



MUMMA

PUBLIC ART ACTIVITY BOOK

CLAYTON + CAULFIELD

FOREWORD

We acknowledge the Boon Wurrung and Wurundjeri peoples of the Kulin Nation, on whose lands Monash University is located. We pay our respects to their Elders, past present and emerging, and celebrate the rich, ancient and continuing art cultures of the Aboriginal and Torres Strait Islander peoples of Australia.

Illustrations and activities: Oslo Davis
Editing: Hannah Mathews

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MUMA | Monash University Museum of Art
Ground Floor, Building F
Monash University, Caulfield Campus
900 Dandenong Road
Caulfield East VIC 3145
Australia

T +61 3 9905 4217
F +61 3 9905 4345

www.monash.edu.au/muma

MUMA | Monash University Museum of Art is pleased to present its first activity book. Conceived by Melbourne illustrator Oslo Davis, this publication is part of a recent trilogy of print media (including a map and information booklet) that celebrates, documents and explores the growing collection of public artworks displayed across Monash University's Caulfield and Clayton campuses.

Inside you'll find a range of activities for young and old. Each page is dedicated to a single art work and an activity designed to get you thinking about the art and the world it speaks to. There's something for primary school through to high school and tertiary students, and parents; for those who love drawing, who enjoy imagining and who like to rethink how things might be.

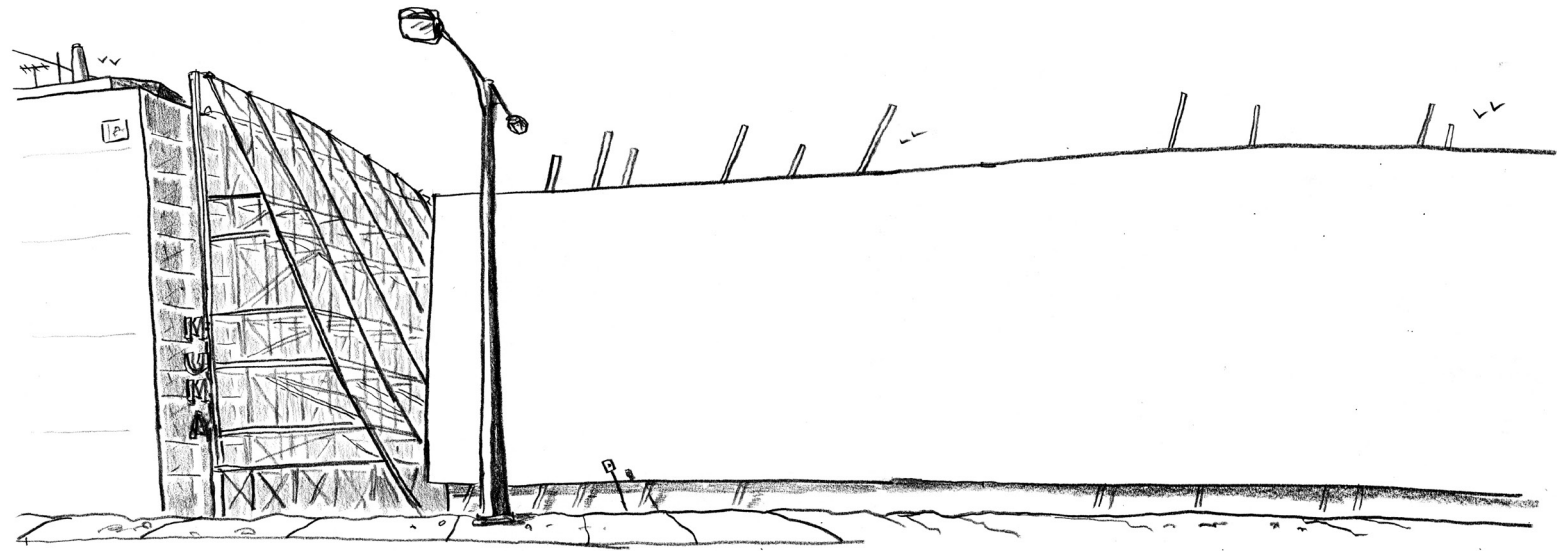
To learn more about the artworks themselves, which are part of the Monash University Collection, please refer to MUMA's Public Art Walk booklet and map which are available at MUMA's bookshop or website.

We hope you enjoy!

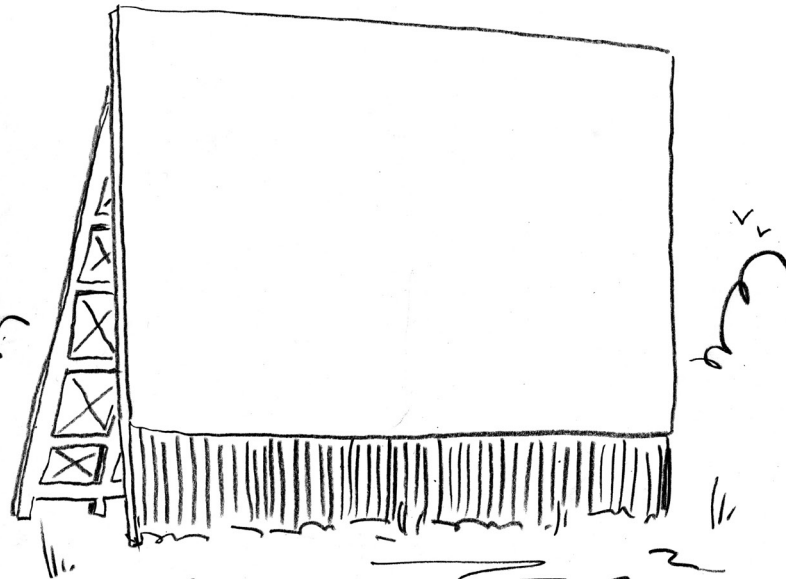
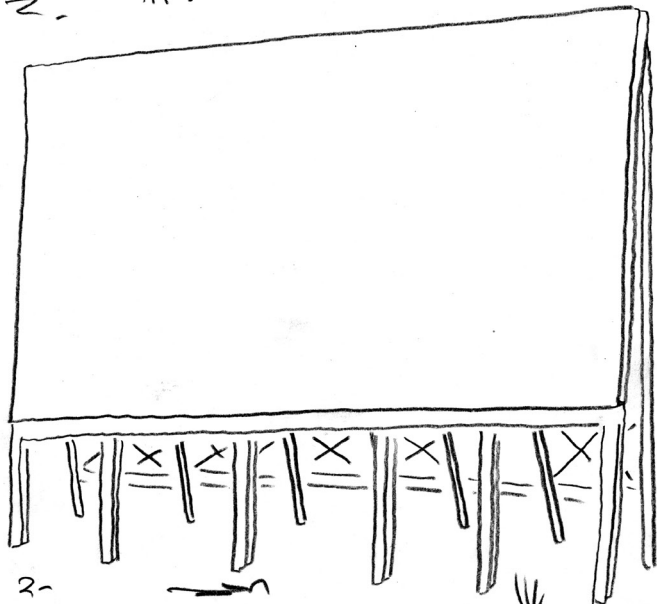
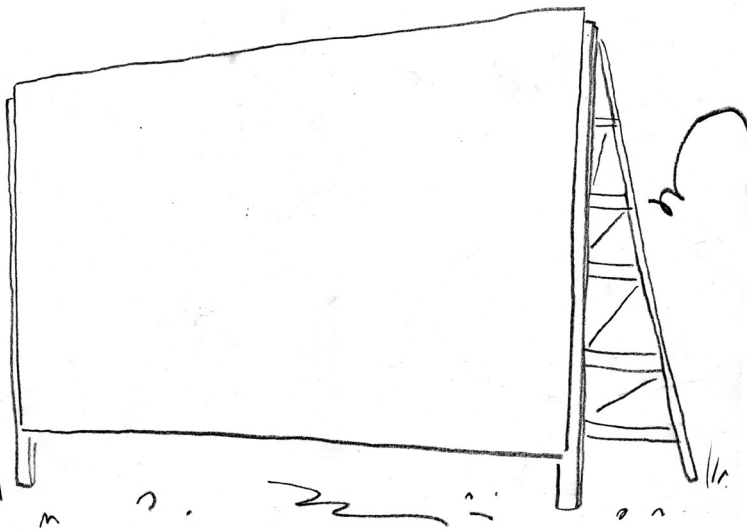
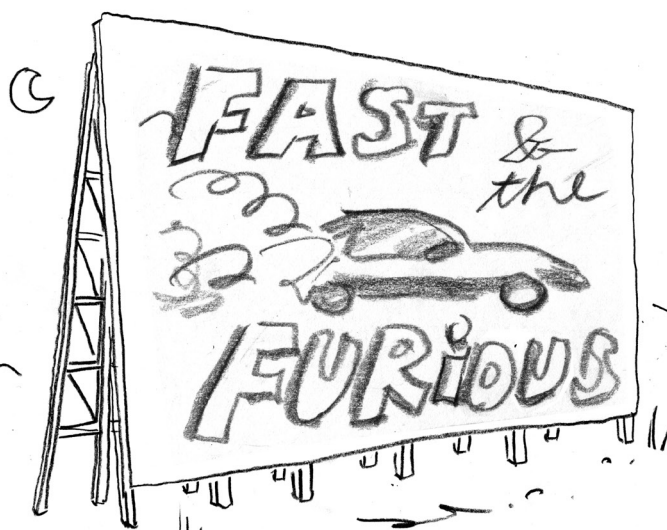


1. Spend a moment sitting around AGATHA GOTHE-SNAPE'S artwork. In the free space on this page simply DRAW people playing sports (or just walking by) in a very loose, rough way. Don't worry too much about accuracy. Simply try to show people in motion.





2. CALLUM MORTON'S strangely placed drive-in movie screen is located next to a busy main road. (Looking at it you can't NOT hear the traffic!) On the screens below DRAW scenes from different movies that have cars as a major part of the action or story.



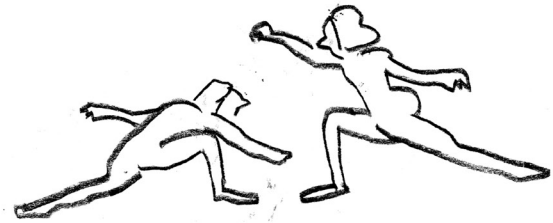
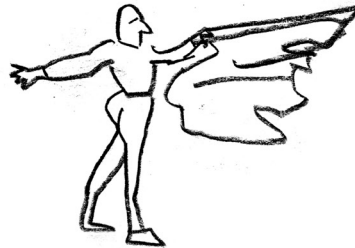
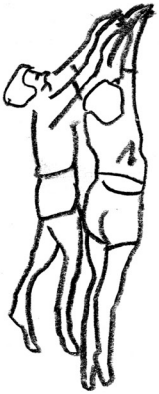
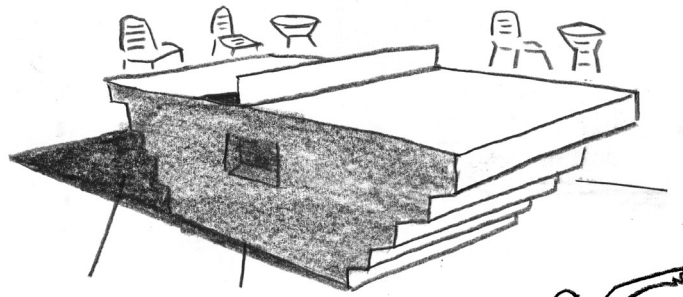


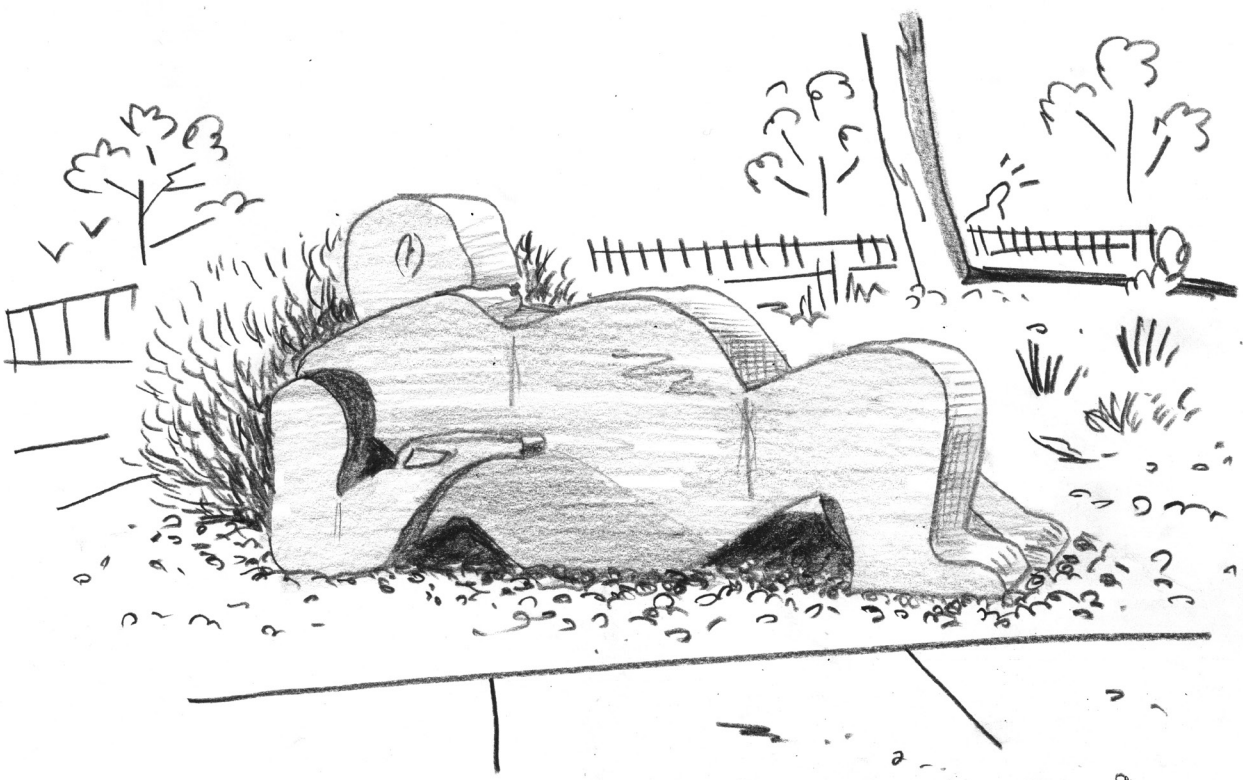
3. ROSE NOLAN has created a blocky font that looks like it's been cut out by hand. Depending how far away you view it, it might appear as the words 'GIVE OR TAKE' or as an abstract wall of shapes. Using a similar style that involves only shading the space behind the text, WRITE your own short phrases below. Two-to-three short words will work best. And try to think of something that you overheard recently or that is part of common, everyday speech.

GOODBYE

4. LAITH MCGREGOR & MURRAY BARKER'S work gets us thinking about sporting equipment (among many other things).

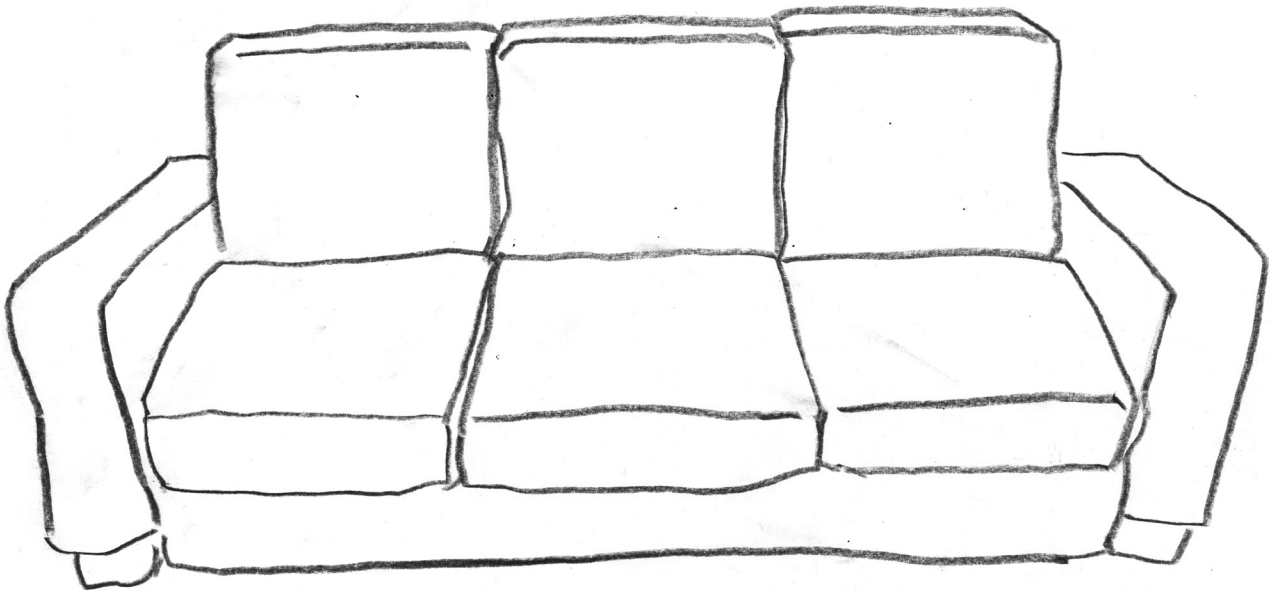
Here, DRAW the equipment you reckon these people are using. You might draw a racket, special clothing and/or the court around them. Not sure what they are doing? Make up a new sport!





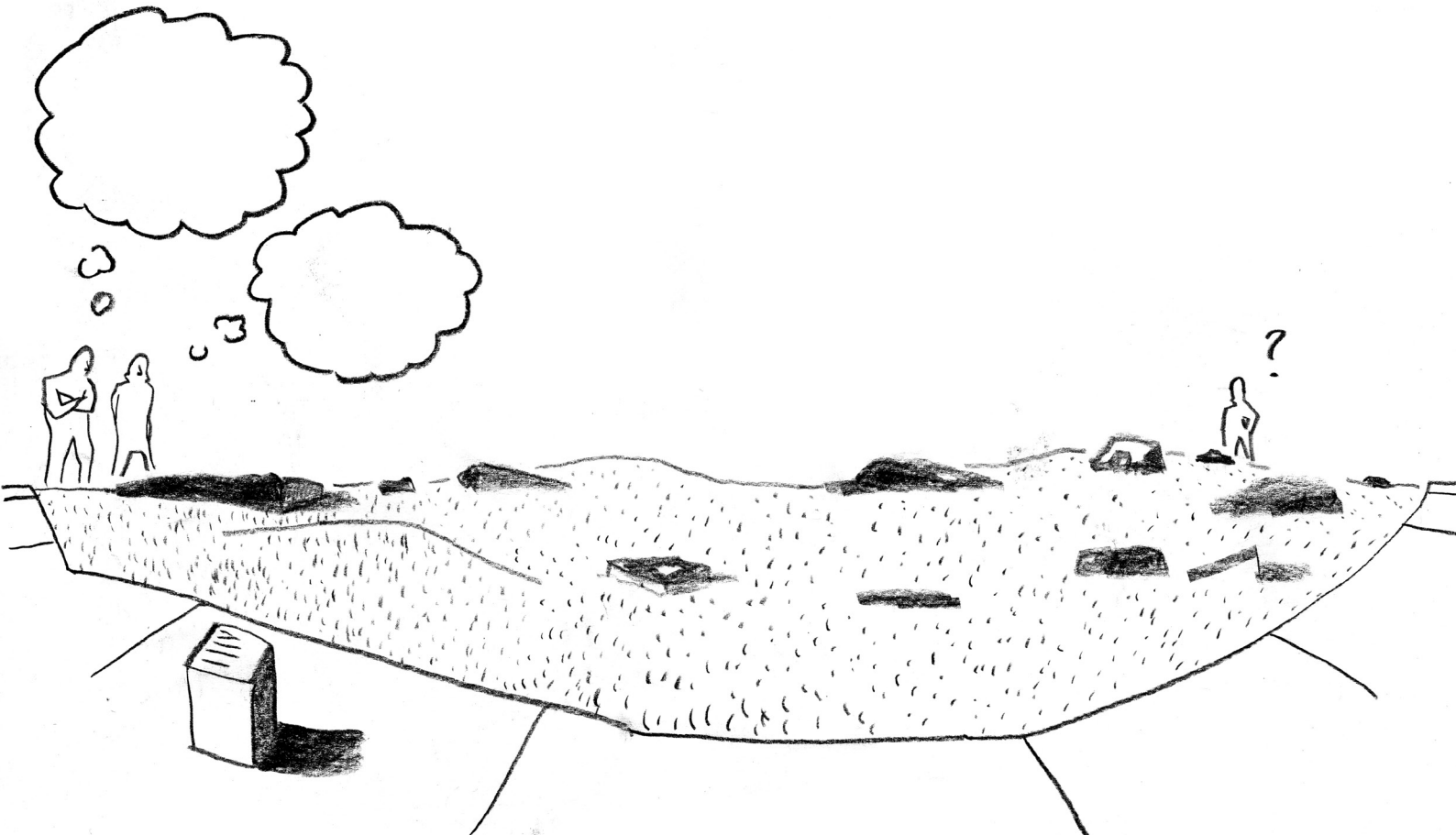
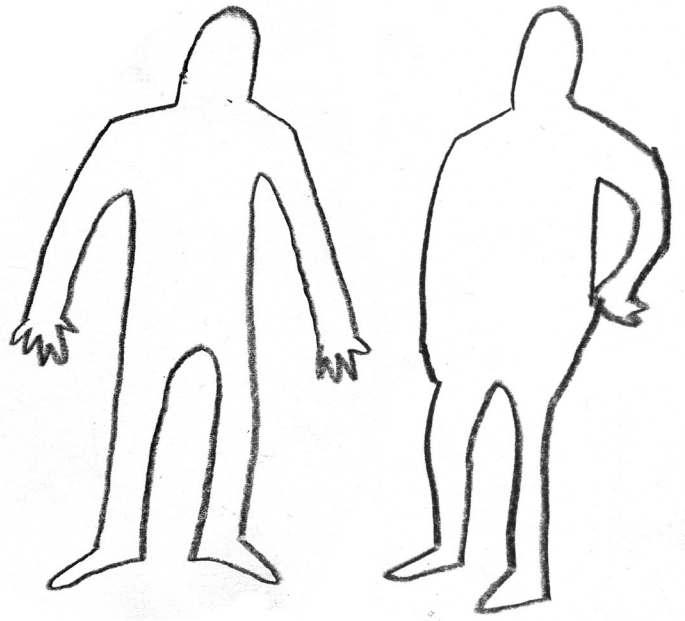
5. SANNÉ MESTROM'S sculptures celebrates the body in a playful way.

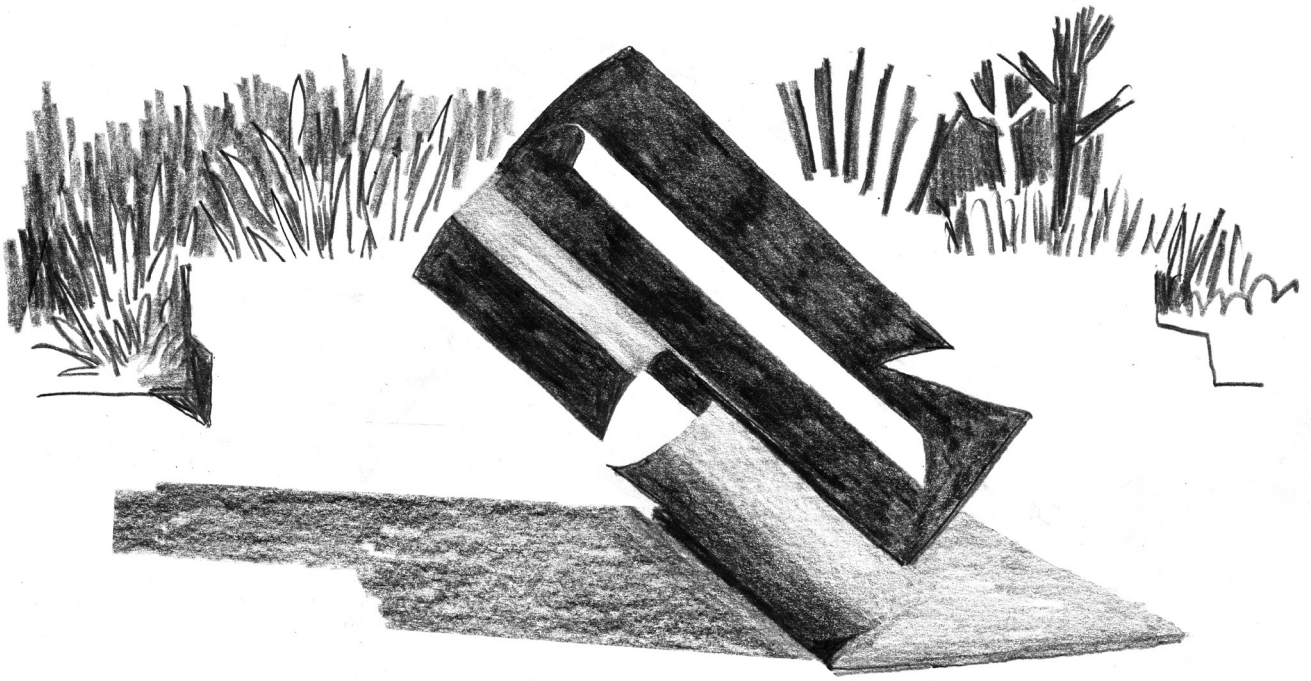
DRAW yourself relaxing on the couch. What things, interests, fashion, music, hobbies makes you "you"? Surround your self portrait with things that say "this is me!".



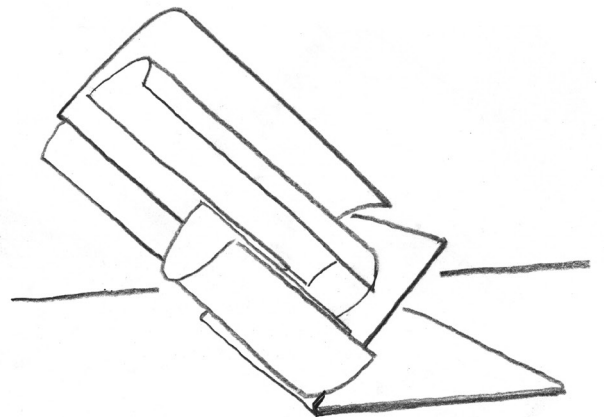
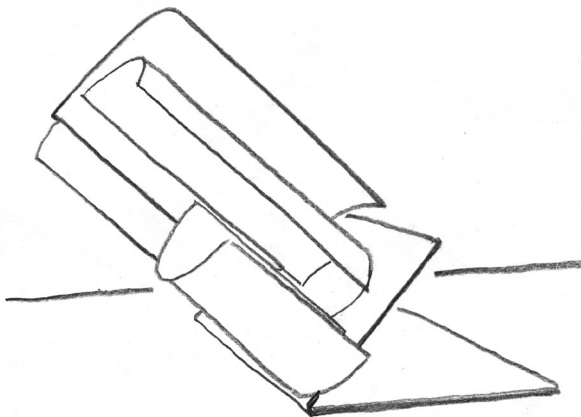
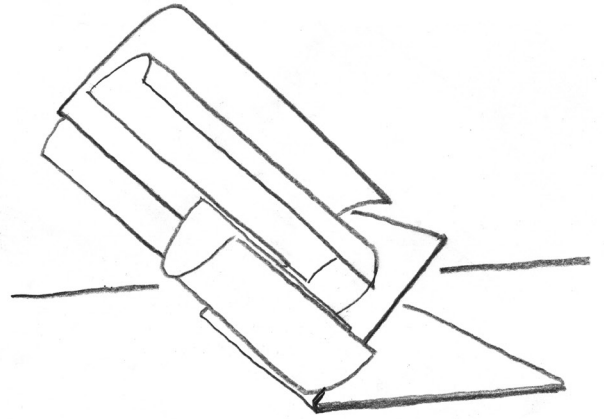
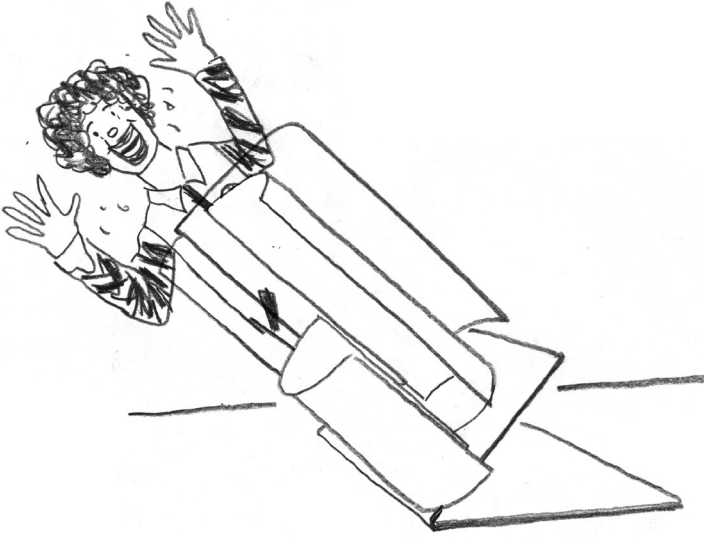
7. Stonehenge was built during the Neolithic period, about 4500 years ago. Its full purpose still remains a mystery. In 4500 years from now (in the year 6517!) what might people think of LORNA GREEN'S work? Place of worship, art or something else? What might the world, and the human race, look like then?

DRAW a future world on, over and around Green's work. Will there be any nature? Buildings? People? How will everyone move around? Also, DRAW what you think these two future people might look like and wear.





8. INGE KING'S arresting and dramatic work *Cantilever* looks like it's going to blast itself, or something else, up into orbit. Other than a missile (we don't want to be too predictable!) what else might this contraption send skyward? Use your imagination, be silly and DRAW your ideas.



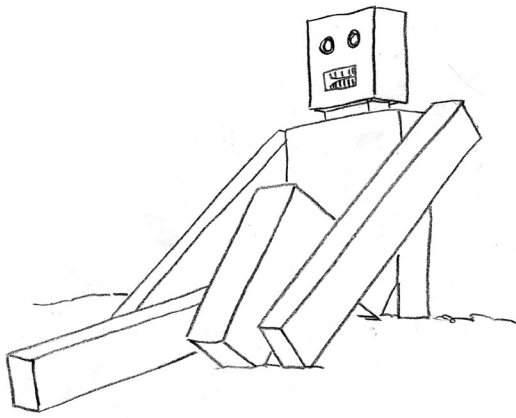
9. JOHN PERCEVAL'S nightmarish work encourages self-reflection and critical consideration of the world around us. Made in 1961-62, it was partially meant as a warning to humanity, especially in the wake of World War II and atomic destruction.

If you were to construct a similar work today, and perhaps offer your own warning to the world, what objects, icons, images and motifs would you include? DRAW a collection of things that reflect our times, or things that concern you in your life today.



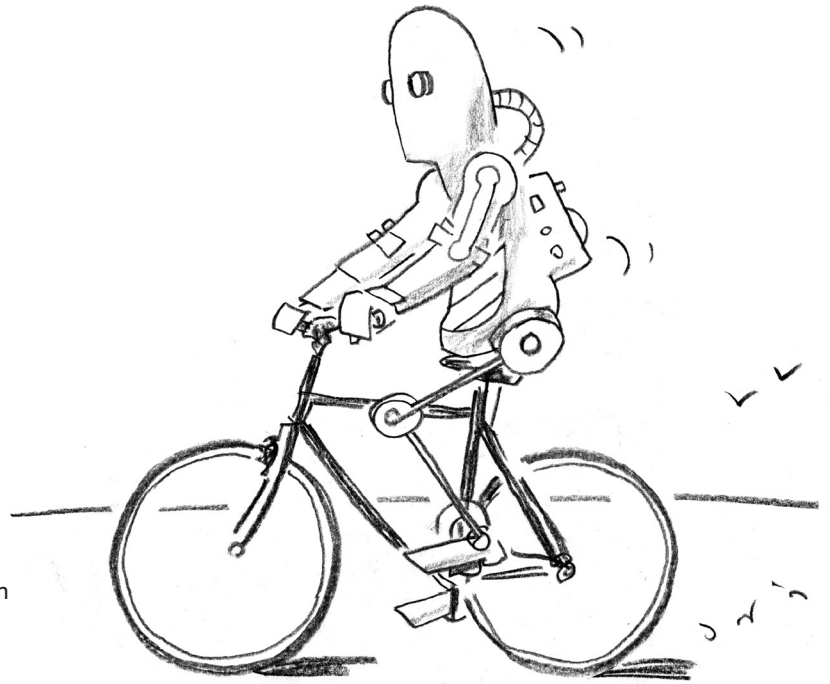


10. While JAMES ANGUS'S work celebrates engineering, in its appearance (that of loudspeakers) and its location (at the busy intersection of the Rainforest and College Walks) I half expect it's going to broadcast something. In the speech bubbles here WRITE your messages to the passersby. Have a minor issue that needs airing? Or a major nugget of profound, earth shattering insight? Yell it to the passing crowd!



11. *Dayton* by RONNIE VAN HOUT is an abstraction, a reduction of the human form.

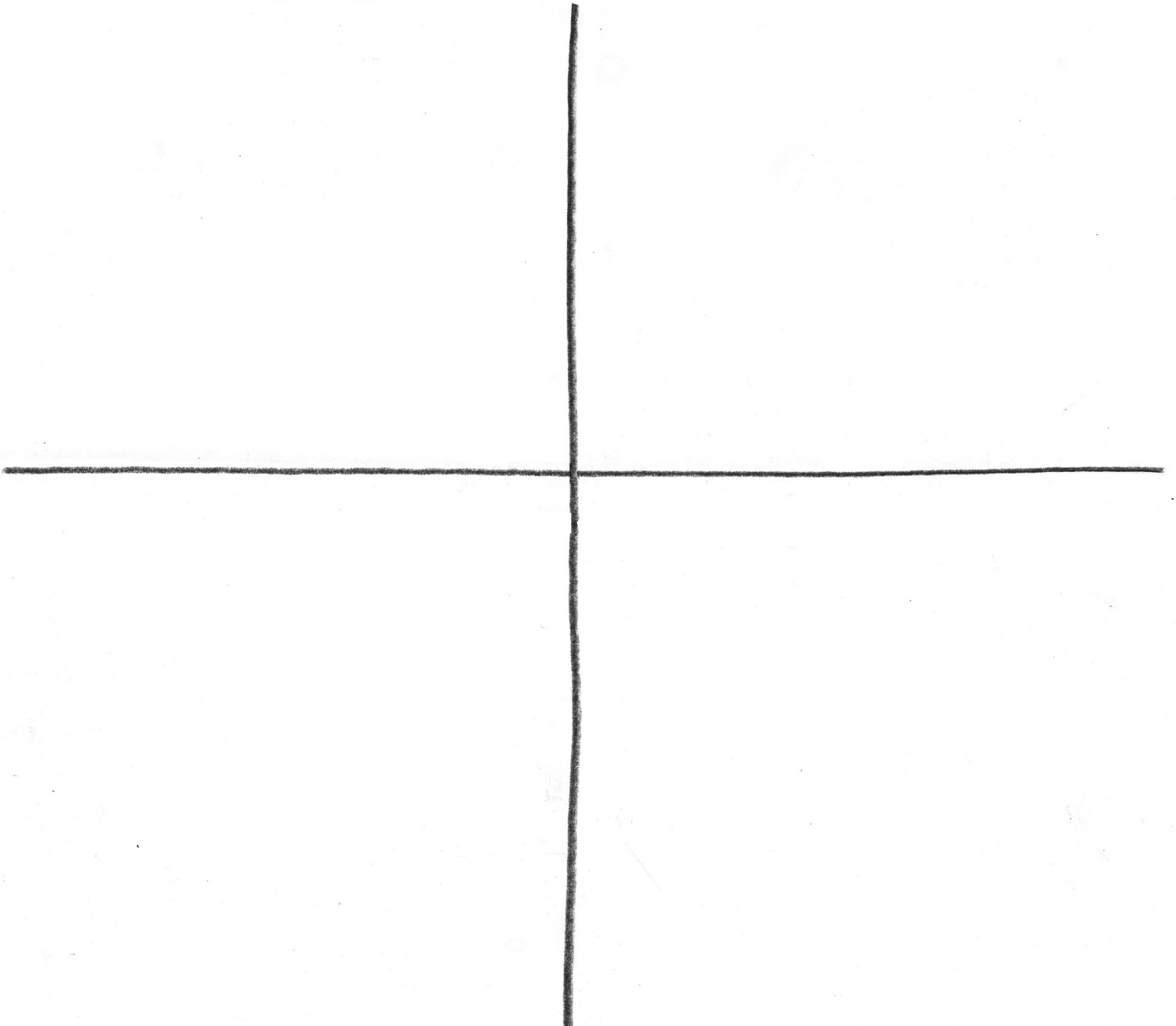
On this page, draw yourself as a robot. Think about your facial expression and how you might sit, stand or be seen in movement. What activity might you be doing?

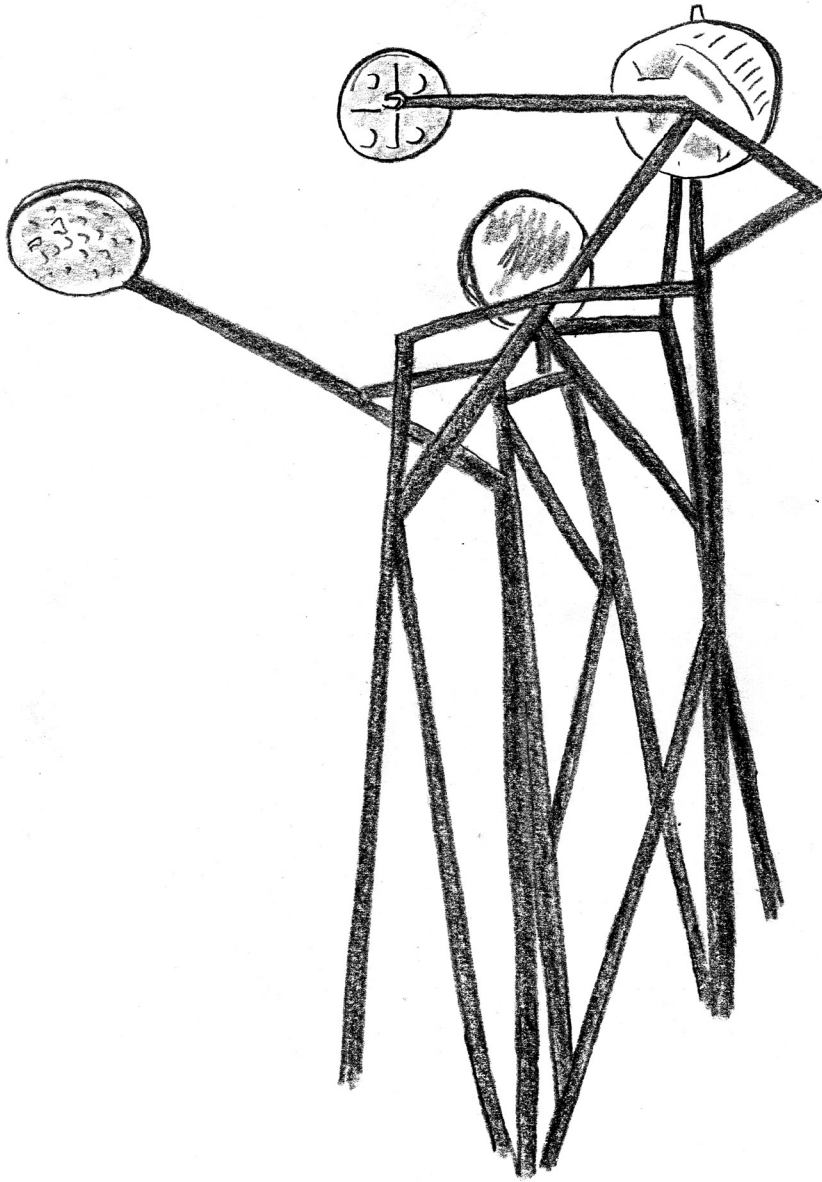




12. Walk around the Monash Earth Sciences Garden. Look closely at the different types of rocks, including the man-made rocks by artist group OPEN SPATIAL WORKSHOP.

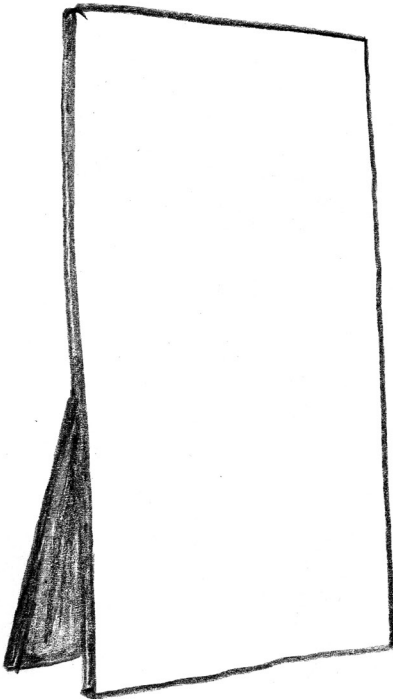
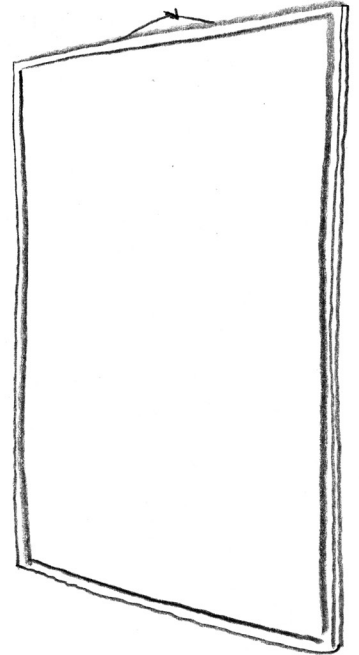
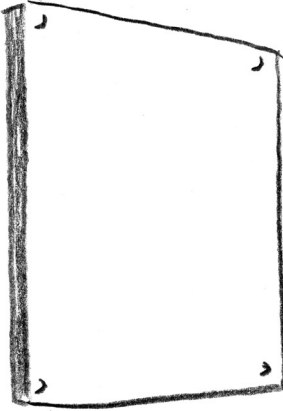
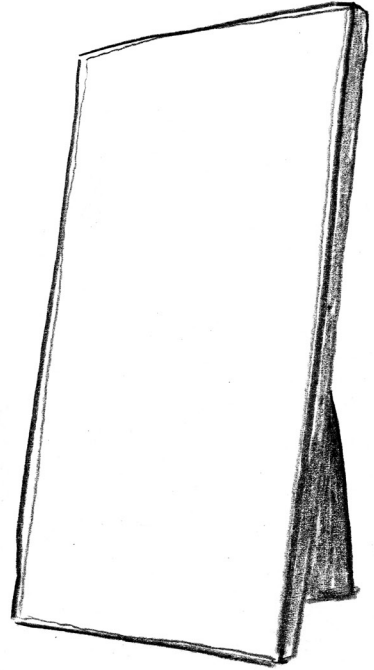
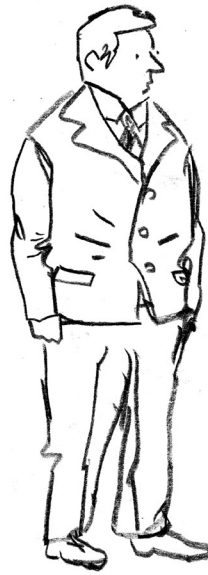
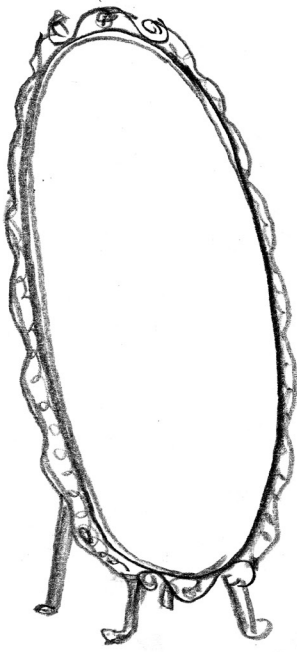
In each space below DRAW a different rock. Choose four different rocks to draw. Focus on the rocks' textures, patterns and shape. What makes this rock different from the others? Use shading, lines, dots, shadows and random scribbles to render the rocks' surfaces.



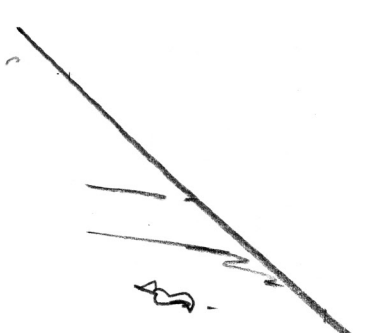


13. PETER CRIPPS'S black, steel work with mirrors stands in contrast to its leafy environment. DRAW the foliage that surrounds this work. Focus on the differences in the plants' leaves, structure and density. Create a picture of contrasts.

15. What do you see? DRAW reflections of these people that are, as DAN MOYNIHAN suggests in his mirror wall *Seeing things*, fantastical and escape conformity.



(DAN
MOYNIHAN
HIMSELF)

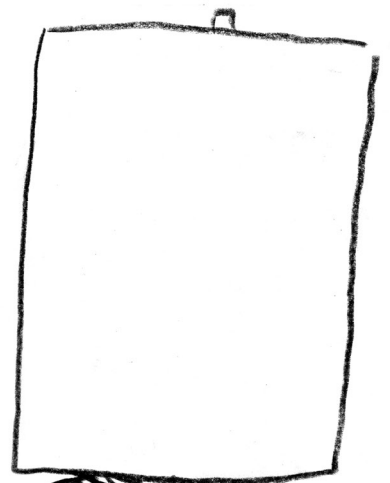
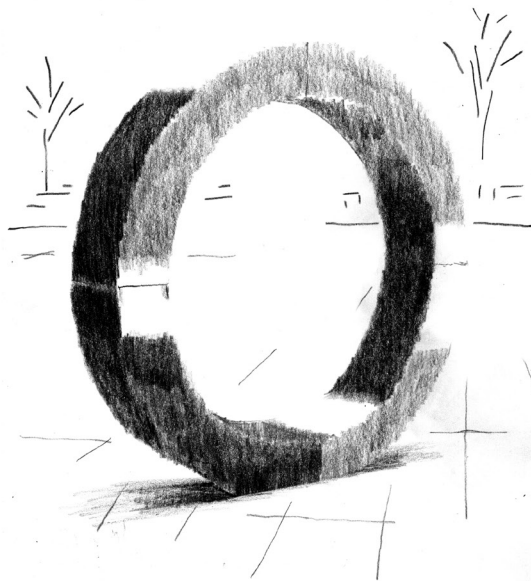
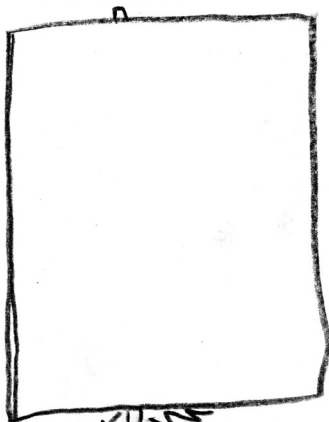
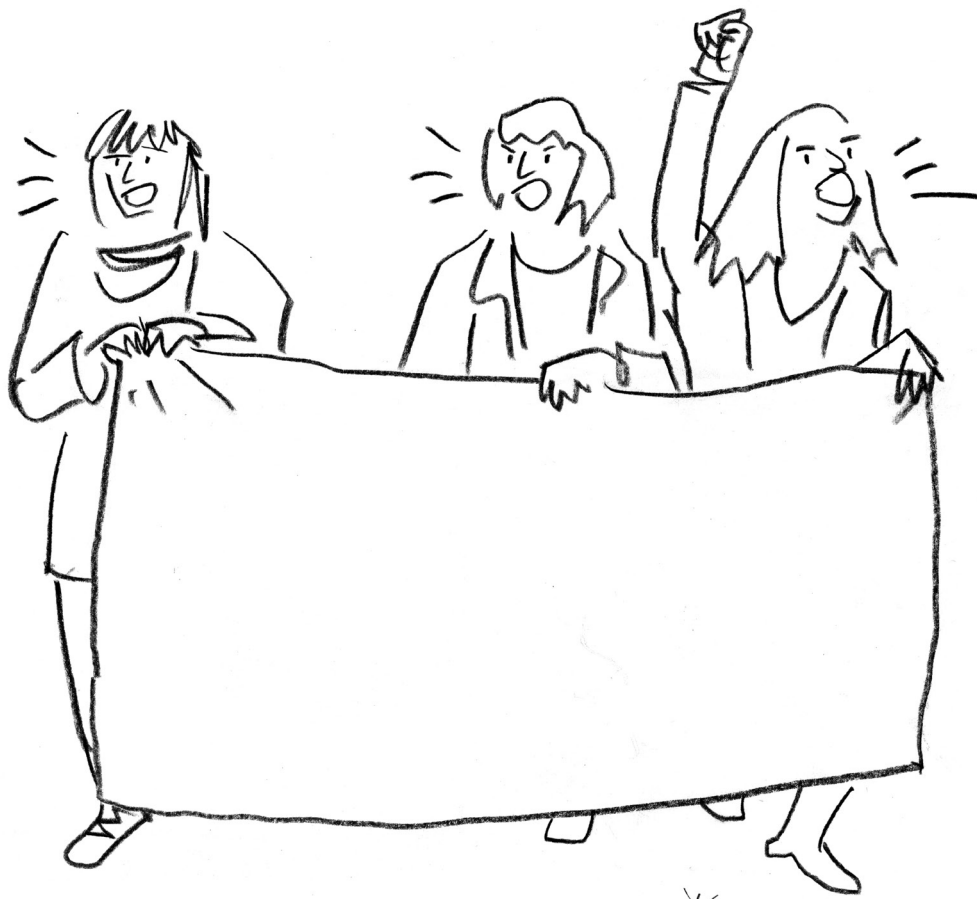




17. CLIVE MURRAY-WHITE'S work uses the earth itself as the material of his artwork. It encourages us to use his work as a place to observe the surrounding environment.

On this page DRAW your dream sandcastle. Think about how big it could conceivably be. Include people interacting with it so we get a sense of its size.





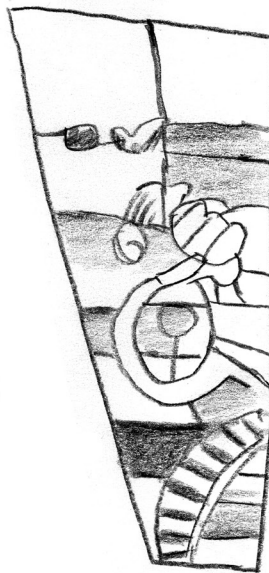
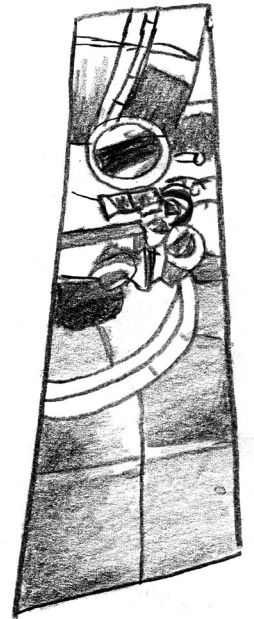
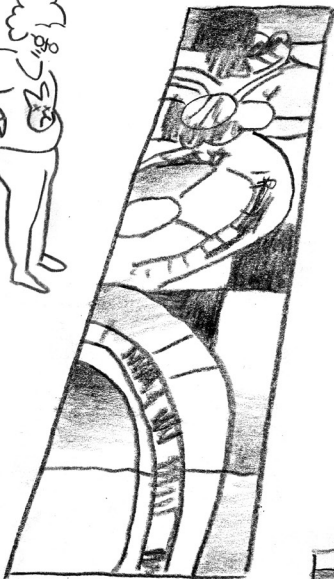
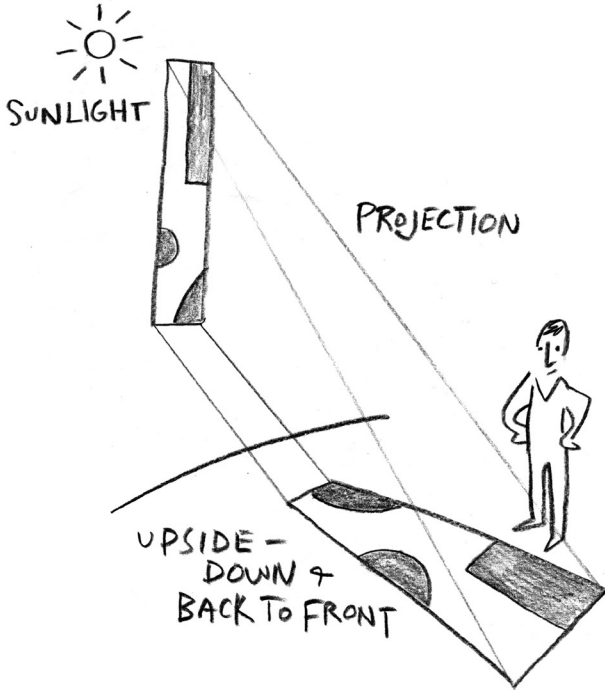
18. EMILY FLOYD'S work *This place will always be open* draws its ideas from when the Monash Labor Club opened a new headquarters and proclaimed: 'This place (as soon as it's fixed up) will always be open for people to drop round and do some revolutionary work.'

On the placards here, WRITE your protest slogans. What are the big issues that would get you marching, protesting? What things would you write that would get people's attention and have maximum impact?

19. Walk around the Monash Religious Centre.

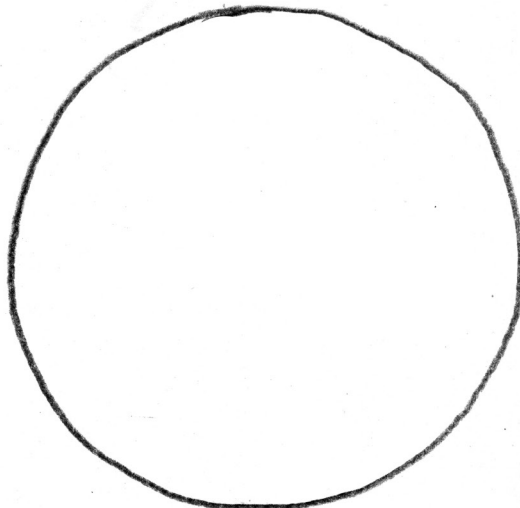
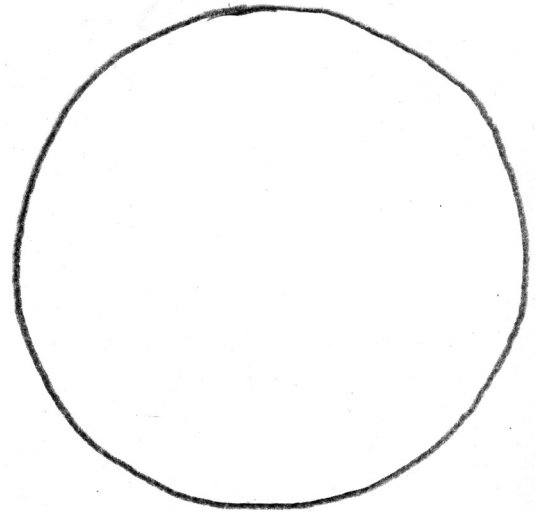
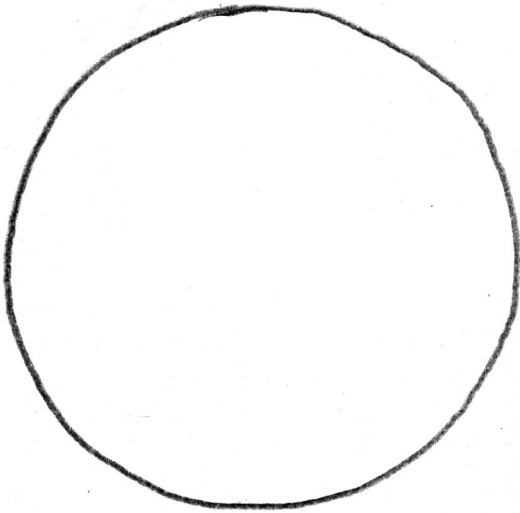
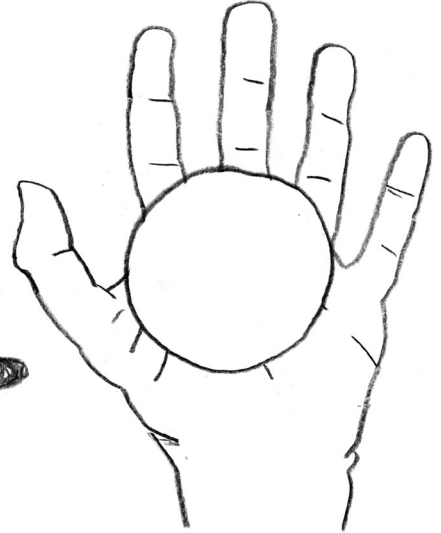
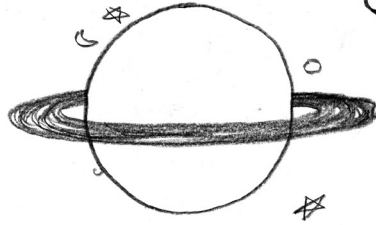
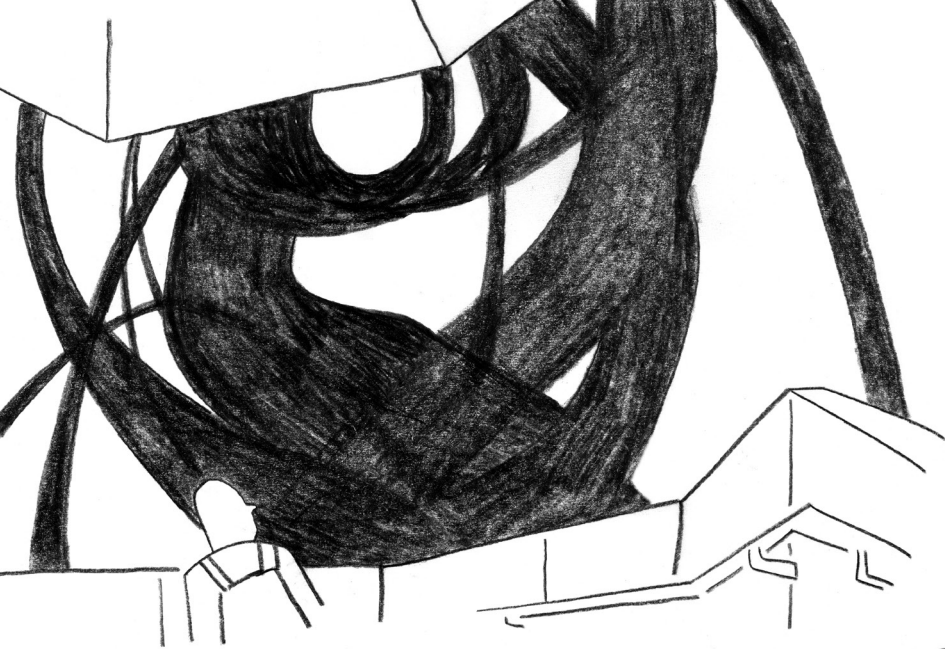
Identify which of LES KOSSATZ'S stained glass windows is the same as these warped projections. Images here are upside down and back to front, as if they were illuminated projections of the windows on the Centre's floor.

I HAVEN'T GOT TIME FOR THIS

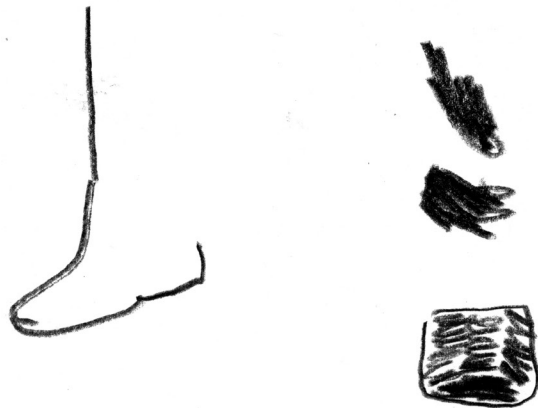
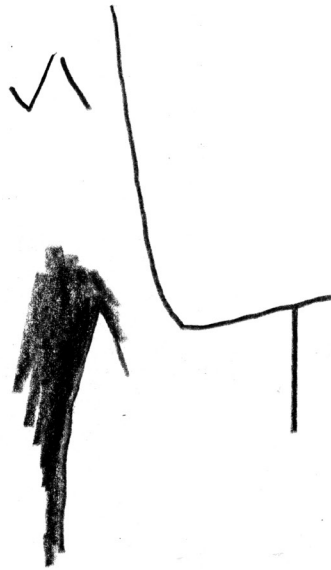
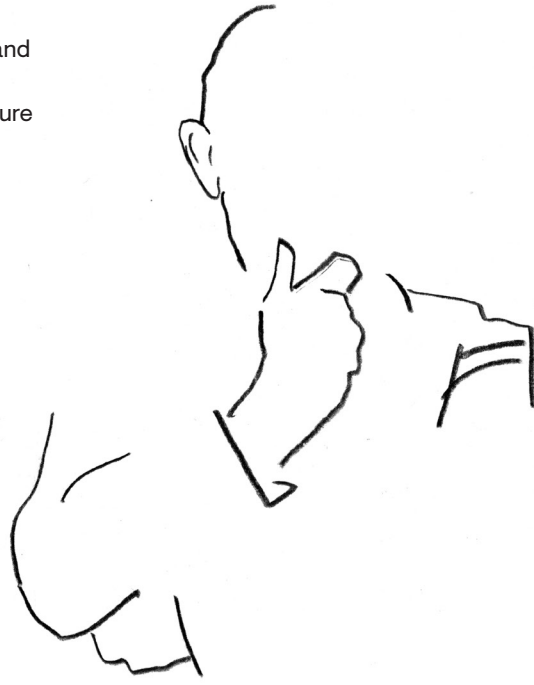


20. LOUISA BUFARDECI'S black swirls play with scale, both literally on the wall and with what they suggest: the universe and microscopic shapes.

DRAW scenes and/or objects around each of these circles so they appear as different sizes. (You can see with these two examples I have changed the perceived size of the circle by drawing a hand with one and rings around the other.)



21. Complete the drawing of PETER CORLETT'S sculpture, that of Sir John Monash, by filling in the blanks. Pick a comfortable place to sit, keep your hand loose and don't worry about making mistakes. Continue to draw the sculpture by just using lines, or use shading by paying close attention to how light creates shadows.



LIST OF WORKS

1. Agatha Gothe-Snape

The scheme was a blueprint for future development programs 2015

Location: Campus Green, Caulfield campus

2. Callum Morton

Silverscreen 2010

galvanised steel, LED lights

Location: between Buildings F & G, Caulfield campus

3. Rose Nolan

GIVE OR TAKE 2017

red and white ceramic tiles

Location: Level 1 entry, Caulfield Library, Caulfield campus

4. Laith McGregor and Murray Barker

Step up KO and OK point from the Monoliths series 2014

concrete, copper, stainless steel

Location: northeast courtyard, 21 Chancellors Walk, Clayton campus

5. Sanné Mestrom

Weeping women 2014

concrete, brass, internal irrigation system, water

Location: corner of College Walk and Scenic Boulevard, Clayton campus

6. Leonard French

Alpha and Omega 1969–70

cut and faceted dalle de verre glass

Location: Robert Blackwood Hall, 29 Scenic Boulevard, Clayton campus

7. Lorna Green

Stay, live and sit 1993

dacite, granite

Location: Briggs Hall garden, 42 College Walk, Clayton campus

8. Inge King

Cantilever 1975

painted steel

Location: Faculty of Engineering courtyard, 23 College Walk, Clayton campus

9. John Perceval

Homage to Lawrence Hargrave 1961–62

glazed earthenware

Location: Hargrave-Andrew Library entry wall, 13 College Walk, Clayton campus

10. James Angus

Built unbuilt unbuildable 2015

COR-TEN steel, polyester epoxy paint

Location: 13 Rainforest Walk, Clayton campus

11. Ronnie van Hout

Dayton 2014

aluminium, patinated bronze, steel

Location: corner of Research Way and Rainforest Walk, Clayton campus

12. Open Spatial Workshop

Anthropocite 2015

concrete, asphalt, glass, plastic

Location: Monash Earth Sciences Garden, Clayton campus

13. Peter Cripps

Public projects, mirror orator 2010

steel tubing, chain, stainless-steel mirrors

Location: courtyard between 19 and 23 Innovation Walk, Clayton campus

14. Clifton Pugh

Five bats 1968–69

welded metal

Location: 21 Rainforest Walk, Clayton campus

15. Dan Moynihan

Seeing things 2016

mirror finish 316 stainless-steel bricks, epoxy

industrial coating psx700, aluminium

Location: 15 Rainforest Walk, Clayton campus

16. Louisa Bufardecì

I know I don't know 2015

animated neon

Location: 16 Rainforest Walk, Clayton campus

17. Clive Murray-White

Retrospective 1993

steel, concrete, turf

Location: Lemon Scented Lawns, Sports Walk, Clayton campus

18. Emily Floyd

This place will always be open 2012/17

painted steel

Location: Clayton campus

19. Les Kossatz

untitled 1968

laminated leadlight glass windows

Location: Religious Centre, 38 Exhibition Walk, Clayton campus

20. Louisa Bufardecì

(In a very short space of time through very short times of space) the universe devolves into a string 2014

echo panel (printed and cut polyester fibre)

Location: Green Chemical Futures building, 13 Rainforest Walk, Clayton campus

21. Peter Corlett OAM

John Monash 2015

bronze, concrete

Location: 20 Chancellors Walk, Clayton campus

All works are part of the Monash University Collection.

