

Goulburn Regional Art Gallery presents

1 jul.—8 oct. 2022

All light, all air, all space



Megan Cope, Bonita Ely, Rosalie Gascoigne, D Harding,
Rebecca Mayo, Cameron Robbins

Education Kit



Contents

About the Education Kit		Page 3
Themes and Influences		Page 4
Objectives		Page 4
About the Exhibition	Find-a-word Relationships to the natural world 'All light, all air, all space, all understatement' The impact we have– crossword	Page 5-7
Megan Cope	Looking after the environment On Country <i>Walangala</i>	Page 8-9
Bonita Ely	Environmental art Everyone's an artist	Page 10-11
Rosalie Gascoigne	The land Create Upcycling	Page 12-13
D Harding	The yellow Mapping our place Cultural heritage	Page 14-15
Rebecca Mayo	Knowledge and experience Goulburn Wetlands Walking	Page 16-17
Cameron Robbins	How it works Penumbra and umbra shadows Solar eclipse	Page 18-19

About the Education Kit

This Education Kit has been developed for *All light, all air, all space* 1 jul.—8 oct. 2022 and prepared by Sally O'Neill, Education Officer. O'Neill has a Bachelor of Fine Arts majoring in Painting and Drawing and Certificate III in Early Childhood, with several years experience in developing and delivering an Education Program for regional and public galleries. O'Neill is also a practising artist whose painting practice explores personal and shared narratives.

The kit includes practical and theory activities designed for audiences of all ages. The kit is suitable for use before and after visiting the Gallery.



Image: Installation view of *All light, all air, all space* featuring; Cameron Robbins, *Solar drawing instrumental*, 2021; Bonita Ely, *Untitled*, 2007, *Untitled*, 2007, *Untitled*, 2011, *Manning Clark's Brain (the Manning Clark family has a holiday house on the headland)*, 2007, *Life in a day*, 2006, *The river's edge*, 1979; Rebecca Mayo, *Bagged wetland*, 2022; Megan Cope, Quandamooka people, *Untitled (Extractions I)*, 2020.
Photograph: Silversalt Photography.

Themes and Influences

The exhibition highlights the following themes:

- The natural world and our relationship to it as a powerful source of inspiration for visual artists.
- Innovative and experimental use of a range of materials and techniques.
- Use of contemporary art making devices including conceptualism, where concepts and process are given prominence to aesthetics, technical and material concerns.
- Exploration of the fraught dependence humans have on the environment, drawing attention to the current state of climate emergency.

Objectives

As a part of viewing the exhibition and completing the activities in this Education kit, students will:

- Gain an understanding of how artists use art to express ideas and communicate with their audience.
- Develop the ability to interpret concepts in art and make conclusions about the artist's intentions.
- Identify that artists use a variety of materials and disciplines to convey a variety of messages.
- Discuss and respond to art in a variety of forms.
- Gain a greater knowledge of how art can be a powerful form of documentation and critique of the social, economic, environmental and political context in which it is made.
- Consider the relationship that exists between the artwork, artist, gallery and audience.
- Understand how contemporary artists cause their practice to express a perspective on a particular topic.

About the exhibition

Find-a-word

Can you find the names of the artists from the exhibition in the find-a-word below? First and last names appear separately.

Megan Cope

Rosalie Gascoigne

Rebecca Mayo

Bonita Ely

D Harding

Cameron Robbins



Relationships to the natural world

All light, all air, all space brings together works by leading artists from across Australia who explore relationships to the natural world.

Take a look through the exhibition or through this education kit. List the materials used to create the works in the exhibition under the three categories below; natural, man-made and recycled. Some materials may fall into more than one category.

NATURAL	MAN-MADE	RECYCLED
	Cement	Cement

‘All light, all air, all space, all understatement’

The exhibition title is drawn from a quote by Rosalie Gascoigne, who described the environment which inspired her practice as ‘All light, all air, all space, all understatement’. [1]

Each of the artists in the exhibition explore these ideas in their approach to making art about the landscape. Through engagement with these works we get a sense of what a place looks like but also how it feels to be within the space and the special meaning it might have for the artist.

Each of the jumbled groups of letters opposite can be rearranged to spell an idea that relates to this exhibition.

[1] Rosalie Gascoigne, interview with Peter Ross, ABC, 1990

Megan Cope

Born Meeanjin/Brisbane, Australia 1982. Quandamooka people of Stradbroke Island/Minjerribah. Lives and works between Minjerribah & Bundjalung Country, New South Wales.

Megan Cope's sculptural installations, video work and paintings are often site-specific which means they have been created to fit into and respond to a particular place. Cope uses her art to investigate issues relating to identity, the environment and mapping practices. She explores her own experience of Aboriginality and challenges colonial ideas of time and ownership.



Image: Megan Cope, Quandamooka people, *Untitled (Extractions I)*, 2020, core drilled cement plug, aggregate, pink acrylic spray paint, beeswax, 214 pieces - 70mm x 110mm, Courtesy of the Artist and Milani Gallery, Brisbane. Photograph by Zan Wimberley.

Looking after the environment

Megan Cope has a deep personal and cultural connection and feels a need to look after the land. There are lots of things we can do to help care for the environment. Consider each of the points below and list ideas for how you can address each. Choose one idea to implement at home.

Conserve water: _____

Reduce pollution: _____

Reduce waste: _____

Live more sustainably: _____

On Country

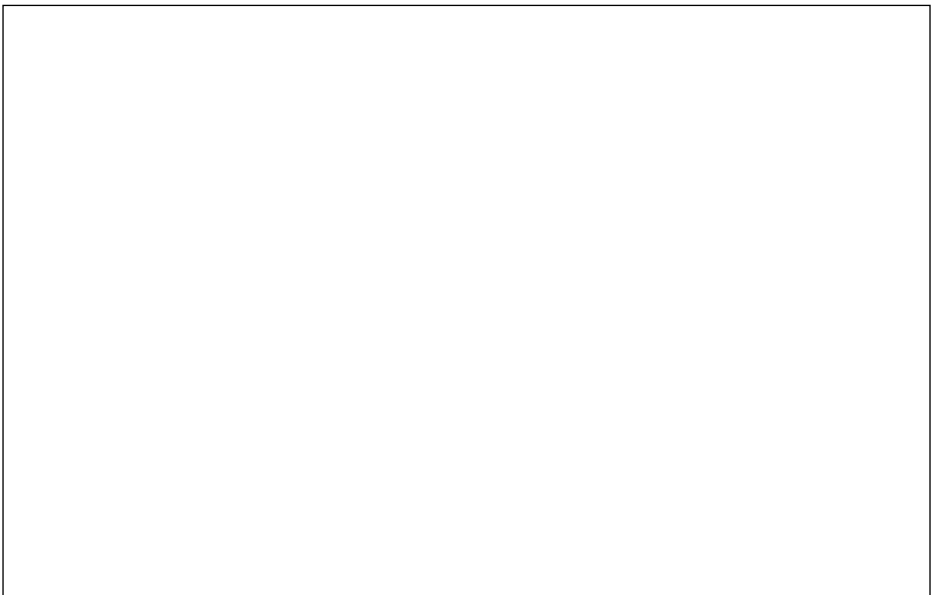
The work on display was made as a result of a public art project Cope undertook. *Untitled (Extractions I)* are plugs of extracted cement from a pathway in Canberra. The traditional custodians of the area we know as Canberra are the Ngunnawal and Ngambri people. Who are the traditional custodians of the Country you call home?

Walangala

The holes left by the cement plugs in the path in Canberra spell 'Walangala'. This means 'Longwater' in the artist's mother tongue Jandai. The work was created to highlight the toxic relationship between cement and water. The plugs themselves remind the artist of frog or fish eggs that can be found in fresh water.

How has cement had a negative impact on our river systems and the natural environment more broadly?

Illustrate this impact in a drawing below:



Bonita Ely

Born Mildura, Australia 1946. Lives and works on Gadigal land/Sydney, Australia.

Dr Bonita Ely is an Australian multidisciplinary artist, which means she uses lots of different ways to make her art including painting, printmaking, photography, performance and installation. Ely is well known for making art about the environment. She will decide what her work is about before deciding how to create it. She often takes a sustainable approach, opting to re-use plastic and found materials in her making. Through her practice Ely draws in her audience, making them a part of the work of art rather than a passive viewer.



Image: Installation view of *All light, all air, all space* with Bonita Ely, *Untitled*, 2007, *Untitled*, 2007, *Untitled*, 2011, *Manning Clark's Brain (the Manning Clark family has a holiday house on the headland)*, 2007, *Life in a day*, 2006, *The river's edge*, 1979. Photograph: Silversalt Photography.

Environmental art

Ely creates art about the environment to encourage us to look after it. She looks at the changes happening to a place over time like a 'big eye'. Think of a place near you that has experienced a large amount of change in the last few years through development or regeneration. Compare the site before to now by listing the features of both below.

BEFORE	AFTER

Everyone's an artist

Ely's practice refers to the Fluxus movement, defined by the belief that everyone can make art and that it can be seen anywhere, not just in a gallery context.

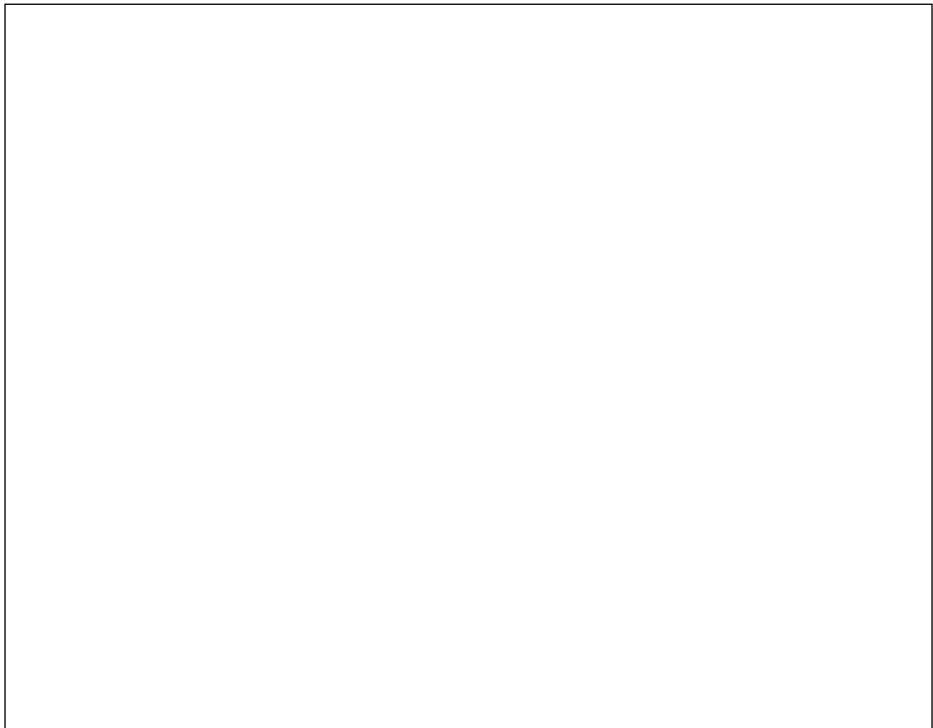
Pretend that you have been asked to create a public art work in your local park.

What would your work be about?

What art form would you like to explore? (i.e. painting, sculpture, performance, photography, installation etc)

What materials would you use?

Would your work be permanent or ephemeral?



Rosalie Gascoigne

Born Auckland, New Zealand 1917. Died Kamberri/Canberra, Australia 1999.

Rosalie Gascoigne is famous for her sculptural assemblages. An assemblage is a 3D work of art created using found materials that have been cut, rearranged and connected in new ways. Gascoigne would wander the landscape of the Monaro region and beyond to source found natural or manufactured objects for her practice. By combining them in new ways Gascoigne changed the way we see the Australian landscape.

The land

Gascoigne's work was made from and about the land. Her work has been described as poetry as it so beautifully describes the experience of being within the landscape through colour, form, line and space. Create an acrostic poem about the Australian landscape below.

L _____
A _____
N _____
D _____
S _____
C _____
A _____
P _____
E _____

Create

Some of Rosalie Gascoigne's most famous work are constructions using road signs which she called 'Tigers'.

To make a 'Tiger':

1. Collect some examples of text (magazines, newspapers, old books).
2. Select a page or pages and cut them into squares of the same size.
3. Rearrange the squares onto a new piece of paper and glue them down.



Image: Children creating 'text tigers' at Art Teenies, Goulburn Regional Art Gallery, July 2022.

Upcycling

Upcycling is the process of transforming unwanted materials into a new object. What is the benefit of upcycling for the environment?

What is the difference between upcycling and recycling? _____

Consider the list of manufactured materials that may be found on a walk through the landscape. Beside each make some suggestions as to how you may upcycle each into a new art work or functional object.

Old t-shirt _____

Trampoline _____

Wooden crate _____

Old road sign _____

Broken fence _____

Corrugated iron roofing _____

D Harding

Born Moranbah, Queensland 1982. Lives and works in Meanjin/Brisbane, Queensland. Bidjara, Ghungalu and Garingbal peoples.

D Harding uses their practice as an expression and exploration of their cultural ancestry. Through their practice Harding pays homage to family members, community and place and brings to light the complex and sometimes painful histories of discrimination against Aboriginal people. D Harding uses many different ways to create art, providing new forms for sharing knowledge. Stencilling is prominent in their practice, revealing a close connection to the techniques of their ancestors.



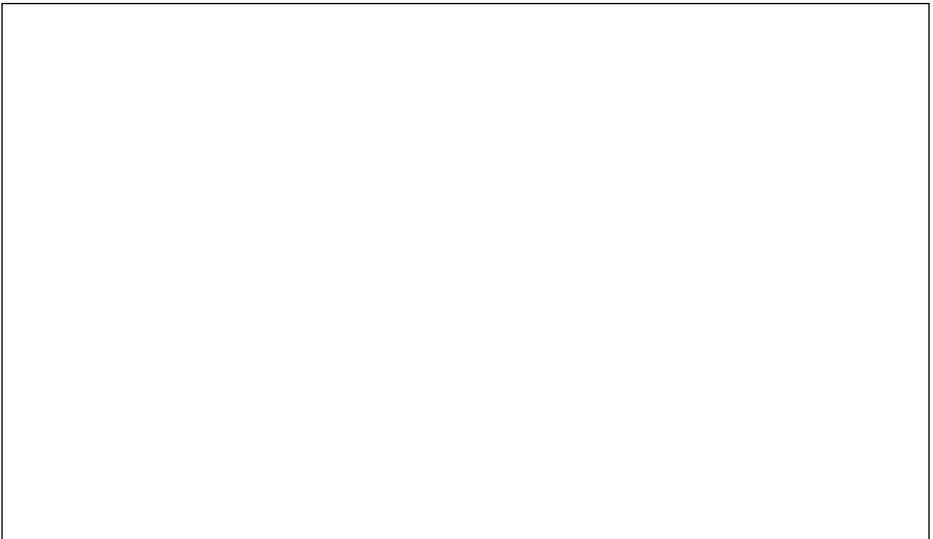
Front: Installation view of *All light, all air, all space* with D Harding, *As I remember it*, 2018, *Moonda and the shame fella*, 2018. Photograph: Silversalt Photography.

Yellow

D Harding works with technologies developed and refined by ancestors and with knowledge passed down through generations. The Xanthorrhoea or grass tree was an important resource used by Harding's family in different ways. When D Harding was overseas creating the work *As I remember it* they couldn't access this yellow pigment for making art so used other inks and natural pigments to evoke the tone of naturally sourced ochre. What do you think about when you see this colour?

Mapping our place

Through their practice D Harding expresses a deep connection to the land particularly to the Country of their mother of central Queensland. Visit a place that you have a deep connection to (in person if you can, or travel by memory). Be in the place and feel your emotions in the place. What can you see, feel, hear? What is close by? When was the last time you were here? What is the significance of this place both to you and to the community more broadly? Take the time to develop a map of this place below. Challenge yourself to map more than what can be seen through the use of colour, shape and line.



Cultural heritage

Many artists are inspired by the practice and knowledge of the cultural ancestors. Where is your family from? Do you have a diverse ancestry?

Select a part of your own heritage. Research traditional cultural and art forms developed and practiced by artists of your heritage. What are key features found in the visual arts?

How could you learn more about your cultural heritage?

Rebecca Mayo

Born Australia 1971. Lives and works between Naarm/Melbourne and Kamberri/Canberra.

Rebecca Mayo is an artist who often uses natural dyes from plants found at restored sites. Mayo combines the process of printmaking with aspects of performance including ways of thinking, being and acting. The repetitive act of walking and immersion in the landscape is central to her practice, often finding materials and re-introducing them to sites in their transformed state as works of art.

Knowledge and experience

Mayo's practice reveals years of research and experimentation. She has amazing knowledge and experience with creating dyes from plants. Consider each of the plants below and take a guess as to what colours can be produced from each of them.

Gum leaves: _____

Banksia cones: _____

Wattle: _____

Onion: _____

Rose petals: _____

Goulburn Wetlands

Mayo often makes work about sites of regeneration. For this body of work she headed to the Goulburn Wetlands. The site is a regeneration project returning an old brick pit and ponds back to it's natural wetlands state. Since its opening in 2014 many native plants and animals have returned to the site. What native animals could you imagine live in the wetlands? Pick one and draw a picture of it in the wetlands _____

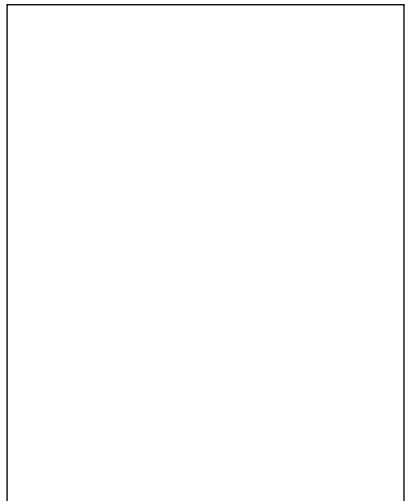




Image: Rebecca Mayo, *Bagged wetland*, 2022, plant dye, stencil, wool, cotton, hemp, silk, linen, variable dimensions. Image courtesy the artist. Photograph: Brenton McGeachie.

Walking

Walking is an important practice for Mayo. The repetitive act is very similar to the repetition in printmaking and it brings her closer to the places she creates work about. Take a walk around a natural environment near your home.

Choose either to collect:

- Natural materials through the use of photography or drawing
- Rubbish. Be sure to use protective equipment and dispose appropriately.

Complete a reflection after your walk. How did your actions bring you closer to the environment?

Has this experience changed how you view and respond to this place and if so, how? _____

Cameron Robbins

Born Naarm/Melbourne, Australia 1963. Lives and works in Castlemaine, Australia.

Cameron Robbins creates art responding to and using natural forces and the elements. He creates devices such as wind or ocean-powered machines, site-specific installations, wind drawings, photographs and sound compositions.



Image: Installation image *All light, all air, all space* with Cameron Robbins, *Solar drawing instrumental*, 2021, DC motor, Unisolar 24V panel (outdoors), cedar, stainless steel, aluminum, brass, copper, polyethylene, high tensile steel, carbon fibre, cable, pulleys, CVT gearbox, bearings, shafts, graphite, paint. Photograph: Silversalt Photography.

How it works

A solar panel is located in the courtyard next to the Gallery. It converts sunlight into energy to power the drawing machine installed in the Gallery space. What do you think happens with the drawing at the following times.

At night: _____

At midday on a sunny day: _____

On an overcast day: _____

Can you think of anything else that requires energy from the sun?

Penumbra and umbra shadows

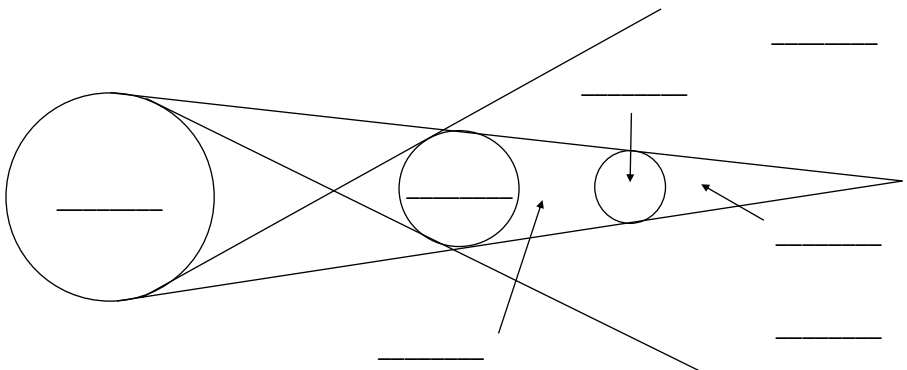
An object placed in front of a single light source will create a shadow with three parts; an umbra, penumbra and antumbra. The umbra is the darkest part of a shadow and the penumbra the lighter, outer section of a shadow. Robbins' wall painting shows the umbra and penumbra of an eclipse.

In the box below, draw an object that is lit from one light source (i.e. the sun). Using two tones, draw the darkest umbra and lighter penumbra of the shadow your object casts.



Solar eclipse

Robbins solar powered drawing machine was inspired by the lunar eclipse of May 26 2021. The diagram below illustrates what occurs during an eclipse. Use the words from the list to label the diagram.



Front: Installation view of *All light, all air, all space* featuring; Rebecca Mayo, *Bagged wetland* (detail), 2022, D Harding, Bidjara, Ghungalu and Garingbal peoples, *As I remember it* (detail), 2018. Photograph: Silversalt Photography.



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Goulburn Regional Art Gallery is supported by the NSW government through Create NSW.