

Burnie Regional Art Gallery presents

UNIQUE STATES SERIALITY AND THE PANORAMIC

A Survey Exhibition of Three decades of prints by Raymond Arnold



EDUCATION KIT

A CAST touring exhibition

Education Kit Outline

**Section one: Introduction to this kit
Introduction to the exhibition**

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For CAST touring program 2013

Cover: Images L-R: Iron Blow – Mine/My, 1991/2008 multi - panel etching (12), 170 cm x 116 cm;
Poster ensemble, 1983 – 1990, screenprints, various sizes; Imaginary Landscape – Eighteen
months in Tasmania, 1984, detail; Memory/History, 1998-99, etchings detail

Photographs: Peter Whyte & Birgitta Magnusson-Reid

Section One: Introduction to this education kit

This education kit accompanies the exhibition *UNIQUE STATES SERIALITY AND THE PANORAMIC A Survey Exhibition of Three decades of prints by Raymond Arnold* presented by Burnie Regional Art Gallery, and supported through the CAST Exhibition Development Fund. This exhibition was first presented at the Burnie Regional Art Gallery, from 27 October - 9 December 2012. It tours to the Tasmanian Museum and Art Gallery, Queen Victoria Museum and Latrobe Regional Gallery between 2013 and 2014.

This education kit is designed to provide teachers with a frame work to approach *UNIQUE STATES SERIALITY AND THE PANORAMIC A Survey Exhibition of Three decades of prints by Raymond Arnold* as an educational resource of relevance in several subject areas. Activities are designed to assist teachers and students to engage meaningfully with art works, place the works within a broader cultural context and interpret the exhibition as a whole.

This exhibition is suitable to be explored by students in primary and secondary schools and years 11-12. Questions and activities are aimed at years 9, 10, 11 and 12 but can be adapted for use with younger age groups.

All information about the artist's works and the exhibition has been drawn from the *UNIQUE STATES* exhibition catalogue, press release and from floor talks by the Artist and the Curator.

Any definitions have been taken from the Oxford Concise Dictionary.

The catalogue can be obtained from the gallery or by contacting Burnie Regional Art Gallery on (03) 6430 5875 or by emailing gallery@burnie.net (.)

This kit contains four sections: the introduction, activities to complete before viewing the exhibition, information and questions to consider while visiting the gallery and post visit activities.

Teachers may choose to select any or all sections of this education kit according to their requirements.

Teachers are welcome to contact Raymond Arnold via email with any questions their students might like to have answered.

Email: rearnold@iinet.net.au

Section One: Introduction to the exhibition

This exhibition - *UNIQUE STATES SERIALITY AND THE PANORAMIC A Survey Exhibition of Three decades of prints by Raymond Arnold* covers the 30 year period from 1982 – to 2012 and features 23 major works selected by the Curator, Professor Sasha Grishin.

Raymond Arnold is widely acclaimed, nationally and internationally, as one of the most important and challenging artist printmakers in the history of Australian art.

From a Tasmanian regional point of view the exhibition celebrates a major artist, who has been living and working in the region. He has been a mentor in mining towns, schools and Universities. Raymond Arnold has been a pivotal figure in the development of the visual arts scene in Tasmania, sitting on state and national boards and committees and through completed public art commissions.

He has held over 50 solo exhibitions and participated in group exhibitions throughout the world. He is represented in the collections of the Imperial War Museum and Victoria and Albert Museum, London, la Bibliothèque nationale de France and the Musée Courbet in France. In Australia the National Gallery of Australia and Parliament House, Canberra and various state galleries have works in their collections. He received a Federation Medal for services to the arts community in 2002.

The works selected here track Arnold's artistic development and show how he has reinvented the art form to create distinctive and highly personal images, which are open for many possible levels of interpretation.

Section two: Before visiting the exhibition

Before visiting the exhibition the students should be familiar with some key themes and concepts

The Oxford Concise Dictionary States:

Survey: (noun) 1. an examination of a subject or situation from a very broad and general perspective

(verb) 2. to look at or consider somebody or something closely, especially in order to form an opinion

Panorama: (noun) Picture of landscape, unbroken view of surrounding region; hence Panoramic (adjective)

The print terminology Unique State is used when you do one print only of a work. The printing plate is referred to as being at a state before a test is printed.

How do you interpret the title of the exhibition *UNIQUE STATES SERIALITY AND THE PANORAMIC A Survey Exhibition of Three decades of prints by Raymond Arnold?*

Familiarise yourself with the history of and the techniques employed in making etchings and screenprints.

Section three: At the gallery

General Exhibition Exercises

Walk around the exhibition without reading the wall labels.

Write down your initial responses and note which works captures your interest and why.

Being a survey show you might expect the works to be hung in chronological order. Is that the case?

What do you understand to be the deciding factors behind the placing of the works? (For example: the shape and size of the gallery, the size of the works, the subject matter or themes the artist has explored.)

Now take a closer look at the exhibition. Read wall labels alongside the works.

Does the information help/ change the way you read the works?

Make a list of at least (3) themes the artist has explored and take note of what printing technique he has used to explore each theme.

Discuss as a group the different themes the artist has explored and what effect the chosen technique has on the subject matter.

Exploring a theme through individual works is quite different to working with a series.

Compare an individual work with one of the series and discuss how the reading of the works differ.

Exercises for specific works

These can be completed during or after visiting the exhibition

Born in Melbourne in 1950, Raymond Arnold says he comes from a tough working class background. His Father was a coach painter and sign-writer, he also ran a business spray painting vehicles and making signs. There were no pictures or photographs in the home but Arnold had always been good at drawing, which led him to enrol to study teaching and art at Melbourne's Teachers College, where he completed his Diploma of Teaching in Art and Craft in 1972.

Wanting to further his art training at a "proper art school", he enrolled in 1976 at the Caulfield Institute of Technology to study painting, but printmaking took over as his main passion.

Questions

Windy Saddle to Sealers Cove

North north east to refuge

Snowy Mountains Identikit – Self portrait on Mt Twynam – Atomic theatre

Maria Island proving ground – Atomic theatre



Windy Saddle to Sealers Cove, 1982, screenprint triptych, 82 x 310 cm



North north east to refuge, 1982 screenprint triptych, 82 x 324 cm



Maria Island proving ground – Atomic theatre, 1982, screenprint, 100 x 120 cm



Snowy Mountains Identikit – Self portrait on Mt Twynam – Atomic theatre, 1982, screenprint, 100 x 120 cm

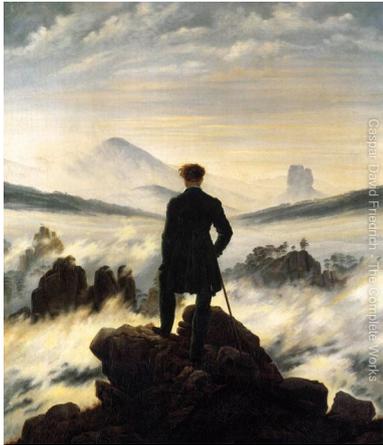
Compare these four prints. Describe similarities and differences.

These works show panoramic views of places the artist explored on bush walks.

Can you determine what time of the day it is by looking at the day light and the skies? Do you get a sense of the weather conditions?

Raymond used to display photographs alongside his prints in the 70's. Do you think some or all of these works show connection with photography? Explain how.

The process of screen print involves the use of stencils, each colour is printed separately. The image is built up in layers. Look closely at the colours. Is it possible to figure out how many layers were printed to form these works?



Caspar David Friedrich,
The Wanderer above the Mists, 1817-18,
 oil on canvas, 98 × 74 cm
[http://www.caspardavidfriedrich.org/
 The-Wanderer-above-the-Mists-1817-18](http://www.caspardavidfriedrich.org/The-Wanderer-above-the-Mists-1817-18)

Compare the work *Snowy Mountains Identikit - Self portrait on Mt Twynam - Atomic Theatre* with Caspar David Friedrich's *The Wanderer above the Mists*

How do you interpret the placement and the size of the figure in the landscape in these works?

An Identikit is defined as “a picture of a person, especially one sought by the police, reconstructed from typical facial features according to witnesses’ description.”

How do you interpret the title *Snowy Mountains Identikit - Self portrait on Mt Twynam - Atomic Theatre*?

Two of the titles refer to “Atomic Theatre”. Around the time these works were created France, had been conducting nuclear tests on South Pacific Islands. Anti-nuclear sentiments were common in our region.

Research this issue and decide if you think this is what Atomic Theatre refers to.

Does this alter the way you read these works?

Questions

Florentine Valley: Displaced landscape

Late in 1982 Raymond was offered a part time position for three years at the Tasmanian School of Art in Hobart. The Franklin Dam controversy was at its peak. He arrived on the last of February 1983. On the following day Raymond joined members of staff on a trip to the Crotty Road blockade site near Queenstown. They were all arrested and taken into police custody.



Florentine Valley: Displaced landscape, 1984, screenprint diptych, 102 x 300 cm,
 screenprint, 100 cm x 120 cm

Research the 1983 Franklin Dam Controversy in Tasmania. Think about how, in content, this work relates to the screen printing process. Is there something inherent in screen printing that relates to the political subject matter?

How do you think you would read this work if you had no information. Would it just be a landscape at dusk? Would it intrigue you? Why?

One way of deciphering an image is to describe what you see. Discuss your findings.

Questions

Imaginary landscape – Eighteen months in Tasmania

The title suggests that the artist is using his imagination to conjure up the image and to tell a personal story without links to external events. This is in contrast to other works in the exhibition that comment on issues.

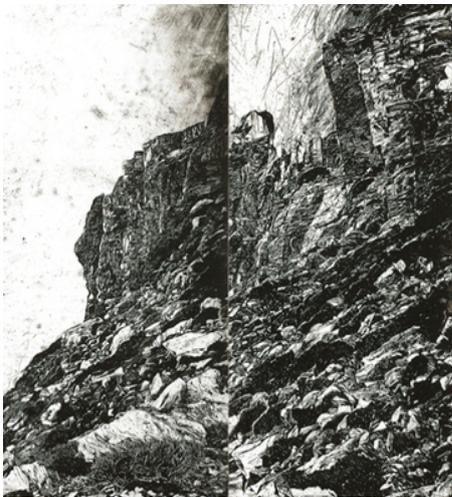
Study the composition. What basic shape gives structure to the work? Describe the compositional structure.

How does your perception of the scene change as you move in towards the work?

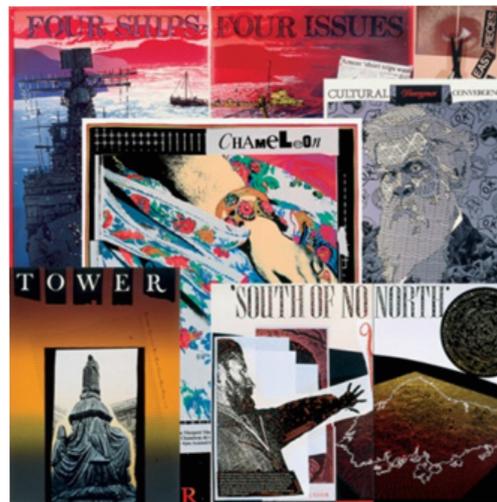
Can you feel yourself being drawn into the work as if you are about to start climbing the mountains?

Could the panels be separated and presented as individual pieces and still form strong works?

How would it change the way you read the work?



Imaginary Landscape – Eighteen months in Tasmania, 1984, multi-panel etching (8), detail: panels 3 & 4



Poster ensemble, 1983 – 1990, screenprints, various sizes

Questions

Poster Ensemble

As well as lecturing at the Tasmanian School of Art Raymond also helped run the Chameleon Artist's co-operative in Hobart and printed over 200 different posters for artists, galleries and community groups. The posters form a unique body of work covering political, social and arts issues and events.

Look at the compositional structure in the posters and describe what main characteristics can you see.

Arnold would produce a poster run in two weeks. That included the design and the production. Are there any compositional patterns or a certain design style?

Arnold states that he found them quick and exciting to make. Is that obvious to you?

Probably the best known artist to work with posters was Andy Warhol. Research Warhol's poster art and consider how their different reasons for making posters influence the design.

What design differences can you find between the two artists?

Questions

The road to Burnie

Black factory/White factory – Port Latta/Tioxide

Compare the works and list similarities and differences. Is one work more noticeable than the other?

What symbolic meaning /s could be the reason to combine a rusting bulldozer, a war memorial and the (Tasmanian) Devil road kill? How do you interpret this combination of elements?

The two factories Port Latta and Tioxide were coloured black and white from their own emissions of pollutants. What statement do you think the Artist is making?



The road to Burnie, 1987, etching triptych, detail



Black factory / White Factory - Port Latta / Tioxide, 1987, screenprint triptych, detail

Questions

Cultural gestures

This work was done for the Australian bicentennial exhibition at Chameleon Gallery in Hobart in 1988. The Curator Heather Cunow introduced a Robert Dowling painting, into Arnold's brief for the exhibition.

If at first the screenprints look like a chaotic mess of lines then it might help if you stake a few step back from the work. The text at the bottom of the four screen prints will also help decipher the images.

How do the prints on canvas relate to the painting?

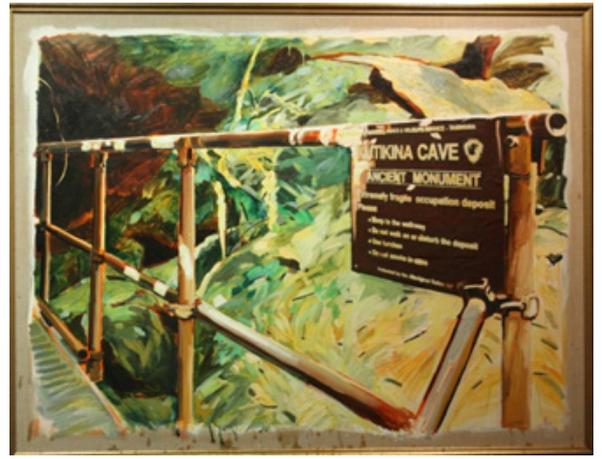
The Kutikina cave, in the south west of Tasmania, contains significant Aboriginal artefacts. This cave would have been flooded if the Franklin river had been dammed.

What could the artist be saying by the way he has painted the worn looking sign and the man-made path leading to the Kutikina cave entrance?

The artwork *Early efforts* (1860) by Robert Dowling, which Arnold refers to, shows Dowling in his youth painting a group of Aboriginal people in front of his settlers hut in Tasmania.



Robert Dowling, *Early effort - art in Australia 1860*,
oil on canvas on board, 76.6 x 122.3 cm
<http://nga.gov.au/Exhibition/DOWLING>



Cultural Gestures, 1988, multi-panel screen print on canvas
and oil painting, 123 cm x 155cm (1 panel – oil painting)

Questions

I saw/Eyesore/I saw

Reconstruction

I saw/Eyesore/I saw raises the issue of wanton destruction of a natural resource.

This is not an unusual sight in Tasmania. Perhaps this is a habit formed in early colonial days, when white man cleared the forests for farming.

How do you interpret the title of *I saw/Eyesore/I saw*?

Why do you think the tree is inscribed in a white oval?

Compare the two works.

What do you think the artist is saying by putting the tree back together again in *Reconstruction*?

Why do you think he has used paper made from recycled print paper as a ground and a frame made from recycled timbers?

Do you think reconstruction is possible after destruction?



I saw/Eyesore/I saw, 1990, etching/drypoint,
80 cm x 120 cm



Reconstruction, 1991, etching,
with bespoke frame by Ian Munday,
184 x 130 cm



Question

Transcend the dripping rock beyond the fall

This work was a public art commission for the Launceston General Hospital. The Artist wanted to give an impression of initial difficulties giving way to clarity and optimism to give hope to patients.

Do you think the work does that successfully?

Analyse and describe the composition of the work. What effect does the heavy metal frame have on the work?

How would the work read if the panels were hung in the reverse?

What are some functions art fills in public places?

Transcend the dripping rock beyond the fall,
1990, 4 multi-panel etching (panel 2),
each sheet 128 cm x 88 cm

Questions

Iron Blow – Mine/My

Justify the Line/Iron Blow re-excavated

By the beginning of the 1990s Arnold stopped working with screenprints. As he expressed it: "I had enough of cooking my lungs." He turned to etching and occasionally explored painting.



Iron Blow – Mine/My, 1991/2008,
multi-panel etching (12), 170 cm x 116 cm



Justify the line/Iron Blow re-excavation,
1992, multi-panel etching (4), detail: panel 1

Research what an open mining cut looks like and compare these two works with any images you find. Why do you think the print *Iron Blow – Mine/My*, is made in sections each more narrow than the next.

Compare the two works.

Do you get a sense of the enormous negative space mentioned on the wall label?

Why do you think the Artist has printed his work on handmade paper showing large specks of recycled print paper?

Can you recognise that he has used the same printing plates as in *Iron Blow – Mine/My*?

Arnold later reflected “My prints spoke of complicity and witness to events beyond comprehension with completely ruined river systems and scarred landscape in evidence ... I could see what a relentless and brutal industry did to the landscape.”

Needing a change, Arnold goes on a working retreat to Paris over the European winter 1992/93. He wanted to expand his knowledge in etching techniques. The Atelier Lacourière et Frélaud had been in operation since 1929 and this is where he returned to work most years until 2006.

Questions

The spectacle of nature

And for each sense there is an image

Arnold came prepared to the Atelier. He brought with him copper plates that had been prepared with images from Remarkable Cave and Blowhole on the Tasman Peninsula. The red lace on the other half of the printing plates was then added in Paris.

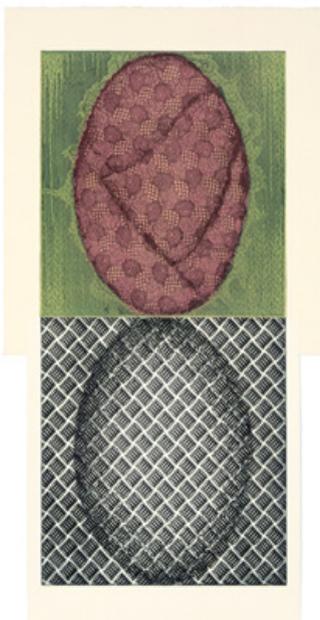
Curator Sasha Grishin says in the catalogue “it could be likened to a meeting and conversation between a Tasmanian bushwalker and a voyeuristic flâneur exploring Paris.”

Study the work and write down words that you think describes the opposite halves of each panel.
(Tasmania/Paris, Rock/Lace, hard/soft, maculine/feminine etc.)

Notice how this work is hung without a frame and glass.
Does that make the work seem more intimate?



The spectacle of nature, 1994, multipanel etching
detail: left section, 200 cm x 200 cm



And for each sense there is an image, 1994, etching series of 5,
160 cm x 90 cm (2nd set)

The division of the printing plate is a physical strategy for the suite *And for each sense there is an image*.

A copper plate was used to print the top half and the bottom is printed from patterned industrial plates.

Assign our traditional 5 senses to the work – describe it in terms of how it looks, tastes, feels, smells and sounds and compare your answers with other students. What motivated your choices?

Now read the list of words you wrote for *The spectacle of nature*. Can some of your word pairs interpret the works in *And for each sense there is an image*?

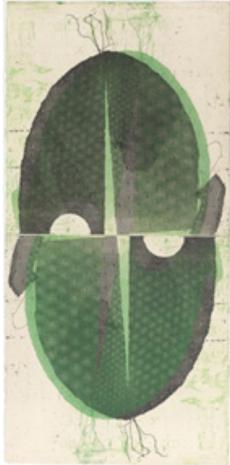
Questions

Memory/ History

Henri IV

Bayeux Soldats

Arnold's research of battle- fields and war cemeteries in France was fuelled by his knowledge of his great-grandfather's war experience in France during WW1. Other experiences such as being a foreigner in France led to an increasing awareness and interest in his own body and the bodies of other's and the garments we use for disguise, protection and enhancement.



Memory/History, 1998-99,
etchings series of 10,
140 cm x 70 cm (each sheet)

The sources for the images in *Memory/History* are shell holes, blood stains, gas masks, floral tributes, and one item Arnold discovered in a museum in France – a homemade protective vest made from silk onto which many small pieces of metal had been sewn to protect someone's torso.

What visual and compositional elements link *Memory/ History* to *The spectacle of nature* & *And for each sense there is an image*?

How is this work different to those prints?



Henri IV, 2001 – 03,
etching series of 15,
92 cm x 63 cm each sheet

The armour of the French King Henri VI (1589-1610) is depicted in these prints, and can be seen as a metaphor for the protection of the body and also for the act of etching itself.

The practice of making prints from etched metal plates grew out of the custom of etching designs on armour and was adopted by printmakers as an easy way of engraving by using acid to cut the plate rather than actually gouging out the metal by hand.

Each print shows a protective piece for a specific body part. Can you work out which body parts Arnold has chosen to give protection to?

What effect does the patterning and the drawing beneath the armour have on the image?

Research the famous Bayeux tapestry and where the town of Bayeux is. Why do you think it lends it name to this work?

List at least three associations with the theme of war.

Compare the suits and discuss what are the similarities and the differences?

Why do you think the focus is on the torso and not the head for example.



Bayeux Soldats, 2004 - 07, etching (10),
each image 120 cm x 80 cm

What reason could there be for the different colours in each print?

Questions

La source – Towards another state

Searching for immortality in the mountains - Mont Ventoux/ after Petrarch



La source – Towards another state,
1998 - 2001, etching series of 3,
120 x 80 cm each, (left panel)

Look at the left panel of *La source - Towards another state* and compare it to other works by Raymond Arnold depicting mountains. In what way is this image different?

The manmade arch, the bottom left, corner gives an idea of the monumental scale of this place.

In what way is Arnold artistically showing the rain closing in and creating the mystique of the place?



*Searching for immortality in the mountains-
Mont Ventoux/ after Petrarch*,
2000-01, multi panel etching panel (13),
120 cm x 80 cm (each sheet)

Petrarch, the Italian Poet, climbed the mountain Mont Ventoux some 700 years ago to gain perspective on life.

Think about the title and look at the composition. It all starts with barely anything and ends in darkness.

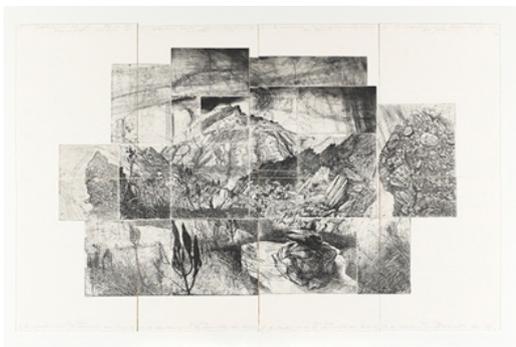
Do you think this work can be read as a story describing life from birth to death? Why?

The same plate has been used for all 13 panels. Look closely at each print and compare it to the next one. What do you notice?

With the closure of The Atelier Lacourière et Frélaud in 2006, Raymond settled in Queenstown, where he runs a regional art space called Landscape Art Research Queenstown (LARQ), which fosters exhibitions, workshops, residencies and forums in the Western Tasmanian mining town of Queenstown.

Questions

...and where can it be found again, an elsewhere world



*...and where can it be found again,
an elsewhere world*,
2012, multi-panel etching, 400 cm x 200 cm

The most recent work in the exhibition shows the current state of the landscape on Mt Lyell, near Queenstown, Tasmania.

Compare this work to other etchings by Raymond Arnold. Describe similarities and differences.

Why do you think the sixteen individual parts are presented both as one and also individually? Explain your decision.

Can you focus your view on the whole work and still see the finer details?

What message do you think the Raymond Arnold is expressing with his latest print?

Section four: After visiting the exhibition

Read the catalogue essay by Professor Sasha Grishin.

It begins with the headline “We must escape ourselves to find ourselves – to live in perpetual exile is to find home.”

How do this explain Raymond Arnold and his arts practice?

How does the different printing techniques employed by the artist impact on the feel of the works?

Describe the differences between the works made in Paris compared with the works made in Australia? Consider the themes, compositions and techniques.

Did you get a feeling of the artist’s personal journey through life from this exhibition? How would you describe it briefly?

Has this exhibition given your understanding of the technical aspects of print making?

What is your preferred technique and why?

Has this exhibition inspired you to explore printing?

Raymond Arnold: Unique States Seriality & The Panoramic is a Burnie Regional Art Gallery exhibition on CAST's Touring Program. Contemporary Arts Spaces Tasmania (CAST) is supported by the Australian Government through the Australia Council, its principal arts funding body, and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments, and is assisted through Arts Tasmania by the Minister for the Arts.

