possible, divide your students into small groups. This may be difficult with large classes. However, groups of up to ten students decrease the possibility of damage to artworks and better facilitate student learning.
- ◆ Ensure the environment in which you will be presenting the suitcases is appropriate. The space should be carpeted and free from materials or substances which may damage the works.
- ◆ Seat students on the carpet and introduce the cases. Discuss behaviour and handling requirements.
- ◆ Hand objects one at a time around the group. Ensure students wait patiently for their turn. Go over handling instructions once again with particular emphasis on the need to hold artworks with two hands.

RED SUITCASE

Artists

Robert Foster
Anna Gianakis
Myles Gostelow
Gilbert Riedelbauch
Carrie Webster

Tulip Vase
Pourer and Single Boolean Beaker
Jarraah Box
Double Bowl
Moon Bowls

What is Design?

Canberra is fortunate to have many exceptional artists who are recognised nationally and internationally for their innovative designs and refined technical skills. The objects in this case have been selected because they show a variety of approaches to design and construction, from traditional processes to the latest computerised technologies.

What is design? Design is about creating something with a purpose and according to a plan. It involves a process of creative problem solving and the consideration of many different issues to ensure a successful product is created.

We are surrounded by all manner of amazing and extraordinary things. Many of the things we take for granted in our homes have surprising and interesting histories. Everything we use has been designed by someone.

When people design and make objects they have to take many factors into account. They need to think about how the object will function. For example if someone were to create a teapot they would consider issues such as the need for the lid to stay on and to ensure that the spout is placed in a position that will allow tea to be poured easily without spillage. They need to consider who will eventually use the pot and ensure it is not too heavy, too light or difficult to hold and pour with. They also need to think about the materials they are using and whether the material they choose will be able to withstand boiling water.

As well as making something that is practical to use the designer will also consider aesthetic issues, that is, how the teapot looks. This includes the shape or form the pot takes and the design or colour they choose to put onto the surface. Often designers and craftspeople will produce several draft designs and prototypes to test their ideas before they come up with the final design.

Principles and Elements of Design

When designers start to sketch out ideas for a design they work with a set of design rules called the principles and elements of design. These rules of design are the basic building blocks on which an artwork or design is built. Practically all artworks incorporate most elements of design regardless of whether they are good or bad designs. The elements of design are the tools you use to make your design, and the principles are how you use the tools to achieve different effects.

The elements of design are:

Line: can be vertical, horizontal, curved, straight, diagonal, wavy, thick, thin, dotted or zigzagged. A line can lead your eye across a surface, be an outline, create a feeling of direction and even communicate feelings;

Shapes: are made by connecting lines to enclose a space. The most basic shapes are circle, square and triangle. They are simple and geometric. Freeform shapes are more complex and are often made up of combinations of basic shapes;

Colour: The three primary colours are red, yellow and blue. These colours can be mixed to create secondary colours such as green, purple and orange or tertiary colours such as brown. You can add white to colours to create a tint or a lighter colour such as pink. You can add black to colours to create tone or a darker version. Colours can be categorised into cool and warm feelings. Blue, green and purple are all cool colours. Red, yellow, orange and brown are all warm colours;

Texture: refers to the quality of the surface of a design or object. It relates to how things feel when they are touched or how you imagine something to feel when you see it; and

Space: is the area the design fills. The negative space is the space around or between areas of solid form. The positive space is the area in which the form exists.

The principles of design refer to the different ways elements of design may be used in a work of art.

The principles of design are:

Rhythm: refers to the combination of elements to produce the look and feel of movement. This is most often achieved through the careful placement of repeated elements;

Proportion: refers to the relationship of elements to each other and a whole form. It compares measurements of things in relation to size, quantity or form;

Emphasis: is about the importance or dominance of one feature over another. (It is something which is singled out or drawn to our attention);

Balance: is the way elements of design are arranged to create a feeling of stability. Balance is not always created through the use of equal proportions but can be achieved through the careful use and placement of the elements of design; and

Unity: is the quality of wholeness achieved through the successful use of the elements of design. It is the combination of all parts of an object to create a whole object. Unity takes into account all the principles and elements of design.

Robert Foster creates unique and functional objects mainly in aluminium and stainless steel. He originally trained as a Gold and Silversmith at the School of Art, National Institute of the Arts, ANU. His work has been collected by major galleries all over Australia. In 1993, Robert formed his own company, Fink! Design in order to manufacture original designs on a mass scale and to create opportunities for Australian designers.

History and Ideas

Like many craftspeople with specialist skills, Robert Foster combines two ways of working in order to make a living.

He produces one-off pieces that are made by hand and are very time consuming to make. These objects are precious because there is only one of each ever made. Robert Foster often makes these when he is exploring new ideas.

The second way he works is to make production line pieces. These are made using mechanical processes that enable Robert to make more than one piece at a time.

Often Robert Foster will make a one-off piece and then he will use it to inspire a series of production pieces which he will manufacture in his factory in Queanbeyan. The ideas for Robert's objects come about in several ways. At times he draws the object he wants to create while on other occasions he might start with a piece of metal and begin to hammer it with only a vague idea of what he wants to create. As the shape takes form he will begin to see further possibilities for the object.

Robert Foster's work is inspired by a diverse range of images and experiences. He often bases the work he makes on natural elements such as plant, animal and water forms to make objects ranging from jugs and vases to lights and tables. Robert's work is usually elegant, with simple fluid lines and often includes brilliant jewel-like colours.



Techniques

Tulip Vase is one of Robert Foster's one off pieces. It has been made from anodised aluminium which is a relatively soft metal. Aluminium can be shaped in a variety of ways; in this case Robert Foster has formed the vase by hammering it over a mould. This is a traditional way of shaping metal by hand and is called 'raising' because the piece is raised and shaped by being hammered methodically from the bottom up.

The difference between anodised aluminium and ordinary aluminium is that it has been put through a chemical process which causes a hard protective surface to form over the soft metal, protecting it from scratches and dents. Another advantage is that this hard coating can absorb colourful dyes which permanently colour the object.

For a detailed description of the anodising process look up: <http://easyweb.easynet.co.uk/~chrish/t-anodis.htm>
For information on Robert's business, Fink!, look up: <http://www.finkdesign.com/>

Discussion Years 5/6

What does the vase remind you of?

Why do you think Robert Foster named it *Tulip Vase*?

Do you think this vase was made by hand, machine or a combination of both? Explain how you think the vase was created.

What do you think about the colour of the vase? If you had made *Tulip Vase* what colour would you use?

Why do you think Robert Foster has chosen to use this particular colour and form?

Do you think this artwork is a successful example of design? Identify the elements of design that have been used and how Robert Foster has used them.

Activities Years 5/6

Organic Vase

Spend some time out in the playground or in your garden sketching plants and flowers. Pick your favourite drawing and design a vase inspired by the shape of the drawing. Consider the design elements that relate to the plant, such as colour, shape and texture. If you have the facilities, make the vase in clay.

Technological Vase

Create an industrial/technologically inspired vase. Once again think about what design elements would relate to this subject. Make a vase from the same materials as the organic vase. Compare the similarities/differences between the two vases.

ACT Curriculum Framework for Years 5/6

Creating, Making and Presenting

Explore the relationship between form and function in design

Arts Criticism and Aesthetics:

Describe subtleties of differences in aspects of techniques and media and give aesthetic reasons for preferences

Study the relationship between form and function in design

Past and Present Context:

Learn that people make livings as artists and designers

Appreciate the contribution of artists and designers in the community

Look at, and talk about, works by both men and women

Discussion Years 7/8

How do you think the vase was created? was it by machine, hand or a combination of both?

Why do you think Robert Foster has chosen this particular form in representing a tulip? How else could you portray it? What forms and colours would you choose and why?

Can you tell what the function of the object is by looking at it? Does it look like it would function efficiently?

Do you think this object is a successful design? Why/why not?

Activities Year 7/8

Design a Set of Objects

Design a set of objects inspired by a visual theme. Select an appropriate visual style for the design, for example natural forms, space, antique or hi-tech. You might like to consider the function of the designs before deciding on the style – for example a dinner set inspired by food or a lounge suite inspired by the human body. Present your design to your class explaining how it would work, why you have chosen the particular style and how you have used design elements and principles.

Design a Dinner Set Inspired by Floriade

Imagine you have been commissioned to design a dinner set for Floriade. You will need to develop a range of designs to show the Floriade committee. Consider what colours, forms and imagery would be most suitable to create a unique design reflecting the event. Write a brief statement about your design explaining why it was chosen and how it reflects Floriade.

Research a Craft Making Technique

Research the history of a particular construction technique. For example, woodturning was once an industrial process used for producing products such as cotton reels. As we have now developed plastics and other production methods, this technique is now considered a fine craft skill. Explore processes such as glass blowing, papermaking and other metal working techniques and determine how these techniques have changed over time and why.

Research Anodising

As a group research the history of anodising. Are there any common objects in your house that have been anodised?

ACT Curriculum Framework for Years 7/8

Creating, Making and Presenting

Use lateral and logical thinking processes to develop ideas for invention and design

Experiment with drawing to develop ideas

Design and present their work to suit the needs of a particular audience

Arts Criticism and Aesthetics

Perceive subtleties of technique, process and skill in expression

Perceive their own visual art activity and that of others in its social and cultural context

Recognise and use specialised and descriptive terminology in analytical and critical discussion and investigation

Past and Present Context

Examine the work of individual artists and designers in some depth and relate to their own work

Research links between the visual arts and the built and natural environments



Anna Gianakis is a ceramic artist who is interested in industrial processes and the way objects are mass-produced. Ordinary objects and their functions fascinate her. Anna completed her Bachelor of Arts Degree in 1998, and was selected to show her work in a National Graduate exhibition in 1999. She then went on to do a Masters degree which she finished in 2001. Anna has exhibited her work in a number of group exhibitions and also works as a teacher in the Ceramics Workshop at the School of Art, National Institute of the Arts, ANU

History and Ideas

The word *Boolean* in the title of Anna Gianakis' work refers to a mathematical formula which has inspired the design of many of her objects. George Boole, who was born in England in 1815, discovered this formula. He was a schoolteacher who was very interested in mathematics. George Boole created a new form of mathematics based on logic, which eventually influenced the development of information technology as we know it today.

Anna Gianakis works with a three dimensional computer drawing program that uses Boolean functions. In the computer she can draw spheres that interlock, or use the spheres to cancel each other out and turn positive objects into negative spaces. These drawings are the inspiration for her ceramic vessels.

For information on George Boole and his work try exploring these websites:

<http://www-groups.dcs.st-and.ac.uk/~history/Mathematicians/Boole.html>

<http://www.digitalcentury.com/encyclo/update/boole.html>

Techniques

These objects by Anna Gianakis are made from porcelain like most mass-produced tableware. The names of her objects are based on ordinary things – Anna Gianakis has called the pieces in the *Red Suitcase* a *beaker* and a *pourer*. A beaker is simply a vessel without handles. Beakers are used for many purposes, however we are mostly familiar with glass beakers used in science laboratories. A pourer is simply a vessel which you use to pour liquid from.

To make these objects, Anna Gianakis has used a casting process. Firstly, she builds the object in clay and makes a plaster cast of it. The cast is made of two sections called a mould. To create an object in a mould Anna would simply put the sections of the mould together and pour liquid porcelain (slip) into the mould. The slip is swirled around the inside of the mould so that it coats it. When the slip is almost dry, the sections of plaster mould can be removed from around the porcelain object and the artwork can be fired in the kiln. Anna Gianakis can then re-use the mould to make more pieces.



Anna Gianakis does not usually make one-off pieces. Instead her vessels are made in large numbers and are therefore called multiples. When she displays these objects in a gallery she sets them up in groups to create interesting relationships and patterns between the positive and negative spaces.

Skills & techniques:

Slipcasting

http://art.sdsu.edu/ceramicsweb/articles/tech_handouts/slip_casting.html

<http://www.rykerstudios.com/articles/slipcastingf.htm>

History & ideas:

History of Porcelain

http://www.artistictile.net/pages/Info/Info_Porcelain.html

Discussion Years 5/6

Hold the *Beaker* and *Pourer* and think about how you would use them. How are they different from the cups and jugs you have at home?

What does a beaker used in a science laboratory look like? How is this beaker different to the one made by Anna Gianakis?

Why do you think Anna Gianakis has chosen to make the beaker and pourer in this manner?

Identify elements of design used. How has Anna Gianakis used them?

Can you tell what the function of the object is by looking at it? Does it look like it would function efficiently?

Activities Year 5/6

Compare Designs

Bring in two objects from home. Select one that you think is well designed and one that you think isn't. Discuss with the class why you think the successful design has good qualities and why the other does not. How could you improve the design of the object that you thought did not have good qualities?

Make a Simple Cast

Use commercially available plastic chocolate egg moulds to create a multiple set of ceramic or plaster eggs. Pour slip or mixed plaster into the egg moulds as you would if you were making chocolate eggs. Allow to dry and remove from mould. Colour and decorate using your own choice of materials. Fire the egg sets if you are using slip. Exhibit the sets of eggs in your classroom.

Transform a 2D Design into a 3D Object

Use your computer to do a series of two-dimensional drawings. Use these designs as the inspiration for making three dimensional functional vessels.

Design a Pattern

Do a drawing of the outline of Anna Gianakis' *Beaker* or *Pourer*. Trace this as many times as you can on to a blank page. Using coloured pencils or textas decorate each vessel with a design inspired by your environment.

ACT Curriculum Framework Years 5/6

Creating, Making and Presenting

*Explore the relationship between form and function in design
Select from a range of acquired skill and techniques for invention*

Arts Criticism and Aesthetics

*Discuss visual artworks of their own and others, using personal criteria
Compare works and establish preferences, giving reasons
Study the relationship between form and function in design*

Past and Present Context

*Look at and talk about works by both women and men
Learn that people make livings as artists and designers
Appreciate the contribution of artists and designers in the community*

Discussion Years 7/8

Look at the form, shape and colour of the objects. What do you think about how they look?

Identify how the elements of design have been used in these objects.

Discuss the decisions you need to make when creating a design. How would you choose colour, size and materials if you wanted to design a set of drinking vessels?

What sort of decisions do you think Anna Gianakis had to make when creating these objects?

What sort of feelings do these objects communicate? Are they bright and vibrant or quiet and fragile? As a group, brainstorm words which relate to the objects.

Discuss why Anna Gianakis may have chosen to create works which have this feeling.

Activities Year 7/8

Make a Mould

Create a series of vessels using the same mould. If a mould is not readily available attempt to create one as a class out of plaster. Mould-making instructions can be found at:

http://wywy.essortment.com/howtomakemoul_r1wn.htm

You can also experiment with collected objects, such as paper or styrofoam cups – or anything else you could use to make into a mould. Follow Anna's method of pouring slip into the moulds and allowing it to dry. Fire in a kiln. If you do not have facilities for working with clay, you can also use plaster to cast using moulds. Plaster will not need to be fired. Decorate your vessel in your own style and then exhibit vessels as a group. You will need to discuss the best manner of presentation and where they should be exhibited.

Design a Beaker and Pourer

Design a unique beaker and pourer that could be used in your home. Think about what the function of the object is and how you can make it unique. Create your design in clay following a chosen technique. Discuss with your class how you have used the principles and elements of design.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

Use lateral and logical thinking processes to develop ideas for invention and design

Explore design problems, develop and evaluate prototypes, make final solutions and test against purpose and constraints

Refine work for public exhibition and display

Arts Criticism and Aesthetics

Perceive subtleties of technique, process and skill in expression

Focus on works to discern both explicit and implicit messages and ideas

Recognise and use specialised and descriptive terminology in analytical and critical discussion and investigation

Describe personal aesthetic awareness of works and explain preferences

Past and Present Context

Examine the work of individual artists and designers in some depth and relate this to their own work

Myles Gostelow is a designer and craftsperson who uses traditional crafting skills and modern technologies to make high quality furniture from his studio in Tharwa. He creates a wide range of objects in timber, from chairs and tables to tiny detailed carvings and tools. Myles studied in the Wood Workshop at the School of Art, National Institute of the Arts, ANU.



History and Ideas

When Myles Gostelow designed his *Jarraah Box* he had a specific aim in mind. The box is designed as a souvenir of Australia for the

tourism market. He decided to use Jarraah as it is a Western Australian native hardwood. The object has two functions. It is a box which can be used to keep precious objects, but it is also designed to be a souvenir which appeals to tourists looking to buy something that has a clear Australian identity.

The leaves and gum nuts that Myles Gostelow has carved are botanically accurate to the species of timber that the box has been made from. In this case the *Jarraah Box* has an image of Jarraah leaves on the lid.

Techniques

When an individual craftsperson is making a product that they want to mass-produce, they have to take a lot of issues into consideration. As it is only one person and not a whole factory producing the object, they need to consider how long it takes to make each piece. The longer it takes to make something the more the maker will need to charge for it in order to cover their costs and make a profit.

Myles Gostelow has cut the box and lid from the same piece of timber, which has been dressed and sized. This means the timber has been put through a machine to make it smooth and the right size to work with.

The two pieces of timber were then cut into the right shape using a tool called a router. This is a specialised electrical tool, a bit like a drill, which can be used for cutting shapes in timber. The wood artist often uses a stencil of the shape so he can make it again exactly the same. Myles Gostelow also used the router to create the sunken profile on the underside of the lid and lip around the top of the box. This holds the lid in place.

The image on the lid has been hand carved using carving gouges. These very sharp tools are used to carefully cut into the timber.

Once the box has been shaped and carved, Myles Gostelow sands the surface to make it as smooth as possible and then he oils the box to protect it from drying and cracking.

Skills and techniques:

Australian timbers: <http://www.home.vicnet.au/~woodlink/oztimber.htm>

Wood artists: <http://www.twdc.org.au/twdc/gallery.asp?glD=006.gif>
<http://www.twdc.org.au/twdc/gallery.asp?glD=020.gif>

Discussion Years 5/6

Look closely at *Jarrah Box*. Can you tell which parts have been hand carved and which parts have been shaped using a machine?

What would you use a box like this for?

What other things could you make from wood which you could sell to tourists?

Identify the elements and principles of design Myles Gostelow has used in the creation of *Jarrah Box*.

Activities Years 5/6

Design a Souvenir

Imagine you have been asked to design a product for the tourist market which reflects Canberra. Think about the characteristics of Canberra you could use as inspiration. These could be the colours of the landscape, native flora and fauna or famous landmarks. The object you design could be a piece of furniture, ceramics, glassware or jewellery. Present your designs to the class and describe what aspect of Canberra they reflect.

Design and Make a Box

Create a box in a style similar to that made by Myles Gostelow. Imagine you are making a box out of native timber. Choose a type of timber and a symbol such as a bird, animal or something you would find on the type of tree you have chosen. Make a box out of heavy card following the template provided - see appendix #1. Emboss your design onto heavy foil or card and attach to the top of your box with strong glue.

ACT Curriculum Framework Years 5/6

Creating, Making and Presenting

Make, design and arrange works for specific audiences or purposes

Select and present works that demonstrate their competence in aspects of visual practice, such as the use of particular media or colour schemes

Explore the relationship between form and function in design

Arts Criticism and Aesthetics

Discuss visual artworks of their own and others, using personal criteria

Consider the value works have for different people, (to communicate messages, express ideas or opinions, reflect cultural beliefs, for enjoyment)

Study the relationship between form and function in design

Past and Present Context

Share experiences of different types of art and design practices (popular arts, community arts, traditional arts)

Learn that people make livings as artists and designers

Appreciate the contribution of artists and designers in the community

Look at and talk about works by both men and women

Discussion Years 7/8

Identify the areas of the box that have been hand carved and those that have been worked on by machine.

This artwork has been created for the tourist market. What other products could you create out of wood which would be bought by tourists?

The material that Myles Gostelow has used in the production of this artwork relates to the Australian identity. What other material could you use to create a box that was distinctly Australian?

How do you think woodworkers would have made a box like this in the past when there was no electricity or power tools?

Identify the principles and elements of design Myles has used and how he has used them.

Activities Years 7/8

Design a Souvenir

Imagine you have been asked to design a product for the tourist market which reflects Canberra. Think about the characteristics of Canberra you could use as inspiration. These could include the colours of the landscape, native flora and fauna and famous landmarks. Design an object which is inspired by these characteristics. It could be a piece of furniture, ceramics, glassware or jewellery. Consider the design principles and elements when creating your design. Present your designs to the class and describe what aspects of Canberra they reflect and how you have used the elements and principles of design.

Design a Box

Design a unique box. Consider what the box would contain, who would use it, how it could function and what materials it would be made from. Try and challenge yourself to make your design as unique as possible. Create a prototype of your design out of heavy card. Design a symbol for the top of the box which reflects the material which has been used to make it. Attach the symbol to the box and apply colour and other decoration. Write a statement about your box including what the box would contain, who would use it, what materials it would be made from, how the symbol relates to the materials and why you have chosen to use particular colours and decoration. Present your work to the class.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

Use lateral and logical thinking processes to develop ideas for invention and design

Explore design problems, develop and evaluate prototypes, make final solutions and test against purpose and constraints

Design and present their work to suit the needs of a particular audience

Arts Criticism and Aesthetics

Derive meaning from works observed and show understanding of skills and techniques used by the artists and designers

Perceive their own visual arts activity and that of others in its social and cultural context

Perceive subtleties of technique, process and skill in expression

Past and Present Context

Research links between visual arts and the built and natural environment

Examine the work of individual artists and designers in some depth and relate to their own work

Gilbert Riedelbauch originally trained as a toolmaker and silversmith in Germany before coming to Canberra to study in the Gold and Silversmithing Workshop at the School of Art, National Institute of the Arts, ANU. After completing his studies Gilbert became interested in using computers to create his artworks. Gilbert uses highly sophisticated software packages to create these artworks, which are almost completely machine made.



History and Ideas

Gilbert Riedelbauch has a very interesting working process that combines the traditional skills he learnt as a gold and silversmith and a fascination with mathematical formulas and working with computers. The objects he creates are abstract forms. This means that they are not made to represent something in particular but when you look at them closely they might remind you of things such as cuttlefish, strange birds and sea creatures. By looking closely at the surface and the form of the object, you can also see evidence of how it has been made by a machine.

Gilbert Riedelbauch has said of his artwork:

I like the absolute precision and symmetry of the computer calculated objects, in particular when they are derived from mathematical equations.

From National Institute of the Arts, ANU website:<http://www.anu.edu.au/ITA/CAAS/Staff.html's/riedelbauch/>

Techniques

Gilbert Riedelbauch used two types of computer software when he created *Double bowl*. One is a mathematical program, which produces pictures of mathematical formulas that he has created. The other is a computer design package that helps to make the formula Gilbert Riedelbauch has created into a three dimensional form. He then uses rapid-prototyping technology which turns the three dimensional design into a real object made with a material called ABS plastic. Rapid-prototyping technology is a special industrial process where a machine driven by a computer makes computer designs into actual physical objects.

The object that Gilbert Riedelbauch creates on the computer screen is a virtual object. This means it exists only in the computer and not as a physical object in the real world. In order to turn the three dimensional virtual object into a real one the machine slices the design into very thin horizontal strips in the computer. The strips are then built in ABS plastic layer by layer and joined together on top of one another until the whole virtual object has been rebuilt in plastic. This process is performed completely by a machine and can take about 30 hours. Once all the layers have been created and joined together the object is removed from the rapid prototyping machine and sanded by hand.

Skills and techniques:

Rapid-prototyping: <http://www.wohlersassociates.com/rp.html>

History of Rapid-prototyping: <http://www.bath.ac.uk/~en0dpj/History.htm>

Discussion Years 5/6

Can you tell what the object is just by looking at it? What does it remind you of?

Why do you think Gilbert Riedelbauch likes to create artworks in this manner?

Plastic is an interesting and unusual material from which to create artworks. List some of the different uses for plastic.

List three things used in your home you think have been manufactured by machine.

Computer technology has had a huge effect on our lives. Make a list of ways in which computers have been used to create imagery (eg. animation, advertising, web design, graphic design).

Activities Years 5/6

Create an Origami Bird

Explore how mathematics and formulas are used in art. Create an origami bird following the directions at <http://www.brooklynorigami.com/circle01.htm>. Discuss how maths is used in the creation of the bird.

Visit a Website

Explore the *Design a Quilt* website: <http://www.mpsaz.org/arts/links/elements/shape/shape.html>
Discuss how computers and maths can be used to create art and craftworks.

Create an Abstract Design

Gilbert's *Double Bowl* has been described as an abstract object. Discuss the meanings of the words abstraction and representation with the class. Create an abstract design inspired by some technological objects such as cars, space ships or modern buildings. Have the class do a series of realistic drawings of the objects. Then photocopy the drawings and cut them up so you can make interesting collages. The drawings could be reproduced several times with a focus on different visual elements such as line, tone, pattern, texture and colour.

ACT Curriculum Framework Years 5/6

Creating, Making and Presenting

Animate images and forms spatially and electronically

Select and present works that demonstrate their competence in aspects of visual practice, such as the use of particular media and colour schemes

Arts Criticism and Aesthetics

Discuss visual works of their own or others using personal criteria

Consider the value works have for different people (to communicate messages, express ideas or opinions, reflect cultural beliefs, for enjoyment)

Past and Present Context

Share experiences of different types of art and design practises (popular arts, community arts, traditional arts)

Appreciate the contribution of artists and designers in the community.

Look at and talk about works by both men and women.

Discussion Years 7/8

What decisions would Gilbert Riedelbauch have to make in the process of creating his artworks?

In what way would the process of planning an artwork be different for Gilbert Riedelbauch than the other artists in the *Red Suitcase*?

Like Anna Gianakis, Gilbert Riedelbauch is inspired by mathematical formulas when he makes his work. What are the differences and similarities between Anna and Gilbert's work?

Gilbert Riedelbauch's object could be described as an abstract form. Discuss with the class the meaning of the word abstract and the difference between an abstract form and one that is representational? Are there other objects in the *Red Suitcase* which are representational?

Many designers now use computer drawing programs to design objects. Why do you think they do this?

Can you tell what the form and function of this artwork is by looking at it? Why do you think Gilbert Riedelbauch titled it *Double Bowl*?

Activities Years 7/8

Make a Triangular Prism

You will find detailed instructions in appendix #2 to create a triangular prism using circles. Follow the instructions to make the object then discuss how maths has been used in the creation of the triangle.

Design a Sculpture

You have been commissioned to create a hi-tech sculptural work for an information technology company. They wish to exhibit the work in the boardroom of their company. They have expressed a desire for the sculpture to reflect what they do in their industry. Use a computer program to create a design for the sculptural work. You will need to consider a number of issues in the creation of the design. Make a list of all these issues. Explore possible methods of developing the design into a three dimensional object. Write a brief on the sculpture explaining how it relates to the company's identity, why you have decided on the particular representation and how the sculpture will be created.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

Use a variety of sources for ideas, including imagery from the mass media

Use lateral and logical thinking processes to develop ideas for invention and design

Explore design problems, develop and evaluate prototypes, make final solutions and test against purpose and constraints

Design and present their work to suit the needs of a particular audience

Arts Criticism and Aesthetics

Examine characteristic features of styles and themes and discuss differences

Derive meaning from works observed and show understanding of skills and techniques used by artists and designers

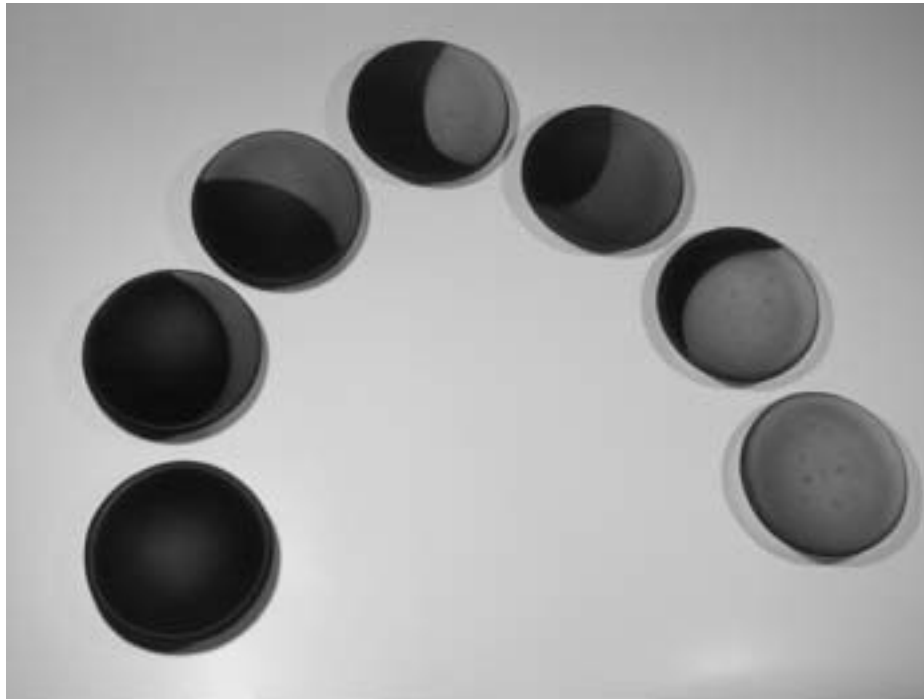
Perceive their own visual arts activity and that of others in its social and cultural context

Past and Present Context

Research links between the visual arts and the built and natural environment

Examine the work of individual artists and designers in some depth and relate to their own work

Carrie Webster is a glassworker who studied in the Glass Workshop at the School of Art, National Institute of the Arts, ANU. She has exhibited in Australia and overseas, including having work selected for the Resource Finance Corporation Glass Prize 2000 National Touring Exhibition.



History and Ideas

Carrie Webster's *Moon Bowls* represent the phases of the moon with each of the seven bowls symbolising each day of the week. The completely blue bowl represents the full moon whilst the rest of the bowls depict the movement of the moon through its cycle. Carrie Webster is interested in the continuous cycles that occur in nature and in our lives. Beliefs such as the influence of the moon and planetary systems on peoples lives, moods and bodies and the manner in which the moon effects the sea tides are of interest to her. The bowls have been designed to be set up in a circle, reflecting the constant cycle of the moon as it moves through our lives.

Techniques

The *Moon bowls* were created by joining two layers of glass together, one clear and the other layer consisting of blue and black glass cut into the right shape.

The two layers were joined together by heating the glass until it became soft enough to fuse together.

After the layers of glass were fused, the discs were smoothed and rounded using grinding and sanding powertools.

Each of the discs were then heated in a kiln over dome shaped moulds until the glass melted into a curved shape. This process is called slumping.

The bowls were then sandblasted to give a slightly frosted look to the glass surface, sandpapered smooth and then stipple engraved to give the blue surface a bumpy effect. Stipple engraving means to cut into a surface with a range of dots rather than lines.

What is glass? History and techniques:

<http://www.britglass.co.uk/publications/mglass/>

The moon:

<http://www.seds.org/nineplanets/nineplanets/luna.html>

Discussion Years 5/6

Set the bowls up in a circle according to Carrie Webster's diagram, see appendix #3. Why do you think she has arranged the bowls to be set up like this?

How many days are there from one full moon to the next? Why do you think Carrie Webster has chosen to represent only seven phases of the moon cycle?

Why do you think Carrie Webster has chosen to use these colours to represent the moon?

What other ways could you represent the cycle of the moon?

What would Carrie Webster have needed to think about when she was designing these bowls?

Activities Years 5/6

Designs Inspired by Natural cycles

Design a series of bowls based on the natural cycle, eg. Summer, Autumn, Winter, Spring. Consider the size, colours, shape, material and imagery for your design. Experiment with two different ways of representing the seasonal cycle.

Choose the design you like the best and reproduce it on separate sheets of paper to represent how the bowls would look when finished. Arrange the bowls and present to the rest of the class explaining why you have chosen this design over your other one, how it represents the seasonal cycle, why you have chosen particular design elements and what materials you would use to make them.

Painting on Glass

Bring in glass jars or bottles from home. Sketch images relating to the moon and then transfer these images onto the glass jars/bottles using glass paint. Exhibit the bottles or jars in an interesting arrangement. You might want to place them in front of a window to see how light affects the objects.

ACT Curriculum Framework Years 5/6

Creating, Making and Presenting

Explore the relationship between form and function in design

Select and present works that demonstrate their competence in aspects of visual arts practice, such as the use of particular media or colour schemes

Arts Criticism and Aesthetics

Discuss visual artworks of their own and others, using personal criteria

Consider the value works have for different people (to communicate messages, express ideas or opinions, reflect cultural beliefs, for enjoyment)

Study the relationship between form and function in design

Past and Present Context

Look at and talk about works by both men and women

Learn that people make a living as artists and designers

Discussion Years 7/8

Have students set up the series of bowls in accordance with Carrie Webster's diagram, see appendix #3. Why do you think she has chosen to represent the cycle of the moon in this manner?

How has Carrie Webster used the elements and principles of design?

Is there a particular element of design which is more evident in these forms? What do you think it is?

Do you think these objects would have a function? If so, what do you think it might be?

Activities Years 7/8

Stained Glass Windows

Look at the stained glass windows which have been created over time such as the rose and lancet windows in the Chartres Cathedral in France or take a walk to your local church and sketch quick impressions of the forms and colours in the window designs. Discuss the use of stained glass in windows over time and determine why it was used in such places as churches. Create a design for a series of stained glass windows representing the cycle of the moon to be placed in a setting such as a home or school. You will need to consider all the elements and principles of design. Tape your design under a plastic sheet and trace the outline with simulated liquid leading. When dry, fill in areas of colour with glass paint. When the whole design is dry carefully peel from the plastic. If simulated liquid lead and glass paint are not available, sketch the design onto a sheet of black card. Carefully cut out areas where colour is to be placed with a stanley knife. Tape coloured cellophane to the back of the card and attach to the window. Display work in your school.

Designs Inspired by Natural Cycles

Design a series of bowls based on the natural cycle, eg. Summer, Autumn, Winter, Spring. Consider the size, colours, shape, material and imagery for your design. Experiment with two different ways of representing the seasonal cycle. Choose the design you like the best and create it on separate sheets of paper to represent how the bowls would look when finished. Arrange and present your work to the rest of the class explaining why you have chosen this design over your other one, how it represents the seasonal cycle, why you have chosen particular design elements and what materials you would use to make the finished product.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

Use a variety of sources for ideas, including images from mass media

Use lateral and logical thinking processes to develop ideas for invention and design

Refine work for public exhibition and display. Design and present their work to suit the needs of a particular audience

Arts Criticism and Aesthetics

Perceive subtleties of technique, process and skill in expression

Focus on works to discern both explicit and implicit messages and ideas

Derive meaning from works observed and show understanding of skills and techniques used by the artists and designers

Perceive their own visual arts activity and that of others in its social and cultural context

Past and Present Context

Research links between the visual arts and the built and natural environments

Examine the work of individual artists and designers in some depth and relate to their own work

BLUE SUITCASE

Artists

Hamilton Darroch
Bev Hogg
Megan Munro
Jaishree Srinivasan
Lorraine Webb

Makita Drill
Slices of Life
Woven Bag
Millennium Bugs
Child's Shoes

What Inspires Artists?

This case contains a series of quirky and exciting objects created by artists who have used imaginative approaches to materials. Here you will find toast made from clay, *Millennium Bug* teapots and other strange and inspiring objects made from plastic, timber and collected objects.

The artworks selected for this case have all been chosen for their use of a diverse range of interesting materials and the innovative ways in which the artists have chosen to develop and express their ideas. All these artworks have been created from materials that have been transformed or changed in the process of creating the work. In many cases it has been the materials which have inspired the creation of the artwork.

Inspiration is the basis for all artworks and many things inspire artists. At times it is the actual materials that inspire the creation of the artwork. Artists can also be inspired by their environment, beauty, tragedy, their life or the lives of others, history, the future, friends and family, poetry, music, their feelings and thoughts; the list is endless. Sometimes artists are also simply inspired by colour, movement, sound, shapes, lines, tones, texture and patterns. At all times there is an element of interest that inspires an artist to create an artwork.

The artworks in this suitcase all focus on different concepts which have also inspired their creation. These artists have explored a wide range of issues including the environment, daily life, culture, technology and the things which populate our homes. Combined with a use of diverse materials, these artists have been successful in challenging how we respond to their art and inviting questions and responses as to the intent and meaning behind their work.

One very important stage in the making of a work of art is the research stage. Once an artist has that initial idea or inspiration, they go through a research process in order to develop their final product. This is the period where the artist/designer works through a series of ideas, investigates construction methods and materials and works out what they want to say and how to say it.

Research is carried out in many ways and every individual artist has their own unique approach. For some it involves observing and sketching, for others going to the library and reading about the subject they are interested in. Others may go to art galleries and look at what other artists have done in the past, or talk to scientists and engineers about materials and construction methods. For most artists their research involves a combination of activities – observing, reading, discussing their ideas with peers and experimenting with materials and processes.

Hamilton Darroch studied Sculpture at the School of Art, National Institute of the Arts, ANU and went on to rent a studio at the Australian National Capital Artists (ANCA) in Mitchell. He has exhibited his sculptures in Floriade in Canberra, Sculpture by the Sea in Sydney and has had solo exhibitions at Canberra Contemporary Art Space, Manuka and the ANCA gallery at Dickson to name just a few. Hamilton Darroch now lives on the NSW south coast where he is continuing to make small and large scale sculptures.

History and Ideas

Hamilton Darroch is interested in the appliances, tools and gadgets which occupy our homes. He is fascinated by the role of these objects in our lives and how people relate to them. For some these objects are taken for granted and seen as insignificant, while for others they may be highly prized and valued. In creating *Makita Drill*, Hamilton Darroch has made a carving representing a fairly common household object, a cordless drill. He carved this work from memory; he did not have a drill to look at closely while he carved. It is this process which also interests him, how we remember things and the effect everyday objects have on our memory. He is concerned with the question of why we recall certain times, people or feelings when we see an object in our domestic environment, and why we remember certain objects whether their function is useful to us or not.

Makita Drill is an interesting artwork because Hamilton Darroch has used timber and traditional woodcarving to create an image of an electrical power tool, which would often be used to work on wood. He has created a representation of a mechanical thing from a natural material.



Techniques

This carving is called a relief sculpture. A relief sculpture is not completely three dimensional, rather it is a sculpture where the image has been carved into the material so it stands out from the background.

The timber for *Makita Drill* was first cut into a block using a circular saw. It was planed on one side to make it flat, and then hand carved. Once the shape had been carved it was painted using acrylic paints.

Hamilton Darroch has used a Western African timber called obeche to create this artwork. Obeche is a pale yellow wood which is easy to work with by hand or using power tools.

Popular woods and techniques for carving: http://iaia.essortment.com/woodcarvingte_rvxa.htm

History of woodcarving: <http://www.newadvent.org/cathen/15698b.htm>

Relief sculpture: <http://www.suu.edu/ced/distance/art14c/fall/lectures/releif.html>

Discussion Years 5/6

What has inspired Hamilton Darroch to create this work?

Can you tell by looking at *Makita Drill* how it was made?

Why do you think Hamilton Darroch has chosen to create a hand carved wooden sculpture of a tool used for working with timber?

Why do you think Hamilton Darroch is particularly interested in objects that hold special memories?

Activities Years 5/6

Create a Relief Carving

Create some sketches of ordinary everyday objects such as doorknobs, lamps, cups or clocks. Transfer your sketch onto a 4cm thick, 15 cm square slab of clay. Carve around the image to create a low relief sculpture. Carve carefully into the image to give it dimension. Discuss with the class how your work relates to Hamilton's piece.

Drawing from Memory

Discuss with your class how certain objects have special memories associated with them. List objects which are special to you, because of an event or the person who gave it to you. Draw one of the objects from memory. Present drawings to the class and explain why the object is important.

Make a Soap Carving

In the past Hamilton Darroch has also made carvings of ordinary objects out of blocks of soap. Create sketches from memory of ordinary objects you find around the home. Use a cake of soft soap – Sunlight laundry soap is usually quite soft when it is fresh. Cut the end off a paddle-pop stick and use it, or wooden or metal clay tools to carve the soap. Present your work to the class and discuss what you have created. You could also exhibit the work where it can be viewed by your school. If you do this, discuss and decide on a title for your exhibition.

ACT Curriculum Framework Years 5/6

Creating, Making and Presenting

Make works showing a knowledge of visual cues and conventions and manipulating these to represent form and dimension

Make, design and arrange works for specific audiences or purposes

Select and present works that demonstrate their competence in aspects of visual practice, such as the use of particular media or colour schemes

Arts Criticism and Aesthetics

Discuss visual artworks of their own and others, using personal criteria

Consider the value works have for different people (to communicate messages, express ideas or opinions, reflect cultural beliefs, for enjoyment)

Describe subtleties of difference in aspects of techniques and media and give aesthetic preference

Past and Present Context

Learn that visual arts are a part of history and tradition

Share experiences of different types of arts and design practices (popular arts, community arts, traditional arts)

Compare the visual characteristics and functions of past and present works from their own and other cultures, focusing on how, when, where and why

Look at and talk about works by both men and women

Discussion Years 7/8

What has inspired Hamilton Darroch to create this work?

Why do you think Hamilton Darroch has chosen to create a hand carved wooden sculpture of a mechanical power tool?

What inspired Hamilton Darroch to use this particular type of wood?

Can you tell how *Makita Drill* was made just by looking at it?

If your group is working with both suitcases, can you identify the differences between Hamilton's wooden sculpture and *Jarrah Box* by Myles Gostelow?

Do you think the work conveys a message? If so, what is the message?

Throughout history artists have created relief sculptures. Explore the reliefs made by the early Greek sculptors and compare them to *Makita Drill*. How do the works differ? What is different about how the works have been constructed?

Activities Years 7/8

Soap Carvings

In the past Hamilton Darroch has also made carvings of ordinary objects out of blocks of soap. Create sketches from memory of ordinary objects found around the home, such as lamps, vacuums, televisions, etc. Use a cake of soft soap – Sunlight laundry soap is usually quite soft when it is fresh. Take a paddle pop stick with the end cut off it, or wooden or metal clay tools to carve the soap. Present your work to the class and discuss what you have created and why you have chosen to represent this particular form. Exhibit the work where it can be viewed by your school. Discuss and decide on a title for your exhibition.

Explore Relief Sculpture

Explore the ordinary objects in your school. Make sketches and take close-up photographs of objects that you use daily. Brainstorm words that relate to the function and personal memories of the objects. Create a low relief sculpture in a choice of medium that relates to the objects explored. Include some of the brainstormed text in your artwork. Present your work to the class explaining what inspired you to use the particular materials to create your artwork, why you decided to depict the images as you have, how you have incorporated the text in the image and why you have chosen particular objects and the memories they contain.

ACT Curriculum Frameworks Years 7/8

Creating, Making and Presenting

Experiment with drawing, photography and collage to develop ideas
Use lateral and logical thinking processes to develop ideas for invention and design
Refine work for public exhibition and display
Analyse, evaluate and discuss group and individual exhibitions or display

Arts Criticism and Aesthetics

Perceive subtleties of technique, process and skill in expression
Examine characteristic features of styles and themes and discuss differences
Focus on works to discern both explicit and implicit messages and ideas
Derive meaning from works observed and show understanding of skills and techniques used by artists and designers

Past and Present Context

Research links between the visual arts and the built and natural environment
Examine the works of individual artists in some depth and relate this to their own work.



Bev Hogg is well known in the Canberra community for her bright and quirky ceramic sculptures. Having moved here in 1983, she graduated from the School of Art, National Institute of the Arts, ANU in 1998 and has since been working as a ceramic teacher and craftsperson. Bev Hogg has won numerous awards for her work and has been included in many major collections, including the Parliament House art collection.

History and Ideas

The motivation for Bev Hogg's work comes from the environment in which she lives. She has said of her work:

For me, my art is my sanity. My life and my art are really mixed and one runs into another. (Canberra Times, 27/11/1994)

Slices of Life depict imagery that acts as a visual metaphor for the experience of our daily lives. Bev Hogg has incorporated the many different meanings associated with bread in a delightfully light-hearted approach. She was particularly interested in the way bread is associated with making a living or making money.

She speaks of this interest:

Bread is food, it is the sustenance of our daily lives just as in China rice is the generic food. In Chinese to ask, 'Have you eaten?' you ask, 'Have you eaten rice?' Breaking bread speaks of nourishment on all levels; physical, financial and spiritual.

Bread relates to so many things in our lives, and has been used in many sayings throughout our culture. To 'break bread' we refer to a group coming together for a traditional meal. 'The best thing since sliced bread' refers to the inventive spirit of modern times. In christian churches bread is the Eucharist or Holy Communion. Christ is referred to as the bread of life, a symbol of material and spiritual nourishment. In the past many women would spend their mornings baking bread; today, in our efficient lives, we go to work to make 'dough' to buy the bread. (Bev Hogg January 2002)

Bev Hogg has also been inspired in the creation of these artworks by the Spanish tradition of making trade tiles. Spanish tiles were placed outside a business and featured hand painted images depicting the trade or activity that went on inside the building. Bev Hogg was intrigued by these tiles when she visited Spain and was inspired to create her own impression of her culture and environment.

Technique

Slices of Life are made using the ceramic process of slip casting. Bev Hogg made a mould in the shape of a slice of bread and then poured liquid clay into the mould. When the clay dried and became solid she removed it from the mould and painted a picture on the surface in underglazes and stains and then added a final coat of glaze to seal the image. The slice was then put into a kiln to be fired at a temperature of 1200 degrees Celsius.

As the name suggests, underglazes are designed to be applied beneath a glaze. They are made from coloured oxides and need a clear glaze to be applied over them to seal and protect the colours. Underglazes are used as they can achieve different colours and effects than glazes.

For more information on underglazes go to:
http://www.claymaker.com/ceramic_central/info/underglazes.htm
 For more information on ceramic oxides go to:
<http://digitalfire.com/magic/oxides.htm>
 For more information on glazes go to:
<http://www.claytimes.com/glazing.htm>
 History of ceramics: http://www.arttiques.com/about_history.html



Discussion Years 5/6

What has inspired Bev Hogg in the creation of this work?

Bev Hogg has used a similar technique as one of the artists in the *Red Suitcase*. If you are using the *Red Suitcase*, can you say who the other artist is? In what way do they use a similar technique? How is their artwork different?

Do you think Bev Hogg's work communicates messages? If so, what do you think they are and how does the work do this?

Activities Years 5/6

Sculptures from Bread Clay

Create small sculptures that reflect objects from your daily life out of Bread Clay. Discuss as a group some of the things that happen daily in our lives and the things which we use at these times. For example: School – books, pencils, computers; Breakfast – toaster, cereal, spoons; Sport – balls, racquets etc.

To make bread clay you will need six slices of bread, one tablespoon white glue, half a tablespoon of detergent or two tablespoons of glycerine. Remove crusts from the bread and knead them with white glue and detergent/glycerine. Knead until the mixture is not sticky. Separate into portions and tint with food colouring. Shape the dough to represent forms from your daily life. Brush with equal parts of glue and water to achieve a smoother appearance. Let dry overnight to harden. Display objects in your school environment and have students write small statements about their piece – what it represents and how they use it through the course of their life.

Explore the Significance of Bread

As a class brainstorm the different meanings bread can have or things it can refer to. As a group create a large collage of all these meanings. Find images in newspapers or draw and create your own out of mixed media to represent the many different meanings for bread. Alternatively, you may roleplay different scenarios relating to the use of the term.

Create a Character

Use the form of a slice of bread to create an animated character. Create a dialogue for the character incorporating one of the many meanings which can be used when referring to bread. Extend ideas and imagery into a cartoon strip. Present works in the classroom.

ACT Curriculum Framework Years 5/6

Creating, Making and Presenting

Select and present works that demonstrate their competence in aspects of visual arts practice, such as the use of particular media or colour schemes

Animate images and forms spatially or electronically

Integrate visual arts experience with dance, drama, media and music

Arts Criticism and Aesthetics

Discuss visual arts works of their own and others, using personal criteria

Consider the value works have for different people, (to communicate messages, express ideas or opinions, reflect cultural beliefs, for enjoyment)

Describe subtleties of difference in aspects of techniques and media (transparent or opaque colour) and give aesthetic reasons for preferences

Past and Present Context

Compare the visual characteristics and functions of past and present works from their own and other cultures, focusing on how, when and why

Share experiences of different types of art and design practices (popular arts, community arts, traditional arts)

Look at and talk about works by both women and men

Learn that people make a living as artists and designers

Appreciate the contribution of artists and designers in the community

Discussion Years 7/8

What has inspired Bev Hogg to create this work?

Why do you think she has chosen to focus on the usage of the word 'bread'?

How else could she portray her ideas other than the use of the ceramic slice of bread?

Does Bev Hogg's work convey a message? What is it?

In the *Red Suitcase* there is an artwork created using a similar technique. What is the artwork and what technique has been used? How has it been used differently?

What is a visual metaphor? How has Bev Hogg used visual metaphors in her work?

Activities Years 7/8

Sculptures from Bread Clay

Discuss the different terms that relate to bread for example breaking bread, to make bread (money). Have students create sculptural works out of bread clay to represent the different meanings. Bring in found objects to add to their work to create a mixed media sculpture. Present works to the class explaining what the work represents.

To make bread clay you will need six slices of bread, 1 tablespoon white glue, 1/2 tablespoon of detergent or 2 tablespoons of glycerine. Remove crusts from the bread and knead them with white glue and detergent or glycerine. Knead until the mixture is not sticky. Separate into portions and tint with food colouring. Shape and then brush with equal parts of glue and water to achieve a smoother appearance. Let dry overnight to harden.

Create a Visual Metaphor

Create an image out of a choice of materials which acts as a visual metaphor for the term breadwinner. Develop ideas by experimenting with a range of possible methods of depiction and different materials such as drawing and collage. Present your work to the class and explain why you have chosen to represent the term in this manner and why you have used particular materials.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

Experiment with drawing, photography and collage to develop ideas

Use lateral and logical thinking processes to develop ideas for invention and design

Arts Criticism and Aesthetics

Examine characteristic features of styles and themes and discuss differences

Focus on works to discern both explicit and implicit messages and ideas

Derive meaning from works observed and show understanding of skills and techniques used by artists and designers

Past and Present Context

Identify and compare topics and themes used in their own and other cultures

Examine the work of individual artists and designers in some depth and relate this to their own work

Megan Munro studied textiles at the School of Art, Institute of the Arts, ANU from 1994 – 1996, then completed a secondary teaching degree in 1999. Megan Munro has been creating art continuously since graduating from her degree. She has been involved in many exhibitions in the Canberra region and has received a number of awards.

History and Ideas

Megan Munro has always worked with a wide range of materials that would not be regarded as traditional textile materials. Some of the materials she has used in her work include fly screens, copper wire, newsprint, plastic and rubber. Recently she has been working with plastic shopping bags and creating artworks that reflect her continuing concern for the natural environment.

Megan Munro has been experimenting with plastic bags and the traditional textile technique of crochet and more recently weaving. She has made several installations using small round crocheted textile forms to mimic fungi as well as bags made from plastic bags, such as the *Woven Bag*.

Megan Munro's concern about the effect of plastic bags on the environment is evident in this statement:

...it is (unfortunately) a readily available free material. I am now concentrating on the effects plastic bags have on our oceans.

No plastic bag is truly recyclable. Plastic bags that break down into powder are in some ways worse than other plastic bags because they let off toxic gases. Any manufactured plastic product made from recycled plastic bags is not really worth the energy it takes to recycle as this process is, in itself, bad for the environment.

(Megan Munro January 2002)

Technique

Woven Bag was recreated from a number of plastic bags Megan collected from Supabarn and Bakers Delight. Once collected she cut off the handles and the ends of each bag and cuts the bags with scissors into one long strip. Megan Munro needed to decide on what sort of bag she wanted to create before cutting the plastic bags as the width of the bags depends on how thick or fine she wanted to crochet. In this instance, the bags were cut into a 1.5 cm strip. She then rolled the plastic into a ball and crocheted straight from the ball.

For information on crochet with plastic bags go to:

<http://www.frugal-moms.com/articles/Crafts/Recycled/122.shtml>

For more information on how to crochet go to:

http://crochet.about.com/library/blbeginners.htm?PM=ss11_crochet

History of crochet: <http://www.crochet.com/newslet/nl0997a.html>

The effect of plastic bags: <http://www.angelfire.com/wi/PaperVsPlastic/>



Discussion Years 5/6

Why do you think Megan Munro has chosen to make a creative woven bag using plastic bags?

What has inspired Megan Munro to create this artwork?

Do you think Megan Munro is communicating a message in the creation of this work? If so, what is it?

Megan Munro is concerned about the harmful effects of plastic on our environment. What other materials do we use in our daily lives which are harmful to the environment?

What other things do you think plastic bags could be recycled into?

What research would Megan Munro have done prior to creating *Woven Bag*?

Activities Years 5/6

Plastic and the Environment

Bring in a collection of plastic materials which are used in your household and cannot be recycled. Discuss the effect these materials have on the pollution of our environment and in particular how they affect sea and river life. For example, discuss how plastic seals on drink containers can become caught on fish and inhibit or damage their growth, or how plastic beer can separators can strangle penguins. In groups, create large three-dimensional sculptures of sea and river animals and fish out of the plastic material. Sketch ideas for your sculpture and discuss how you will create your artworks. Exhibit the sculptures in your school. Develop a name for your sculptures and exhibition and write statements about your artwork and the effect of plastic materials on our environment.

Hanging Sculptures

Collect a range of small plastic materials such as plastic ties, drink containers seals, plastic bags, drink lids, plastic packaging. Have students bring in a wire coat hanger from home. Stretch the base of the triangle so it forms a diamond shape. Cut plastic bags and packaging into long strips and tie together. Tie one end of the plastic strip to the top of the hanger frame and wind it around the frame down to the base. Weave remaining plastic through the plastic attached to the frame (using a variety of coloured plastics will make this more attractive). Attach other plastic materials to the woven frame. Hang some materials from the base and then hang works from the ceiling in your classroom.

Recycling Activity

Write out a list of items such as wire hangers, paper, six-pack rings, detergent bottles, bottle caps, cereal boxes and juice bottles on strips of paper and place them in a container. In groups of three have students take a strip from the container and write down as many things as possible the item can be reused for. Give the students a time limit of two minutes. For example; a wire coat hanger – mobile, aerial, car door opener, frame for weaving, frame for a toy.

ACT Curriculum Frameworks Years 5/6

Creating, Making and Presenting

Make works showing a knowledge of visual cues and conventions and manipulating these to represent form and dimension

Select from a range of acquired skill and techniques for invention

Experiment in depth with media to explore limitations and combinations

Select and present works that demonstrate their competence in aspects of visual arts practice, such as the use of particular media or colour schemes

Arts Criticism and Aesthetics

Discuss visual artworks of their own and others, using personal criteria

Consider the value works have for different people

Past and Present Context

Share experiences of different types of arts and design practices (popular arts, community arts, traditional arts)

Look at and talk about works by both women and men

Appreciate the contribution of artists and designers in the community

Discussion Years 7/8

What has inspired Megan Munro to recreate plastic bags into *Woven Bag*?

What research would Megan Munro have done prior to creating this artwork?

What message is Megan Munro communicating?

Have you seen artworks which communicate environmental messages before? If so, describe the artwork and the message communicated.

Crochet is a traditional craft. How does the choice of material used in crochet effect the final product?

Weaving is also a traditional craft. Many indigenous cultures have used weaving to create art and craft works. What sorts of things do these cultures weave?

Activities Years 7/8

Plastic and the Environment

Bring in a collection of plastic materials which are used in your household and cannot be recycled. Discuss the effect these materials have on the pollution of our environment and in particular how they affect sea and river life. For example discuss how plastic seals on drink containers can become caught on fish and inhibit or damage their growth, or the how plastic beer can six-pack rings can strangle penguins. In groups create large three dimensional sculptures of sea and river animals and fish out of the plastic material. Sketch ideas for your sculpture and discuss how you will create your artworks. Exhibit the sculptures in your school. Develop a name for the sculptures and the exhibition and write a statements about your artwork and the effect of plastic materials on our environment.

Communicating through art

Discuss the many environmental problems currently facing the planet. Choose an issue to on which to base an artwork. You will need to decide why you are creating the artwork. Is it to inform, protest or educate? Bring in a range of materials which have some relation to the issue or could be used to create their artwork. Create sketches and make plans for the artwork. When you have made the artwork, discuss it with your class, explaining what the issue is you are focusing on and why you chosen to represent it in this manner.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

*Experiment with drawing, photography and collage to develop ideas
Use lateral and logical thinking processes to develop ideas for invention and design
Refine work for public exhibition or display
Analyse, evaluate and discuss group and individual exhibitions or displays*

Arts Criticism and Aesthetics

*Focus on works to discern both explicit and implicit messages and ideas
Make judgements based on experience and knowledge of the cultural and social contexts of the work being viewed
Derive meaning from works observed and show understanding of skills and techniques used by the artists and designers
Perceive their own visual arts activity and that of others in its social and cultural context*

Past and Present context

*Research links between the visual arts and the built and natural environment
Examine the work of individual artists and designers in some depth and relate this to their own work*

Jaishree Srinivasan completed a Bachelor's degree in Drawing, Painting and the History of the Fine Arts at the University of Madras, India in 1974. Following this, she was awarded a scholarship to work on her Masters degree, but when her husband obtained a job in America the couple left India. Jaishree Srinivasan was unable to work in America as her visa would not allow it, so she signed up for a pottery class. When she moved to Canberra she further developed her skills in ceramics by undertaking an Associate Diploma in Ceramics at the School of Art, National Institute of the Arts, ANU. Since completing this degree Jaishree Srinivasan has taught at the Canberra Potters Society, the Arts Centre Pottery Workshop and the Canberra School of Art, as well as managing and teaching at the Good Earth Pottery Studio.



History and Ideas

Jaishree Srinivasan creates brilliantly coloured ceramic works influenced by the art of her native homeland and culture. Her intricate work reflects a high level of technical skill.

Jaishree Srinivasan states that "the *Millennium Bug Teapots* are a tongue-in-cheek response to the frenzy surrounding the Y2K issue." The teapots themselves are based on real bugs and play on the idea of a computer bug as opposed to a natural bug. The patterns on the teapots are also inspired by the patterns found on computer circuitry boards. These highly decorated teapots are distinctive of Jaishree Srinivasan's unique style that reflects an essence of her homeland where brilliantly coloured and sculpted temples can be found.



Techniques

Jaishree Srinivasan has used traditional ceramic techniques in the creation of the teapot. She has thrown the body of the pot and spout on a wheel using white earthenware clay and then assembled the teapot and attached decorative pieces. Then she has used terra sigillata slips and white glazes to create the brilliant colours. Terra sigillata slips are extremely fine clay particles mixed with different colours and water and are used to decorate the surface of ceramics. Terra sigillata means 'sealed earth' and was used thousands of years ago by Greeks and Romans before the invention of glazes.

For information on

Terra sigillata slips go to: <http://www.potsherd.uklinux.net/atlas/Class/TS>

Wheel throwing go to: <http://www.saumag.edu/art/clay/>

The Y2K issue go to: <http://www.siemensauto.com/year2000/y2k.html>

The art of India go to: <http://www.webindia.com/artindia/>

Discussion Years 5/6

What has inspired Jaishree Srinivasan to create the *Millennium Bug Teapots*?

Why do you think Jaishree Srinivasan was interested in the Y2K issue?

How has Jaishree Srinivasan's culture influenced the decoration on the teapot?

Discuss the kind of things Jaishree Srinivasan would need to have considered when making the teapots. Think about size, shape, decorations on the surface and the need for a lid.

Why do you think Jaishree Srinivasan decided to use the form of a teapot to create this artwork?

Activities Years 5/6

Invent a Millennium Bug

Consider the millennium bug issue. What do you think a millennium bug would look like? Create sketches of millennium bugs. Transfer sketches onto tiles and paint with coloured underglazes or slip. Apply a coat of varnish and fire in a kiln. Present to your class and discuss why you have chosen to represent the bug in this manner. Create an installation with tiles in a suitable position in your school or community.

Create a Millennium Bug Sculpture

Using images of real bugs as your inspiration, create sketches of millennium bugs and develop into small three-dimensional sculptures. Various materials could be used for this activity such as clay, modelling compound, papier mache, Fimo, river rocks.

Draw a Comic Strip

Create a cartoon character of a millennium bug. Consider the concerns people had before the year 2000 about the effect this potential problem would have on computers. Create a cartoon strip reflecting the issue.

ACT Curriculum Framework Years 5/6

Creating, Making and Presenting

Select from a range of acquired skill and techniques for invention

Animate images and forms spatially or electronically

Integrate visual arts experience with dance, drama, media and music

Arts Criticism and Aesthetics

Consider the value works have for different people (to communicate messages, express ideas or opinions, reflect cultural beliefs, for enjoyment)

Discuss visual artworks of their own and others, using personal criteria

Past and Present Context

Compare the visual characteristics and functions of past and present works from their own and other cultures, focusing on how, when and why

Share experiences of different types of arts and design practice (popular arts, community arts, traditional arts)

Look at, and talk about, works by both men and women

Learn that people make livings as artists and designers

Appreciate the contribution of artists and designers in the community

Discussion Years 7/8

What has inspired Jaishree Srinivasan to create the *Millennium Bug Teapots*?

Consider the issue of Y2K. How is the issue evident in Jaishree Srinivasan's depiction of computer bugs?

What research would Jaishree Srinivasan have done prior to creating the teapot?

Jaishree Srinivasan has stated that the teapot is a "tongue-in-cheek response to the frenzy surrounding the Y2K issue". How do you think she has expressed this?

How is Jaishree Srinivasan's culture reflected in her artwork?

Why do you think Jaishree Srinivasan has decided to represent the issue in the form of a teapot? How has she made the teapot?

Activities Years 7/8

Creative Bugs

Collect a range of bugs from the school or home environment. Look closely at the various bugs and sketch detailed images of them. Consider the issue of Y2K and experiment and use your original sketches to create imaginative drawings of computer bugs. Write a brief statement about your design outlining its distinctive characteristics and how your bug would affect computers.

Investigate Designs from India

Research the decorative arts of India. Note the use of colour and design on many buildings and temples. Create two small pinch pots, fill with newspaper and join together. Make two small holes in the base to allow air to escape when fired. Add pieces of clay to the form to create an impression of a millennium bug. Consider the art of India and Jaishree's teapot when applying decorative touches. Apply brightly coloured slip or underglazes to your bug, once again considering the use of colour and pattern work used in Indian temples. Fire in a kiln and exhibit at your school.

Explore teapots

Collect various images of teapots. Consider the difference and similarities between Jaishree's teapots and the images collected. Research and discuss some of the rituals that different cultures have for drinking tea.

Design a teapot

Explore an issue which is of interest to you and design a functional yet highly decorative teapot reflecting the issue. Make notes on the various things you will need to consider prior to creating the teapot.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

Experiment with drawing, photography and collage to develop ideas
Use a variety of sources for ideas, including images from mass media
Use lateral and logical thinking processes to develop ideas for invention
Refine work for public exhibition and display

Arts Criticism and Aesthetics

Perceive subtleties of technique, process and skill in expression
Examine characteristic features of styles and themes and discuss differences
Focus on works to discern both explicit and implicit messages and ideas
Derive meaning from works observed and show understanding of skills and techniques used by artists and designers
Make written and oral critiques of visual arts

Past and Present Context

Identify and compare topics and themes used in their own and other cultures
Research links between the visual arts and the built and natural environment
Examine the work of individual artists in some depth and relate this to their own work

Lorraine Webb is an indigenous artist who loves to paint everything around her. She belongs to the Wiradjuri tribe on her father's side (whose territory stretches between Booroowa, Cowra, Young and Wellington) and the Ngunnawal tribe (from around and including Canberra and Yass) on her mother's. She has studied and explored Aboriginal art as a member of the Winnunga's Artists Group and as a student of Indigenous Fashion and Design at the Canberra Institute of Technology.



History and Ideas

Lorraine Webb is fascinated with colour and pattern and covers everything around her with her indigenous designs. As well as creating two dimensional paintings, she also applies her intricate designs on household goods such as coffee mugs, hair dryers, dining tables, jewellery boxes, earrings, lampshades, wallets, briefcases and children's shoes. Lorraine enjoys transforming everyday items into art. Lorraine Webb explains why she chooses to create art in this manner:

Why? To see if its possible to create art for the living! My possessions have become my art. The medium of my art encompasses not only the public but the private. My house is my gallery. Form and functions. My art has form with paint and at the same time it has function, eg. a clock that is painted and decorated with colours and design still tells the time. The coffee mugs I have a hot coffee from still perform their function. But I have to change or alter its form and appearance. Children's shoes for comfort, diaries for appointments, wallets for carrying money, a nail kit for keeping my hands smooth, a bag for carrying my books...

Lorraine Webb 2001

Techniques

Lorraine Webb creates her art in the traditional style of her culture. She makes intricately detailed works out of colourful dots and patterns and incorporates imagery of native animals. For this work she has taken a pair of childrens' shoes and has painted on them using acrylic paint.

For more information on:

The Aboriginal Dreamtime go to: <http://www.crystalinks.com/dreamtime.html>

Ngunnawal land go to: <http://www.acn.net.au/articles/1999/02/canberra.htm>

Indigenous art go to: <http://users.senet.com.au/~dsmith/indigenous.htm>

Discussion Years 5/6

What has inspired Lorraine Webb to create artworks out of objects in her home environment?

How is Lorraine Webb's art different from traditional indigenous Australian art?

Why do you think Lorraine Webb has chosen to use particular images and patterns on her artwork?

What surfaces did traditional indigenous artists create their artwork on?

What materials did they use for paint and how did they apply it?

Activities Years 5/6

Decorate a Familiar Object

Bring in objects from home such as old coffee cups, rulers, plates, pots, etc. Create a sketch of the object and then decorate with patterns and forms which reflect your heritage. You may choose to create images of your family or something from your home. When you have decided on a design, paint the object with a coat of gesso or white house paint and transfer your design onto the object. Paint and coat with varnish. Discuss how the object has now taken on a new identity and meaning due to its change in appearance.

Create a Pattern

Choose a pattern such as zig-zag or wavy lines. Cover a sheet of A4 paper in the chosen pattern thinking carefully about placement and repetition of the design. Choose two to three colours which contrast strongly and apply to the design. Think carefully about where colours are placed to create a visually dynamic image.

Create a Collaborative Artwork

As a class choose an object in your classroom, such as a waste bin. Everyone create an image using patterns and colours which relates to you individually. Transfer all the individual designs onto the object and paint and varnish. Discuss as a group how the object has been transformed into an artwork.

ACT Curriculum Frameworks Years 5/6

Creating, Making and Presenting

Select from a range of acquired skills and techniques for invention

Explore the relationship between form and function in design

Select and present works that demonstrate their competence in aspects of visual arts practice, such as the use of particular media and colour schemes

Arts Criticism and Aesthetics

Discuss visual artworks of their own and others using personal criteria

Consider the value works have for different people, (to communicate messages, express ideas or opinions, reflect cultural beliefs, for enjoyment)

Describe subtleties of differences in aspects of techniques and media (transparent or opaque colour) and give aesthetic reasons for preferences

Past and Present Context

Compare the visual characteristics and functions of past and present works from their own and other cultures, focusing on how, when, where and why

Learn that visual arts are a part of history and tradition

Share experiences of different types of arts and design practices (popular arts, community arts, traditional arts)

Look at and talk about works by both men and women

Appreciate the contribution of artists and designers in the community

Discussion Years 7/8

What inspires Lorraine Webb to create her artwork from objects in her home environment?

How has Lorraine Webb's indigenous culture influenced her art?

Discuss the use of pattern, symbols and colour in Lorraine Webb's artwork. What are the similarities and differences to traditional indigenous art?

What is significant about the materials and pattern work used by Aboriginal artists?

What do you think the hands on the *Child's Shoes* represent? What method did traditional Aboriginal artists use to apply handprints to rock faces?

Activities Years 7/8

Decorate domestic objects

Child's Shoes is an interesting work of art as Lorraine Webb has used a surface which is not generally regarded as something to create art upon. For this activity, bring in ordinary things from home, such as cutlery, your toothbrush, a duster, the toaster, an old camp stool. Challenge yourself to think of different ways you could alter the appearance of the form into a work of art. Think carefully about what the object is used for and what sort of imagery you could put on it. The object must remain functional therefore you will need to consider the materials you use and how and where you apply them. Display work in your school environment. Develop a name for the exhibition, set it up and write a brief statement about your work.

Look at Indigenous Imagery

Consider the symbols and patterns various indigenous artists use to represent dream stories and the land. Explore how indigenous cultures have used materials from the land to create artwork reflecting their spiritual and cultural beliefs.

Research Indigenous Artists

Many indigenous artworks are related to dreamtime stories and beliefs. Research an indigenous Australian artist and consider the cultural beliefs and experiences evident in their artwork. Some artists you could research include Dennis Nona, Treahna Hamm, Gordon Hookey, Emily Kame Ngwarreye, Sally Morgan and Rover Thomas.

ACT Curriculum Framework Years 7/8

Creating, Making and Presenting

Use lateral and logical thinking processes to develop ideas for invention and design

Refine work for public exhibition or display

Analyse, evaluate and discuss group and individual exhibitions or displays

Arts Criticism and Aesthetics

Perceive subtleties of technique, process and skill in expression

Examine characteristic features of styles and themes and discuss differences

Focus on works to discern both explicit and implicit messages and ideas

Make judgements based on experience and knowledge of the cultural and social contexts of the works being viewed

Make written and oral critiques of visual arts

Derive meaning from works observed and show understanding of skills and techniques used by artists and designers

Past and Present Context

Identify and compare topics and themes used in their own and other cultures

Identify the meanings assigned to visual symbols and conventions in past and present cultures and societies

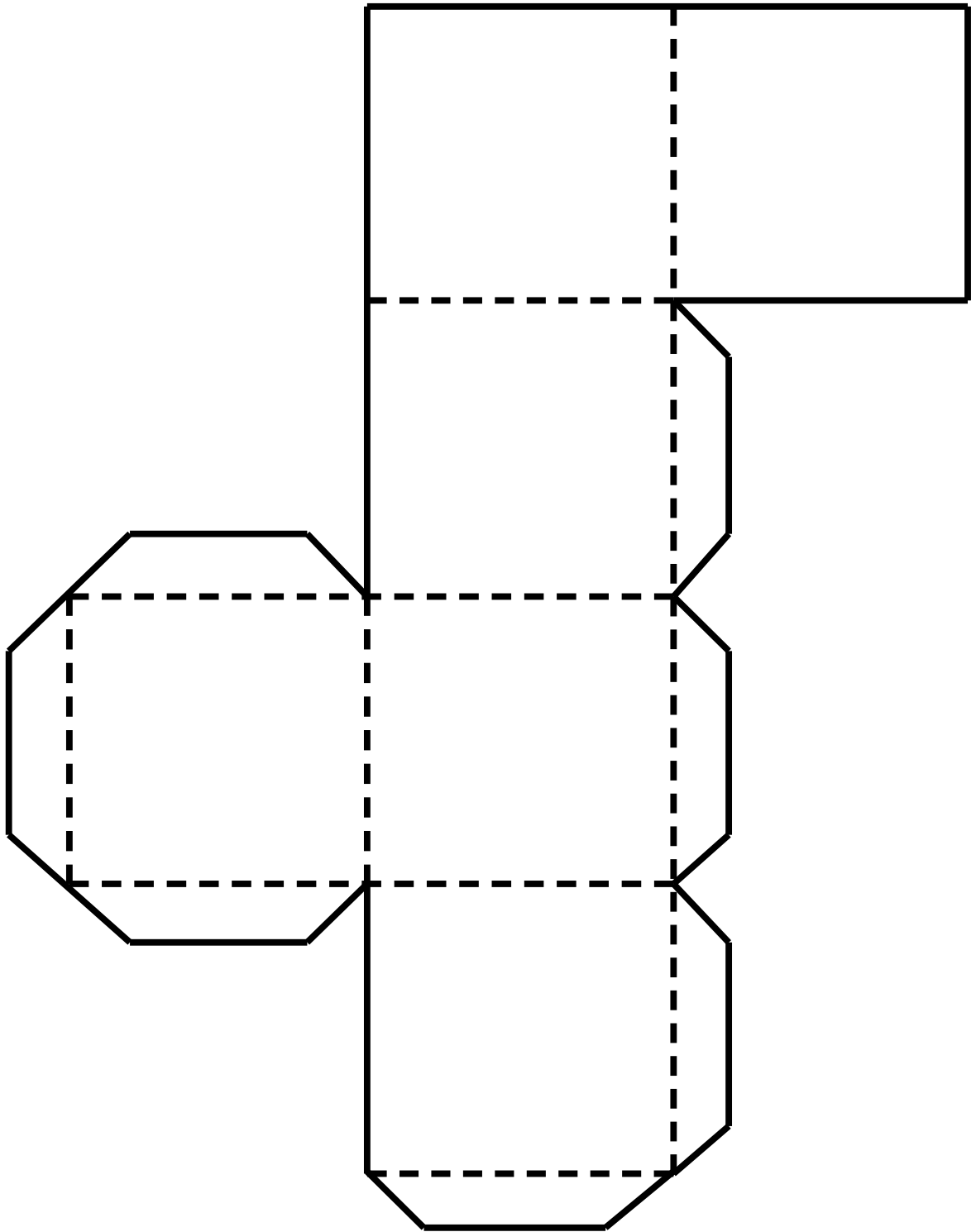
Research links between the visual arts and the built and natural environment

Glossary

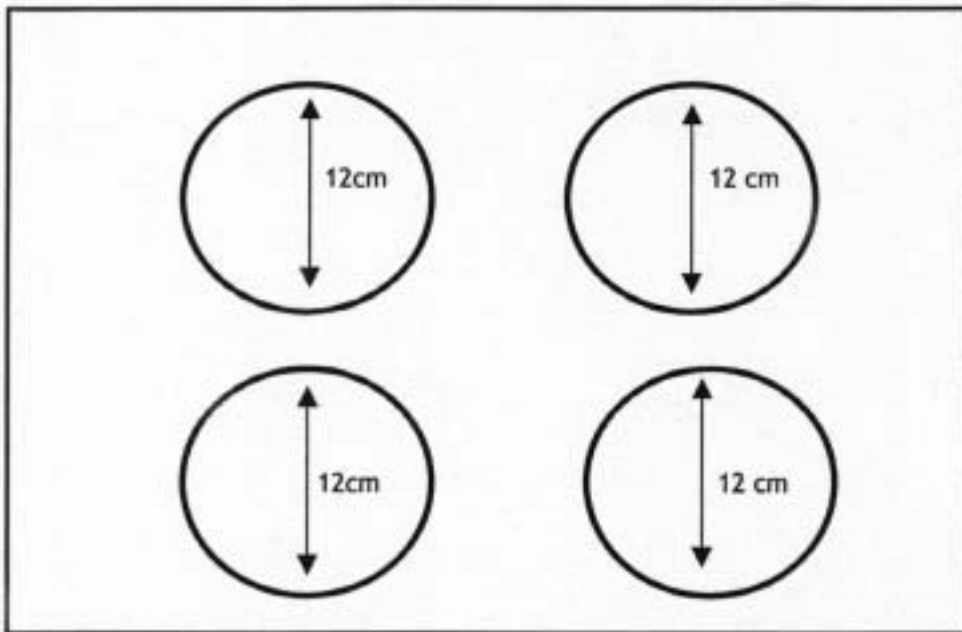
Abstract	In art this word is used to describe works of art that focus on elements such as line, shape and colour rather than trying to depict an actual scene, person or thing.
Aesthetic	Something that appeals to the senses or is appreciated for its beauty.
Anodised	A substance that has been covered with a protective coating by electrolysis.
Artists, Designers and Craftspeople	All of these people work in a creative manner to produce objects or images. In this kit we use the terms interchangeably.
Composition	The way in which the parts of a design are combined to create the finished piece.
Concept	An idea. A Conceptual artwork is one which has been inspired by a theory, story or idea and is supposed to communicate the idea to viewers.
Construction	The way in which an object is put together.
Design	The creation of an object or image according to a plan.
Geometric design	A design with regular lines and shapes, from Geometry , a branch of mathematics dealing with lines, forms and angles.
Graduate	Someone who has completed a university degree.
Inspiration	A creative influence.
Interlocked	Joined together by overlapping.
Logic	To think in a clear and ordered manner.
Organic	A plant or animal; a living thing or something that has come from a living thing.
Oxidise	A chemical reaction that happens when a substance is exposed to oxygen.
Precision	Preciseness, used to produce very accurate results.
Proportion	The size of something when compared with something else.
Prototype	The first trial model or design from which something is copied.
Rapid prototyping	A special industrial process where a machine driven by a computer turns computer designs into actual objects.
Slip casting	A process of pouring liquid clay into a mould and letting it set to make an object.
Slumping	A process of working with glass where it is heated in a mould and melts into a curved shape.
Spherical	Shaped like a ball or a globe; a three-dimensional circle.
Stipple engraving	To cut into the surface of a form with dots.
Symmetry	To be balanced.
Template	Used as a pattern to reproduce designs or objects.
Terra sigillata slips	Extremely fine clay particles mixed with different colours and water used to decorate ceramics.
Underglaze	A substance applied to ceramics to decorate or give colour.
Undergraduate	A person who is studying at university.
Virtual object	An object which only exists in the computer.
Visual metaphor	An image which presents an idea of a message.

Appendix #1

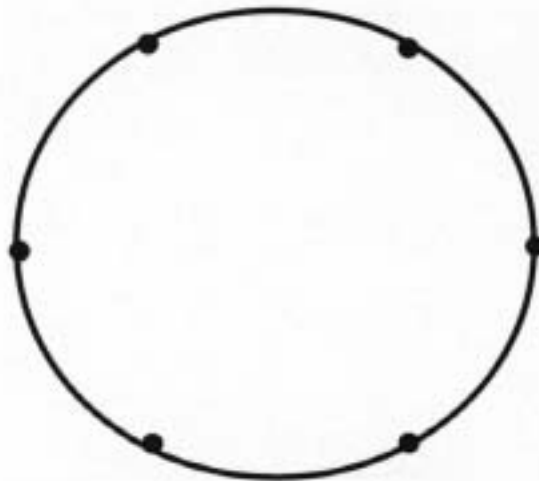
Box Template



Appendix #2

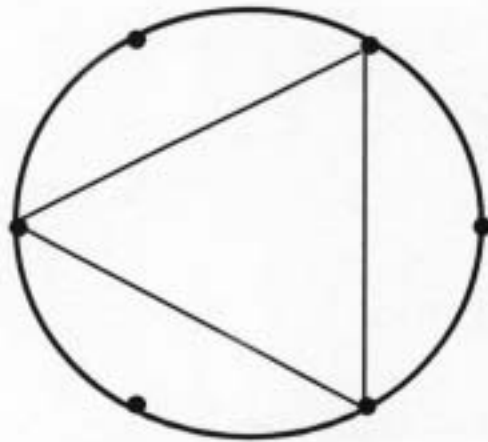


Draw four circles on lightweight cardboard with a diameter of 12cm.

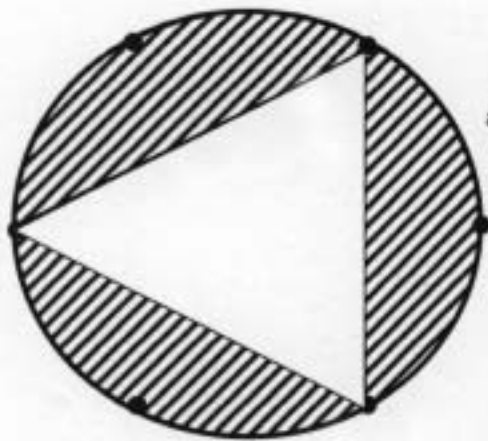


Using the same radius on a compass mark around the circumference of each circle six points.

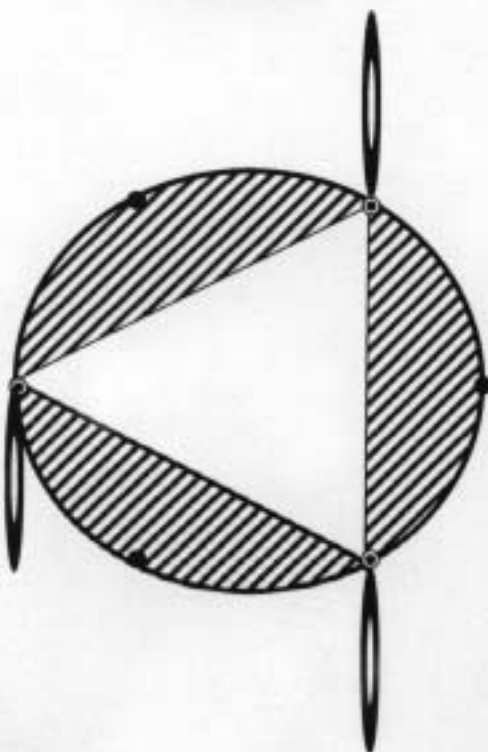
Appendix #2 cont'd



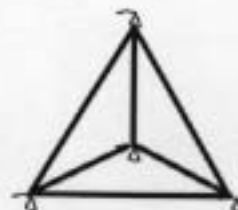
Join up every second point to make a triangle. Cut out the circles.



At each point that the triangle meets the circumference punch a hole. Carefully fold on the line that makes the triangle.

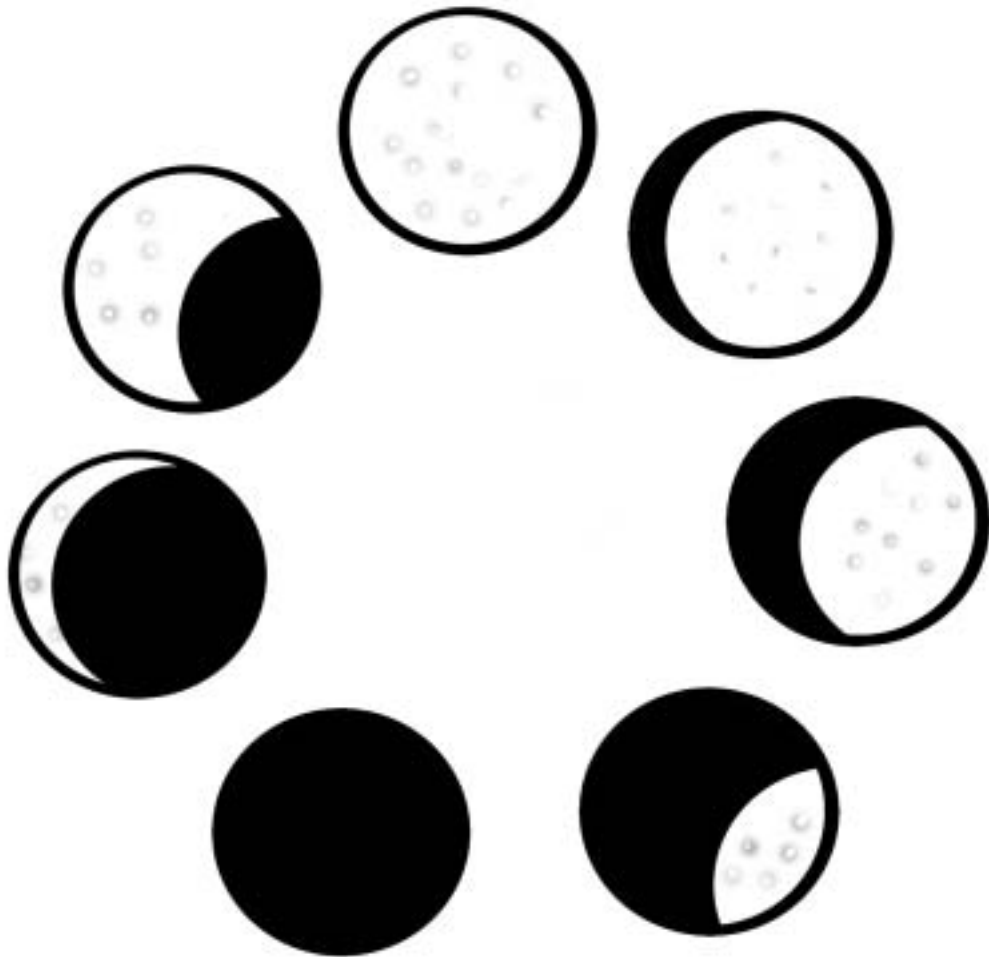


Thread rubber bands through the holes and join triangles together to form a triangular ball.



Appendix #3

Moon Bowls Diagram



Acknowledgements

Ordinary/Extraordinary: Exhibition in a Suitcase was initiated by Craft ACT: Craft and Design Centre in conjunction with Canberra Museum and Gallery.

Ordinary/Extraordinary: Exhibition in a Suitcase is a new audiences project, assisted by the Australia Council, the Commonwealth Government's arts funding and advisory body through its Audience and Market Development Division.

Ordinary/Extraordinary: Exhibition in a Suitcase also acknowledges the generous assistance of Arts ACT with the assistance of the ACT Government.

Education kit written by Kate M Murphy, Megan Nicolson and Catrina Vignando
Education kit designed by msquared and Kate M Murphy
Photography of works of art by Steven Murray, Creative Image Photography

Construction of cases: Kenetic Flight Cases

Design and construction of interior of cases Zeljko Markov

Many thanks for invaluable assistance to Kirsten Farrell at Craft ACT, Lisa De Santis, Mark VanVeen, Emma Pegrum Graeme Tie and Paul Webb from the Canberra Museum and Gallery, Barbara Poliness and the National Gallery of Australia.

Thanks to Canberra Art Teachers Association for their ongoing support

Initial concept developed by CATA, Fiona Hooton, Caris Tirrell and Jenny Deves



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