Lorikeet Island: Marian Drew + Alana Hampton

Sample Activity from the Education Kit

Primary and Secondary Art / Science / Media / History Activities

Teacher Guide Notes + Pre Gallery Visit Activities

Lorikeet Island is an immersive installation and as such, it is designed to engage students with visual time-based, spatial and audio elements. Younger students may need to be sensitised to the dark, encouraged to be mindful with all their senses, and to expect surprises in the form of unexpected sounds and projections.

As preparation, you may like to explore some or all of the Research, Making and Responding activities as well as the links provided in the Resource section. The nature of the catalogue and DVD, with both art-based and science/ecology based information, is a perfect opportunity to draw students' attention to the processes that scaffold artmaking. The notion of close observation is key to understanding the installation and the suggested activities invite students to use both a scientific approach and a conceptual / aesthetic approach based on imagination and memory. In this way students can explore their known environment and take a journey into the imagination via less familiar aspects of the show.

Junior

Factual Investigation.
Ask students as a class to discuss; what is a mangrove and where does it grow? They can share experiences and knowledge. What do they feed on? How long do they live? What do their seeds look like? What happens on high tide? How do they live in salt water? What creatures live among and in mangroves?

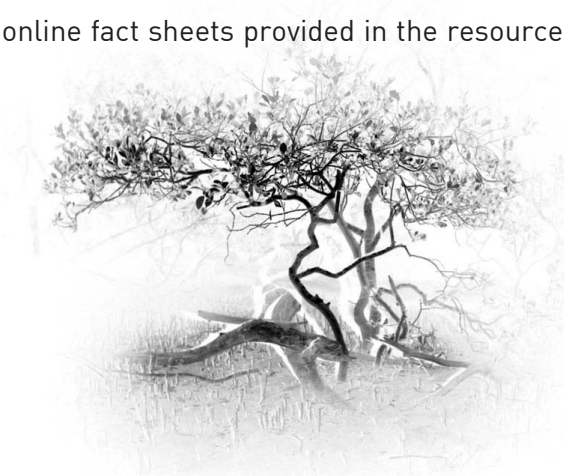
Imaginative games are research too.
Ask students become an animal/bird', think like a tree, act out the movements of birds in their nest, hopping around to find food. Imagine seeing through the eyes of a bird or a fish, or a crab underwater, what would it feel like to be washed over by a huge wave, being small enough to swim among the mangrove roots ...would they look like wooden high rises etc. What would it be like to live outside all the time? How do the mangroves hold onto the earth when the tide comes in. Have they ever stood on the tide line and sank into the sand/mud. How do branches and root systems grow? Make art part of each session of exploration – always ask students to imagine how these things look rather than showing them and then ask them to draw imaginatively. After each of these explorations, ask the students to share and learn from each other. Talk about how art and science both involve observation and investigation.

Responding
- students can explore their environment through sound alone, gathering and recording the evidence of natural sounds – animals etc in the school environment as well as 'made sounds'
- they can play a game of 'draw the sound' to represent individual and layered sounds using only visual language (colour, shape, line, tone, overlapping etc). They can display their work with a written statement about the resulting composition, look for similarities and differences between individual class members and discuss the reasons for the variety of interpretation.

Middle

There is a long tradition of artists exploring or working with the environment – invite students to look at some ways that this has been done over time – from landscape as subject to the earth as medium; Andy Goldsworthy "We often forget that WE ARE NATURE. Nature is not something separate from us. So when we say that we have lost our connection to nature. We've lost our connection to ourselves."
This is a good starting point for discussions about Art, Science, Ecology, Environmental Science.
John Wolseley also looks at landscapes as unique personalities, layering elements in expressive ways based on observation and research.
Begin a discussion about immersive exhibitions. What is their intent?
Explore ideas about collaboration in the arts.
Compare the similarities and differences between art and science – look at artists who work across these areas of knowledge.

Investigation: working in groups, students can use one of the online fact sheets provided in the resource materials and find 5 – 10 important facts
to share with the class.



Senior

Art and Science have many things in common. To explore this relationship students can:
-research artists who work in an immersive fashion within a scientific context.
-examine several collaborative works and discuss the way artists can collaborate across art forms
-discuss the impact of new technologies on art making across time. Perhaps begin with an historical perspective: investigate the camera obscura, daguerreotype and pinhole cameras.
Digital technologies have had a profound impact on art making, particularly since the 1990s. Discuss how photography, and time-based works; video and sound art have changed traditional ideas about what art is. How have these technologies allowed artists to expand their repertoire of art-making tools and how do these compare with sculpture, oil painting and etching etc?

Consider these things
-why was (is) realism valued so highly?
-the history of the relationship between technology and art making is a very long one.
David Hockney's Secret Knowledge: http://www.youtube.com/watch?v=MBNrgCaoyW8 The program is in 8 parts available via Youtube. Senior students might like to consider the comments that follow and why the program caused some viewers distress – to the point they felt the need to defend painstaking 'talent' (there is some strong language used in the comments)

-projection, as a tool in artmaking, is an old one. Also research Durer's frame device for gridding a drawing. How do these tools compare with the tools we have at our disposal today? None of these devices are effective alone, however. Close observation and mindful awareness is key to not only drawing but all other artforms.

-compare and contrast still and time-based art and artmaking techniques and processes.

Activity 6. - Making Activities working with Water

Set up bowls of water on the desktops and ask students to paint their reflection as seen on the water surface. Experiment with disturbing the surface to create ripples etc. Try putting things in the water and painting the distortions created.

Look at Escher's image: *Three Worlds* and Lin Onus' *Morumbeeja Pitoa*, *Barmah Forest*, and *Guyi Mani* Collect a range of water images of reflections on the water surface and underwater or ask students to take their own. Working with watercolours or paint washes, do some colour and tone matching experiments. Take a variety of photographs of the same patch of water at different times of the day, seasons, weather conditions etc as Monet did with his haystacks. Make a series of paintings to reflect the different tones and colours, thereby varying the moods of water.

Purchase a disposable underwater camera and experiment with different depths, camera angles etc in a variety of weather conditions and different times of day.

Lorikeet Island (24)

Lorikeet Island (50)