

**2015  
sidney  
myer  
fund  
australian  
ceramic  
award.**



Education Resource

**sam.**

Shepparton Art Museum

SAM is proudly provided by Greater Shepparton City Council

# 2015 sidney myer fund australian ceramic award.

Shepparton Art Museum  
22 August to 22 November 2015

## Education Resource

### Acknowledgements

This resource was prepared by Rhonda Chrisanthou, 2015.

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This exhibition is proudly presented by Greater Shepparton City Council.

#### COVER IMAGE

Ramesh Mario Nithiyendran

*Pussy*, 2015

earthenware, glaze  
and glass

88 x 53 x 50 cm

photo by Christian Capurro

image courtesy the artist

& Gallery 9, Sydney © the artist

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CREATIVE VICTORIA 

VICTORIA  Education  
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# foreword.

*'The five shortlisted artists are exemplary artists, each building and contributing to the use of ceramics as a medium. Their practises span historical cultural themes, revisit modernist concerns, delve into social issues and moreover each challenge our understanding of ceramic art and its positioning within contemporary practise. In this suite of five exhibitions ceramics as a process medium, a collaborative medium collided with other materials and as a material with technical limitations and extraordinary capabilities its own right will be evidenced. I congratulate each of the artists for being shortlisted for the 2015 Australian ceramic award and look forward to working with them.'*

- Kirsten Paisley, Deputy Director, National Gallery of Australia and 2015 Sidney Myer Fund Australian Ceramic Award judge

SAM's SMFACA is the premier national award for Australian artists working in ceramics, with a \$50,000 acquisitive prize awarded to one of the artists shortlisted. Attracting over 100 Australian artists, from exemplary master potters through to contemporary artists, the Award encourages exploration of ceramic traditions and the medium's potential for intervention in a range of aesthetic and political endeavours.

This year's exhibition supports the rich, vibrant and diverse use of the ceramic medium, and includes the work of five contemporary artists: Adam John Cullen, Penny Byrne, Ramesh Mario Nithiyendran, Ruth Hutchinson and Sanné Mestrom.

# education overview.

This resource serves as an introduction to the 2015 Sidney Myer Fund Australian Ceramic Award (SMFACA) and was created to assist teachers to link artistic ideas and practices to key concepts and skills as outlined in AusVELS VCE Art and Studio Arts curriculum.

Each of the five shortlisted artworks explore a range of approaches to ceramics and provide insight into creative processes. Teachers are encouraged to use key ideas, themes and suggested activities as a starting point to investigate approaches to contemporary art practice and historical art contexts.

# penny byrne.

Born 1965, Victoria



## Artist's Statement

In the Centenary Year of the ANZAC landings at Gallipoli, Australia is commemorating the fallen in exhibitions all over the nation. My installation also looks at war, but focuses on the physical impacts of conflict. It throws light on this with a series of large-scale vintage ceramic figurines (70cm high), which have been re-painted in military fatigues and are proudly wearing service medals — but with a macabre twist. Limbs have been sawn off (blown off by IEDs and fire fights) and are replaced with prosthetics made from found metal rods with metal soldering of support wires. Feet and hands have been attached at the ends. In addition to the prosthetic limbs, breaks to necks and arms are repaired with rivets using the traditional soldering technique perfected by tinkers to repair ceramics long ago.

As a ceramics conservator I have long been fascinated with this traditional ceramics repair technique, and I am keen to explore its use in a contemporary context. These repairs represent the visible scars of war. In recent years the trauma of war is being recognised more and more with the acknowledgement of the impacts of post-traumatic stress disorder, but what still remains hidden is the physical injuries soldier bare.

In November 2014 I was visiting the NGV and saw a man in a wheel-chair sitting beside Carsten Holler's *Golden Mirror Carousel*. Both this man's legs were missing —replaced with thin metal prosthetics with shoes and socks attached at the ends. People were glancing, then looking away, sneaking another look, but not staring. I went up to the mezzanine and snapped a photo of him, as there was something about him that resonated with me.

Then a few days later I saw a post on Facebook of photos, by pop star turned photographer Bryan Adams of returned UK service personnel who had been injured in recent conflicts in Iraq and Afghanistan. These were proud images of disfigurement and loss — lost limbs, lost innocence. It got me thinking about how war has been commemorated in the past.

Traditional depictions of returned soldiers convey heroic bronze statues of able-bodied young men. These statues are dotted in towns all over Australia. They speak of a time when the horrors of conflict were hidden from public gaze. My work is increasingly focused on riots, public protest, conflict and more recently with the impact on the individual of these events. My artwork builds on this by asking the viewer to contemplate the real agony and horror of warfare in a way that is unthreatening by using ceramic figurines in all their 18th century finery but with modern layering of the trappings and markings of war.

We are taught to look away from disfigurement. From a very young age we are told, "Don't stare," but the installation invites you to stare and in the looking to reflect on the physical impact of war on our brave soldiers who have not fallen, but who have returned.



Penny Byrne  
*Returned* 2015  
 vintage earthenware figurine, mixed media  
 dimensions variable  
 courtesy the artist and Fehily Contemporary Gallery, Melbourne  
 © the artist.

## Explore and Respond

1. Byrne created *Sands of Gallipoli*, *Operation Falconer*, *Operation Slipper* and *Silent Testimony (PTSD)* as part of *Returned* for her installation in the Sidney Myer Fund Australian Ceramic Award. Look for clues that hint at the main source of inspiration for each of these four artworks.
2. What are memorabilia? Are they the same as souvenirs? Explain why or why not. What memorabilia is used to create *Returned*?
3. What objects have been used to change the figurines in *Operation Falconer* and *Operation Slipper*? Draw or describe one of these works that shows or explains:
  - The main shape, figure or outline;
  - What the object was first used for;
  - What things have been added;
  - What things have been altered.

How do these things change the original meaning of the figures and other objects collected?

4. What does commemorate mean? How do Australians commemorate war? How do these works by Byrne commemorate war? Compare these works with others about war. Do they commemorate war in the same way?
5. How does the placement of artworks and design of the space impact on the viewing of the installation? What was your initial response and do you feel that the artist wants viewers to experience or recall something in particular?
6. Byrne has worked as a ceramics conservator for twenty years. What practices and techniques are used that might relate to the conservation and restoration of ceramics?
7. Compare Byrne's approach to ceramics with another contemporary artist who uses figuration, sculpture and narrative themes in a non-traditional way. What influences and ideas do they draw upon? How do their approaches to the use of media, scale and form differ?

## Themes and Keywords

- Appropriate
- Commemorate
- Commercialise
- Disfigurement
- Macabre
- Memorabilia
- National identity
- Pastiche
- Postmodernism
- Prosthetics
- Vintage

## Suggested References

Penny Byrne, Fehily Contemporary, [fehilycontemporary.com.au/artists/penny-byrne/penny-byrne-artist.html](http://fehilycontemporary.com.au/artists/penny-byrne/penny-byrne-artist.html)

Penny Byrne, ABC podcast, [abc.net.au/arts/stories/s2884544.htm](http://abc.net.au/arts/stories/s2884544.htm)

Penny Byrne, Art Collector, [artcollector.net.au/PennyByrneTheporcelainvandal](http://artcollector.net.au/PennyByrneTheporcelainvandal)

Penny Byrne, Melbourne Now, [ngv.vic.gov.au/melbournenow/projects/585.html](http://ngv.vic.gov.au/melbournenow/projects/585.html)



Penny Byrne  
*Sands of Gallipoli (Gallipoli Porn?)* 2015  
vintage earthenware lidded vase on stand, vintage porcelain soldier lamp base, emu feathers, miniature replica Gallipoli Service Medal, replica Rising Sun badge, Anzac Centenary Souvenir, donated ANZAC day badge and poppy, Herald Sun Anzac souvenir print on archival paper, PVA, epoxy resin and epoxy putty  
129 x 41 x 33 cm, 90 x 41 x 41 cm (plinth), 10 x 55 x 85 cm (raiser)  
courtesy the artist and Fehily Contemporary Gallery, Melbourne.  
© the artist.

# adam john cullen.

Born 1985, New South Wales



## Artist's Statement

*Forever Stuff* is an array of vessels, in this instance — ceramic sculptures cast from vessels— placed throughout the space within a localised centre of the gallery. The 9 vessels are displayed as ground based works as well as being placed on various plinths that have been produced with the same casting method to that of the vessels. The display mimics a traditional museum layout that is currently in the process of installation or deinstallation, lending the works to be read as cultural artefacts that are in a state of flux.

*Forever Stuff* investigates the use of commodities and materials from the everyday within contemporary ceramic sculpture. By studying the economic and social exchange of materials used within my work, I aim to represent the social life of objects. Focusing on the narrative of the material's social life: it's original placement, it's use within ceramic sculpture and the cultural setting of its production. *Forever Stuff* investigates the social signifiers of material produced through contemporary Australian culture and how the use of these materials within contemporary ceramic sculpture helps to illuminate the cultural trends in trade and economic systems of the present day.

*Forever Stuff* is produced by filling vessels with ice along with broken down segments of fine bone china, earthenware and other commonly found objects. Melted paraffin wax is then poured into the vessel. Once the wax has solidified, the water from the melted ice is drained. Plaster is then added to the vessel forming a cast of the vessel and the melted pieces of ice. The original vessel is then broken and removed and the outer layer of wax melted, revealing a cast ceramic sculpture with a visible stratum of commonly found materials, reflecting the culture they originated from within.



Adam John Cullen  
*Forever Stuff* 2015  
plaster, porcelain, concrete, polyester/cotton fabric,  
bees wax, steel magnetic hematite, cow hide, chicken  
feathers, peppercorns, resin, found materials  
and mixed media  
dimensions variable  
courtesy the artist  
© the artist.

## Explore and Respond

- 1 How many different shapes make up the artworks in *Forever Stuff*. Draw or describe five different shapes.
- 2 What were the original objects used within one of the sculptures on display? What materials were used to cast the sculpture into a solid shape?
- 3 Each artwork is formed out of layers cast from various objects. Compare and contrast two pieces from *Forever Stuff* with reference to artefacts, materials, textures and shapes used.
- 4 What is a cultural artefact? Investigate how and why *Forever Stuff* relates to museum displays of artefacts, especially of ceramics.
- 5 Cullen re-made plinths and objects to better fit the space. Why do you think this is important to how *Forever Stuff* is displayed?
- 6 Compare Cullen's ideas about today's world of popular culture or mass consumption in *Forever Stuff* with another artwork from the exhibition. What do they have in common and how do they differ?
- 7 What artistic and cultural traditions might Cullen have been influenced by? Refer to modern and postmodern artists that deal with globalism and consumer culture.

## Themes and Keywords

- Archaeology
- Artefact
- Contemporary art
- Cast
- Commodities
- Consumers
- Deinstallation
- Globalisation
- Instillation
- Museology
- Plinth
- Social signifier
- Stratum
- Vessel

## Suggested References

Adam John Cullen, artist's website, [adamjohncullen.com/](http://adamjohncullen.com/)

Adam John Cullen, *Lumped Together*, exhibition, Westspace, [westspace.org.au/event/lumped-together/](http://westspace.org.au/event/lumped-together/)

*The Story of Stuff* project 2007, documentary, Annie Leonard, [storyofstuff.org/wp-content/uploads/movies/scripts/StoryofStuff\\_FactSheet.pdf](http://storyofstuff.org/wp-content/uploads/movies/scripts/StoryofStuff_FactSheet.pdf)



Adam John Cullen  
*Forever Stuff* 2015  
plaster, porcelain, concrete, polyester/cotton fabric, bees wax, steel magnetic hematite, cow hide, chicken feather, peppercorn, resin,  
found materials and mixed media  
dimensions variable  
courtesy the artist  
© the artist.

# ruth hutchinson.

Born 1963, Victoria



## Artist's Statement

*Hellmouth* is symbolic of a mouth of a beast, jaw wide open. It grows from the top of a waist height cylindrical metal base. Teeth made of ceramic porcelain emerge from it ready to snap shut entrapping, grinding and chewing the contents (bodies) within. Tiny (4 cm long) tooth-like figures, made using ceramic technology developed by the dental industry, are suspended by small wires within this 'hellmouth'. Some, the damned, appear to be falling in, and some are being pulled or pushed by demon figures with horns and tails and coloured like gums. These figures are caught mid dance, frozen in time and space, crammed and crushed together mid chew before being swallowed and digested.

On closer inspection, when bending over the sculpture and looking within, a small orange red glow appears deep below the surface of the floor like a firey pit of hell. An image of a familiar eye and partial face glares back. The illusion is made possible by a mirror with transparent red overlay, positioned horizontally just above the gallery floor, hidden in and secured to the base. This mirror reflects light and image up and through the mouth above.

Dental ceramic is a perfect material to sculpt the figures in. Apart from the obvious connection between teeth and the subject of the sculpture, it can be very beautiful. The combination and layering of the different materials available enables subtle variations in appearance. The enamel like surface of the dental ceramic is hard and reflective but its translucence and opalescence allows it to merge into the colour and structure of the form below.

Mouths of beasts, representing passageways to hell are seen in numerous medieval sculptures and images such as in the anonymous artists depiction of *Hellmouth* found in the Winchester Psalter, c. 1150. The great beasts mouth acts as a stage from which the damned are being disembodied ready to be swallowed and trapped in hell for eternity. It is not hard to imagine the mastication processes of the mouth, with it's chewing and grinding and manipulation of the partially digested contents is just like what hell could be biting off more than on could chew.

The mouth has been used to symbolise things other than the passageway to hell after one dies. We talk of having a 'lump in our throat', something is 'hard to swallow' or 'he bit off more than he could chew'. In his theory of thinking, leading twentieth century psychoanalyst, Wilfred Ruprecht Bion compares the process of understanding experiences with our bodies alimentary system. He thought psychic experiences need to be thoroughly chewed and digested in order for them to be assimilated otherwise they may become stuck and troublesome like indigestion caused by food swallowed whole.



Ruth Hutchinson  
*Hellmouth* 2015  
stoneware, zirconium, adhesive and porcelain on steel  
dimensions variable  
courtesy the artist and Sutton Gallery, Melbourne  
© the artist.

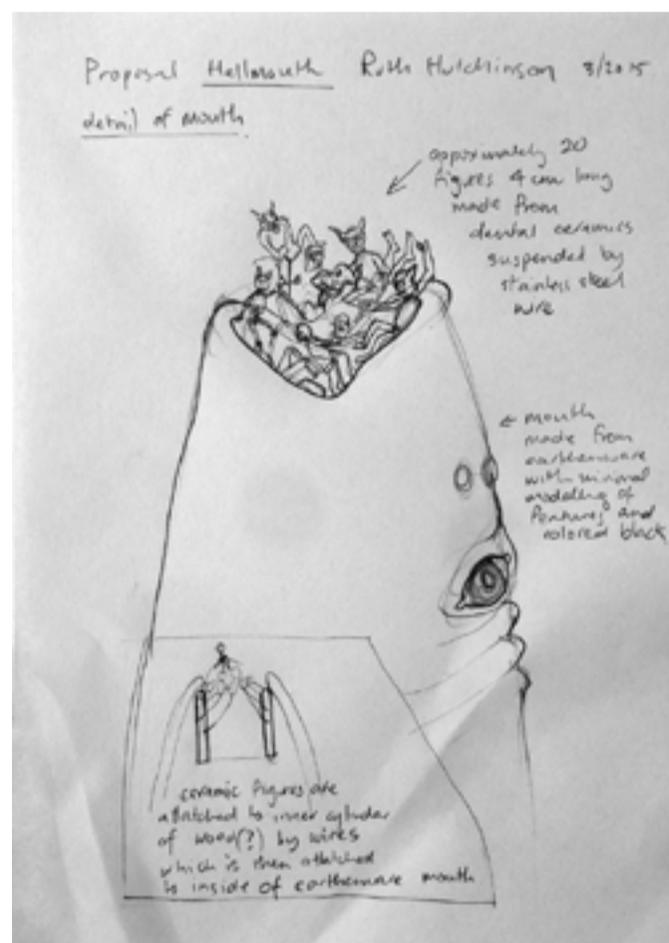
## Explore and Respond

1. What is *Hellmouth*? What materials are used to make the mouth? How was it made? What does it remind you of?
2. Who are the small creamy porcelain figures and what are they doing? How do you think they are they made? How are they suspended? Why are they so small?
3. On entering the darkened room where *Hellmouth* is displayed how do you feel? What do you imagine is the shape of the object in the centre of the room? Explain the use of space and light and why you think the artist chose to have a blackened, dimly lit room. Is it effective?
4. Find historical references that Hutchinson may have been influenced by. How is Hutchinson's *Hellmouth* different to those? Compare forms, figures and the meaning of the work for different audiences and purposes.
5. Compare *Hellmouth* with another artwork presented in the *Sidney Myer Fund Australian Ceramic Award exhibition*. Compare and contrast use of colour, shape, materials, technologies used and the way that they are displayed.

6. *Hellmouth* refers to metaphors of chewing and digestion that relate to one's everyday physical and psychological experiences. List as many metaphors as you can think of. For instance: having a 'lump in one's throat'; or when things are 'hard to swallow'; or 'biting off more than one can chew'; feeling 'sick to my stomach'; being 'gutted'. What do these metaphors mean?
7. *Hellmouth* might represent the challenges that we as individuals or as a society face today. Compare the work of Ruth Hutchinson with another artist whose work refers to imminent dangers brought about by moral, political or environmental dilemmas or decline.

## Themes and Keywords

- Appropriation
- Figurative
- Illuminated manuscript
- Metaphor
- Porcelain
- Psalter
- Purgatory
- Religious art
- Representation
- Symbolic



Ruth Hutchinson  
Development sketch for *Hellmouth* 2015  
courtesy the artist  
photo from the artist  
© the artist.

## Suggested References

Ruth Hutchinson, Sutton Gallery, [suttongallery.com.au/artists/artistprofile.php?id=16](http://suttongallery.com.au/artists/artistprofile.php?id=16)

Winchester Psalter manuscript, [english.cam.ac.uk/medieval/zoom.php?id=566](http://english.cam.ac.uk/medieval/zoom.php?id=566)

*Hellmouth*, [en.wikipedia.org/wiki/Hellmouth](http://en.wikipedia.org/wiki/Hellmouth)

Tom Lubboch, *Anonymous: Hellmouth, from the Winchester Psalter, (c1150)*, 2006  
[independent.co.uk/arts-entertainment/art/great-works/anonymous-helmouth-from-the-winchester-psalter-c1150-798026.html](http://independent.co.uk/arts-entertainment/art/great-works/anonymous-helmouth-from-the-winchester-psalter-c1150-798026.html)

Ashley Crawford, *Ruth Hutchinson, M(eye)nd*, Eyeline, 2014,  
[eyelinepublishing.com/eyeline-81/review/ruth-hutchinson-meyend](http://eyelinepublishing.com/eyeline-81/review/ruth-hutchinson-meyend)

# sanné mestrom.

Born 1979, Netherlands



## Artist's Statement

My work is always in some way reflexive, whether addressing process, art history, appropriation, authorship, authenticity or questions of value. In essence, my practice is largely art-about-art.

Rather than working in the traditional mode of ceramic sculpture, through either addition or subtraction, I have wanted to develop a body of works that unpacks the actual process of making a work of art interrogating this process by opening it up and peering inside.

The works in *Leftovers* are gestures — odes to artists I have known personally or admired from a distance. Artists who have shaped my practice and/or thinking in profound ways.

I reached out to a myriad of artists, cap in hand, to ask if they might be able to offer me some of their studio-floor scraps to undertake this new body of works called *Leftovers*. I soon realised that it was the provenance of the 'leftover' that most compelled me. These weren't just any old scraps, they were cast out in the course of another artist's own careful editing process. Each rejected remnant was immediately imbued with new value simply by being selected — picked up off the floor and handed over as 'something'. They became great again - full of potential. These 'arbitrary' fragments have become templates for this new body of sculptures, further extending the ways in which by-products of processes can become blueprints.

Proudly presenting the scrap on a 'pedestal' with a ceramic intervention, I feel I've 'completed' each piece, creating a positive form for the cast out negative I've been given; a final 'home' for each scrap. As a result, each configuration is a series of discrete, formal relationships between form, texture, tone, line and light. These abstract arrangements follow the unique silhouette and contour of each remnant in this series of diverse and irregularly shaped works.

More than this, each work encompasses a transaction, a thread, a relationship that runs between two artists and spans right across Australia and the world.

Encompassing a thought, a request, an offering, an intention: the works, including the catalogue of letters, capture my entire relationship with the art world — a sequence of (at times intimate) exchanges between myself and other artists, friends, curators, gallerists and directors, some of whom I find incredibly intimidating and the process of which was at times excruciating.

Collectively, this body of works, both the letters and objects, capture all that has come before me, every significant 'art-experience' I have had and all that has formed and shaped whatever I am today. The works are an embodiment of these encounters. They are a self-portrait, of sorts.



Sanné Mestrom  
*Leftovers (detail Dear Clive)* 2015  
 ceramic, wax, glass, and mixed media on steel  
 dimensions variable  
 courtesy the artist  
 © the artist.

## Themes and Keywords

- Abstraction
- Appropriation
- Authenticity
- Authorship
- Blueprint
- Cast
- Embodiment
- Formalism
- Minimalism
- Modernism
- Ode
- Postmodernism
- Provenance
- Reflexive
- Remnant
- Self-portrait

## Explore and Respond

- 1 Each of Mestrom's ten artworks in *Leftovers* are based upon a remnant of an artwork made by another artist. What are the remnants and how were they used to create a new artwork?
- 2 *Leftovers* uses mostly white or lightly coloured unglazed ceramic forms to create simple minimalist shapes or sculptures. How do these materials relate to the leftover object that she received from other artists?
- 3 How is Mestrom's approach to sculpture different to more traditional approaches of making and using clay to form a body of work.
- 4 What is the reason or significance of the correspondence between Mestrom and the artists she contacted? Does this influence your appreciation or understanding of *Leftovers*? Explain why or why not.

- 5 Why is the provenance of scraps or objects from other artists of significance to Mestrom?  
Artists who sent Mestrom things include Elizabeth Newman, Claire Lambe, Hany Armanious, Jamie Hall, Clive Murray White, Mira Gojak. (also see accompanying poster and newspaper for full list of artists that Mestrom contacted. )
- 6 What approaches to the display of the artwork use elements of repetition, balance, symmetry, variation and colour to unify the artwork?
- 7 How might this work be described as a self-portrait of the artist?



Sanné Mestrom  
*Leftovers* 2015  
 ceramic, glass, copper piping, enamel paint, acrylic, wax,  
 pigment on Styrofoam, textile, electrical tape, lead, Carrara  
 marble, polyurthane resin and mixed media on steel  
 dimensions variable  
 courtesy the artist  
 © the artist.

### Suggested References

Sanné Mestrom, artist's website, [mestrom.org/](http://mestrom.org/)

Sanné Mestrom, [10-12.utopianslumps.com/artists/sanne-mestrom](http://10-12.utopianslumps.com/artists/sanne-mestrom)

Sanné Mestrom's *Weeping Women*, 2014  
[monash.edu.au/muma/events/2015/sanne-mestrom-art-forum.html](http://monash.edu.au/muma/events/2015/sanne-mestrom-art-forum.html)

Pablo Picasso, *Weeping Woman*, 1937, [ngv.vic.gov.au/picasso/education/ed\\_JTE\\_WWS.html](http://ngv.vic.gov.au/picasso/education/ed_JTE_WWS.html)

# ramesh mario nithiyendran.

Born 1988, Sri-Lanka



## Artist's Statement

*Archipelago*, explores ideas surrounding religion, fertility, creation, worship, phallus idolatry and homoeroticism. While I proceed from an atheist perspective, two phallus-centred religious paradigms from Eastern and Western contexts are researched and referenced. These are: Christianity and Hinduism. These sites of investigation reflect my cultural background, as I was exposed to both religious contexts during childhood. Within the 'investigations', I use a postcolonial lens to acknowledge the sanitising impact of Western imperialism upon Hinduism. Other points of research and reference include art history, porn, personal experience and the internet.

The installation, titled *Archipelago* is an extension of the installation *Elephant Island* which was exhibited at Artspace, Sydney in 2014 and explores the above issues. The installation also engages with the discourse and orthodoxies associated with ceramics. This is through an engagement with installation practices and aesthetics conventionally associated with ceramic objects. Particularly, through my use of alternative plinth structures and specifically designed display mechanisms. The vertical plinth structure is also considered a phallic object.

The installations comprised of various ceramic objects and plinth structures. Ten figurative, ceramic figures of various scales ranging from 70 to 160cm in height are presented. These earthenware figures are produced with multiple glazes and lustres. Plinths of varying heights, shapes and materials display these figures from various heights. The plinths are made from various materials including mirrored Perspex, compacted dirt, cardboard, steam bent ply and concrete. The shapes of the plinths range from geometric (rectangular), to curved and organic.



Ramesh Mario Nithiyendran  
*Archipelago* 2015  
mixed media  
dimensions variable  
courtesy the artist and Gallery9, Sydney  
© the artist.

## Explore and Respond

1. There are a range of sizes and shapes of plinths that the figures in *Archipelago* sit upon. What materials, textures and shapes have been used? How do they complement the figures? Why do you think the artist has chosen to do this?
2. The ceramic figures are all made from earthenware clay in various shapes and sizes. How have they been constructed and why do you think Nithyendran has aimed for range of different human and animal figures?
3. What gods and goddesses or deities are represented in *Archipelago*? Compare two figures that represent a Hindu creation figure. One that is in the shape of an animal and another that shows a human form.
4. What is anthropomorphism? Describe or draw a work that shows anthropomorphic features. Compare this with another work in the Sidney Myer Fund Australian Ceramic Award exhibition that represents a person, figure or symbol.
5. Different finishes such as glazes and lustres have been used for each piece.
  - Compare and contrast two works that use lustres. (gold, silver)
  - Compare and contrast two works that use glazes. (coloured)

Consider how each have been applied, how they complement the shape or form and what effects have been created through colour and decorative details.
6. *Archipelago* features 10 artworks that are influenced by both Eastern and Western religions, Christianity and Hinduism. Investigate what these influences might be and how they have influenced the making of the figures.
7. What is Art Brut? What artists have been associated with this art movement? How is the artwork of Nithiyendran influenced by their artwork? What other artists might have informed his approach to subject matter?
8. How has the artist created variation, asymmetry and balance in the placement of the ten artworks that make up *Archipelago*? What effect has been created through the design of the space?

## Themes and Keywords

- Archipelago
- Atheist
- Christianity
- Colonialism
- Colonisation
- Deities
- Discourse
- Earthenware
- Glaze
- Hinduism
- Homoeroticism
- Western Imperialism
- Lustre
- Orthodoxy
- Plinth
- Paradigm
- Phallus/ Phallic
- Postcolonial



Ramesh Mario Nithiyendran  
*Dickhead 3*, 2015  
earthenware and glaze on MDF  
67 x 68 x 52 cm  
courtesy the artist and Gallery9, Sydney  
© the artist.

## Suggested References

Art Brut, [guggenheim.org/new-york/collections/collection-online/movements/195204](http://guggenheim.org/new-york/collections/collection-online/movements/195204)

Ramesh Mario Nithiyendran, Gallery 9, Sydney  
[ramesh-nithiyendran.com/](http://ramesh-nithiyendran.com/) & <http://www.gallery9.com.au/ramesh-mario-nithiyendran-2>

Ramesh Mario Nithiyendran interview with Luke Weston,  
[oystermag.com/interview-phallocentric-artist-ramesh-mario-nithiyendran](http://oystermag.com/interview-phallocentric-artist-ramesh-mario-nithiyendran)

Ramesh Mario Nithiyendran interview with Ammie Sebel,  
[art-almanac.com.au/2015/07/ramesh-mario-nithiyendran/](http://art-almanac.com.au/2015/07/ramesh-mario-nithiyendran/)

Ramesh Mario Nithiyendren interview with Michael Cathcart, ABC Radio 25 August, 2015  
[abc.net.au/radio/programitem/pgX4V05oW7?play=true](http://abc.net.au/radio/programitem/pgX4V05oW7?play=true)

Ramesh Mario Nithiyendren: *Clay inocolast*, Tess Allas, pp. 32-39, *Art Monthly*, no. 281, July 2015

# studio arts unit 3.

## Professional Art Practices

Compare and contrast the work of two artists from this exhibition to explore the following ideas:

- The artists' interpretation of subject matter, influences and cultural references;
- How artworks are installed and how meaning is communicated through the making and presentation of artworks;
- Use of ceramic materials, techniques, artistic practices and approaches.

What aesthetic qualities and styles are most evident? Refer to art elements and principles as well as artistic influences.

# studio arts unit 4.

## Art Industry Contexts

For each installation consider the following artistic aims:

- The key ideas presented;
- The role of the artist in presenting artworks;
- How artworks are displayed;
- The role of curator in the design, display and conservation of artworks;
- The viewing of artworks by audiences – consider use of space, light and positioning of forms.

# vce art.

## Formal Framework

Compare and contrast the artwork of two artists from this exhibition to explore the following questions:

- How have the formal elements of line, colour, tone, texture, shape and form been applied and to what effect?
- What materials and techniques have been used and how have they been extended by the artist to create a distinctive artwork? What other qualities are evident and how do they contribute meaning?
- How does the presentation of the artwork affect our understanding or engagement? Refer to formal arrangements of objects, lighting and media used.

## Personal Framework

Consider the following questions with regards to the display of artworks from this exhibition:

- What personal connection does the artwork have to the artist's life? Has the artist expressed or communicated a personal viewpoint, experience or matters of importance?
- How does the artist's creativity or imagination provide a new or challenging aesthetic in relation to ceramics.
- How might the experience and background of the viewer affect the interpretation of the artwork?

## Contemporary Framework

Consider the following question with regards to the display of artworks from this exhibition:

- How does the choice or presentation of subject matter, materials and techniques reflect or challenge ceramic practices or orthodoxies? Consider traditional uses of ceramics in relation to its form and function as well as the use of the plinth and space in contemporary art galleries to display artwork.