

David Noonan: Only when it's cloudless

EDUCATION KIT

How to use this kit

This Education Kit has been developed to support learning alongside the exhibition *David Noonan: Only when it's cloudless* at TarraWarra Museum of Art. The content of this Education Kit is created for Year 10 students through to VCE and tertiary students, and for primary and secondary school teachers to select and adapt the questions and support materials provided within the resource, for learning experiences in the classroom. It is advisable to look and read through all the content in this education kit before responding to the prompts, questions and activities provided.

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Front Cover: *Untitled* 2016
silk screen linen collage mounted
on wooden panel, steel frame
90 × 70 cm
Private collection
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney

Acknowledgement of Country

This exhibition is presented on the lands and waters of the Wurundjeri people of the Kulin Nation. TarraWarra Museum of Art acknowledges the Wurundjeri as the original custodians of this land, and we extend our respect to their community, their Ancestors, and their Elders, past, present and emerging.

Exhibition Introduction

David Noonan: Only when it's cloudless

Haunting, uncanny and enigmatic, *Only when it's cloudless* is an exhibition by one of Australia's most renowned contemporary artists, David Noonan. Presenting predominantly new works—including a major new sculptural installation; the artist's first 16mm film since 2001; two significant new tapestries; and several new collages on linen—alongside significant loans from public and private collections, the exhibition is conceived as a single installation.

David Noonan's artworks are created from a personal archive of images sourced from books, magazines and other printed ephemera. Drawn from a range of different contexts including contemporary dance, theatre, subcultures, abstract art and the everyday, the images often include people who sit outside conventional notions of identity or type. Unhinged from their original context and resisting categorisation, the images are set into generative, tender and, at times, ephemeral combinations in tapestries, silkscreen textile works, paper collages, film and sculpture.

This is an art of juxtaposition, where one world can rub up against another, suggesting memories and feelings that are both speculative and open. Noonan's work encapsulates the fleeting life of images. Artworks are situated within the exhibition in the form of a spatial montage, as if they are part of a newly shared, albeit temporary world.

Only when it's cloudless (the title of the major installation in the exhibition) is adapted from Yoshida Kenko, *Essays in Idleness: The Tsurezuregusa of Kenko*. Stressing the impermanence of life, the 14th century Japanese Buddhist monk offers the observation that we should be more mindful of our present moment, and not look at the moon 'only when it is cloudless'.

About the artist: David Noonan



David Noonan
Photo: Christian Capurro

Biography

David Noonan's collage works, films, paintings, sculptural objects, tapestries and installations are characterised by a complex layering of found historical and contemporary images. In his work, he is interested in the liminal and temporal; in the dialogue between figuration and abstraction and a de-linear sense of time; in ambiguities, contradictions and in-between spaces.

His work often displays a monochromatic palette that references his source material and presents a distilled aesthetic. He explores how materials behave together and influence each other to create a form of visual and material harmonics that inform his creative processes.

Noonan was born in Australia in 1969, he now lives and works in London. He received his BFA from Ballarat University College and undertook his post graduate studies at the Victorian College of the Arts, Melbourne, Australia. His work has been presented in numerous solo exhibitions including the Palais de Tokyo, Paris; Chisenhale Gallery, London; Australian Centre for Contemporary Art, Melbourne; Contemporary Art Museum, St. Louis; Rosenwald-Wolf Gallery, Philadelphia; Foxy Production,

New York; David Kordansky Gallery, Los Angeles; HOTEL, London; Art Gallery of Ballarat, Ballarat, Victoria, Australia; Modern Art, London; Xavier Hufkens, Brussels; Roslyn Oxley9 Gallery, Sydney and Anna Schwartz Gallery, Melbourne.

Noonan's work is held in numerous international public collections, including Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Museum of Contemporary Art, Chicago; Dallas Museum of Art, Dallas; Los Angeles County Museum of Art, Los Angeles; Mamco-Modern and Contemporary Art Museum, Geneva; National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Museum of Contemporary Art, Sydney; Art Gallery of Ballarat, Ballarat; Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Art Gallery of Western Australia, Perth; British Council, London; CAA Art Museum, China Art Academy, Hangzhou, China; Depart Foundation, Rome, Italy; Mona – Museum of Old and New Art, Hobart; Monash University Museum of Art, Melbourne; Museum of Contemporary Art Chicago, Chicago; Saatchi Gallery, London; and TarraWarra Museum of Art, Healesville.

David Noonan is represented by Roslyn Oxley9 Gallery, Sydney; Anna Schwartz Gallery, London; and Modern Art, London.

Collage: Materiality and the Handmade

Noonan's figurative collages and montages, expressed through silkscreen on linen, installation, Jacquard tapestry, collage, and film, are situated in the context of abstract painting, and often make direct reference to art movements such as abstract expressionism or minimalism. Focusing on a particular greyscale palette, the works in this exhibition generate new relations and connections between floating figures and abstract painting, architecture and design. Archival images are juxtaposed and intermingle in mysterious and unexpected ways.

It is the nature of collage that the image—often a fragment of a larger whole—is always restless, never settles, and is open to shifting perspectives. Rather than producing a seamless narrative, one image cohabits with another, without merging. Nor does a combination of fragments take on a sequential relationship. It is the coming together that forms the relation, not a comparison of like with like, but an activation.

This fragmentation is not a method of shattering, crumbling, or splitting the image, it is instead a process of temporary ensembles and assemblages. Collaged, layered, montaged, woven, Noonan's combinations come to generate new links, potential connections, and alternate futures.

Key Artwork:



Mask 2015
silkscreen on dyed linen collage, steel tray frame
203 x 287 cm
Collection of the Art Gallery of Ballarat
Purchased with funds from the Art
Gallery of Ballarat Foundation, 2018
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

Mask, 2015, presents a seated dancer, legs outstretched to either side, with a mask on the back of their head. The image has been superimposed on what appears to be a quilt, but it is in fact a found image of a handmade quilt that has been silkscreened onto the linen. Noonan has subsequently torn the linen and reassembled it as a collage following the seams in the original quilt. This creates a *trompe l'oeil* ('trick of the eye') in the work. The face of the mask is split in two, with a black tear drop and black lips on the right. While traditional Japanese masks carry within them a type of emotion such as anger, or represent a figure, such as a demon, Noonan finds images of masks that are more ambiguous.

Student Questions

- Why do you think Noonan works with handmade processes and materials in his artworks? To answer this question please consider the subject matter and themes he explores in his artworks?
- Why do you think Noonan uses masks that reflect a more ambiguous type of emotion in his collaged artworks? What impact or response might this choice of mask have on the viewer?
- Why do you think Noonan uses collaged archival images to activate an 'art of juxtaposition'?

Time and the Archive

Noonan's works invite viewers to consider time and the formation of memories. Much of his working practice involves the serendipity of finding images and then combining them in new and inventive arrangements. One image will activate another, bringing into relation, two or more periods, places, forms, or patterns. In this way, the works often feel like impressions in so far as they are fragments of a larger whole. As the artist observes, the effect of his work has parallels to the process of remembering:

*A lot of people talk about ideas of memory in my work, which I actually think has a lot to do with the fact that I mainly use a monochrome palette – the pieces often look older than they really are. But in terms of the intention, I don't think about memory when I'm creating works. I do, however, think the double exposure element creates an internal sense of how you might try and remember something. It's not a clear feeling; it's more of a sort of impression. So it's almost as if they look and feel like how you might imagine a memory. ('David Noonan', interview by Molly Frankel, *Hunger Magazine*, issue 8, 2015)*

I try to create works that evoke temporal, liminal and inconclusive scenarios. In other words, I try to make images that occupy a position at or on both sides of a boundary or threshold, a kind of in-betweenness or something that appears to be in transition but is actually static. (unpublished interview)

Often the images in Noonan's works appear worn or washed out. They are like traces of the original, as if they have been photocopied numerous times. A trace contains two seemingly contradictory elements, it is both an image in the present moment while also being a product of something that existed in the past. Its meaning is created through this leap in time between the present and the past. In the hands of Noonan, traces are montaged into collages. The gaps that are formed in this process between an event and its trace, allow new meanings to arise—a space for alternative, if fleeting, interpretations.

Tinged with melancholy, Noonan's works engender a sense of longing for ephemeral moments that have since disappeared. But at the same time, the collection of imagery takes us to other places and possible futures.

Key Artwork:



Untitled 2015
silkscreen on dyed linen
collage, steel tray frame
214 x 229 cm
Courtesy of the artist
and Anna Schwartz
Gallery, Melbourne

Utilising a vast personal archive of found images from books, magazines and other printed materials, Noonan juxtaposes figures from both eastern and western theatrical traditions, contemporary performances, and various subcultures. The figures often appear to be caught 'off guard', accidentally captured during moments of quiet introspection. They possess an uncanny quality that sits somewhere between being themselves and being 'on display'. Caught in this transformation from one state to another, they appear to be 'outside' conventional behavioural patterns.

Noonan works in black and white, and the shades of grey in between. As the artist observes, this is a formal aspect of the work which creates an important sense of cohesion: 'The purely greyscale palette is a distilled aesthetic that serves to create a tonal continuity between the works.' (unpublished interview)

This reduced, monochrome palette adds to the enigmatic nature of his work while also emphasising the archival quality of the images which stimulate personal memories in the viewer. Furthermore, by deliberately choosing to leave most of his works untitled, he further encourages subjective, personal responses to his work:

I want my work to resist strict interpretation. I don't title most of it so that I'm not leading the viewer to make certain conclusions about the work based on the title. I appreciate the fact that each person [who] views my work will have a subjective experience of the imagery. At the same time, the images have figurative aspects which lend themselves to having a narrative projected onto them, but there's also a host of possible readings as the images tend to collide or combine to form new scenarios. This is where the idea of collective memory could be applied. It's about searching or filtering through aspects of image production in the 20th and 21st centuries ... My work has often been described as nostalgic because I use found imagery from past eras, but I tend to view nostalgia more as an aesthetic than a sentimental longing. Sometimes unexpected or apparently uninteresting source material can make interesting and unexpected combinations. The important thing is to find imagery that is obscure or decontextualised enough to be prescribed new meaning or interpretation. The key is how they are combined to create new scenarios, which can be aesthetic and/or

formal or have the potential to evoke some kind of narrative or not. But literal narrative readings are of little interest to me in my work. (unpublished interview)

Student Questions and Prompts

- **Noonan deliberately chooses images that he finds printed in books and magazines rather than using digital Images. How do you think this choice effects the reading or experience of the artworks for the viewer?**
- **Why do you think Noonan chooses to use a monochromatic palette in his artworks? How do you respond to this palette as a viewer?**
- **Reflect on the following observation by Noonan:**
I try to make images that occupy a position at or on both sides of a boundary or threshold, a kind of in-betweenness, or something that appears to be in transition but is actually static. (unpublished interview)
- **Choose an artwork/s in this Education Kit and describe the threshold or state of in-betweenness that is apparent in your chosen image/s? Describe how you think Noonan has created this effect.**

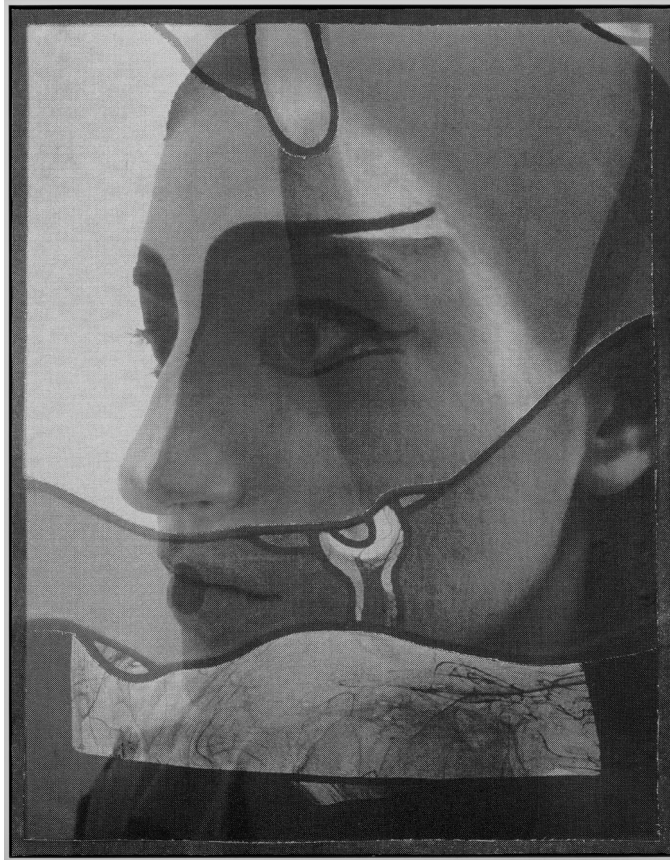
The Leadlight Series: Costume, Make-Up and Transformation

While we might assume that the original context for the masks or make-up worn by the figures in Noonan's works is performative or theatrical, they could equally arise from subcultures, the music scene, or protest marches. Moreover, gender is often unidentifiable, emphasising the artist's interest in what lies outside the defined and measured conventions in our communities.

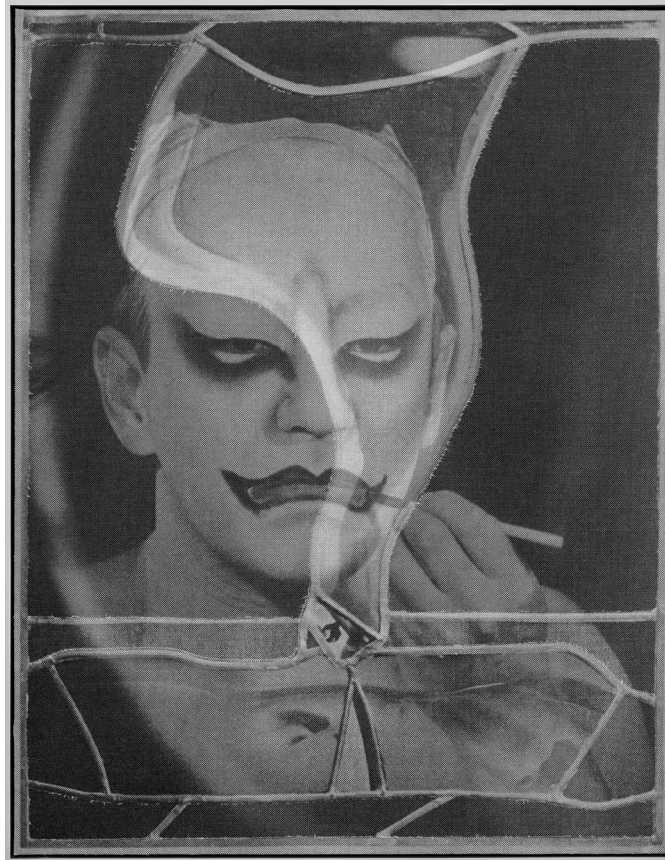
I am interested in gestures and more broadly in the phenomena of self-transformation, which is why people wearing or applying make-up feature a lot in my work. I think growing up in a small city in Australia has something to do with this. My friends and I did not "fit in" [with] the status quo, so we were almost forced to create our own realities that differed from the ones we found ourselves in. We invented worlds which often included dressing up or creating elaborate fictional scenarios. This has undoubtedly found its way into my work.

I am interested in this idea of transgression and transformation, and aspects of mystery, which is often associated with subcultures. As a teenager, I was fascinated by cultural movements such as punk and new wave and also [interested] in performers such as David Bowie, Lou Reed, Siouxsie Sioux, The Slits, The Cure, Adam and the Ants, etc., all of whom questioned traditional notions of gender and sexuality ... I am also interested in the notion of introspection and reflection, which brings us back to this idea of liminality, which literally means 'threshold'.

Key Artworks:



Untitled 2016
silk screen linen collage mounted
on wooden panel, steel frame
90 × 70 cm
Private collection
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney



Untitled 2016
silk screen linen collage mounted
on wooden panel, steel frame
90 × 70 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation
for Living Australian Artists, 2017
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney

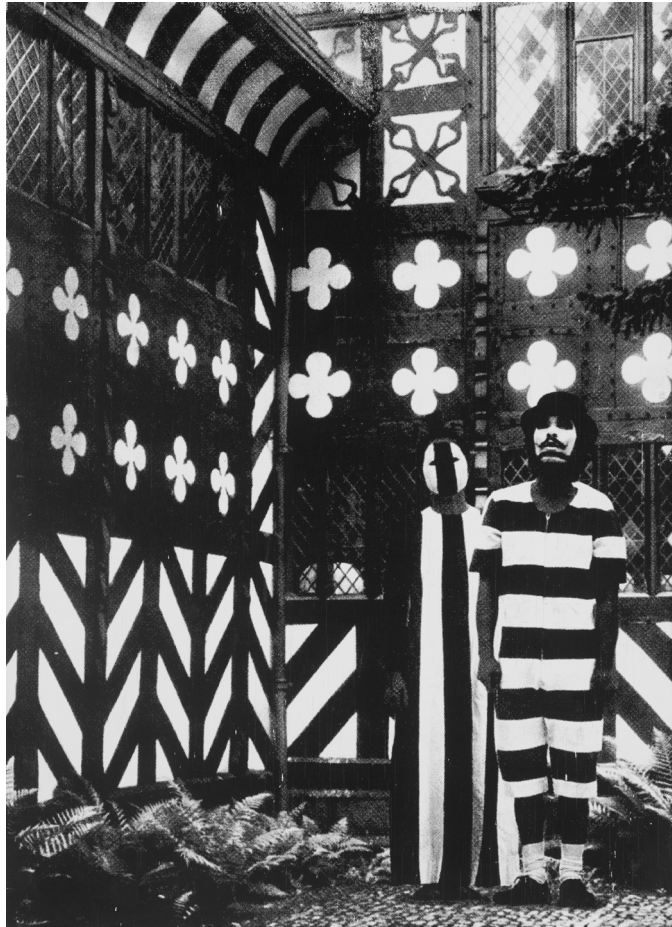
In a series of works from 2016 entitled *Lead Light*, the artist has layered curvilinear and geometric forms from the leadlight window tradition, over images of various faces applying or wearing make-up. The curve of an eyebrow is echoed by the curve of the window edge. The symmetry of face paint is underscored by the intersecting equilibrium of rectangular shapes. The natural linen upon which these images are then silkscreened is treated with a thin layer of pearlescent pigment, further referencing the idea of a window.

This series evokes the question of who is watching and who is being seen? A window is a form that we see through, but a leadlight window offers defined fragments and odd borders. Here, the leadlight reference further obscures and abstracts the made-up faces, creating a collage of parts.

Student Questions

- The figures in the *Lead Light* series raise the question of who is the viewed subject and who is the viewer. What do you think Noonan is exploring in regard to gender and identity in this series of artworks?
- Why do you think Noonan is interested in creating artworks featuring figures that have been caught off-guard or seem to be in states of introspection?
- Choose image/s in this Education Kit and describe how Noonan has represented the figures in states of introspection and/or transformation.

Key Artwork:



Tudor Style 2003
silkscreen on wood
69.8 x 50.6 cm
Collection of the Art Gallery of Ballarat
Gift of the artist, 2019

Tudor Style, 2003, is an important precursor for Noonan's interest in carnival or theatrical costume. It takes some time to realise there are two people in this silkscreen on wood, as the face of the smaller figure is painted with a black stripe that almost obliterates any facial features. The actors are partially camouflaged by their strident black and white costumes that play with the geometric patterns directly behind them. Background and foreground become intertwined. Figuration and abstraction become indistinguishable. Stage and architecture are equally intermingled, creating an uncanny, almost absurd, scene.

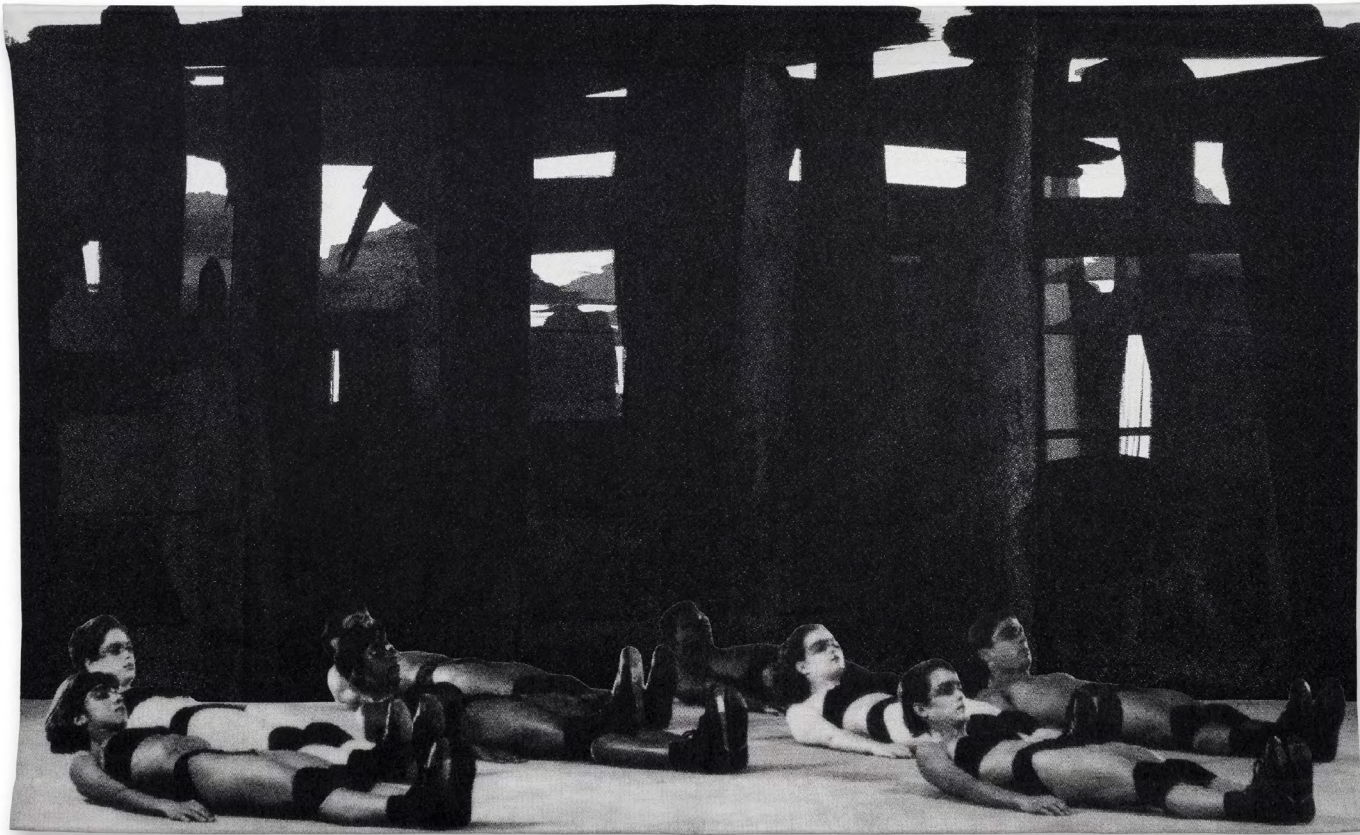
Noonan's use of the themes of carnival reveals a similar interest in outsiders, figures who temporarily inhabit another world. In this sense, his works are about the potential for images to transform life.

Student Question and Prompt

- In *Tudor Style* the stripes in the figures' make-up and costumes directly relate to the patterns in the architecture. Why do you think Noonan has collaged these figures or performers in the context of the Tudor period and style?

Performance

Performances often come with sound, but in Noonan's work we are confronted with silence. It is not so much that Noonan is interested in the theatre. Rather he is interested in human gesture, and references to different periods of time in theatrical productions. Noonan is fascinated by the ways in which the human body is transformed by make-up and costume because it introduces an ambiguity, further reinforcing the idea that identity is not fixed, but fluid. Primarily he is interested in the relations between things: people and places, abstraction and figuration, image and object. Noonan uses found photographs of performers on stage, or preparing for a scene, people wearing masks or make-up, in disguise or in character. There is gender ambiguity and a combination of everyday and theatrical personas. Distilling and capturing what is essentially a movement or performance into singular images and moments in time, he invests the works with a sense of poise and power.



Untitled 2019–2020
Jacquard tapestry
250 x 420 cm
Art Gallery of South Australia, Adelaide
James and Diana Ramsay Fund 2020
Courtesy the artist and
Anna Schwartz Gallery, Melbourne

In the tapestry *Untitled*, 2019–20, a group of figures lie on a stage, their heads and feet turned upward. Their bodies are covered with minimal clothing, and their legs appear to be bound in black strips of fabric. Their eyes are brushed with black make-up. This could be a performance, or it could be a ritual of some kind. The scene is juxtaposed with a backdrop comprised of broad painterly abstract marks, thereby making a link between two kinds of gesture: painterly and bodily. The layout of the figures constructs the space in the same way that the abstract mark making above creates a spatial plane.

Student Questions and Prompts

- In your own words, describe why Noonan situates his figures in theatrical stages with minimalist and abstract expressionist backgrounds that often have a shallow depth of field?
- Look carefully at, and through the abstract expressionist background in this artwork. What does this background remind you of? How does it make you feel?
- Our contemporary culture is becoming increasingly aware of humanity's diversity and the fluidity of gender and identity. Describe how you think Noonan's art contributes to this awareness.

Tapestries

With the tapestries, the Jacquard loom assembles the works into dense mise-en-scène and translates the flattened imagery into a tactile, sculptural woven medium. In the process, the initial composition, which was made from handmade paper collages, is transformed and the materiality of the tapestries is brought to the fore. ('David Noonan: Stagecraft', Interview with Dr Joseph Brennan, Art Almanac, 2020)

Noonan embraces the handmade. In the past he has often used stitching and folding in the works, and he has worked with a range of textiles including jute, linen, hessian, paper and Japanese boro textiles. Fusing the photographic image with the textured support textile through a process of silkscreen, his archive takes on a new, more tactile materiality. More recently he has produced large-scale Jacquard tapestries in collaboration with Magnolia Editions in Oakland, California who work directly with the artist to translate his collaged imagery into a digital format that a 19th century mechanical loom in Flanders, Belgium can translate into woven form.



Untitled 2021
Jacquard tapestry
195 x 290 cm
Courtesy of the artist and Anna Schwartz Gallery, Melbourne



Untitled 2019
Jacquard tapestry
195 x 135 cm
Courtesy of the artist and Anna Schwartz Gallery, Melbourne

Student Questions and Prompts

- In both of the tapestries on this page, Noonan, has collaged circular shapes into the imagery. What do these forms represent for you as a viewer?
- Contemporary culture creates and consumes an everchanging exchange of images. How do you think Noonan's woven tapestries of archival collaged, screen-printed images that have undergone a digital transformation comment on our consumption and processing of the reproduced image?





This page and previous page:
Only when it's cloudless 2021
silkscreen on linen, aluminium, steel
11 parts, 215 x 146 cm each
Private collection
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney
Photo: Christian Capurro

Perhaps the most complex single piece that Noonan has ever made, the installation *Only when it's cloudless*, 2021, is on the scale of a theatrical stage set. The work consists of 11 panels: six are black and five include silkscreened images. Each panel is constructed from two sheets of aluminium that stand back-to-back with a small gap in between. In the six black panels, screenprinting ink has been rolled onto bookbinding linen, which has then been adhered to the metal sheets. In the figurative panels, the compositions appear on both sides of the structures as mirror images of each other. Each of the image panels has an irregular edge that follows the form of the body. Like a sculptural collage, these works exceed the rectangle, and puncture the space of the viewer. The soft, impressionistic quality of the images disrupt the smooth lines of the aluminium structures. They resist coming into focus and defy the modular and predictable spaces of the museum's architecture.

In the figurative panels of the installation, what appears to be documentation of an amateur production—or perhaps an occult ritual of some kind—is rendered by the artist in soft, almost blurred imagery, casting contrasting dynamic, deep shadows. The figures are dressed in white garments and perform in an improvised space comprised of a similarly draped fabric resembling the interior of a tent. The use of doubles throughout the space, combined with the granular imagery, lends the work an eerie quality. In one image, a young woman holds two candles while a figure below her leans back in ecstasy. In another, a young man performs next to barren branches. It is as if we are amid a mystical or supernatural action.

The important distinction to make is that Noonan is not presenting a live performance, but rather the traces of one, distilled into a set of image-objects. This is not the deconstruction of theatre so much as a collision between theatre and installation, stage and museum, performer and spectator.



Only when it's cloudless 2021
 silkscreen on linen, aluminium, steel
 11 parts, 215 x 146 cm each
 Private collection
 Courtesy of the artist and
 Roslyn Oxley9 Gallery, Sydney
 Photo: Christian Capurro



Student Questions and Prompts

- Noonan has used an ensemble of two-dimensional images from the same archival source and transformed and fractured these images into a human-scale sculptural installation. Why do you think Noonan has created a three-dimensional installation which enables the audience to walk amongst the panelled, sculptural images?
- What do you think there are six black panels in this installation?
- Yoshida Kenko, a 14th century Japanese Buddhist monk 'offers the observation that we should be more mindful of our present moment, and not look at the moon 'only when it is cloudless'. Reflect on any mindful or meditative practices you undertake in your own life. How do these practices make you feel and what do they contribute to your life and your creativity?

Only when it's cloudless 2021
 silkscreen on linen, aluminium, steel
 11 parts, 215 x 146 cm each
 Private collection
 Courtesy of the artist and
 Roslyn Oxley9 Gallery, Sydney
 Photo: Christian Capurro



Noonan's recently completed *Mnemosyne*, 2021, shot on 16mm film, is presented in a sculptural form across a bank of six large screens. The title of the film is inspired by the Greek goddess of memory, Mnemosyne, who has the power to grant the dead access to memories. Watching this work, we experience a series of still images—which include kites, children, gatherings, dancers, street parades and images of a surface being cut—across which the camera slowly pans from left to right. Periodically, liquid clouds of acidic yellow and black dye float down and across the images. This introduction of colour into Noonan's overall monochromatic palette—which has previously informed and characterised his practice—adds an ethereal quality to this film. This is further enhanced by the evocative score by the Australian musician and composer Warren Ellis whose soundtrack is haunted with a sense of both tense expectation and melancholic tones.

In her essay on *Mnemosyne*, Jennifer Higgie describes the highly considered processes by which Noonan made this film:

To create the film's richly emotional texture, he shot the story boards through a fish tank filled with water into which he dropped various pigments. The patterns they formed were, of course, unpredictable; colours swirl across images like smoke billowing across the sky. The result is a work that mimics the ways memory itself operates, with unexpected connections, leaps in reason, a skittish sense of longing.

'Mnemosyne' was filmed on a 1959 Bolex wind-up camera that has to be rewound every 90 seconds. This ensured that the process couldn't be rushed, which is apt—conjuring memories is a meditative process.

Mnemosyne 2021
16mm film
film duration 00:20:35
Cinematography / Editing: Munéyuki Sugiyama
Sound composition: Warren Ellis
Courtesy of the artist and Modern Art, London
Photo: Christian Capurro



In order to create *Mnemosyne*, Noonan constructed a series of constraints or rules to create his film. Some of these constraints included:

- choosing a finite number of 50–60 still images from his extensive archive to make his film
- using a 1959 Bolex wind-up camera to film each of his images
- filming each image through a fish tank structure.

Student Creative Activity

Contemplate your own memories and process of remembering.

Create your own short film or collaged tableau inspired by your own interpretation of *Mnemosyne*.

Create your own creative constraints at the commencement of making your film.

For example, decide:

- If you use printed images, your own archive of digital photos or newly taken photos
- If you select images for your film intuitively or consciously
- On the number of images you will use in your film
- What technology and process you will use to create and edit your short film
- Share your film with your community and please email a copy of your film to sarah@twma.com.au as we would love to see what you have created.

Mnemosyne 2021

16mm film

film duration 00:20:35

Cinematography / Editing: Munéyuki Sugiyama

Sound composition: Warren Ellis

Courtesy of the artist and Modern Art, London

Photo: Christian Capurro



Arrangement Collages



Untitled 2019
Riso print
diptych, 45.5 x 34.5 cm each
edition of 3
Courtesy of the artist and Anna Schwartz Gallery, Melbourne



Student Questions and Prompts

- In your own words describe the minimalist, formalist, figurative and abstract constructs that Noonan has used in both these artworks.
- Describe your interpretation of the connection between the paired images in each artwork. Remember Noonan deliberately makes images that are mysterious, uncanny and ambiguous, to allow the viewer to create their own narrative.

Support Materials

Links:

<https://www.twma.com.au/exhibitions/david-noonan/>

Curriculum Links

VICTORIAN CURRICULUM

VISUAL ARTS

Years 7 and 8

Explore and Express Ideas

Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks (VCAVAE033)

- combining and adapting materials, techniques, technologies and art making processes to explore ideas
- discussing how artists have applied materials and techniques to express emotions and consider this in their own art practice, for example, why and how artworks make them feel emotional, and can they apply a similar technique to their artworks?
- observing and investigating how artists select and apply different visual arts techniques to express themes, concepts and ideas and considering how they could use these in their own art making
- combining, adapting and manipulating images and objects from several sources to develop a theme in their artworks
- exploring why artists have use specific stylistic qualities in their art works, for example, – why an artist uses a particular style of expression? What other forms and styles suit the message the artist is conveying?

Explore how artists use materials, techniques, technologies and processes to realise their intentions in artworks (VCAVAE034)

- investigating the viewpoints of several artists and how they express a theme, concept or subject matter in different contexts by using different styles with different materials and technologies

- applying critical theories to the analysis and interpretation of artworks, for example, identifying explicit and implicit meanings in artworks

Visual Arts Practices

Develop skills in planning and designing art works and documenting artistic practice (VCAVAV036)

- researching and investigating art forms to find information about visual arts skills, use of materials, traditional and contemporary styles, display options, and sources for ideas when developing their own artwork

Respond and Interpret

Analyse how ideas and viewpoints are expressed in art works and how they are viewed by audiences (VCAVAR038)

- critiquing a physical or virtual exhibition of art, craft or design, and review how artists have expressed viewpoints in their artworks
- critically analysing an artist's intention for an artwork and their use of visual conventions
- presenting an informed opinion about a display of artworks as a written review

Identify and connect specific features of visual artworks from different cultures, historical and contemporary times (VCAVAR039)

- researching, analysing and examining the way an artist's cultural experiences have influenced the expression of ideas and concepts in their artworks
- recognising how different factors contribute to the ways in which visual artworks are judged to be meaningful by an audience
- analysing how artists have expressed historical and social value and influences in their artworks
- analysing how visual arts processes and technologies shape the practices of art and craft

Years 9 and 10

Explore and Express Ideas

Explore the visual arts practices and styles as inspiration to develop a personal style, explore, express ideas, concepts and

themes in art works (VCAVAE040)

- exploring and applying ideas inspired by the style of other artists in their own artworks
- exploring the practices of a range of artists and identifying the influences on the development of the artists' personal style.

Visual Arts Practices

Conceptualise, plan and design art works that express ideas, concepts and artistic intentions (VCAVAV043)

- analysing and documenting the practices of selected visual artists and designers, including Aboriginal and Torres Strait Islander artists, to investigate their use of materials, technologies, techniques and processes, when developing their intentions

Present and Perform

Create, present, analyse and evaluate displays of artwork considering how ideas can be conveyed to an audience (VCAVAP044)

- visiting galleries, art museums and public art displays, in formal and informal settings, to research the role of the curator and the evaluate the effective display or exhibition of artworks
- discussing the presentation and relationships of artworks in an exhibition, and how the display enhances the relationship between the artist and audience

MEDIA ARTS

Levels 9 and 10

Respond and Interpret

Analyse and evaluate how technical and symbolic elements are manipulated in media artworks to challenge representations framed by social beliefs and values in different community and institutional contexts (VCAMAR045)

explaining how technical and symbolic elements, such as camera techniques, editing, sound rhythm and mise-en-scène, evoke a personal response such as excitement or fear, or convey an issue or idea such as differing opinions about climate change

Analyse and evaluate a range of media artworks from contemporary and past times, including media artworks of Aboriginal and Torres Strait Islander Peoples, to explore differing viewpoints and enrich their media arts making (VCAMAR046)

- identifying a variety of ways in which media can be produced, including through sole digital producers, cross-media organisations, public and private sector, and multinational organisations from different periods of time and cultures
- discussing the presentation and relationships of artworks in an exhibition, and how the display enhances the relationship between the artist and audience

VCE ART

The Analytical Frameworks contain:

The Structural Framework – used to analyse how the style, symbolism and structural elements of artworks contribute to the meanings and messages conveyed.

The Personal Framework – used to reveal how artworks can reflect an artist's personal feelings, thinking and life circumstances and how the viewer's interpretations are influenced by their life experiences.

The Cultural Framework – used to identify the influence on an artwork of the context of time, place and the society in which it was made.

The Contemporary Framework – used to interpret how contemporary ideas and issues influence the making, interpretation and analysis of artworks from both the past and present

Unit 1: Artworks, experience and meaning

Key skills

- apply relevant aspects of the Structural Framework and Personal Framework to analyse and interpret artworks
- research and discuss how art reflects the personal interests, ideas, experiences and intentions of the artist
- formulate and substantiate personal opinions with reference to artworks and related references
- use appropriate terminology to discuss artworks.

Unit 2: Artworks and contemporary culture

Key knowledge

- the role and purpose of art in different cultural contexts and times
- the diverse and alternative approaches to making and presenting art in a contemporary context
- how artworks can reflect the beliefs, values and traditions of different cultures
- relevant aspects of the Cultural Framework and the Contemporary Framework
- terminology used in discussion and research.

Unit 3 Artworks, ideas and values

Key skills

- compare the contexts and characteristics of artworks produced before 1990 with artworks produced since 1990
- apply the Structural Framework, the Personal Framework, the Cultural Framework and the Contemporary Framework to the analysis and interpretation of the meanings and messages of artworks
- substantiate interpretations of artworks with evidence taken from the artworks themselves and with reference to a range of resources
- use appropriate terminology in the analysis, interpretation, comparison and contrast of artworks.

Unit 4 Artworks, ideas and viewpoints

Key skills

- develop a statement that defines an art idea and related issues regarding the role of art in society
- analyse a range of viewpoints in relation to the identified idea and related issues
- use commentaries and viewpoints from a range of resources to examine and evaluate interpretations about an art idea and related issues
- develop a personal point of view about an idea and issue

regarding art in society and support it with evidence and reference to the viewpoints of others

- refer to relevant artwork/s and a range of attributed commentaries to support viewpoints
- use appropriate terminology
- use relevant aspects of the Analytical Frameworks.

VCE STUDIO ARTS

Unit 1: Studio inspiration and techniques Area of Study 3 – Interpreting art ideas and use of materials and techniques

Key skills

- use a range of resources to research how at least two artists have interpreted ideas and sources of inspiration and used materials and techniques in at least two artworks by each artist
- discuss how the use of art elements and art principles create aesthetic qualities in artworks
- discuss the ways in which artists from different times and cultures have interpreted ideas and sources of inspiration for the production of artworks
- identify and discuss the ways in which artists have used various materials and techniques in making artworks in particular art forms
- use appropriate terminology in discussion of artwork

Unit 2: Studio exploration and concepts Area of Study 2 – Ideas and styles in artworks

Key skills

- identify, discuss and compare the use of art elements, art principles and the presentation of aesthetic qualities in historical and contemporary artworks
- compare ways in which artists from different times and cultures communicate ideas and meaning in artworks
- compare the ways in which artists from different times and cultures have developed styles in their artworks

- discuss the ideas and issues that may arise in the use of other artists' works in the making of new artworks
- use references and appropriate terminology.

Unit 3: Studio practices and processes **Area of Study 3 – Artists and studio practices**

Key skills

- analyse ways in which artworks reflect artists' interpretations of subject matter, influences, cultural and historical contexts and the communication of ideas and meanings
- analyse and discuss ways in which artists use materials, techniques and processes
- analyse the ways in which artists use art elements and art principles to demonstrate aesthetic qualities
- research and discuss art practices in relation to particular recognised historical and contemporary artworks.

Unit 4: Studio practice and art industry contexts **Area of Study 3 – Art industry contexts**

Key skills

- identify and describe the characteristics of different types of gallery spaces visited in the current year of study
- describe and compare the methods of and intentions in exhibiting artworks in public art galleries and museums, commercial and private galleries, artist run spaces, alternative art spaces, university art galleries and museums, outdoor spaces and online galleries, which have been visited in the year of study
- analyse how specific artworks are presented in different exhibitions and demonstrate an understanding of the artists' and gallery curators' intentions
- analyse and evaluate curatorial considerations, exhibition design and promotional methods involved in preparing and presenting specific artworks for display
- analyse and evaluate methods and considerations involved in the conservation of specific artworks related to exhibitions visited in the current year of study
- employ appropriate terminology.

VCE MEDIA ARTS

Unit 1: Media forms, representations and Australian stories **Area of Study 1 – Media representations**

Key skills

- describe the nature and form of representations within media products and forms from different periods of time, locations and contexts
- analyse the media codes and conventions used to construct media products and meanings in different media forms from different periods of time, locations and contexts
- compare the construction of representations within and across media products and forms from different periods of time, locations and contexts
- discuss how audiences engage with, and consume and read representations in media products and forms
- analyse the construction of the representations of self and identity in media products and forms from different periods of time, locations and contexts
- discuss the social and institutional factors influencing the distribution of and relationships between audiences and media representations
- use media language.

Unit 2: Narrative across media forms **Area of Study 1 Narrative, style and genre**

Key skills

- analyse the distinctive style of media creators and producers in different media forms
- analyse the structure of narratives in different media forms
- analyse the influences of historical and cultural context on the construction of narratives in different media forms
- analyse the influences of institutional, economic, social and/or political factors and constraints on the work of media creators and producers in different media forms
- analyse and reflect on the way personal values relate to individual interest and engagement in narratives in different media forms

- analyse the influence of narratives on audience engagement, consumption and reception in different media forms
- use media language.

Unit 3: Media narratives and pre-production **Area of Study 1 Narrative and ideology**

Key skills

- explain the characteristics and construction of media narratives in selected media forms
- discuss how media narratives are constructed, consumed and read by audiences from different periods of time
- analyse the relationship between and the function of media codes and conventions to convey meaning in selected media forms
- analyse the relationship between media narratives and the ideological and institutional contexts of production, distribution, consumption and reception
- discuss how ideologies shape media narratives
- discuss the relationship between media narratives and audiences
- discuss audience engagement with consumption and reading of media narratives
- use appropriate media language.

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