



Learning Resource

James C Sourris AM Collection

Senior Visual Art: Unit 2 (Madonna Staunton)

Senior Visual Art

Learning in Units 1 and 2 builds a foundation for study in Units 3 and 4. The course of study focuses on contexts as a way of making and responding to artworks. Teachers provide a variety of learning experiences that explore each of the contexts and the unit concepts. Students encounter different options in making and responding that will assist independent learning in Units 3 and 4. Units 1 and 2 are developmental, where students experiment with and experience two-dimensional, three-dimensional and time-based media areas across Units 1 and 2. The balance of media areas is determined by the teacher and local resources. Learning experiences are scaffolded by the inquiry learning processes and work through researching, developing, reflecting and resolving. The course becomes less teacher-directed as students discover and become more confident in their individualised expression. By the end of Units 1 and 2, students should have experienced a diverse range of approaches for demonstrating solutions to visual problems. While students are not required to produce a body of work, they should be given the opportunity to understand the process of developing a body of work through teacher-directed learning experiences that relate to the concepts and focuses. In making and responding, students should be given the opportunity to demonstrate increasingly higher order critical analysis and thinking in a variety of forms. (QCAA, Visual Art 2019 v1.1, General Senior Syllabus, Page 14) <https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visual-art/syllabus>

Unit of Work

Unit 2: Art as code

Key inquiry questions:

- developing — how do artists generate solutions to visual problems?
- researching — how do artists react to stimulus?
- reflecting — how do artists consider ideas and information, media techniques and processes?

- resolving — how do artists communicate individual ideas as visual, written or spoken responses?

Content Description

1. implement ideas and representations to decode artworks and communicate in visual forms
2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
3. analyse and interpret artworks and art practices through the formal and cultural contexts
4. evaluate art practices, traditions, cultures, and theories to examine how diverse symbol systems are used by artists to communicate meaning
5. justify viewpoints using evidence of communication in artworks
6. experiment in response to symbol systems used by artists to communicate meaning
7. create multiple meaning and representations through knowledge and understanding of materials, techniques, technologies and art processes
8. realise responses to demonstrate how meaning is communicated through art forms.

<https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visual-art/syllabus>

Learning Objectives and Success Criteria

Learning Objectives

Students are learning to:

- implement ideas in visual responses that explore - expression, art elements and principles to develop personal symbol systems to represent and communicate meaning in artworks
- analyse and compare artworks through the formal context to interpret formal visual art elements and principles, the application of materials and techniques, the stylistic qualities relative to historical periods or iconology, and how these contribute to engagement, communication and meaning
- experiment with a range of visual responses to explore communication through art language, such as
 - deconstruction and reconstruction of recognisable symbols, such as text, to explore non-figurative, expressive art forms and visual elements, such as line and shape

<https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visual-art/syllabus>

Success criteria

Students will be successful when they can:

- analyse, interpret and compare artworks, through the formal context, by Madonna Staunton, Sebastian Di Mauro and selected artists from history
- experiment with deconstructing and reconstructing a familiar object to explore its non-figurative, expressive qualities
- experiment with communicating through the creation of a personal, narrative code in artwork

Teaching Notes

Timing

3 x 1 hour lessons

Resources

Lessons 2 and 3:

Provide a range of found objects, which are made of multiple components and that can be taken apart. For example, old clothing that can be cut up into its parts - collar, pocket, sleeves; old books, magazines, tools, toys. Students require one object each.

Provide a range of equipment and art materials to deconstruct and reconstruct the objects such as, scissors, cutting knives, screw drivers, saws, needles and thread, glue, tape, and so on.

Teaching Notes

In order to get the most out of this resource, become a State Library member today for free and immediate access to digital resources.

<https://patron.slq.qld.gov.au/Register>

Once you have set up your State Library Membership you can access Kanopy, ebooks and databases including those referred to in this resource.

Kanopy is an on-demand streaming video platform that offers classic films and documentaries. It's free with your State Library membership. Kanopy films can be streamed in your classroom, or students can access via their personal devices using their State Library membership.

To access Kanopy, databases and other e-resources suggested in this resource, ensure students are logged in with their State Library membership before following the resource link.

Learning Activities

Lesson 1

Inquiry question: How can a recognisable symbol take on new meaning?

Introduce the lesson by showing students Madonna Staunton's work **Assemblage with plank, 1988** from the QAGOMA collection

**NB Students will need to search for the artwork in the QAGOMA collection - <http://collection.qagoma.qld.gov.au/qag/imu.php?request=search>*

Or find an image of **Top Notes, 2010** by searching online.

Allow students time to observe the work and carry out a visual thinking routine like [See, Think, Wonder](#) in order to begin thinking about Staunton's work.

Students view the video, **Madonna Staunton interview: The James C Sourris AM Collection** <https://www.slq.qld.gov.au/research-collections/art-and-design/australian-library-art/james-c-sourris-am-collection>

Students view Staunton's artist's book called **Pennant** in the Australian Library of Art. Allow students time to open and closely observe each page of the artist's book.

<http://hdl.handle.net/10462/comp/1095>

Lead students through the following activities in response to both the video and **Pennant**:

1. The following phrases are spoken by Staunton in the video about her art practice and influences. Divide the class into groups and have each group discuss and explain how the phrases apply to **Pennant**.

Tactile sense

I seem to be able to make companions out of inanimate things

Was always happy with a book

Beatniks and poetry

Collage was a liberating means of making artwork

2. What object has been deconstructed and reconstructed to create **Pennant**?

3. What meaning does the object now have?
4. What symbols can be recognised in the pages and on the cover of the artist's book?
5. Research artists who have been influential in the techniques of collage and assemblage. Create a reverse chronology presentation that shows how the practice of two artists from history may have impacted the thinking and work of Madonna Staunton. For example, Pablo Picasso and Robert Rauschenberg.

Extension activity:

Compare Staunton's use of visual language, expression and application of code in **Pennant** with another artist's book, **Leaves of Stone**, by Sebastian Di Mauro in the Australian Library of Art at the SLQ <http://hdl.handle.net/10462/comp/1092>

Lessons 2 and 3

Inquiry question: How can a recognisable symbol be deconstructed and reconstructed to explore non-figurative, expressive art forms and visual elements, such as line and shape?

Equipment and materials

Provide a range of found objects, which are made of multiple components and that can be taken apart. For example, old clothing that can be cut up into its parts - collar, pocket, sleeves; old books, magazines, tools, toys. Students require one object each.

Provide a range of equipment and art materials to deconstruct and reconstruct the objects such as, scissors, cutting knives, screw drivers, saws, needles and thread, glue, tape, and so on.

Making

Students reflect on the way that Staunton reconstructed the wooden stool in **Pennant**; besides removing it from its function of being a stool, she personalised it by adding her own narrative code of words, shapes, letters and numbers.

Students deconstruct an object and experiment with reconstructing it in a way that changes its form and function so that it becomes a purely expressive object, perhaps an artist's book.

Students should exploit one or two visual elements or expressive elements to create a personal code of their own within their work.

Reflecting

In a reflective statement that can be written or spoken and saved as a digital file, students compare the meaning of the original object with the meaning it acquired through this experimentation. They evaluate the success of a code to engage a viewer and generate meaning in their own work. They justify their choices of visual language and expression.

References

Project Zero, 2019, *See, Think, Wonder*, Harvard School of Graduate Education,
https://pz.harvard.edu/sites/default/files/See%20Think%20Wonder_2.pdf, date accessed 28/5/2020.

Additional Resources

Sebastian Di Mauro interview: The James C Sourris AM Collection

<https://www.slq.qld.gov.au/research-collections/art-and-design/australian-library-art/james-c-sourris-am-collection>

Robert Rauschenberg: Man at Work

<https://slq.kanopy.com/video/robert-rauschenberg-retrospective>

State Library of Queensland acknowledge Aboriginal and Torres Strait Islander peoples and their continuing connection to land and as custodians of stories for millennia. We are inspired by this tradition in our work to share and preserve Queensland's memory for future generations.

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