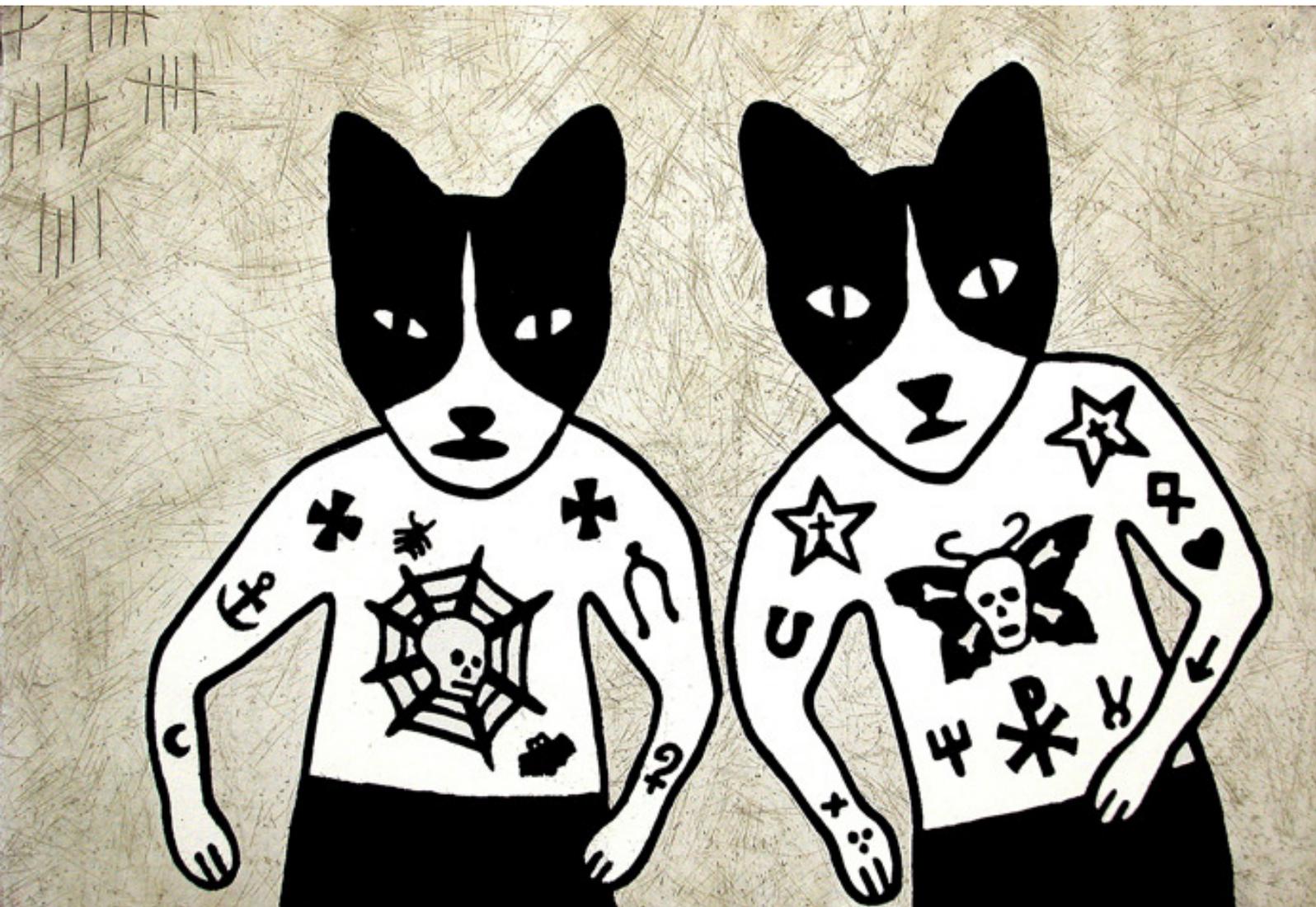


Education Kit

# MAMA Collection

*Education Resource*



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### About the Education Resource

This education resource is designed to assist teachers and students in exploring the MAMA collection. Activities and inquiry questions are suited to Visual Arts subjects within the NSW Visual Arts curriculum. This education resource will help teachers and students to gain a further understanding of the MAMA collection; its history and growth.

**Cover Image:** Rona GREEN (1972), *Pretty Boys*, 2005. ink on paper. Donated by artist, 2009

## Curriculum Links Stage 6

### Preliminary course

P1: explores the conventions of practice in artmaking	•
P2: explores the roles and relationships between the concepts of artist, artwork, world and audience	•
P3: identifies the frames as the basis of understanding expressive representation through the making of art	•
P4: investigates subject matter and forms as representations in artmaking	•
P5: investigates ways of developing coherence and layers of meaning in the making of art	•
P6: explores a range of material techniques in ways that support artistic intentions	•
P7: explores the conventions of practice in art criticism and art history	
P8: explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of art	•
P9: identifies the frames as the basis of exploring different orientations to critical and historical investigations of art	
P10: explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed	

### HSC course

H1: initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions	
H2: applies their understanding of the relationships among the artist, artwork, world and audience through the making of a body of work	•
H3: demonstrates an understanding of the frames when working independently in the making of art	
H4: selects and develops subject matter and forms in particular ways as representations in artmaking	•
H5: demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways	
H6: demonstrates technical accomplishment, refinement and sensitivity appropriate to the artistic intentions within a body of work	
H7: applies their understanding of practice in art criticism and art history	•
H8: applies their understanding of the relationships among the artist, artwork, world and audience	•
H9: demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art	•
H10: constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts	

## Introduction

The Murray Art Museum Albury (MAMA) (previously known as the Albury Regional Art Gallery) has been driven, since its opening in 1981, by people who are passionate about the arts and believe that regional Australians are creative, cultural, vibrant and engaged citizens. MAMA has been the epicentre of cultural practice in Albury over the past 30 years, inspiring young and emerging artists to develop their talents and abilities. Many of these 'Alburyites' have gone on to work on national and international stages as professional artists, performers, writers, designers, circus performers, curators and musicians.

MAMA, the most recent manifestation of the art museum, is the natural progression of this role as a creative incubator and cultural collector.

The development of Albury's public visual art collection started in 1974 when Council took on the long-established Albury Art Prize Collection from the Albury Art Society. Since 1947, this annual prize acquired works by Australian artists such as Noel Counihan, Max Ragless, Weaver Hawkins, Franz Kempf, Kenneth Jack and Mary Beeton. The collection, which now includes over 120 works acquired over 68 years, showcases changing Australian trends and techniques in landscapes, seascapes, religious subject, portraits, watercolours and abstraction.

The contemporary photography collection began in 1983. Now comprising over 1,300 items, and recognised as one of the most important collections of its type, it includes works by Tracey Moffatt, Max Dupain, Olive Cotton, Michael Riley, Anne Zahalka and David Moore.

The MAMA Art Foundation National Photographic Prize continues as the main source for acquiring works by contemporary Australian photographers for the collection. Since 1983, and through this important partnership, MAMA has acquired over 91 works directly from this biennial competition.

Donors and collectors, in particular, have over the years contributed enormously to MAMA's collections of works by international and Australian artists. Significant gifts include the Howard and Judith Daniel Gift in the 1990s, which comprises over 500 items ranging from original prints c. 1500s, to T'ang dynasty artefacts and Tibetan gilt bronze sculptures, as well as a rare art book library. Donors also paved the way for MAMA's first works by Sir Russell Drysdale, when *Soldiers on Albury Station* (c.1943), *Study Woolpresser* (1939) and *Study for Dean Street* (1939) were gifted in 1981. Gifts from eminent Melbourne art dealer Joseph Brown, Melbourne Aboriginal art collector Michael Moon and Sydney photography collector Russell Mills have been instrumental in shaping and defining the collection.

Every effort is made to ensure that MAMA's collection will last beyond all of our lifetimes. Like the collections in our great art museums and galleries, today's artwork is the 'Renaissance art' of 500 years from now.

**Jacqui Hemsley Director MAMA 2016**

## **The History of MAMA: A Chronology of events**

### **ALBURY ART PRIZE**

- 1947** acquisition of Geelong Pier, Charles BUSH
- 1948** acquisition of Waiting for the Mine Bus, Noel COUNIHAN
- 1962** acquisition of Eldorado II, Fred CRESS
- 1968** acquisition of Landscape, You Yangs, Fred WILLIAMS
- 1977** acquisition of Cleaning the grounds, Pro HART
- 1979** acquisition of Give me the Morning, Richard RESSOM
- 1980** Albury Art Prize non-acquisitive
- 1981** acquisition of Hue and Cry, Zig Zag Rock Face, 2, Robert JACKS
- 2002** acquisition of Voon 6/9, Rona GREEN
- 2002** acquisition of Debris I, John PRATT
- 2004** acquisition of Alphabet, Imants TILLERS
- 2004** acquisition of Fairytales and Nightmares, Inga HANOVER

### **NATIONAL PHOTOGRAPHIC PRIZE**

- 1983** Start of National Photographic Prize
- 1983** acquisition of Magnolia, Max DUPAIN
- 1989** acquisition of Elsa "Phar Lap" Davis,
- 1999** Foundation commenced sponsoring the National Photographic Prize
- 1999** acquisition of Brownwork #9, Rosemary LAING
- 2003** acquisition of Mary, Cherine FAHD
- 2007** introduction of a theme to the National Photographic Prize
- 2007** Anne ZAHALKA winner National Photographic Prize, Dead Whale, Grove Creek
- 2007** acquisition of The Landowners, Jacqui STOCKDALE
- 2010** Prize theme of Modern Narratives- Photography as a storyteller
- 2010** Cherine FAHD winner National Photographic Prize, series Hiding

### **SUSAN MOOREHEAD MEMORIAL AWARD**

- 2002** Start of the Susan Moorehead Memorial Award
- 2004** Sarah MCCALISTER Winner of the Susan Moorehead Memorial Award
- 2006** Nathan BALBONI Winner of the Susan Moorehead Memorial Award
- 2010** Andrew PEARCE Winner of the Susan Moorehead Memorial Award
- 2011** acquisition of The Wolves are Withering, Andrew PEARCE
- 2012** Richard JANSON Winner of the Susan Moorehead Memorial Award
- 2012** acquisition of Memento Mori II, Richard JANSON

## **COLLECTORS AND DONORS**

**1982** Max DUPAIN collection including Meat Queue, Impassioned Clay and Sunbaker, with funds from the Visual Arts Board of the Australia Council

**1985** Sketch of Albury Station, Russell DRYSDALE, donated by MoMAMA

**1985** Our First Jeep, Russell DRYSDALE, purchased with funds from public appeal

**1989** Albury Platform, Russell DRYSDALE, purchased with funds donated by the Herbert family

**1988** The Olympic Swimmer, Guy BOYD, Gift of David Boyd

**1991** Daniel Gift

**2001** The Secret 1976, Richard WATKINS, gift of the artist

**2005** Last Night, Fred CRESS, gift of Victoria Fernandez 2005 under the Australian Government's Cultural Gifts Program

**2009** Relics series, Ingo KLEINERT, donated by Ingo KLEINERT

**2010** Dead Bullock, Russell DRYSDALE, gift of Mr Justice J.F. Nagle AO, QC

**2010** Nagle Bequest

**2010** Landforms Series, Interactions Series, Placement I and Stripscares series, donated by Ingo KLEINERT

**2013** Robert Michael Moon Gift, Central Desert collection (19 works)

**2014** Possum Skin Cloak and Narbong string bag, Lorraine CONNELLYNORTHEY, Ian Rogers Donated through the Australian Government's Cultural Gifts Program

**2015** Robert Michael Moon Gift, Central Desert collection (17 works)

**2015** Bill HENSON collection Untitled TCM 85/86 series, MAMA Art Foundation

**2015** Gift of the Russell Mills Foundation

## **COMMISSIONS AND ARTISTS**

**1987** Tracy MOFFATT, Something More Series \*

**2011** Frank BURGERS, Mining the Collection project

**2011** Ponch HAWKES, Mining the Collection project

**2011** Lorraine CONNELLY-NORTHEY, Mining the Collection project

**2011** Arthur WICKS, Mining the Collection project

**2013** Mary-Jane GRIGGS, Arboreta - 1973

**2013** Emma LUKE, New Icons project

**2013** Inga HANOVER, Pin # Meltdown, Doing a Deanie project

**2013** James GALLIMORE Cyclical and A City Night Under Rural Skies, Doing a Deanie project

**2013** Andrew PEARCE, The Street Below, Doing a Deanie project

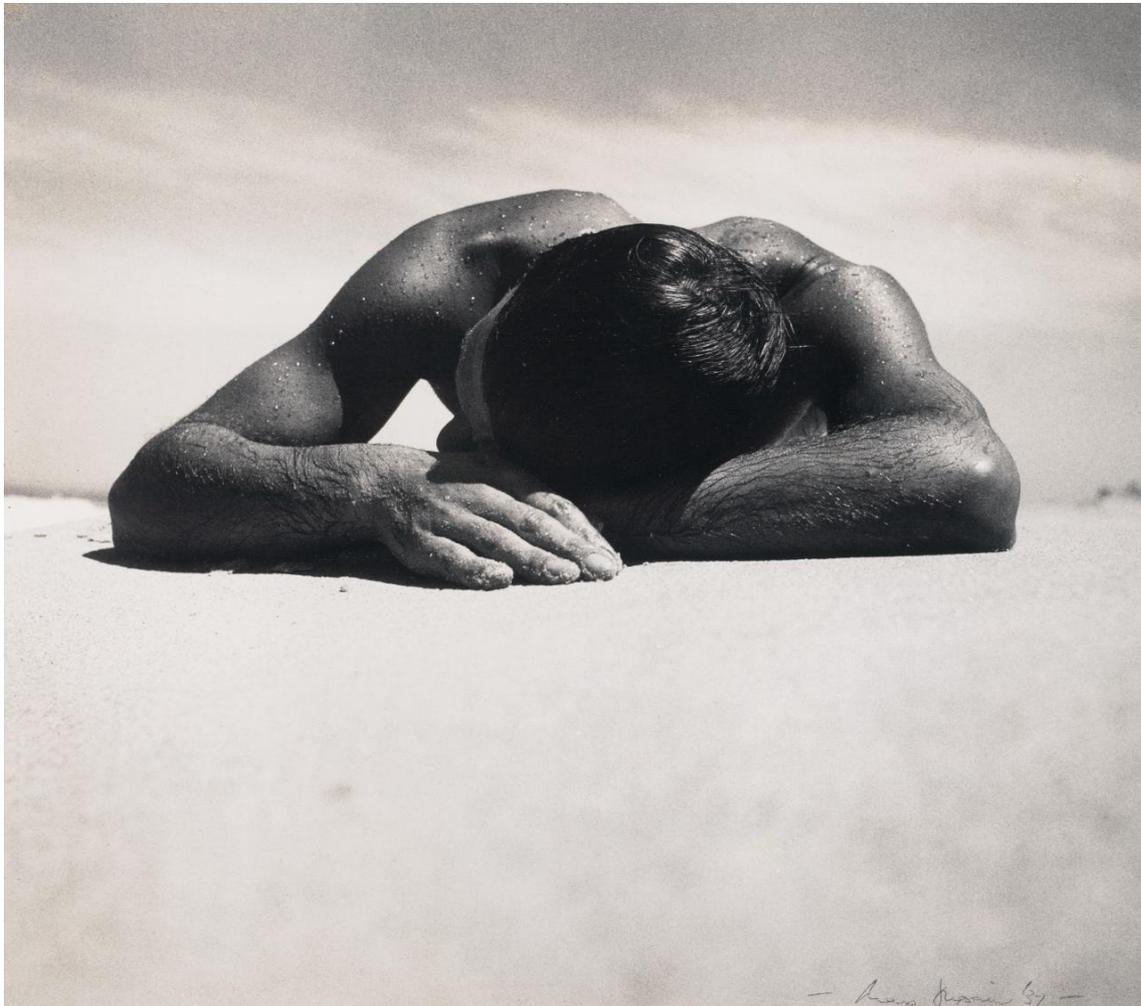
**2013** Josh SAILSBURY-CARTER, My Town's Beating Heart, Doing a Deanie project

**2015** Vick LUKE, Environment, The Murray exhibition

**2015** Darren WIGHTON, Wheel of Misfortune, The Murray exhibition

## Syllabus connections: MAMA Collection

### Conceptual framework Years 7 – 12



**Image:** Max DUPAIN (1911—1992) *Sunbaker*, 1937. silver gelatin photography. Purchased with funds from the Visual Arts Board of the Australia Council, 1982

Max Dupain (1911—1992) was born in Sydney and developed an interest in photography from an early age. At 13, he was given a Box Brownie camera and a Vest Pocket camera when he was 15. He joined the Photographic Society of NSW in 1928 and began to exhibit works and enter competitions. Dupain spent 3 years as a photographic studio apprentice before opening his own studio specialising in advertising, fashion, portraits and still life in 1934. Dupain began experimenting with human forms and Australian beach culture and produced *Sunbaker* in 1937. One of Australia's most revered photographers, Max Dupain captures in his images the uniqueness of the Australian identity. He achieved both commercial and artistic success in a career that spanned decades. The beach is a prominent subject and setting in many of his most highly regarded images. This photograph, *Sunbaker*, is one of Dupain's most famous images, and has





## Syllabus connections: MAMA Collection

### Framing the MAMA Collection 7 – 12



**Image:** Unknown *Horse and Rider*, 618–c.906. straw and glazed ceramic. Bequest of Howard and Judith Daniel, 1991

Dated to the T'ang dynasty (AD 618–906), this Horse with Rider would have been used as a funeral adornment. In this golden age of Chinese history, elaborate funerals were undertaken as a means of appeasing ancestral spirits. Intended to ensure the continued prosperity and protection of the deceased in the afterlife, the inclusion of ceramic grave goods was an integral part of the burial process. The use of ceramics for funeral purposes reached its heights during the T'ang dynasty, a period of prosperity and great wealth, with vast numbers of technically accomplished ceramic figures being found in tombs of the era.<sup>1</sup> As prosperity derived from trade along the Silk Road was aided by the use of camels and horses, these animals were seen as symbols of imperial stability, territorial expansion and wealth; as such, they were a popular subject of T'ang dynasty art.<sup>2</sup>

1. Ron Radford, 2014, National Gallery of Australia: Collection Highlights, National Gallery of Australia, p. 256.

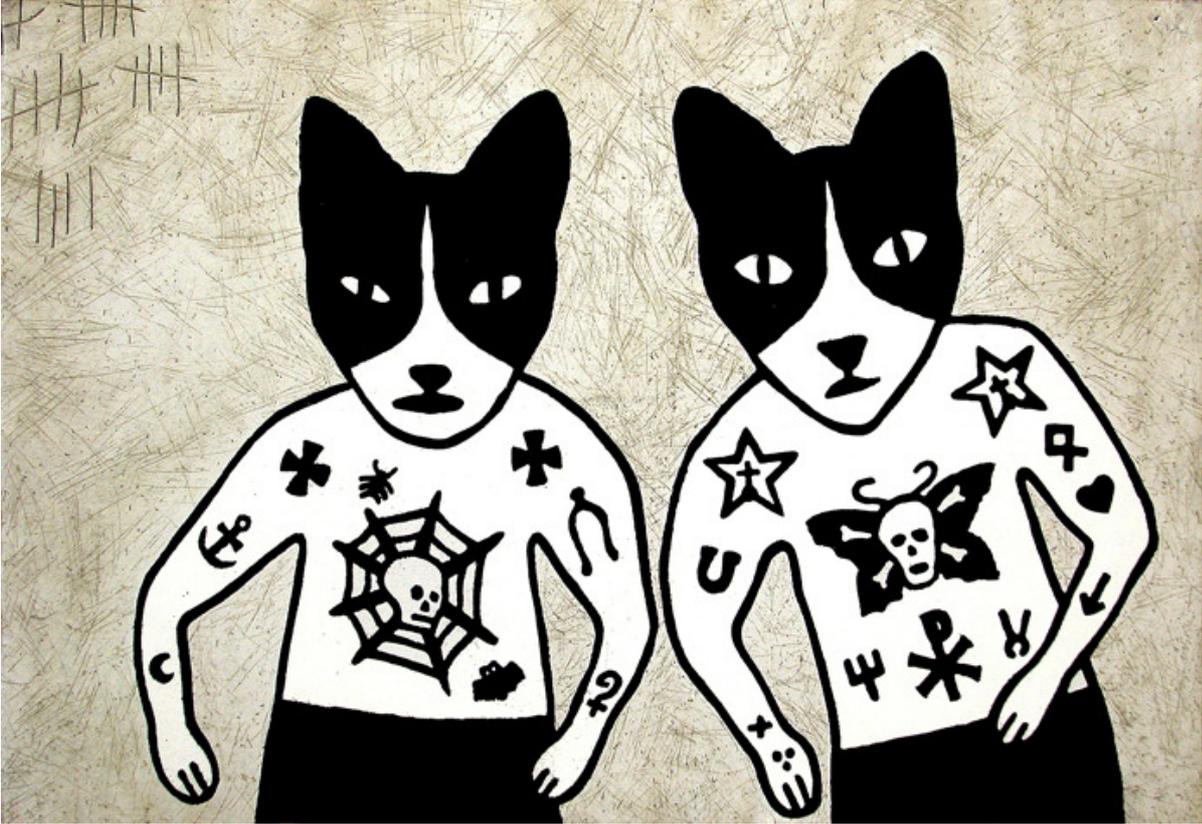
2. McClung Museum of Natural History and Culture, 2015, 'Collection – object of the week,





### MAMA Collection: general strategies Years K-6

Image: Rona GREEN (1972), *Pretty Boys*, 2005. ink on paper. Donated by artist, 2009



Rona Green is an artist, curator and teacher who works in printmaking, painting, drawing and poppets (soft sculptures). Green creates artworks using her pets, animals she has met as well as animals from her imagination as subjects. She depicts these animals with human-like bodies as well as giving them human traits and emotions. *Pretty Boys* features two cats with attitudes.

**Look** at *Pretty Boys*. What names would you call these cats? What are these characters thinking?

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**Imagine** your pet as a human. What traits would they have? For example, would they like to eat ice-cream or play the flute?

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**Draw** a picture of your pet; include the traits from the above question.