



DREAMWEAVERS

education resource

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ABOUT THIS EDUCATION RESOURCE

This education resource, in conjunction with the *Dreamweavers* catalogue and image bank, is designed to provide background and context for exploring the exhibition. Discuss and Create sections provide a starting point for generating ideas and suggest classroom activities to be used before, during and after exploring the exhibition. Primarily aimed at secondary students, these suggestions are easily adapted to junior levels.

PRE VISIT PLANNING

Prior to visiting the Gallery, it is recommended to contact education staff in advance to discuss curriculum links and the needs of your students. Students will need to be briefed on Gallery etiquette before visiting the exhibition. Please note that student numbers will be restricted in the Gallery space.

CURRICULUM LINKS

As this exhibition is touring nationally, it is suggested that teachers adapt the themes and study areas of the exhibition to their school's state curriculum.

Areas to explore:

art forms

- photography
- installation
- sculpture
- media art
- painting

art movements

- Surrealism
- Romanticism
- the Fantastic
- Baroque
- Renaissance

subject matter

- dreams and nightmares
- imagination
- psychoscapes
- ethics - hunting for sport
- dark rides
- concealment
- mutation

formal study

- Visual Art
- English
- Science - Psychology
- Humanities - History
- Thinking
- Communication

DREAMWEAVERS

Dreamweavers plots a strange and enchanting course through the world of dreams, nightmares and the imagination. The exhibition explores the contemporary preoccupation for the Fantastic through a range of national and international art practices, united by an enduring fascination with darkness and dark places.

Dreamweavers is a multi-sensory experience that combines sculpture, digital media, photography, installation and painting, in an intoxicating visual feast. Things terrific and terrible abound; logic is corrupted and disorder reigns. Casting a hypnotic spell upon all who cross its orbit, *Dreamweavers* recalibrates reality within a space without definition: the space of dreams.

A NETS Victoria and Gippsland Art Gallery exhibition touring nationally 2011 - 2013.

Gippsland Art Gallery, Sale
68 -70 Foster St
SALE
Victoria

McClelland Gallery + Sculpture Park
390 McClelland Drive
LANGWARRIN
Victoria

Maitland Regional Gallery
230 High Street
MAITLAND
New South Wales

Swan Hill Regional Art Gallery
Horseshoe Bend
SWAN HILL
Victoria

Plimsoll Gallery
Centre for the Arts
Hunter Street
HOBART
Tasmania

Devonport Regional Gallery
45-47 Stewart Street
DEVONPORT
Tasmania

Redland Art Gallery
Cnr Middle and Bloomfield Streets
CLEVELAND
Queensland

Ararat Regional Art Gallery
Town Hall
Vincent Street
ARARAT
Victoria

Western Plains Cultural Centre
76 Wingewarra Street
DUBBO
New South Wales

FROM THE CURATOR

Dreamweavers has grown from my natural curiosity in the world around me. It has stemmed from exhibitions that I have curated previously, such as 'Spooks: Stories of Haunted Melbourne' (2007), and 'Hocus Pocus: Magic, Mystery and Illusion in Melbourne' (2008) – both at City Museum at Old Treasury, which have explored the supernatural and other concerns that are more cosmological in scope.

Where the earlier exhibitions had a grounding in social history, I wanted to do an exhibition that explored wonderment and the imagination purely through contemporary art. I became interested in a stream of art that might be called 'Visionary', or 'Fantastic', and found a thread that ran right through all of art history back to Hieronymus Bosch. I feel that much contemporary art is driven by dark forces, by dreams and nightmares, and so wanted to do a show that 'joined the dots', and showed how Visionary art is still very current in the present day.

The line up of artists grew very organically. I never went out 'looking' for artists, but instead, I let them find me. I had worked with Joel Zika on 'Hocus Pocus' in 2008 – he created a working model of the 'Pepper's Ghost' illusion that was invented in the 1880s, whereby a holographic representation of a figure was seen to appear on a stage. I had always liked Joel's art practice, so I knew I wanted to work with him from an early stage.

On arriving in Gippsland in March 2009, *Dreamweavers* was a project I started work on immediately. On discovering the large James Gleeson work in the collection, I determined at once to include it. Seeing his survey exhibition at the NGV in 1993 has always stayed with me, and have always been impressed by the way his paintings slip between the real and the imaginary. They seemed to be alive.

I saw Aly Aitken's works at an RMIT graduate exhibition at Blindsight Gallery in March 2009, and was utterly stunned by them. I had grown so fatigued with contemporary art – how cold and distanced it seemed to be – but here with Aly Aitken, I found an artist unlike any other, whose work was dictated entirely by the imagination, and which seemed to follow no rhyme or reason. I particularly liked the attention to detail, the fetishistic quality, and the way that she turned everyday things into organic, sapient forms. Like Gleeson's paintings, they seemed to be alive.

As a matter of course I regularly watch websites such as Axis and Re-Title, which provide a what's-on at galleries in London, Paris, New York and Berlin. Out of the hundreds of exhibitions I scanned through around this time, I came across the work of Sam Spenser and Eloise Calandre. I had not been looking for artists to put in *Dreamweavers*, but after I saw their works, I knew they had to go in. I completely ignored the logistic impossibility of getting their works here, and immediately invited them into the show.

Around May 2010, I discovered the work of Adam Laerkesen in a magazine, and kicked myself for never having heard of him. Without any idea of how I would fit him in an already-full show, I invited him to participate. With Adam's inclusion, I felt the show take a darker, more sinister twist.

And so *Dreamweavers* was born!

PS – the title comes from the 1976 top 10 hit single by Gary Wright, which has appeared more recently in Sophia Coppola's film adaptation of *The Virgin Suicides*. The song has a lulling, nostalgic feel, that for me, evokes the dreams of childhood.

Retrospectively, I can see that *Dreamweavers* has been about recreating the extreme, sensorial world of childhood, where everything appears taller, wilder or more extreme than it really is. I guess it's about encouraging adults to rediscover their early childhood, and to remember how the world used to feel before we had explanations for anything.

Simon Gregg
2011

DREAMWEAVERS JARGON

fan•tas•tic

droll, mythic erotic, exaggerated and express something dreamily unreal, surreal or supernatural

[fan-tas-tik]

—adjective

1. conceived or appearing as if conceived by an unrestrained imagination; odd and remarkable; bizarre; grotesque: fantastic rock formations; fantastic designs.
2. fanciful or capricious, as persons or their ideas or actions: We never know what that fantastic creature will say next.
3. imaginary or groundless in not being based on reality; foolish or irrational: fantastic fears.

gro•tesque

ideas of the strange, the fantastic and the bizarre, tied closely with ideas of repulsion and terror

[groh-tesk]

—adjective

1. odd or unnatural in shape, appearance, or character; fantastically ugly or absurd; bizarre.
2. fantastic in the shaping and combination of forms, as in decorative work combining incongruous human and animal figures with scrolls, foliage, etc.

goth•ic

changed from reality, a celebration of dark forces and raw materials, sometimes genuinely shocking, often extravagant and ridiculous

[goth-ik]

—adjective

1. noting or pertaining to a style of architecture, originating in France in the middle of the 12th century and existing in the western half of Europe through the middle of the 16th century, characterized by the use of the pointed arch and the ribbed vault, by the use of fine woodwork and stonework, by a progressive lightening of structure, and by the use of such features as flying buttresses, ornamental gables, crockets, and foils.
2. pertaining to or designating the style of painting, sculpture, etc., produced between the 13th and 15th centuries, especially in northern Europe, characterized by a tendency toward realism and interest in detail.

sub•lime

influenced by the infinite and ideas and emotions beyond our comprehension; described as beautiful, wondrous and awe inspiring but also the antithesis of beauty: the grotesque

[suh-blahym]

—adjective

1. elevated or lofty in thought, language, etc.: Paradise lost is sublime poetry.
2. impressing the mind with a sense of grandeur or power; inspiring awe, veneration, etc.: Switzerland has sublime scenery.
3. supreme or outstanding: a sublime dinner

sur•re•al

forms and emotions that come by way of dreams and nightmares, and from the metaphysical

adjective, noun

[suh-ree-uh l, -reel]

—adjective

1. of, pertaining to, or characteristic of surrealism; surrealistic.
2. having the disorienting, hallucinatory quality of a dream; unreal; fantastic.

[suh-ree-uh-liz-uhm]

—noun

1. a style of art and literature developed principally in the 20th century, stressing the subconscious or nonrational significance of imagery arrived at by automatism or the exploitation of chance effects, unexpected juxtapositions, etc.

DISCUSS

How did you feel moving through this exhibition?

Who is the intended audience?

Identify and discuss the types of art in the exhibition.

Compare and contrast two works in the exhibition. Consider subject matter, art elements, technique and style.

'The artworks here are bound by their boundlessness'. Discuss in relation to common links between the *Dreamweavers* works.

Discuss the definitions for the key terms of the exhibition: Surreal, Sublime, Grotesque, Gothic and Fantastic. Is there a particular work that best exemplifies each of these?

Explore the historical grounding for the exhibition through the catalogue essay by curator Simon Gregg. Research Hieronymus Bosch, Louis Buvelot, Henry Fuseli, Salvador Dali and Francisco de Goya. What is their relationship with *Dreamweavers*?

Close your eyes and think about the type of dreams you have. What was your last dream or nightmare?

Record your dreams for a week. What do you dream about? Do you dream in colour/black & white or 1st person/3rd person? How could you use this imagery to create an artwork?

In pairs, one person calls out the name of an object. The other person responds by saying the first item that comes into their mind when they think of that object. Write them down and discuss the strange combinations that emerge.

How would you define beauty in art? Can ugliness ever be beautiful? If so, in what circumstances?

CREATE

Pass around an interesting object. Ask each student to think of a practical or imaginary use for the object. Compose an imaginative story about the object (where it was found, who owned it, etc).

Find a few sentences in a newspaper or magazine. Cut out each of the words and try to find bizarre phrases and sentences in the random arrangement of words.

Write down everything that comes to your mind as quickly as possible without lifting your pen from your paper for a few minutes. What strange ideas have emerged? Try again by drawing.

Compose a didactic panel for Bosch, Buvelot, Fuseli, Dali or Goya if their work were to be included in the exhibition.

The Exquisite Corpse

Decide on a sentence structure: (E.g. article, adjective - noun - verb - article, adjective - noun). Each person writes the first words, folds over the paper and passes it to the next person. The process continues until the structure is finished. The paper is unfolded to reveal a surrealist sentence. (E.g. The lazy - fire truck - ate - a small - key). Substitute text for drawings.

The game gets its name from the sentence created when it was first played 'The exquisite corpse will drink the young wine'.

Make a dream catcher. Explore threading, weaving and patterning techniques.

james gleeson



BACKGROUND

James Gleeson was one of Australia's pre-eminent twentieth century artists and leading art historians. He was Australia's foremost Surrealist painter, and was also a prominent critic and writer on art for newspapers and art magazines, and wrote several major texts on Australian art. James Gleeson was awarded membership of the Order of Australia (AM) for services to art in 1975, and held honorary degrees from Macquarie University, Sydney (1989) and the University of New South Wales (2001). In 2004 the National Gallery of Victoria, Melbourne, staged a major retrospective of work by Gleeson, which toured to the National Gallery of Australia, Canberra. James Gleeson has been the subject of a number of important monographs and is represented in the collections of Australian National Gallery, Canberra, all state galleries, and in many regional and private collections in Australia and overseas.

WORKS

Though the Surrealist influence of Salvador Dali and 1930s Europe, Gleeson formulated a visual language that became very much his own. He developed a new approach to landscape which he christened 'Psychoscape', with large scale paintings that presented panoramas with a dreamlike quality, melding apocalyptic scenes with familiar yet unrecognisable forms.

DISCUSS

Describe all the things you can see. Which stand out more?

Make a list of all the things it reminds you of – consider animals, human forms and buildings.

Analyse Gleeson's use of materials and techniques.

Discuss his use of colour, shape and balance. How does this further develop your understanding of the work?

Research Gleeson's earlier paintings. What common elements can you find?

What is the term 'Psychoscape'? How is this represented in *Perhaps Les Trois Sauvages*?

Research and define Surrealism. What are the key aspects? What was happening in the world during the height of this movement? Analyse Gleeson's work in terms of Surrealism.

Read TS Eliot's *The Dry Salvages* (Les Trois Sauvages). How has literature influenced Gleeson's work? How has Gleeson combined this influence with Surrealism?

Compare and contrast Gleeson's work to Salvador Dali's *Metamorphosis of Narcissus*.

CREATE

Experiment with oil painting techniques. What are the unique qualities of this medium?

Compose your own 'Psychoscape'. Combine elements of the landscape and your imagination.

Write a story that gives meaning to images and details in *Perhaps Les Trois Sauvages*.

Use collage to create surrealist images.

Create an artwork inspired by literature.

FURTHER READING

(art dealer) <http://www.evabreuerartdealer.com.au/gleeson.html>

(obituary) <http://www.theaustralian.com.au/news/arts/surrealist-critic-charming-pessimist/>

(exhibition) <http://nga.gov.au/Gleeson/index.cfm>



BACKGROUND

Joel Zika is a Melbourne-based artist who completed a Master of Fine Arts (Photomedia) in 2009 at Monash University. Previously he completed a BA in Media Arts at RMIT in 2001. Recent exhibitions include *Pleasure Island*, Kick Gallery, Melbourne (2011), *Terrorium*, No Vacancy Gallery, Melbourne (2010), *Night and Morning*, Cube37, Melbourne (2008), *Inside Outside*, Despard Gallery, Hobart (2008), *Hocus Pocus: Magic, Mystery & Illusion* in Melbourne, City Museum, Melbourne (2008), and *At Night...*, Spacement Gallery, Melbourne (2005). Until 2010 Joel lectured in Multimedia and Digital Art at Monash University, Melbourne.

WORKS

Digital/new media artist Zika draws from the imagination, using literal material such as theme parks and roller coaster rides to create a sense of the uncanny. His work is garish and highly surreal. Zika combines the bizarre baroque of Surrealism with a spine-tingling mastery of CGI.

5 MINUTES WITH A DREAMER

JOEL ZIKA

Nickname: Zeeks

Star Sign: Leo

Favourite colour: Red (and the absence of colour or the maximum level of exposure onto light sensitive paper ie. Black)

Childhood career aspirations: Animator, Forgerer

Favourite meal: Chinese Spicy Quail

Favourite article of clothing: 'Bada Bing' T-shirt (from NY)

First job: Football Umpire

Your hero: ROBOCOP

Last memorable dream/nightmare: Being held hostage in a Mayan Temple by the Spanish Armada.

What do you know about Gippsland/Sale? Only been to Gippsland once, I know there are lots of Essendon Football players from Gippsland. I'm from Tasmania so I haven't travelled around Victoria as much as I'd like to have.

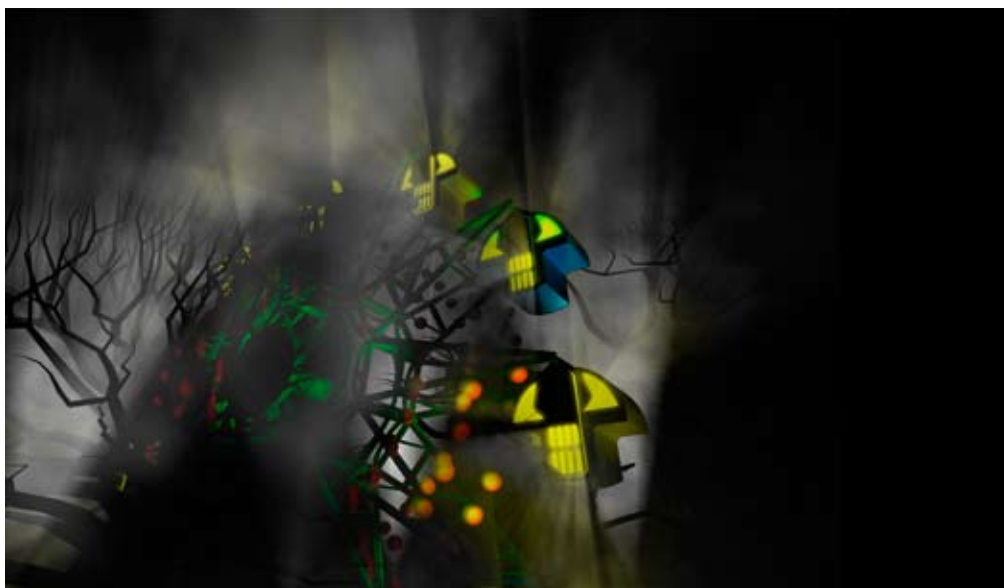
Describe your work in 5 words? Atmospheric images of fantastic places

What is 'Fantastic' about your work? Oh I used that word in the last description, its about it being within the realms of fantasy, I take little elements of objects you might remember from real life and stitch them back together in a way that couldn't really be.

If the Louvre was burning down, what artwork would you save and why? Vermeer's *The Lacemaker*. Its the most amazing rendering of light, dramatic and sublime; the way you would feel it, not see it.

An artist that intrigues you: Paul McCarthy, very famous American performance artist.

What are you working on now? I'm working on building my own miniature ghost train and also an installation in a disused funeral parlour in Melbourne. Should be pretty exciting.



DISCUSS

What is Media Art?

How has the artwork been made? How is it presented? Compare these to the representations in the catalogue. Which is more effective?

What is the mood of Zika's work?

What can you identify in his work?

What do you find in amusement parks? What other aspects of these environments could be used to evoke the same atmosphere?

Have you been to an amusement park/ghost ride? Research American 'Dark Rides', particularly 'Spookarama' America's oldest dark ride.

Zika spent time in the US researching these rides. How might this research have influenced Zika's work?

Zika is influenced by Tasmania's horror and folk lore rather than its scenery. Are there any horror stories set in your area?

Compare the use of light in Zika's work with a Baroque artwork.

Define dislocation when referring to Zika's work.

CREATE

Experiment with computer generated imagery. Create your own work of dislocation.

Compose your own Baroque light inspired painting.

Transfer elements of this painting into a computer generated image.

Design your own dark ride. Include imagery, scenes and narratives that frighten you.

Experiment with photograms. Lay objects on light sensitive paper and expose with an enlarger. Reflect on the contrasts, imagery and colour.

FURTHER READING

(website) <http://joelzika.wordpress.com>

(gallery representation) <http://www.kickgallery.com/joel-zika>

(review) http://www.notfair.com.au/nf/Joel_Zika.html



BACKGROUND

Aly Aitken is a Melbourne-based artist, who completed a BA in Fine Art at RMIT in 2008. Her recent exhibitions include *If They Knock Don't Answer*, Platform, Melbourne (2010); *Don't Leave Home If You Don't Have To*, Red Gallery, Melbourne (2009), *Debut V*, Blindside, Melbourne (2009), *Fresh!*, Craft Victoria, Melbourne (2008), *Siemens Scholarship Show*, RMIT Gallery, Melbourne (2008), and *Trapdoors and Wallpaper*, Faculty of Art display cabinets, RMIT, Melbourne (2007). Aly was a Finalist in *Off The Wall*, Art Melbourne (2010) and the *Woolhara Small Sculpture Prize*, Sydney (2010).

WORKS

Aitken creates grotesquely beautiful creatures from everyday materials that elicit both repulsion and curiosity. Assembled from various elements they are like Frankenstein's monster; evolved from our dreams and made real. Her towering creatures are arrestingly awkward, like new-born babies of some gigantic new species. Her work focuses on the creation of peculiar biologies - hybrid and mutant chimeras that reflect our changing psychological relationship to nature.

5 MINUTES WITH A DREAMER

ALY AITKEN

Star Sign: Aquarius

Favourite colour: Any blue, green or red with the richness of a jewel.

Childhood career aspirations: Astronaut

Favourite meal: Anything that includes chips and/or ice-cream.

Do you have any pets? Two dogs, Dolly & Chook.

Favourite article of clothing: Pair of tartan shorts

First job: Working in Clark Rubber cutting plastic foam.

Your hero: Angela Carter and Joseph Cornell.

Last memorable dream/nightmare: A circus dream, where I was protected from angry hordes by a child, bearing plastic trays of sliced sushi, whose coloured fillings resembled the head of Father Christmas.

What do you know about Gippsland/Sale? My dearest childhood friend moved to Maffra and now lives in Traralgon and through her I have some small sense of what it is like to call Gippsland home.

Plus we spent our honeymoon in Gippsland, in a blighted horse-drawn gypsy caravan...

Describe your work in 5 words? Damaged, secret, comical, cobbled-together and misanthropic.

What is 'Fantastic' about your work? My monsters are things of unhinged fancy, deliberately disconnected from reality. Although constructed from every-day jetsam they are hybrid creatures, inhabitants of both, a very secret, psychological space, and the physical world. They belong to the twilight, that space caught between one day and the next.

If the Louvre was burning down, what artwork would you save and why? *The Ship of Fools* by Hieronymus Bosch. A strange and unsettling jewel of a painting, full of tiny detail and bizarre creatures.

An artist that intrigues you: Hieronymus Bosch and Konrad Gesner.

What are you working on now? A large installation of monsters constructed from abandoned chairs.



DISCUSS

Identify the materials used in Aitken's sculptures. Where might you find these objects?

Make a list of the kinds of rubbish that ends up dumped. What are objects that we often overlook? How could these items be used in a practical way?

Investigate the selection of materials. Why would Aitken have chosen Christmas tree legs? Compare to Adam Laerkesen's branches.

What symbolism could be associated with these objects? How does it add meaning to the works?

How do the titles further develop your understanding of the sculptures?

Define Juxtaposition in relation to Aitken's works. Compare and contrast Aitken's work to Laerkesen's in terms of juxtaposition.

How would you describe these characters? What feelings do they evoke? Do you think they would be friendly/humorous/frightening/evil?

In what ways could these works be described as Grotesque? Could they be beautiful also?

Investigate Bosch's *The Ship of Fools*. What links can you find between this painting and Aitken's works?

CREATE

How have the items been joined together. Experiment with joining techniques when binding found objects.

Construct your own horrible creature with random objects. Consider the art and design elements of balance and shape.

Create a sculpture of a monster from your own dream.

Have you ever dreamt of mutated or hybrid creatures? Draw what they look like.

Research Konrad Gesner's mythical animals. Draw your own mythical creature from your imagination.

FURTHER READING

(website) <http://thecupboard.com.au>

(2009 exhibition) <http://www.blindside.org.au/2009/debut-v.shtml>

(2011 exhibition) http://www.redgallery.com.au/2011Shows/2011Show_04.htm



BACKGROUND

Eloise Calandre is a London-based British artist who graduated with a MA in Photography at the Royal College of Art, London, in 2001. She previously completed a BA in Fine Art at the University of Leeds. Her work has recently evolved to incorporate moving image and drawing alongside her photography practice. Recent exhibitions include *Interiors*, Anna Pappas Gallery, Melbourne (2009); *Light Divided – Art after Dark*, Louise T Blouin Foundation, London (2008); *Mothership Collective*, South London Gallery, London (2006), and *Kaleidoscope*, Whitechapel Art Gallery, London (2006).

WORKS

Calandre's alien, dreamy photographs generate unsettling imagery through an opaque darkness. Her liminal photographs and videos are cloaked in a haunting stillness, where the imagination of the viewer is allowed to flourish. Calandre's practice explores invisibility and spectral presence, by revealing fragments of figures within what appears to be domestic environments, rendered ambiguous and unfathomable.

5 MINUTES WITH A DREAMER

ELOISE CALANDRE

Nickname: El, short for Eloise

Star Sign: Pisces

Favourite colour: I don't like to have favourites, as I love colour, all things are a beautiful colour when sun light hits them. If I have to have a favourite, it would be sky blue. I like to look up into the infinite blue of a cloudless sky, it makes me feel happy.

Childhood career aspirations: I always wanted to be an Artist. When I was little, that meant painting and drawing. It was when I first went to college that I started experimenting with photography, I immediately loved creating images in the dark room, developing photographs in the dark, seeing them come to life.

Favourite meal: Hmmm, ice-cream! That's not a meal is it, but it is my favourite food. I really don't have a favourite meal - I love lots of food. In fact, there is nothing that I don't like. I suppose I do prefer simple flavours, lots of fruits, vegetables, and fish.

Do you have any pets? No I don't, but I think one day I might have a pet dog. I was never allowed to have pets when I was little, and I always wanted pets. I loved playing with my friends' dogs, cats and rabbits. My sister now has pet guinea pigs and chickens! I would like a big friendly dog to run around with and feed sneaky cookies to.

Favourite article of clothing: Ah, well that's a tricky question. If you are asking about a type of clothing, then its easy - shoes! But, if you mean one specific favourite item, then its more difficult to decide. I don't have one favourite item, because I change my mind all the time. I change my style of clothes quite often. Also, I'm quite small and clothes don't always fit me easily in the shops, so I tend to make my own clothes.

Your hero: Well, my hero used to be Madonna. I wouldn't say I was a huge fan of all her music necessarily, but when I was growing up, I found her

confidence and individuality inspiring.

Last memorable dream/nightmare: I used to have recurring dreams about the sea. They were actually nightmares. I would dream that the sea was alive and was chasing me, trying to consume me. Often in the dream, the sky would go red and black and the clouds would hang low and heavy, then I'd know that the sea was coming. In each dream I'd find myself in a different place, or different type of beach, and I would be struggling to get to a safe distance from the sea, then I wake up before the sea wins. I grew up by the sea.

What is 'Fantastic' about your work? My work creates a place for your imagination.

If the Louvre was burning down, what artwork would you save and why? The *Mona Lisa*, so I could free it from that bullet proof glass and hang it on my wall.

An artist that intrigues you: There are so many. Art and Artists intrigue me both when I find myself delighted to discover something, as well as when I find myself disliking something. In fact, sometimes I think I dislike a work of art, but then it makes me think, and I realise that it could be more significant to me than some of the art I love.

What are you working on now? At the moment I'm making new photographs and drawings. I'm always having new ideas for all sorts of things to make and experiment with, so I'm also filling up my note books with things that will and won't be next.

****There are no questions about music, and music is a significant influence for me and my work.** I have very varied taste in music and seek out new sounds all the time. I listen to music most of the time, I find it helps me think and of course influences my mood when making work. I'm also very interested in film and cinema. This influence is more manifest in my work. My favourite film is perhaps *Rosemary's Baby*.

DISCUSS

What are Calandre's art forms?

Describe what you see. Think about what you don't see. Which do you notice first – the void or image?

What might be happening? What could happen next?

How do these images make you feel? What is it about these images that could be unsettling for some?

What is the personal connection the artist has with *Dark Sea*? How has this influenced the work? Have you ever had a recurring nightmare?

What do you think was the artist's intention in creating these works?

Investigate Calandre's cinematic influences. What connections can you make?

Investigate a work of art you dislike. What could you learn from it?

CREATE

Write a story describing the setting and events of Calandre's images.

Compose your own artwork and conceal areas with thick black paint. Consider art principles of contrast and balance. How did you select the areas to conceal? What are others' reactions to your work?

Try recording a subtle movement. Think of the symbolism or possible meaning associated with the positioning and movement. Discuss the process involved in capturing this work.

Experiment with mark making whilst listening to music. How do your senses affect your artwork?

FURTHER READING

(website) <http://www.eloisecalandre.com>

(review) <http://www.re-title.com/artists/Eloise-Calandre.asp>

(influence) <http://www.imdb.com/title/tt0063522/>

adam laerkesen



BACKGROUND

Adam Laerkesen lives and works in Sydney. He graduated from Sydney College of the Arts with a Bachelor of Visual Arts in 1987. Adam's recent exhibitions include his solo show at Anita Traverso Gallery, Melbourne (2009), Biosphere, Manly Art Gallery & Museum, Sydney (2008), Wind Songs, Damien Minton Gallery, Sydney (2007), and Hemispheres, Tin Sheds Gallery, Sydney University. Laerkesen was twice a finalist at Sculpture by the Sea, Sydney (2000, 2001), and the Woolhara Small Sculpture Prize, Sydney (2006). In 1999 Adam participated in Sydney Beirut Beirut Sydney, a Cultural Exchange exhibition at Espace, Beirut. Adam Laerkesen is represented by Anita Traverso Gallery, Melbourne, and his work is held in a number of important collections throughout Australia.

WORKS

Laerkesen combines animal, mineral and chemical to produce artworks that bring the imagination into the physical realm. His works are inspired by the space between consciousness and unconsciousness, where forms blur and shapes become indistinct. His creative process is guided entirely by intuition – he does not plan artworks – and the outcome is usually strangely biomorphic and otherworldly. Laerkesen uses a range of materials in his practise, typically plaster, metal, glass and textile, but his works transcend these elements to describe phenomena that exist beyond the physical world.

5 MINUTES WITH A DREAMER

ADAM LAERKESEN

Favourite colour: Blue

Childhood career aspirations: Fireman

Favourite meal: Penne Melanzane

Do you have any pets? Poodlebat

Favourite article of clothing: Leather Jacket

First job: Paper boy

Your hero: My son

Last memorable dream/nightmare: Swimming with my son in the sea.

What do you know about Gippsland/Sale? It has a very beautiful and lush landscape.

Describe your work in 5 words? Mysterious, familiar, unfamiliar, intuitive, dreamscape.

What is 'Fantastic' about your work? For me what makes my work fantastic is that I never really know what my work means until I have completed it. My sculpture often tells me where it wants to finish or how it wants to look.

An artist that intrigues you: Louise Bourgeois.

What are you working on now? My solo exhibition at Anita Traverso gallery Richmond Melbourne.



DISCUSS

How would you describe these sculptures?
What are they made from?

What do you recognise and what don't you recognise? Which do you focus on? How does the combination of familiar and unfamiliar elements affect the work's interpretation?

What is metamorphosis? How would you relate this term to Laerkesen's work?

What natural elements can you find in Laerkesen's sculptures? Have they been transformed?

Can you find symbolism in Laerkesen's use of forms and colours?

Create a table. In the first column, make a list of the art elements and/or principles that you believe are most important to Laerkesen's work. In the second column list descriptive words or phrases that relate to these elements. In what ways do your descriptions increase your understanding of these sculptures.

Research the sculptures of Louise Bourgeois. What links can you make with Laerkesen's work?

CREATE

Experiment with plaster and fabric. What formations can you create?

Create sculptural works which seem to defy gravity.

Try creating a sculptural work via instinct and intuition. Reflect on this method versus the typical design process.

Create an artwork of metamorphosis.

FURTHER READING

(**website**) <http://adamlaerkesen.com>

(**gallery representation**) <http://www.anitatraversogallery.com.au/Artists/ADAM-LAERKESEN>

(**review**) http://www.introuble.com.au/www2/index.php?option=com_content&task=view&id=148&Itemid=65



BACKGROUND

Samuel Spenser is a British artist currently living and working in Los Angeles. His work incorporates mechanically complex, industrial materials and has been described as 'more akin to a surreal film set than art'. Sam graduated from Goldsmiths University of London in 2008 with a BA in Fine Art. Past exhibitions include *Scrap*, *The Wapping Project*, London (2008), *Yellow Since 1877*, *The Wapping Project*, London (2007), and *Wunderville*, London Design Festival (2006). In 2009 Sam was awarded the prestigious Bursary Award by the Royal British Sculptures Award for his work *Beacon for Land*. Since, Sam's works have been acquired by several collections including *The Wapping Project*, *The Future Laboratory* and *Algorithmics Inc*. Sam's cinematic creations have crossed over into the worlds of fashion and architecture, in installing Martin Margiela sceneography, art-directing *THEM Atelier*, Los Angeles, and creating site-specific works for the newly-built tower, 30 North Colonnade, Canary Wharf, London.

WORKS

Spenser's large sculptural installations feed all the senses and are more like elaborate film sets than artworks. *Dreamweavers* features 'Trophy Wall' from Spenser – a single, large scale immersive work that surrounds the viewer to make them feel they are walking through a dream. His installations are to be experienced rather than explained.

5 MINUTES WITH A DREAMER

SAM SPENSER

Nickname: Sammy.

Star Sign: Pisces.

Favourite colour: at the moment: no colour... white.

Childhood career aspirations: film director / video game designer / pirate / amusement park ride designer.

Favourite meal: very difficult question because I enjoy lots of different foods. I always like simple, fresh fish.

Do you have any pets? A dog called *Horrible Orange Thing*.

Favourite article of clothing: My leather work boots.

First job: Cleaning pots and pans in a café.

Your hero: either: Nick Cave, Patti Smith or Tom Waits.

Last memorable dream/nightmare: I dreamt that I was on top of a narrow tower the height of a skyscraper. It had a terracotta tiled, pitched roof. I had to move extremely carefully as all the tiling was old and loose.

I rarely dream of people: mostly I dream of exploring faraway landscapes and structures in a first person perspective.

Dreaming is REALLY important to the development of my ideas. Especially day-dreaming as these visions seem to be more accessible and permanent than those lost in the middle of the night.

What do you know about Gippsland/Sale? I have not had the chance to visit Australia yet. I believe Gippsland to be a very scenic with great beaches and mountains? Hopefully I can come and see for myself soon enough...

Describe your work in 5 words? Cinematic, Mysterious, Occult, Magical & Lost.

What is 'Fantastic' about your work? The word fantastic refers to fantasy. My work is all about fantasy... investing yourself in another place. In making an artwork, I am inviting you into my fantastic world. The components of my art are ingredients that encourage you to imagine and fantasise.

If the Louvre was burning down, what artwork would you save and why? I visited an inspiring, tribal African art collection in the Louvre featuring symbolic, carved ceremonial masks and fetishes. I would save these but only because they are of personal interest to me as an artist. In reality, we can't afford to let anything in the museum burn!

An artist that intrigues you: The Japanese painter: Minoru Nomata.

What are you working on now? I am building five huge wind fans in the desert. Together, they conjure smoky spirits out of the dry, cracked mud as part of a dramatic spell.



DISCUSS

What are your first impressions? What elements make up the work?

Analyse *Trophy Wall* in terms of the art elements of colour and space.

What was the artist's intention? Has he been successful?

Research the British exhibition this work was first involved in – 'Turning the Season' at The Wapping Project, London.

What possible symbolic meanings can you find for each aspect of the work?

How would the piece work without an element?
E.g. sound, leaves, ladder. Would it be as successful?
What could you use to replace these items?

What is the purpose of installation as an art form?

Debate for and against hunting as a sport.

Discuss Spenser's method of protest. Would a more dramatic/bloody work make more of an impact?

What are the differences between day dreaming and night dreaming – compare yours.

Compare the work of Minoru Nomata to Spenser, can you see any connections?

Explore Spenser's website. Discuss the statement 'Life is short, art is long'.

CREATE

Create your own work of protest. What is the issue/debate?

Form an installation in your classroom. Consider how you will use the space and level of interaction by the viewer.

Compose your own dream-like sound track.

Use moulds and casting to create a class work in clay. How could you present these?

FURTHER READING

(website) <http://www.miscellanyinc.com/>

(review) <http://www.theglassmagazine.com/forum/article.asp?tid=293#title>

(influence) <http://www.operacity.jp/en/ag/exh56.html>

DREAMWEAVERS

CREATIVE WRITING

Choose your favourite artwork:

Draw what you see.



Write a short story imagining you are in this artwork.

Imagine: How did you get there? Who else is there? What has happening? How are you feeling?

DREAMWEAVERS

ARTWORK ANALYSIS

SKETCH - Draw a quick sketch of your chosen work.

Title:

Artist:

Media:

Date:



DESCRIPTION - Everything you can see.

What can you see?

What materials have been used to create this work?

ANALYSIS - How the work has been put together.

What is the focal point?

What are the most important art elements and principles being used and why?

(Think: line, shape, tone, texture, colour, pattern, movement, balance, contrast)

INTERPRETATION - Determine the meaning of the work.

How does the artwork make you feel?

What could be the message/ meaning of this work?
How can you tell?

JUDGEMENT - The artistic merit of the artwork.

Do you think the work is successful in conveying the meaning? Why/Why not?

What made you chose this work?

D.....R.....E.....A.....M.....W.....E.....A.....V.....E.....R.....S

VISUAL ANALYSIS

List the artist, title, medium and date of the work.

Describe what you can see.

Draw a rough sketch of the artwork.

Art Elements (line, colour, tone, texture, shape, form)

Describe the use of the key art elements in this artwork.

Art Principles (balance, unity, contrast, rhythm, space)

Describe the use of the key art principles in this artwork.

Techniques

What materials has the artist used and how have they been applied?

What processes has been used to create this work?

Style

What has influenced the production of this work?

Symbolism

What images or objects in the artwork are symbolic? What meaning do they add to work?

Context

What does it mean and what is its purpose? (art about art/art for the masses/art for the medium/ art for experimentation/art to comment – social, political, historical, cultural, environmental)

Is it successful?

DREAMWEAVERS

GALLERY SPACE ANALYSIS

<p>Describe the artwork.</p>	
<p>Who is the intended audience of this exhibition?</p>	
<p>How is this exhibition different from others in the Gallery?</p>	
<p>Draw a bird's eye view of the exhibition space layout.</p> <p>(Include any false walls, plinths, furniture, AV equipment etc.)</p>	

What factors have influenced the layout of this exhibition? (e.g. Gallery size, number of works)	
Describe the wall colours and other decorative elements. What effect does this have on the viewing of the work?	
What didactic information is used? Where is it located? (eg labels, catalogues)	
How has the artwork been hung or presented?	
How are artworks protected whilst on display?	
Describe the lighting used in the gallery?	
Is the gallery an appropriate space to hang this exhibition? Why/Why not?	

IMAGE CREDITS

Cover:

Eloise CALANDRE, *Five*, 2009, Type C print mounted on aluminium

Page 8:

James GLEESON, *Perhaps Les Trois Sauvages*, 1988, Oil on canvas

Page 10:

Joel ZIKA, *At Night #2*, 2007, Photographic print

Page 11:

Joel ZIKA, *Pleasure Island #1*, 2008, Photographic print

Page 13:

Aly AITKEN, *In Sheep's Clothing*, 2008, Timber, pine tree branches, calico, velvet, antler, stuffing, zip, found objects

Page 14:

Aly AITKEN, *All the Comforts of Home*, 2008, abandoned Christmas tree trunks, timber, padding, leather, found objects

Page 16:

Eloise CALANDRE, *Indigo*, 2009, Continuous loop DVD

Page 19:

Adam LAERKESEN, *Something in the Way*, 2008, Plaster, wood, cast foam

Page 20:

Adam LAERKESEN, *Mnemosyne*, 2008, Resin, flocking, lantern

Page 22:

Sam SPENSER, *Trophy Wall*, 2008-2009, 80 slip cast ceramic deer skulls, tiled aluminium wall, step ladder, leaves and soundscape

Page 23:

Sam Spenser, image courtesy of the Artist

TOURING PARTNERS



The Gippsland Art Gallery, Sale is principally funded by the Wellington Shire Council with assistance from the Victorian Government through Arts Victoria, a Division of Premier and Cabinet.



National Exhibition Touring Support (NETS) Victoria is supported by the Victorian Government through Arts Victoria and the Community Support Fund, by the Australian Government through the Australia Council, its arts funding and advisory body, and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NETS Victoria also receives significant in-kind support from the National Gallery of Victoria.

ORGANISATIONAL SUPPORTERS



TOUR SUPPORTER



Australian Government
Visions of Australia

The development and tour of this exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

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