



# Learning Resource

## James C Sourris AM Collection

### Senior Visual Art: Unit 3 (Helga Groves and Judy Watson)

#### Senior Visual Art

Learning in Units 3 and 4 provides opportunities for highly personalised responses. Teachers provide stimulus and guide students as they independently define their ideas through phases of intellectual and artistic investigation. Students develop one focus for exploration in a body of work that evolves over two concepts. Unit 3 includes learning experiences that support students to realise their individual expression. Unit 4 provides opportunities for students to reflect on and exploit existing approaches as they extend their focus. They apply new knowledge, skills or processes that enrich meaning in their body of work to determine alternate resolution of their ideas. By the end of the course, students resolve one body of work with a focus developed from an investigation of a self-directed inquiry question. Inquiry questions provide opportunities for students to define their focus, synthesise existing and new knowledge to inform their own art practice, analyse and interpret artists' work and art practices in different contexts, and evaluate and draw conclusions as they resolve artwork. (QCAA, Visual Art General Senior Syllabus 2019 version 1.1.

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

#### Unit of Work

Unit 3: Art as knowledge

#### 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 communicate knowledge gained through self-directed inquiry
2. apply literacy skills to communicate knowledge of art practices and individualised ideas
3. analyse and interpret visual language, expression and meaning in contemporary and traditional artworks and practices using the contemporary, personal, cultural and/or formal contexts
4. evaluate art practices, traditions, cultures and theories to inform student-directed making and responding
5. justify decisions and informed viewpoints using knowledge gained through self-directed inquiry
6. experiment with visual language, expression and media in response to a self-directed inquiry
7. create meaning through the knowledge and understanding of materials, techniques, technologies and art processes gained through self-directed inquiry
8. realise responses to communicate meaning defined by the self-directed inquiry.

<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:

- analyse and interpret the work of artists who demonstrate intellectual flexibility through combinations of art and identified areas of interest
- analyse and interpret
  - artworks through teacher-directed, reverse chronology case studies to examine historical influences on contemporary artists and examine how they acquire and transmit knowledge through their current art practice
  - artworks including those by Aboriginal artists and artists from the Torres Strait Islands, artists from the Pacific Islands and artists from Asia
- experiment with - materials, techniques, technologies and art processes that reflect the influences of key artists
- reflect on self-directed investigation and artmaking as they consider and make informed judgments and decisions about the artwork and practices of self and other

### Success criteria

Students will be successful when they can:

- analyse and interpret, and compare the way Helga Groves and Judy Watson acquire and transmit knowledge as the basis of their art practices.
- make links between Helga Groves and artists from the past to examine historical influences on her practice through a reverse chronology presentation
- analyse, interpret and reflect on the work of Judy Watson and her practice which is informed by the cultural knowledge of her Aboriginal heritage
- experiment with unfamiliar materials inspired by Groves and Watson to create meaning relevant to their own self- directed investigation

## Teaching Notes

### Timing

3 x 1 hour lessons

### Resources

#### Lesson 3

Provide students with a range of new, found or recycled materials such as those used by Groves and Watson. For example, fishing line, wire mesh such as fly screen, small frames for weaving, nails and hammer, mesh-like fabrics such as cheesecloth, clear jars and containers; gesso, gouache, watercolours, inks; surfaces to work on such as watercolour paper, calico, card and board; scissors, needles, thread, craft knives, fine point pens 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 does Helga Groves engage with knowledge in her art practice?

#### Before viewing

Students pay a short visit to the website of Helga Groves to familiarise themselves with her work. <http://helgagroves.com/>

#### During viewing

As they view the video challenge students to make a list of all the different materials that Groves has used in her art making practice.

Students view the video, **Helga Groves 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>

#### After viewing

1. Students should discuss and reflect on the variety of materials and processes used by Groves and the types of knowledge that Groves delves into and draws from as source material for her works. They should consider Groves' original stimulus experiences and the way she conceptualises her response to it into non-figurative works.
2. Students work in small groups to analyse and interpret an example of one of Groves' works in order to evaluate how she develops her ideas and utilises knowledge. Each group member to find online and investigate a different work and share their findings with the group. For example:
  - **Stratosphere Series (Southern Hemisphere)**, 2010
  - **Elevations with low moon**, 2008 (QAGOMA Collection)
  - **Fallen Star Series**, 2016
  - **Correlating curve - ocean floor**, 2006
  - **Luminous**, 2001 (QAGOMA Collection)

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

3. Students work in groups of three to complete a brief (three slides) reverse chronology presentation that shows how Sol LeWitt (1928- 2007) influenced the practice of Helga Groves, and how Marcel Duchamp's (1929-1946) unassisted ready-mades influenced the practice of Sol LeWitt. A key idea to consider and research in this task is Conceptualism.
4. Students share their findings with other groups.

## Lesson 2

Inquiry question: What are the similarities and differences between Judy Watson's and Helga Groves' practices?

Students view the video, **Judy Watson 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>

Find an online image of Watson's completed work, **red flood**, 2011 (Milani Gallery) to show students. (**red flood** is the painting in progress during the interview). Work with the whole class to encourage observation, comparing it with how it looked in progress, then students work in pairs to analyse and interpret this painting which is a response to the 2011 Brisbane floods. Students share their thinking with the class.

Students choose two more of Watson's works to examine and research individually.

For instance,

- [memory bones](#), 2007 (QAGOMA Collection)
- [Heron Island series](#), 2009 (University of Qld Art museum Collection)
- [tow row](#), 2016 (QAGOMA Collection)

Individually students make a list of similarities and differences between Watson and Groves in their creative use of knowledge such as science, geography, mapping, use of data. Use this as the basis of a paragraph that compares the two artist's practices. Extend this activity by organising a debate about which artist's work is most engaging for an audience, using evidence from artworks to support arguments.

## Lesson 3

Inquiry question: How can Groves' and Watson's use of materials and approaches influence students' responses in the body of work?

### Equipment and materials

Provide students with a range of new, found or recycled materials such as those used by Groves and Watson. For example, fishing line, wire mesh such as fly screen, small frames for weaving, nails and hammer, mesh-like fabrics such as cheesecloth, clear jars and containers; gesso, gouache, watercolours, inks; surfaces to work on such as watercolour paper, calico, card and board; scissors, needles, thread, craft knives, fine point pens and so on..

Students produce a suite of small experimental works in which they apply one or a combination of the given materials to the focus of their own self-directed investigation.

Students photographed and document the experiments, reflecting on how they could be developed and extended to create meaning within their own body of work.

Students evaluate how the practices of Groves and Watson have informed their decision making in their body of work.

### Additional Resources

Carroll, Alison and others. Australians in Asia [Collection of nine articles on artists involved in Asialink's artist in residency program.] [online]. [Artlink](#), Vol. 18, No. 4, 1998: 28-34. Availability: <<https://search.informit-com-au.ezproxy.slq.qld.gov.au/documentSummary;dn=990606006;res=IELAPA>> ISSN: 0727-1239. [cited 25 May 20].

SLQ, *Indigenous Art Tilt Train digital story*, <https://vimeo.com/397878850>

UQ Art Museum, *Judy Watson on Heron Island* <https://art-museum.uq.edu.au/whats/past-exhibitions/2009/judy-watson-heron-island>

Watson, Judy. Between leaving and returning [online]. [Ngonjook](#), No. 24, Dec 2003: 7-12. Availability: <<https://search.informit-com-au.ezproxy.slq.qld.gov.au/documentSummary;dn=971704746073355;res=IELAPA>> ISSN: 1039-8236. [cited 25 May 20].

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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