

The Mnemonic Mirror

8 December 2016 – 11 March 2017

Griffith University
ART GALLERY

Griffith University
Queensland College of Art



Aaron Seeto
Robert Pulie
Debra Phillips
Archie Moore
Clare Milledge
Linda Marrinon
Deb Mansfield
Emily Hunt
Tony Clark
Gary Carsley
Troy-Anthony Baylis
Kylie Banyard

SECONDARY SCHOOL EDUCATION RESOURCE

ABOUT THIS RESOURCE

This resource has been created for use by teachers and secondary students to engage with artworks and themes in *The Mnemonic Mirror* exhibition at Griffith University Art Gallery. The concepts underpinning the exhibition provide an ideal focus for units of study relating to memory and identity. This resource can be utilised by school groups visiting the exhibition or to assist with learning experiences in the classroom.

Teachers can use the questions featured in this resource to prompt individual responses from students or as a starting point for wider discussion.

In planning and writing this resource Griffith University Art Gallery has consulted the Australian Curriculum: Visual Arts, Years 7 to 10 and the Queensland Curriculum and Assessment Authority's Visual Art (2007) syllabus.

Griffith University Art Gallery
Queensland College of Art
226 Grey St, South Brisbane, Q 4101
Open: Tuesday to Saturday 11:00am to 4:00pm

Education bookings, gallery and studio tours: (07) 3735 7414



ABOUT THE EXHIBITION

The Mnemonic Mirror is an artist-initiated project curated by Dr Kylie Banyard and Gary Carsley. Each of the 12 Australian artists featured in the exhibition use anachronistic or overlooked modes of artistic practice to explore the complex processes of memory.

Much of the information we commit to memory is the humdrum of the everyday, but many of our more meaningful recollections are collected subconsciously—stockpiled until specific stimuli bring them to the fore.

Artists, in particular, find much value in memory. In trying to gain a deeper understanding of their artistic process, artists regularly delve into personal memory banks as well as shared social and cultural histories. Works of art, therefore, can often be seen as mnemonic devices.

For this project, the curators have imagined memory as a collection of things read, felt, observed, or otherwise learnt, which creates our own personal archives.

In recent times, the recording of personal images and text on social media has changed the roles that chronology and geography play in the shaping and making of memory. Where personal memories were once stored at the edges of the mind—comprised of hazy recollection and nostalgia—they now exist as an exact record, easier to access and consider. This blurring of the line between past and present has, in turn, created a new resource for artists, as well as a space from which we might explore the past and communicate the issues of the future. *The Mnemonic Mirror* questions the implications of these changes and scrutinises the consequences, both good and bad.

CREDITS

Curators: Dr Kylie Banyard, Gary Carsley

Griffith University Art Gallery staff: Angela Goddard, Bree Richards, Carrie McCarthy

Secondary School Education Resource: Lucinda Wolber

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YEARS 7, 8 and 9

RESPONDING - IN THE GALLERY

100 - 200 WORDS

- Take a look at Robert Pulie's art work *I messaged me :(* 2015. With a friend, identify the visual symbols used in the work and note them down. Explain how Pulie has used the symbols you have identified to convey personal emotion in his art work.
- Can you identify the art style that has influenced Linda Marrinon in the construction of her sculpture *Mary* 2014? Analyse how the artist adapted this historical style in a postmodern context.
- Discuss the visual references used by artist Archie Moore in his work *Aboriginal Rainbow* 2015. By replacing the centre of the Indigenous Australian flag with a rainbow symbol what is the artist's implied meaning?
- Compare and contrast the works of Debra Phillips and Aaron Seeto. What similarities and differences can you see in their approaches to the subject of memory?
- Identify the visual metaphors used by artist Deb Mansfield in her mixed media art work *I can't quite give him up* 2016. Discuss how these metaphors can be interpreted by the viewer to understand the artists intended meaning.
- Tony Clark's painting *Six sections from Clark's Myriorama* 2013 can be displayed in any chosen arrangement. Reflect on the changing meanings that the work might take on when displayed in different ways.
- Read the exhibition didactic located at the entrance of the gallery and consider the concepts and ideas behind the show. Choose two art works you think successfully represent the intentions of the curators. Justify your answer using critical analysis.



YEARS 7, 8 and 9

RESPONDING - IN THE CLASSROOM

300 - 400 WORDS

- Write a fictional story about one of the individuals featured in Aaron Seeto's daguerreotypes. Let the expressions featured in the art work provide the starting point for building your character's story. Consider who they are and why they might be feeling as they are represented in the art work.
- Write a personal reflection about how you think the sharing of images and experiences on social media effects personal and collective recollections in contemporary society. Consider the personal curation of online profiles.

MAKING - IN THE CLASSROOM

- Choose a flag that you feel a personal connection to, it could be a representation of your ancestral heritage or where you live today. Use collage and painting techniques to deconstruct the original flag and reconstruct it into an art work that communicates something about your personal identity.
- Take a look at the facial expressions in Aaron Seeto's work *Fatal Collision (All is quiet, Geelong Advertiser, Mon 22 July 1861, Page 3,)* 2016. The images are very different to a traditional portrait. Use your phone or tablet to take a photo of yourself with a distorted or exaggerated expression which conveys a personal emotion, it could be anger, sadness, fear, surprise or happiness. Once you have taken the photo, use it as the basis for a sketch using pen or pencil.



YEARS 10, 11 and 12

RESPONDING - IN THE GALLERY

200 - 300 WORDS

- Take a look at the materials artist Archie Moore has used to create his work *Aboriginal Rainbow* 2015. With a friend, discuss the technique you think the artist could have used to produce these works. What is the significance of Moore painting onto 'nothing'?
- Consider the background used to display Kylie Banyard's art work *Being Here and longing for there (Soleri's Studio)* 2016. Explain how the painter's drop sheet could be indicative of memory and experience.
- Investigate the photographic technique of daguerreotype. Discuss how Aaron Seeto has utilised this photographic technique from the past in a contemporary context in order to convey meaning in his art work *Phases of the moon (War-time Refugees Removal Act 1949)* 2016.
- Explain the significance of the materials and making process used by Troy-Anthony Baylis to construct his *Postcard* series. Would the implicit meaning behind these art works change if they were made from another material?
- Identify the technique used by Emily Hunt to create her works *Reification* 2015 and *Objectification* 2015. How could the visual representations used by Hunt be interpreted to understand the artists view on contemporary geopolitical issues?
- Write a comparative analysis focusing on two art works in the exhibition which utilise anachronistic artistic processes to communicate meaning in a contemporary context.
- Care Milledge's art work *Self Reflective Critique: Alpha Mu* 2016 uses the nineteenth century painting technique of *hinterglasmalerei*. This large scale work is designed to be looked at and through, analyse and discuss the importance of this display technique and how it affects the viewer's experience of the work.



YEARS 10, 11 and 12

RESPONDING - IN THE CLASSROOM

300 - 400 WORDS

- Reflect on your experience visiting *The Mnemonic Mirror* exhibition. Write an exhibition review focusing on 3 to 4 key works. Justify how your chosen art works are successful or unsuccessful in communicating concepts of memory in a contemporary context.
- Write a personal reflection focusing on how you think the sharing of images and experiences on social media effects personal and collective recollections in a contemporary context. Consider the personal curation of online profiles.

MAKING - IN THE CLASSROOM

- Collect a variety of printed photos or images from a magazine. Experiment with layering techniques to distort the original image to convey a sense of shifting memory. Use at least 4 layers to create a resolved mixed media art work. Think about techniques such as collaging translucent papers onto your image or adding thin layers of paint. Also experiment with line drawing or shading techniques using conte, charcoal, pastels or pencil.
- Take a look at the facial expressions in Aaron Seeto's work *Fatal Collision (All is quiet, Geelong Advertiser, Mon 22 July 1861, Page 3,)* 2016. The images are very different to a traditional portrait. Use your phone or tablet to take a photo of yourself with a distorted or exaggerated expression which conveys a personal emotion; it could be anger, sadness, fear, surprise or happiness. Once you have taken the photo, use it as the basis for a sketch using pen or pencil.

