

NEW CONTEMPORARY GALLERIES

FEATURING THE JOHN KALDOR FAMILY GALLERY

MAY 2011 – JUNE 2012



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For an institution such as ours, with the aspiration to develop and maintain a distinguished and impressive representation of contemporary art, it would be hard to overestimate the significance of the gift of the John Kaldor Family Collection, a milestone that happens once in a century. It will be a transforming experience for the Art Gallery of New South Wales.

— Edmund Capon, director, Art Gallery of NSW

I have shared my love of contemporary art with the Australian public for more than 40 years through Kaldor Public Art Projects. My collection, on the other hand, has remained private. Donating it to the Art Gallery of New South Wales is a natural extension of my aim to share art with the public. It is also my largest-ever art project.

— John Kaldor

In 1979, the Art Gallery of New South Wales was the first Australian art museum to appoint a curator specifically for contemporary art, although the Gallery did not begin acquiring international contemporary works until 1984 with the Mervyn Horton Bequest. Initially representing Australian artists, the contemporary collection today is truly international, encompassing work in all media from more than 400 artists. With the inclusion of the John Kaldor Family Collection, the Gallery now holds Australia's most comprehensive representation of contemporary art from the 1960s to the present day.

For the last 50 years, John Kaldor has been Australia's most passionate collector of international contemporary art, developing lasting relationships with some of the most important artists of our time. In 2008, the announcement of a gift from John Kaldor and his family of over 200 works led the NSW government to fund a state-of-the-art offsite storage facility to allow space within the Gallery to display the collection. Together with funds donated by the Belgiorio-Nettis family, this enabled the redevelopment of the Gallery's old storage area and display space to create an entire new floor of 3300 square metres of exhibition space, bringing the Gallery's total display area to 11 000 square metres.

The new floor comprises contemporary and modern galleries, including the John Kaldor Family Gallery, as well as a dedicated photography gallery and a study room for prints, drawings and photographs.

The first display from the Kaldor Collection features works by Robert Rauschenberg, Christo and Jeanne-Claude, Donald Judd, Carl Andre, Frank Stella, Jeff Koons, Nam June Paik,

Bill Viola, Andreas Gursky and Thomas Struth, among others. Alongside will be a number of commissioned and newly installed site-specific artworks from Sol LeWitt, Richard Long and Ugo Rondinone.

There are also major works from the Gallery's collection from artists such as Jannis Kounellis, Mike Parr, Anselm Kiefer, Doris Salcedo, Rosemary Laing, Janet Laurence, Patricia Piccinini, Del Kathryn Barton and Ricky Swallow.

Contemporary artists take art beyond the traditional forms of drawing, painting and sculpture and embrace new mediums and technologies. In this first display of works in the new contemporary galleries, several key themes emerge among the myriad of new approaches to art that have developed since the 1960s.

Minimalism and conceptual art

Minimalism and the conceptual art movement of the 1960s and 1970s completely transformed our understanding of space and materials. Based primarily in New York, the artists involved started creating objects out of raw materials that consisted of basic geometric forms. The goal was to eliminate any kind of reference to the outside world in order to create works that referred only to themselves. For the conceptual artists, this meant that the idea itself could be the work of art. It's easy to imagine how radical these new pared-back artworks would have been against the background of abstract expressionism – the dominant art movement of the 1940s and 1950s – which prized self-expression and European traditions.

Although Donald Judd, Carl Andre, Frank Stella and Sol LeWitt fiercely denied labels such as 'minimalist art', they are all considered major figures within this movement.

Judd's *Untitled* 1975 and Andre's *Steel-copper plain* 1969 demonstrate the minimalists' focus on raw materials and uniform geometric shapes, or 'primary structures', while the goal to eliminate external references can be seen in Stella's *Untitled* 1965, which uses the canvas's own stretcher bar as the scale for the repeating squares.

LeWitt, who coined the term 'conceptual art', revolutionised our perception of the art object in works such as *Wall drawing #337* 1971, *Wall drawing #338* 1971 and *Wall drawing #1091: arcs, circles and bands (room)* 2003. These drawings on the walls of the Gallery have been physically produced by someone else; according to LeWitt, it is the idea and written instructions that constitute the artwork.

If you compare these artworks to later ones in the exhibition, you'll see the influence these early artists had on later generations.

Action and location

In the 1950s, a new generation of artists began to differentiate their practice from the abstract painting that was dominant in the United States and Europe. They did this through an emphasis on action and time, and by working 'performatively' in the studio or outdoors. Their experimentations introduced new kinds of interactions between the artist, location, audience and artwork, and there are numerous works in the contemporary galleries that make us aware of the importance of these elements in helping define a work of art.

Christo and Jeanne-Claude combined them on a vast scale in their first Kaldor Public Art Project in 1969, which swathed the coastline of Sydney's Little Bay in more than 90 000 square metres of fabric. A scale model of the concept – *Packed Coast, One Million Square Feet, Project for Australia 1969* – is a relic from this project, as is *Two Wrapped Trees*, which Christo created at the same time.

The traces of intensely energetic action can be seen clearly in *Bronze liars (minus 1 to minus 16)* 1996 by Mike Parr and *Southern gravity* 2011 by Richard Long, which both bear the marks of the artist's hands, while Francis Alÿs's video work *Railings* 2001 draws our attention to a simple individual action within a crowded city, as the artist walks the streets of London, trailing a wooden drumstick along a series of metal railings.

Pop art

The pop art movement began in the 1950s when artists began to use images from popular culture to describe an increasingly industrialised and media-saturated society. Pop artists challenged fine art traditions through this new approach to subject matter. Mass media and advertising were favourite subjects for witty celebrations of consumer culture, with New York artist Andy Warhol (1928–87) probably pop's defining artist.

Art practice was fundamentally transformed by artists such as Robert Rauschenberg who, in his *Dylaby* 1962, blurred the lines between painting and sculpture. Contemporary art continues to be influenced by these ideas, though popular culture has changed over time.

Richard Prince, for example, 'rephotographs' and manipulates familiar advertising images – such as the cowboy used to promote Marlboro cigarettes in *Untitled (cowboy)* 1980–90 – to create new meanings in a new context.

Like Warhol, Jeff Koons makes fine art out of kitsch objects, continuing to question the values of modern society, and he too has referenced celebrities in his works and, in turn, become a celebrity himself.

Photography and video

Although photography and video art are closely related art forms that revolve around the use of a lens to capture an image from life, there are significant differences in how the two are experienced. Photographs are still images that freeze a moment in time, whereas video art centres on the moving image, which allows the artist to evoke the passage of time and the sensation of movement, as well as explore ideas of change.

Both photographic and video artworks may suggest a documented reality; however, artists recognise the ability of the lens to create rather than simply record.

The 'reality' that appears in Thomas Demand's photographs, for example, is in fact a highly-constructed fiction. Demand recreates life-size sets in paper, which he photographs and then destroys, as in *Flare* 2002 and *Gangway* 2001, leaving behind only the image.

TV Buddha 1976 by video art pioneer Nam June Paik also leads us to consider the lens' role in creating iconography. Here a Buddha statue stares at a television screen showing a short-circuit image of the statue itself, as the icon and the camera confront each other in real time.

History and memory

In recent years, artists have taken up the subjects of time, place, history and memory in interesting and often moving ways, motivated perhaps by the need to preserve personal and cultural stories in the age of globalisation. Many of these artworks have been shaped by the artist's own memories of the cultures they grew up with, as well as the history and contemporary reality of the country in which they now live.

Atrabiliarios 1992–97 by Doris Salcedo is a powerful work that memorialises the countless victims of violence in Colombia – including members of Salcedo's own family. Encased shoes act as traces of these kidnapped citizens, confronting us with this brutal past and present.

Simryn Gill grew up in Malaysia and her photographic series *Forest* 1996–98 transplants strips of text torn from books into decaying tropical gardens, suggesting how culture has become an almost invisible part of our environment and alluding to her own youthful sense of identity.

Back to the future

The single defining feature of contemporary art practice is that it resists easy characterisation. No longer restricted to working in either traditional genres or the mediums commonly associated with them, contemporary artists actively seek out new materials and methods and work across a range of styles. Enabled by new technologies, artists are able to move across global boundaries and ignore or combine historical traditions as they choose.

However, even as contemporary artists react to developments in society and technology, they are still influenced by the movements and ideas preceded them. Swiss artist Ugo Rondinone, for example, often references art history in his wide-ranging works. In *what do you want?* 2002 and *clockwork for oracles* 2011 he evokes a dadaist sense of disconnection and nihilism.

Ricky Swallow's *Killing time* 2003–04, on the other hand, references the 17th-century Dutch still-life tradition, with its allegories of life and death. However, the work is also deeply personal, as the table he has carved duplicates his family's own and the sea creatures depicted are all ones he – the son of a fisherman – has caught and killed.

NOTES

1. Tunncliffe, Wayne (ed), *John Kaldor Family Collection: Art Gallery of New South Wales*, Art Gallery of NSW, Sydney 2011, p 101
2. *Five six pick up sticks*, artists book, Anthony D'Offay Gallery, London 1980, reprinted in R H Fuchs, *Richard Long*, Solomon R Guggenheim Foundation, New York 1986, p 236
3. Tunncliffe, Wayne (ed), op cit, p 195
4. ibid, p 160
5. S Gill, 'Self seeding', *Self seeds*, exh cat, Kiasma, Museum of Contemporary Art, Helsinki 1998, p 15
6. Tunncliffe, Wayne (ed), op cit, p 301

SELECTED REFERENCES

Books

- Bond, Anthony & Tunncliffe, Wayne (eds), *Contemporary: Art Gallery of New South Wales contemporary collection*, Art Gallery of NSW, Sydney 2006
- Tunncliffe, Wayne (ed), *John Kaldor Family Collection: Art Gallery of New South Wales*, Art Gallery of NSW, Sydney 2011

Websites

- Art Gallery of NSW www.artgallery.nsw.gov.au
- Kaldor Public Art Projects kaldorartprojects.org.au



CONTEMPORARY ART WITH UBS

The new contemporary galleries featuring the
John Kaldor Family Gallery education kit
© Art Gallery of New South Wales 2011

Produced by the Public Programs Department
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Cover: Installation view of the new contemporary galleries
featuring Sol LeWitt's *Incomplete open cube* 1974, John Kaldor
Family Collection, Art Gallery NSW.
© Estate of Sol LeWitt/ARS. Licensed by Viscopy, Sydney

Image right: Kaldor home with one of Christo's *Two Wrapped Trees* 1969
© John Kaldor Archive



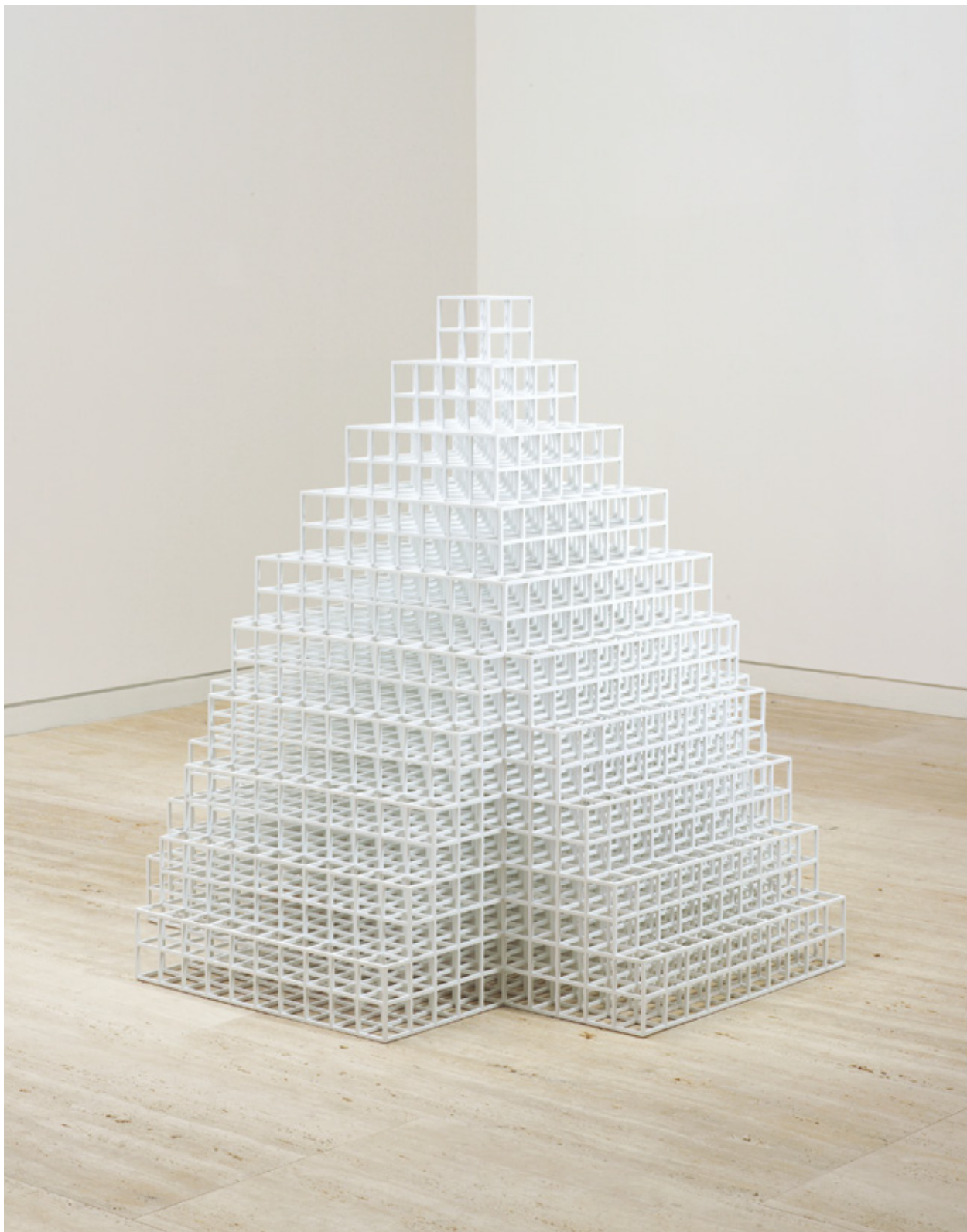
Sol LeWitt

Pyramid 2005

painted wood, 121.9 x 121.9 x 121.9 cm

John Kaldor Family Collection, Art Gallery of NSW

© Estate of Sol LeWitt/ARS. Licensed by Viscopy, Sydney



MINIMALISM AND CONCEPTUAL ART

Sol LeWitt

Pyramid 2005

painted wood, 121.9 x 121.9 x 121.9 cm

John Kaldor Family Collection, Art Gallery of NSW

© Estate of Sol LeWitt/ARS. Licensed by Viscopy, Sydney



In 1953 Sol LeWitt moved to New York where he worked as a graphic artist and, in 1955–56, as a designer in the office of the architect IM Pei – an experience he later identified as having helped him separate the idea of a design from its fabrication as an object.¹

— Anthony Bond, head of international art, Art Gallery of NSW

See also

Tony Cragg

Michael Landy

Richard Long

Sigmar Polke

K–6 ACTIVITIES

VISUAL ARTS Look at *Pyramid* and walk around it. Describe what you see. How do shadows play a role in this sculpture? Find more works of art by Sol LeWitt. What similarities can you see? Create your own drawings or sculptures that use carefully planned dimensions and shapes.

ENGLISH Sol LeWitt developed a style of art called conceptual art, where the ideas for works of art are as important as the final completed object. LeWitt would write instructions for professional draughtspeople to follow in order to make the drawings. Experiment with writing your own set of instructions for a drawing and ask a group of your classmates to complete the task. Compare the results and discuss the variations.

MATHS Examine the structure of *Pyramid*. What do you notice about how the small cubes are placed? Calculate how many cubes would be required to make the sculpture if the total width is 20 cubes and the height is 20 cubes. Test your result using your own cubes or blocks.

7–12 ISSUES FOR CONSIDERATION

Research the development of minimalism and conceptual art. In particular, consider what led to this way of thinking in the 1960s and 1970s in New York. Choose one minimalist or conceptual artist on display and analyse the structure and composition of their work. What is your initial response to their art? After researching the artist further, does your opinion differ and, if so, how?

Research Sol LeWitt's art practice and theories. How do his definitions of an artwork and the role of the artist compare to more traditional definitions? Discuss your view of LeWitt's position, making specific reference to his body of work. To what extent have his theories influenced contemporary art practice?

Conceive an idea for an artwork and create a set of detailed instructions that can be executed by the class. Make it clear that no individuality or expression can be used to interpret the instructions. As the artist, how do you feel about allowing others to create the work? Compare your experience with those of the people who executed it. Do you think the artwork was successful? How close was it to your original vision?



Richard Long
Southern gravity 2011
mud, 460 x 1080 cm
John Kaldor Family Collection, Art Gallery of NSW
© Richard Long

ACTION AND LOCATION

Richard Long *Southern gravity* 2011

mud, 460 x 1080 cm

John Kaldor Family Collection, Art Gallery of NSW
© Richard Long



I like simple, practical, emotional, quiet, vigorous art. I like the simplicity of walking, the simplicity of stones.²

— Richard Long

See also

Rosemary Laing

Nam June Paik

Thomas Struth

K–6 ACTIVITIES

VISUAL ARTS Stand back and look at *Southern gravity* as a whole. Move closer and examine the detail. Identify the finger marks, drips and swirls. Richard Long produced this work of art especially for the Gallery and worked quickly using his fingers to paint and smear the mud around. How do you think gravity has played a role in this creation? Role-play Long's actions as he painted. Make your own finger paintings. Experiment by painting flat or upright to let the paint drip. Which technique produces the most exciting results?

SCIENCE AND TECHNOLOGY Richard Long is very interested in nature and the landscape and uses local mud, rocks, stone and other features of the natural environment in his art-making. He is especially known for his long walks in remote parts of the world and uses these as his inspiration. Find more examples of his works of art made of natural objects. Create a PowerPoint of his sculptures and the locations of his walks throughout the world. Compare how different environments impact on the art he produces.

PDHPE Journey through your local environment as a group and document features as you go by sketching and photographing your walk. Collect leaves, pebbles and other natural objects as you go. Collaborate as a group to create a sculpture that 'describes' your journey and discuss how you can all contribute to the final result.

7–12 ISSUES FOR CONSIDERATION

Consider Richard Long's *Southern gravity*, particularly its scale, colour, texture and the trace the artist left by his hand gestures. Write a subjective response to this work, describing the feelings it evokes in you and the specific elements that provoke this reaction.

Research Long's art practice, particularly his use of materials and the role of walking. What relationship is there between the works he produces in gallery spaces and those he creates in the natural environment? Which elements in his body of work can be seen as performative?

John Kaldor of Kaldor Public Art Projects commissioned Long to create this work on the wall of the Art Gallery of NSW. Consider the purpose and importance of site-specific and public art, and discuss how the roles of art galleries, artists, audiences and the artworks themselves are redefined in such circumstances. Develop an in-depth case study of an artist on display who works in this area and consider how they have responded to the world through their art.

Jeff Koons

White terrier 1991

polychromed wood, 52.1 x 35.6 x 50.8 cm

John Kaldor Family Collection, Art Gallery of NSW

© Jeff Koons



Jeff Koons

White terrier 1991

polychromed wood, 52.1 x 35.6 x 50.8 cm

John Kaldor Family Collection, Art Gallery of NSW

© Jeff Koons



... so fresh, exciting and different – it was incredible, revolutionary. It was so direct, it was really art of the new world.³

— John Kaldor, describing his first impressions of American pop art

See also

Michael Landy

Barry McGee

K–6 ACTIVITIES

VISUAL ARTS Jeff Koons is interested in looking at everyday objects, mass-produced items, toys and animals and re-shaping them into works of art. Look at *White terrier* and examine the detail and life-like qualities. Describe your emotional response to this sculpture. Sketch your favourite animal, pet or soft toy from different angles and develop your drawings into ideas for a sculpture. Make your sculpture out of clay or plasticine. Consider what emotion you want to evoke in your viewers.

ENGLISH Use the Gallery's collection and myVirtualGallery program (www.artgallery.nsw.gov.au/mvg) to find more examples of works of art that have animals as a key theme. Choose a series of works to create your own exhibition. Write labels and wall text to link the works together.

MATHS Create and annotate diagrams to communicate how *White terrier* could be converted into a large floral sculpture, like it was in *Puppy* in 1995. Decide how big it should be. Research which plants will survive the longest and have the most visual impact. Estimate how many will be required, based on their growth size, and how frequently they will need to be tended. Calculate the volume of soil required.

7–12 ISSUES FOR CONSIDERATION

Mass media and popular culture are the key influences for pop artists. The everyday is elevated to fine art. Investigate why artists chose to explore this subject matter. Do you see the world differently after viewing pop art? Discuss this in class with reference to particular artworks.

What is your initial response to seeing work by Koons, Rauschenberg, Landy and McGee? Create an artwork inspired by one of these artists referencing current popular culture and mass media influences. As a class, curate an exhibition to be viewed by others. What is the response? Discuss the relevance of pop art today?

Compare Jeff Koons's *White terrier* to his *Puppy*, which was installed in Sydney in 1995 as a Kaldor Public Art Project. Consider in particular the medium, scale, purpose and meaning. How does the relationship between the works further inform you of the artist's intent? What makes them appealing to audiences? As a viewer, how do you respond to these works?



Nam June Paik

TV Buddha 1976

television monitor, video camera, painted wooden Buddha, tripod,
plinth, installation dimensions variable, Buddha 75 x 36 x 36 cm,
TV monitor 32 x 32 x 32 cm

John Kaldor Family Collection, Art Gallery of NSW
© Nam June Paik Estate

PHOTOGRAPHY AND VIDEO

Nam June Paik *TV Buddha* 1976

television monitor, video camera, painted wooden Buddha, tripod, plinth, installation
dimensions variable, Buddha 75 x 36 x 36 cm, TV monitor 32 x 32 x 32 cm

John Kaldor Family Collection, Art Gallery of NSW
© Nam June Paik Estate



Nam June Paik was one of the first artists to work with television and video, transforming both forms of popular media into art.⁴

— Wayne Tunnicliffe, senior curator of contemporary art,
Art Gallery of NSW

See also

Bernd and Hilla Becher

Paul Chan

Daniel Crooks

Simryn Gill

Shaun Gladwell

Andreas Gursky

Rosemary Laing

Michael Landy

Tracey Moffatt

Paul Pfeiffer

Richard Prince

Thomas Struth

Daniel von Sturmer

K-6 ACTIVITIES

VISUAL ARTS List the things you can recognise in this sculpture. Do you have any of these things in your home? See how the statue is looking at its own image in real-time. How does it make you feel? This work of art could be a comment on how today's society watches TV as a form of meditation; like the Buddha meditates to achieve enlightenment. Invent ideas for a sculpture that uses new technologies and found objects. Draw your ideas from different angles and display your drawings in class.

HSIE Research Buddhism and the role and importance of meditation within it.

SCIENCE AND TECHNOLOGY Find more artists on display who use time-based media and new technologies to create works of art. Compare the subject matter and the emotions these works evoke. Debate if the use of new technologies in art might be more appealing to younger people than older generations.

7-12 ISSUES FOR CONSIDERATION

Time is an integral facet of art. It has been explored and captured by many artists seeking to represent the shifting perspectives of the world. Collect examples of historical and contemporary artworks that explore this concept, and discuss them in class. How does time also affect the meaning of artworks for the viewer? Does contemporary art need 'time' to be appreciated?

Develop a case study of Nam June Paik. In particular, discuss his statement 'the future is now' and examine how his body of work reflects late 20th-century thinking. How might audiences have reacted to his video art and performances when they were first presented? As part of today's audience, how do you view his art practice?

How do photography and time-based media create a certain sense of truth and yet make us reconsider what we know to be real? Compare a photography artist with a time-based artist on display and discuss how they evoke different responses from the viewer.

Simryn Gill

Forest 1996–98

#e, part of a series #a-p

16 gelatin silver photographs, 120 x 95 cm each

Purchased with funds provided by the Art Gallery Society of NSW

Contempo Group 2003, Art Gallery of NSW collection

© Simryn Gill



HISTORY AND MEMORY

Simryn Gill *Forest* 1996–98

#e, part of a series #a-p
16 gelatin silver photographs, 120 x 95 cm each

Purchased with funds provided by the Art Gallery Society
of NSW Contempo Group 2003, Art Gallery of NSW collection
© Simryn Gill



My sense of myself was formed very much in the presence of lushness and decay of its equatorial climate. Who I was then could be described through the supporting plants.⁵

— Simryn Gill

See also

Peter Kennedy
Jannis Kounellis
Janet Laurence
Tracey Moffatt
Juan Davila
Susan Norrie
Hany Armanious
David Noonan

K–6 ACTIVITIES

VISUAL ARTS This series of photographs shows an area where plants were once tamed by people but have now been left to go wild. Notice what has been inserted into this forest and how Simryn Gill has carefully cut shapes to replicate leaves and roots. Experiment with cutting natural or man-made shapes out of different types of paper and inserting them into natural or man-made environments. Photograph the results and manipulate the images on a computer to alter the colours, scale and cropping.

DRAMA The arts can be used as a way of drawing our attention to different ideas and social issues. *Forest* could be a way of making us aware of how people migrate around the world and impact on local environments and existing cultures. Create a dramatic story or play to illustrate some of these ideas. Act out your story.

HSIE Simryn Gill's act of placing text and pages into the forest is called an intervention and was done deliberately to make us think about the world around us and our place in it. Choose a densely forested part of the world. Research the plants, trees and animals that can be found there. Are any of them endangered? How have humans impacted on this part of the world? What has been the result? Discuss your findings in class.

7–12 ISSUES FOR CONSIDERATION

What does it mean to say that Simryn Gill explores a sense of place and how both personal and cultural histories inform our present? Analyse *Forest* and discuss how text is used in the composition. Consider how Gill has redefined the conventional associations that are linked to the power of the word. What is the artist trying to communicate to the audience?

How is art different to other forms of communication when dealing with history and memory? What traces of histories and memories are evident in the work of Gill and the other artists listed here?

Create a body of work based on personal histories and memories and inspired by one of these artists. Carefully consider the use of material and its relationship with the concept of your work. Discuss with the class how your chosen artist has influenced you.

Ricky Swallow

***Killing time* 2003–04**

laminated Jelutong, maple, 108 x 184 x 118 cm

Rudy Komon Memorial Fund and the Contemporary

Collection Benefactors 2004, Art Gallery of NSW collection

© Ricky Swallow, courtesy Darren Knight Gallery



BACK TO THE FUTURE

Ricky Swallow

Killing time 2003–04

laminated Jelutong, maple, 108 x 184 x 118 cm

Rudy Komon Memorial Fund and the Contemporary
Collection Benefactors 2004, Art Gallery of NSW collection
© Ricky Swallow, courtesy Darren Knight Gallery



While we can diagnose the contemporary condition by looking at the art that is being made now, it remains impossible to predict the future from the standpoint of the present.⁶

— Macushla Robinson, curatorial assistant, Art Gallery of NSW

See also

Mikala Dwyer

Callum Morton

Hany Armanious

K–6 ACTIVITIES

VISUAL ARTS Ricky Swallow's father was a fisherman and the creatures Swallow has carved remind him of the seafood he ate as a child. Observe the groupings, dramatic lighting and attention to detail in this artwork, which are similar to those in Dutch still-life painting. Set up your own still-life, grouping together some of the things from your life that you enjoy and paying close attention to detail and light and shade. Paint or draw the still life, and display the results in class.

SCIENCE AND TECHNOLOGY Identify the seafood in this artwork. Research fishing methods in Australia and the regions where particular types of seafood are found. Investigate the sustainability of fishing and its impact on marine ecology. Discuss how we can be more environmentally responsible.

MUSIC Ricky Swallow's memory of his father and childhood played an important part in the creation of this work. Develop a word bank describing sounds, colours and emotions that remind you of the sea. Compose music that evokes these ideas and sensations. Perform your composition in class.

7–12 ISSUES FOR CONSIDERATION

This work brings together Ricky Swallow's interests in time-passing, personal and collective memory, everyday experiences and the history of art. Discuss how these elements are evident in this artwork. Compare *Killing time* with a 17th-century Dutch still life. Why do some contemporary artists reference art history in their practice? How do such references add meaning to Swallow's work?

Swallow has referred to his sculptures as 'evaporated self-portraits'. Discuss the meaning of this term. How does this description apply in *Killing time*? Can the depiction of personal memories and histories be defined as a self-portrait?

Using myVirtualGallery on the Gallery's website (www.artgallery.nsw.gov.au/mvg), create an exhibition with text panels of ten artists from the collection using the theme 'Back to the future'. Write a catalogue essay outlining the reasons for your selection.