



# Learning Resource

## James C Sourris AM Collection

### Senior Visual Art: Unit 4 (Peter Kennedy)

#### 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 4: Art as alternate

#### 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 that challenge, extend and refine existing knowledge
2. apply literacy skills to communicate knowledge of art practices and individualised ideas
3. analyse and interpret the impact of contemporary context on visual language, expression and meaning in artworks and art practices
4. evaluate art practices, traditions, cultures, and theories to inform an alternate approach
5. justify new viewpoints and evolving ideas
6. experiment with familiar or alternate media to solve visual problems informed by research of contemporary art practice
7. create meaning through knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches

<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 - creative thinking skills to challenge art practice and develop possibilities by combining, changing or reapplying existing ideas
- analyse and compare past and present artworks through the contemporary context and student choice of other relevant contexts, to interpret multiple perspectives, and evaluate how these challenge engagement, communication and meaning; through
  - making; students can test boundaries of their own art practice; they may reconceptualise, modify or explore appropriation of their own artworks and images, and may investigate the impact and place of new technologies on art practices and experiences
  - responding; students examine and interpret artworks and practices to establish how contemporary artists communicate new and authentic experiences and build meaning; they question and re-evaluate traditionally held values and assumptions of art and representation
- evaluate;
  - how contemporary artists enhance and communicate alternate meaning through innovative art practices and exploitation of audience expectations
  - ideas for alternate methods and/or approaches to expand communication of focus and meaning

### Success criteria

Students will be successful when they can:

- discuss Peter Kennedy's contemporary practice with understanding
- make critical connections through analysis and interpretation when comparing Kennedy's early career and later career neon works.
- evaluate and compare meaning made by artists and artworks using light from the past and present
- experiment meaningfully with light and darkness to inform approaches to their own body of work

## Teaching Notes

### Timing

2-3 x 1 hour lessons

### Resources

Visual Diary or paper and pencil; phone, ipads, laptops or camera to take photos and/or videos; large box or darkened space. Lights such as a torch, phone, glow stick, Christmas lights or natural light.

### Teaching Notes

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<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 1-2

Inquiry question: How can neon light be used to express meaning as an art material?

Show students the video, **Peter Kennedy 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

Students should discuss and reflect on the nature of Kennedy's innovative and diverse practice. Pose the following questions to students:

- The video reveals that Kennedy is the first Australian artist to do two ground-breaking things. What were they?
- How has neon light traditionally been used in society?
- What visual language and expression does neon light bring to an artwork? Why not use paint?

Show students the following examples of Peter Kennedy's neon works that can be found online:

- **Neon light installation (Horizontal)**, 1970 (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>
- **Light Rain and everything we know about the universe (except gravity)**, 2013 (NGV collection)

Students to carry out research into these works including, where they were hung, what was the stimulus for them and what was Kennedy's stimulus and point of view when he made each of them. Use this research to inform an analysis and interpretation of each work. Evaluate which work is more significant and provide evidence from research to support this view. Create a spoken comparison of the two works, digitally record it and share with the class. Develop into a class debate.

### Reverse chronology

Peter Kennedy was influenced by American artist Dan Flavin (1933-1996). Students research Flavin's practice and reflect on how Kennedy built on Flavin's ideas.

Students search online for an artist who uses neon light and text. How does the addition of words impact the audience response to the neon work? Record this research in visual diary.

### Extension

Consider the way other artists use light to create meaning. For instance, [James Turrell](#), [Anthony McCall](#), [Olafur Eliason](#), [teamLab](#), [Mary Corse](#) and [Christian Boltanski](#).

### Lesson 3

Inquiry question: How can light be used as an alternate means of expression in a body of work?

### **Making in Response**

Students revisit their research into Peter Kennedy and other artists who use innovative practices with light.

Students carry out individual thinking about how they can make links between their own investigation, their personal focus and light (and darkness) as a possible medium or symbolic/expressive strategy.

Students use their visual diary to develop alternative possibilities to their resolved Unit 3 work; brainstorming or mind-mapping possible ways to create alternate meaning in their own work with light.

Students devise and develop a series of experiments such as:

- use phones/ ipads/ laptops / cameras to capture the movement of light in a darkened room or in a box.
- light could be produced with a torch, phone, glow stick, Christmas lights or other device or natural light.
- Turn lights on and off, arrange lights inside and around objects.
- Explore still photography, exposure settings, time lapse and video.
- Experiment with slowing down and speeding up video.

Students evaluate these ideas for alternate methods and/or approaches to expand communication of their own focus and meaning.

### **Additional Resources**

Blackwood, M. (Director). (2005). What is Minimalism: The American Perspective 1958-1968 [Video file]. Michael Blackwood Productions. Retrieved June 4, 2020, from Kanopy.

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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