

**EDUCATION KIT**

*Order and dissent: works from the Heide Collection*

# ORDER AND DISSENT

## WORKS FROM THE HEIDE COLLECTION

1 July 2008 – 1 March 2009

### Education Kit



**Richard Tipping**

*Sing* c. 1980

vinyl tape on aluminium

edition of 7

59.0 (diam.) cm

Heide Museum of Modern Art Collection

Gift of Ruth Cowan 2000

© Richard Tipping

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### OVERVIEW OF *ORDER AND DISSENT*

*Order and dissent* investigates the dialogue and debate generated by originality, diversity and nonconformity in a selection of works from the Heide Collection from the 1930s to the present. A significant number of these works were once in the private collection of Heide founders John and Sunday Reed.

When the Reeds began to collect contemporary art in the 1930s they were attracted to work which challenged the conservative conventions of art-making popular at the time and instead embraced progressive modernist ideals, subjects and processes. This approach set the tone for the Reeds' collecting across the decades and to an extent has informed the subsequent development of the Heide Collection.

In the exhibition works from a range of periods are combined, investigating the contrasting positions of order and dissent at a number of levels, from the conceptual to the purely aesthetic. It is not proposed, however, that the two ideas of order and dissent necessarily sit in opposition to one another: the theme is intended as a means for defining and reading the works selected rather than dividing them.

*Order and dissent* reveals how the most provocative of artists may produce work that is harmonious in terms of its visual effect or message: for example Mike Brown's serene landscape *Folding pictorial* (1964), or Richard Tipping's *Sing* (c. 1980), which remakes the road sign used globally to symbolise pedestrians crossing. Equally the exhibition includes works that appear to represent the very heart of discontent yet in effect symbolise a yearning for order, such as Sidney Nolan's portrayal of the defiant fugitive folk hero, Ned Kelly, in *Nobody knows anything about my case but myself* (1945).

Many artists whom the Reeds supported from early on are represented in the exhibition, such as Sam Atyeo, Moya Dyring, Danila Vassilieff, Sidney Nolan, Albert Tucker, Joy Hester, and Arthur Boyd. Each of these artists actively questioned what they found to be stale academic traditions. They were unafraid to experiment in a technical sense or to explore radical and often political ideas in their imagery. Their conscientious refusal of accepted values, while controversial at the time, opened up new ways of thinking and seeing. Dissent was a means by which they could examine complex ideas and express their beliefs.

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Most of the later works in the exhibition however, express the idea of dissent in other than political ways. In some instances the challenge in the work is presented simply as a playful variance, as in Sweeney Reed's sculptural text work *Escape* (1977), where the final 'e' of the title literally escapes to the other side of the work, or even as humorous disaffection, as demonstrated by Charles Blackman's *Alice* (1956) at the Mad Hatter's tea party in Wonderland. The concept of order is likewise shown in ways that aren't always predictable: for example, Peter Booth's disquieting *Painting* (1986), a vision of the emergence of a mutant race after the horrors of a nuclear winter, portrays figures in physical conflict with one another, perhaps an attempt to establish a new social structure. On a more restrained note, Edwin Tanner's *Engineers going to their place of work* (1963–64) depicts a sequence of almost identical robotic figures marching in unison in an apparent comment about the monotony of contemporary existence; alternatively their clearly individualised expressions and personalised decorative details could assert independence and a desire to break the bounds of conformity.

*NB: This text is suitable for teachers and senior students. It may need to be adapted for primary school students.*

Excerpt edited from text written by Kendrah Morgan, Curator, *Order and dissent: works from the Heide Collection*, Heide Museum of Modern Art, Melbourne, 2008.

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**ORDER AND DISSENT: BRAINSTORMING ACTIVITIES**

What does the word 'order' mean to you?

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Write down three similes for 'order'.

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What does the word 'dissent' mean to you?

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Write down three similes for 'dissent'.

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Do you think the concepts of order and dissent are in opposition to each other?  
Explain your answer.

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Use lines to create an image that appears ordered in the box below.

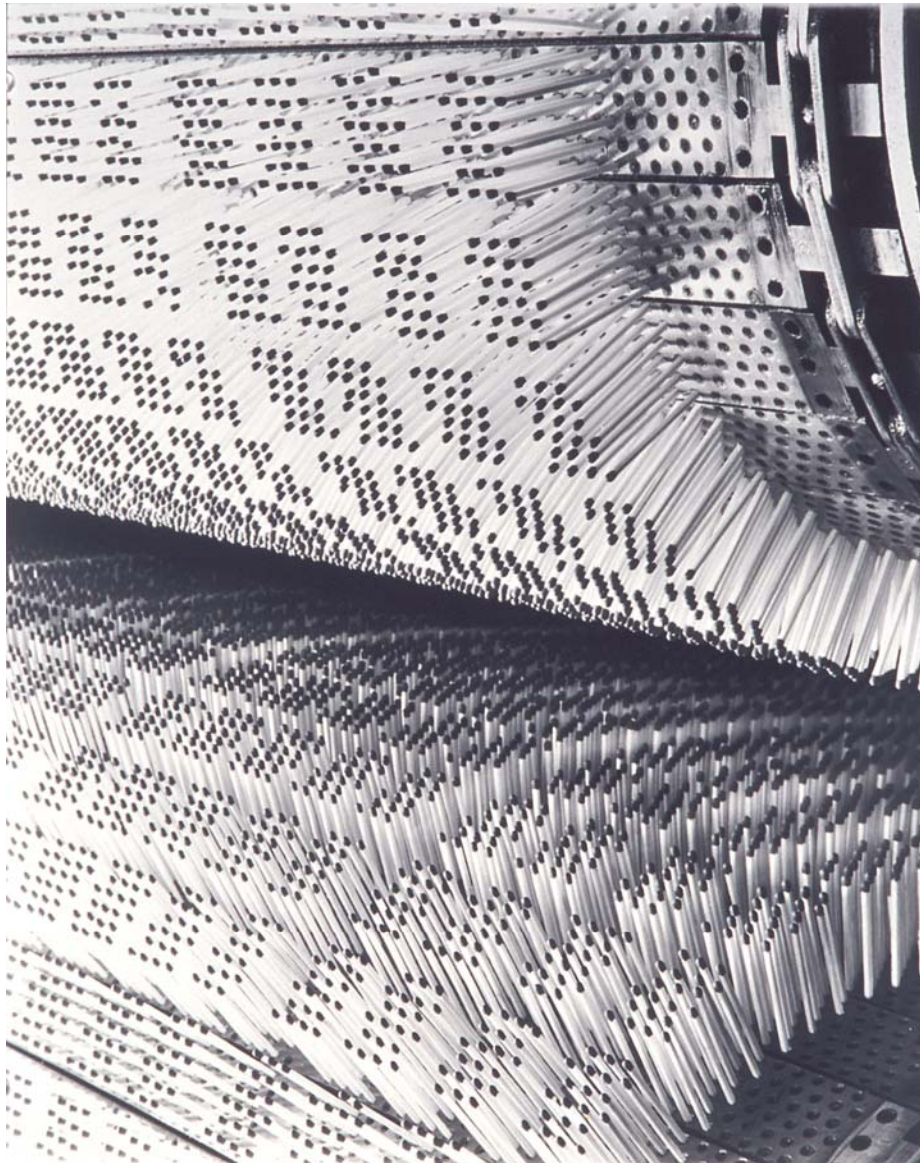
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Use lines to create an image that represents dissent, conflict or opposition in the box below.

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**Wolfgang Sievers**

*Match making – Bryant and May factory, Richmond 1940*

gelatin silver print

50.7 x 40.6 cm

Heide Museum of Modern Art Collection

Gift of the artist 1992

© Courtesy National Library of Australia

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**Wolfgang Sievers, *Match making - Bryant and May factory, Richmond* (1940)**

**EXPLORING AND RESPONDING**

Shade the Art Elements bar graph relative to *Match making - Bryant and May factory, Richmond* (1940).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

**Art Elements**

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space



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Circle the words that best describe this photograph:

*Long shot*

*Mid-shot*

*Close-up*

*Extreme close-up*

*Figurative*

*Abstract*

*Ordered*

*Disordered*

*Geometric*

*Organic*

*Static*

*Rhythmic*

Do you think that *Match making - Bryant and May factory, Richmond (1940)* suggests monotony or variation? Explain your answer with reference to the work.

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*Match making - Bryant and May factory, Richmond (1940)* was photographed in black and white. What effect does this have on the appearance and reading of the work?

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What does this photograph communicate to you about the subject – i.e. match making?

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Do you think the form or content is more important in this work? Give reasons for your answer.

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## CREATING AND MAKING

- Photograph examples of repeated forms from different viewpoints you observe in the man-made environment, such as roof tiles, a pile of wood or a stack of pipes,. Photocopy the photographs in black and white and compare the effect of a black and white image with that of a colour one.
- Create an abstract composition by cropping a photograph of an everyday object.
- Turn your abstract drawing into a lino or Styrofoam print to create an image with strong tonal contrast.

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**Robert Dickerson**

*The bather* c. 1954

enamel on composition board

122.0 x 91.1 cm

Heide Museum of Modern Art Collection

Purchased from John and Sunday Reed 1980

© Robert Dickerson

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**Robert Dickerson, *The bather* (c. 1954)**

**EXPLORING AND RESPONDING**

Shade the Art Elements bar graph relative to *The bather* (c. 1954).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

**Art Elements**

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

Circle the words that best describe this painting:

*Figurative*

*Abstract*

*Naturalistic*

*Distorted*

*Textured*

*Flat*

*Bright*

*Dull*

*Animated*

*Still*

*Angular*

*Rounded*



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Describe the technique that Dickerson used to paint *The bather* (c. 1954). Look closely at the media and the brushstrokes.

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What mood is captured in *The bather* (c. 1954)? Explain your answer by referring to the subject matter, technique and colour.

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What is the significance of the figure's downcast eyes?

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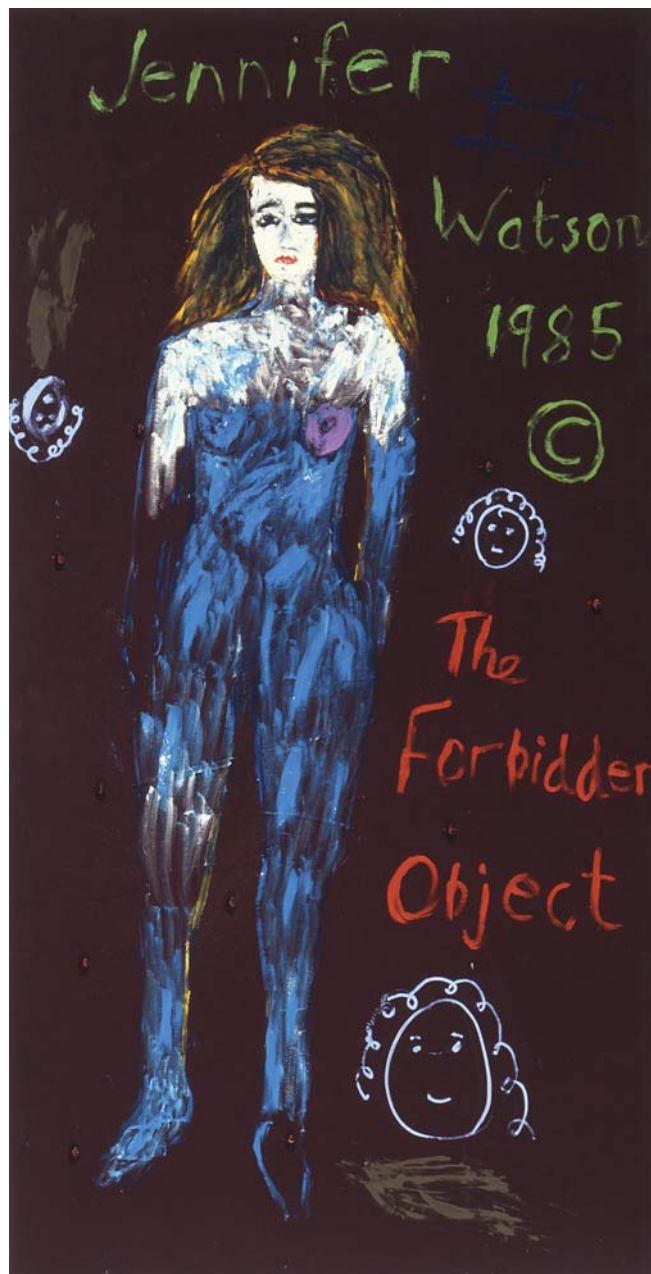
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**CREATING AND MAKING**

- Use the idea of an isolated and lonely figure as the basis of a painting.
- Create a figurative work in the style of Dickerson. After initially sketching the figure from life, use abstraction to distort the body so that it appears angular and flat.

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**Jenny Watson**

*The forbidden object* 1985

oil, gouache and mixed media on velvet

209.0 x 107.5 cm

Heide Museum of Modern Art Collection

The Baillieu Myer Collection of the 80s

© Courtesy of the artist and Anna Schwartz Gallery, Melbourne

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Jenny Watson, *The forbidden object* (1985)

**EXPLORING AND RESPONDING**

Shade the Art Elements bar graph relative to *The forbidden object* (1985).  
Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

**Art Elements**

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

Describe the materials Watson has used in *The forbidden object* (1985).

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Why do you think Watson used velvet instead of canvas as the painting support? Consider the subject matter and textural effects.

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Describe Watson's painting technique, particularly her rendering of the figure.

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What do you think the 'forbidden object' of the title refers to? Explain your answer.

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The figures in Watson's paintings are often self-portraits. Are there any clues that this is the case in *The forbidden object* (1985)?

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Why do you think Watson has included her name and the title in such large proportions in the overall composition?

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## CREATING AND MAKING

- Create a self-portrait using paint on an unusual support material, such as velvet, felt or plastic.
- Create an artwork that combines text and image in a spontaneous style.
- Create an artwork with the title *The forbidden object*. Brainstorm imagery in your sketchbook using a mind map.

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**Peter Booth**

*Painting* 1986

oil on canvas

167.0 x 244.0 cm

Heide Museum of Modern Art Collection

Purchased 1987

© Peter Booth

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**Peter Booth, *Painting* (1986)**

**EXPLORING AND RESPONDING**

Shade the Art Elements bar graph relative to *Painting* (1986).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

**Art Elements**

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space





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What is the significance or symbolism of the figure with two heads?

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Booth's work is often interpreted as being pessimistic or apocalyptic. Do you think that this is a fitting description of *Painting* (1986)? Explain your response.

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Booth's work is often inspired by the subconscious or psychological realm, such as hallucinations and dreams. Do you believe *Painting* (1986) was influenced by dreams or by reality (or a combination of the two)? Explain your answer.

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Why do you think Booth has used such a simple, non-descriptive title?

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## CREATING AND MAKING

- Create a painting that explores ideas of conflict, fear or hostility. You may use your own dreams or fears as starting points.
- Create an artwork that explores the idea of mutated or hybrid figures in an ambiguous landscape. Research other works by Booth as inspiration.
- Experiment with impasto by trialling a range of expressionistic compositions.

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*Sing* c. 1980

vinyl tape on aluminium

edition of 7

59.0 cm (diam.)

Heide Museum of Modern Art Collection

Gift of Ruth Cowan 2000

© Richard Tipping

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Richard Tipping, *Sing* (c. 1980)

**EXPLORING AND RESPONDING**

Shade the Art Elements bar graph relative to *Sing* (c. 1980).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

**Art Elements**

10									
9									
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5									
4									
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2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

Circle the words that best describe this work:

*Art*

*Design*

*Serious*

*Playful*

*Simple*

*Complex*

*Conceptual*

*Formal*



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Tipping's works have been described as visual puns. In what ways is *Sing* (c. 1980) a pun?

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How does the context of the work influence the meaning of the work?

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Tipping often uses road signs as the basis of his works. What do you think Tipping is communicating to the viewer about our interaction with signs?

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## CREATING AND MAKING

- Create a visual pun by altering the design of an existing road sign. Use gouache on card to create a bold sign.
- Use a simple motif and text to create a humorous artwork.
- Create a visual artwork titled *Sing*. Brainstorm imagery in your sketchbook using a mind map. You may like to think of words related to the concept of singing and their opposites as inspiration.

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**Stieg Persson**

*Sculpture 1992 - Double column 1992*

bronze

88.0 x 30.0 x 30.0 cm

Heide Museum of Modern Art Collection

Gift of Lowenstein Sharp Pty Ltd through the Cultural Gifts Program 2004

© Stieg Persson

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**Stieg Persson, *Sculpture 1992 - Double column* (1992)**

**EXPLORING AND RESPONDING**

Shade the Art Elements bar graph relative to *Sculpture 1992 - Double column* (1992).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

**Art Elements**

10									
9									
8									
7									
6									
5									
4									
3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

Circle the words that best describe this sculpture:

- |                  |                 |                    |                   |
|------------------|-----------------|--------------------|-------------------|
| <i>Realistic</i> | <i>Abstract</i> | <i>Ordered</i>     | <i>Disordered</i> |
| <i>Geometric</i> | <i>Organic</i>  | <i>Traditional</i> | <i>Modern</i>     |
| <i>Carved</i>    | <i>Modelled</i> | <i>Cast</i>        | <i>Assembled</i>  |





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### CREATING AND MAKING

- Create an abstract sculpture of hands and/or feet out of clay. Begin by sketching hands and/or feet from life and then distort those drawings.
- Create an artwork with the title *Double column*. Brainstorm imagery in your sketchbook using a mind map.

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**Jon Campbell**

*Combination II* 1995

synthetic polymer paint and enamel on canvas

167.5 x 213.5 cm

Heide Museum of Modern Art Collection

Acquired through the 1995 Herald Sun Art Prize

© Jon Campbell

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Jon Campbell, *Combination II* (1995)

**EXPLORING AND RESPONDING**

Shade the Art Elements bar graph relative to *Combination II* (1995).

Show the individual importance of each of the art elements in the artwork's overall composition (1 = Low importance, 10 = High importance).

**Art Elements**

10									
9									
8									
7									
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3									
2									
1									
	Line	Tone	Form	Shape	Colour	Pattern	Scale	Texture	Space

Write down all of the words and images you can see in *Combination II* (1995).




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What do these words and images have in common? Who would use these words?

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Why do you think Campbell has chosen a pastel palette/colour scheme? Does it suit the subject matter? Give reasons for your response.

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What do you think this work is about? What is Campbell communicating to the viewer?

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### CREATING AND MAKING

- Use the list of words and images you created when responding to *Combination II* (1995) as inspiration for a painting.
- Jon Campbell used memories from his teenage years, such as cruising in the car with his mates and going to the football, as inspiration for *Combination II* (1995). Use your own memories about socialising with your friends as the inspiration for a painting. Brainstorm imagery in your sketchbook using a mind map.
- Use a combination of text and simple imagery to create a harmonious painting.

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### EXTENSION TASKS

- Write a visual analysis of your favourite work from *Order and dissent* using Worksheet A.
- Using Worksheet B, write a list of 10 works from the exhibition that appear visually ordered next to a list of 10 works that appear visually disordered.
- Compare the works of one of the following pairs of artists using Worksheet C:
  - Sweeney Reed and Richard Tipping
  - Joy Hester and Charles Blackman
  - Wolfgang Sievers and George Johnson
  - Stieg Perrson and Colin Lanceley
  - Inge King and Danila Vassilieff
  - Rosalie Gascoigne and Elwyn Lynn
- Write a story based on one of the following paintings:
  - Bernard Boles, *A day in the country* (1937)
  - Peter Murphy, *Mr Del's fun centre* (1982)
  - Jenny Watson, *The forbidden object* (1985)
  - Peter Booth, *Painting* (1986)
  - Leon Roubos, *Pedestrians* (1988)



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**WORKSHEET A – Extended visual analysis**

Provide the main details of the artwork.

Artist:

Title:

Date:

Medium:

Dimensions:

Describe the artwork in detail, focusing on subject matter. Use adjectives to describe what you see (objects, forms, shapes etc).

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Describe the composition of the artwork. Where are the main form/s placed? What is the focal point? How is your eye directed around the work?

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Describe the materials and techniques that the artist has used to create the work.  
Explain the way the media has been applied/handled.

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What is the style of the work? Where do you see evidence of this?

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What is the most important visual element in the work? (colour, line, shape, form, tone, texture, scale). Why did you choose this element?

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What is the most striking or interesting aspect of the work? Why?

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What is the artist communicating to the viewer? Reference elements from the work in your answer.

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List two other artworks in the exhibition that are similar to your chosen work and identify the similarities using the table below.

	Artwork	Similarities
1	Artist: Title: Date: Medium: Dimensions:	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
2	Artist: Title: Date: Medium: Dimensions:	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>

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**WORKSHEET B – Categorise the artworks**

	ORDER	DISORDER
1	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
2	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
3	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
4	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
5	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
6	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
7	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
8	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
9	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:
10	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:

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**WORKSHEET C – Similarities and differences**

	Qualities unique to artwork one	Qualities unique to artwork two	Similarities between the two artworks
	Artist: Title: Date: Medium: Dimensions:	Artist: Title: Date: Medium: Dimensions:	
<b>Media</b>			
<b>Technique</b>			
<b>Style</b>			
<b>Subject matter</b>			
<b>Composition</b>			
<b>Colour</b>			
<b>Mood or meaning</b>			



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1 July 2008 – 1 March 2009

Written by Stephanie Karavasilis, Education Officer, Heide Museum of Modern Art

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