

ART AND REMEMBRANCE

ARTISTS RESPONDING TO PLACE AND TIME

HOW TO USE

This resource frames an artmaking experience for secondary students based around their experience visiting the Shrine of Remembrance. It can be used as a stand alone artmaking activity or part of a larger unit on art in times of conflict.

We recommend teachers introduce students to the idea of war artists and artists responding to place in a lesson before visiting the Shrine of Remembrance. Below are points to cover in order to frame student observations and notetaking in their artworks. We encourage you to hold a discussion and look at examples of other war artists from across the world and how they depict the effects of war, experiences of civilians, or people on the front line and their daily rituals.

Students will make a series of sketches and notes which help them understand deeper the reasoning behind the iconic Melbourne landmark. Students look at details, artifacts, history and architecture to make layered images. The resource is broken into 'Thinking' questions students can answer to better connect with the setting, and 'Artmaking' prompts which frame the artmaking activities. These prompts are deliberately directional to keep students on track, however open enough to make students work in different ways. We recommend a group debrief following the visit, where students can share their artmaking.

Shrine visits are free for schools but bookings are required. Book online at shrine.rezdy.com or by emailing us at education@shrine.org.au. We can organise a guided tour to precede your artmaking activity.

Education staff at the Shrine of Remembrance will provide you and your students with a brief introduction. Here we inform them of appropriate behaviour, emergency protocols and what to expect during their Shrine experience.

Please note we regularly change the artworks on display and reflect this in the worksheet. For the most current version of the worksheet please visit shrine.org.au/teacher-led-tours.

CURRICULUM LINKS

Level 9 & 10

- Explore the visual arts practices and styles as inspiration to develop a personal style, explore, express ideas, concepts and themes in art works (VCAVAE040)
- Select and manipulate materials, techniques, and technologies and processes in a range of art forms to express ideas, concepts and themes (VCAVAV042)
- Conceptualise, plan and design art works that express ideas, concepts and artistic intentions (VCAVAV043)

PRE-VISIT CHECKLIST

- Hold discussion on artmaking inspired by events and place.
- Remind students to bring pencil, felt-tip pen and Visual Arts workbook to work through activity.
- Indicate arrival time and provide directions to Education Courtyard.
- Talk about gallery etiquette (no touching artworks, running or leaning on cases and quiet voices).
- Print out student work sheets.
- Designate students into groups of 2-3 for Shrine visit, to stay together during the visit.

Artists help us interpret and understand the impact of many social events. We invite you and your class to view, interpret and engage with the Shrine and make an artwork informed by an event, history and their experience.

The Shrine of Remembrance, Galleries and Reserve focus on remembering Victorian service people who served locally and overseas in war, peace-keeping and peacemaking.

The monument was initially funded and built by a grieving Victorian community in the aftermath of the First World War, designed as a place families could gather and remember the service of military personnel involved in that conflict. This is because many military personnel were buried in cemeteries close to where they fell, and could not be brought back to Australia after the war. The Shrine is therefore thought of as a symbolic grave by many who visit. People make pilgrimages to the Sanctuary to view the Ray of Light and hold Remembrance services across the Reserve. We encourage your students to research what artists or service-people may be local to them or your school community.

Artists are sometimes directly commissioned by the Australian War Memorial to make artworks based on their experience in conflict zones. These artists are called official war artists. This tradition started in the First World War and has continued for every major conflict up to the present day. These official war artists make a number of artworks that explore the sensory and emotional dimension of war, often in dangerous settings with active combat and war zones happening around them. The sense of danger, anxiety and struggle is captured in many works and filters through to the viewer.

The Shrine collection has an array of artworks that are made by artists, veteran artists and official war artists. We encourage you to look at the work of the contemporary Victorian artists Lyndell Brown, Charles Green & Jon Cattapan who together made a collective artwork 'Pierrot (Sabi)' (2014). It is based on their experiences in Afghanistan and East Timor as official war artists and the stories and environments they observed.

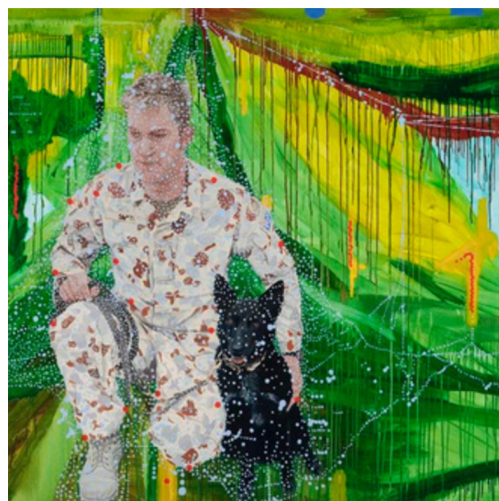
CLASSROOM DISCUSSION POINTS

- Experiences are personal and subjective. Everyone will interpret events differently.
- Artworks can help us understand a place or event. Official war artists serve a purpose in documenting their experience for people back home.
- Why is the Shrine of Remembrance here? What is its purpose?
- What different emotional information can you get from an artwork?
- What is the difference between documentation and art? How are they similar?
- What are micro and macro viewpoints?
- All students receive the same instructions on the activity sheet, but all will interpret the building differently and make different works.

Artmaking Trail 1 looks at the exterior of the building and the landscape where it's positioned. The main themes are: commemoration, building as a meeting point, journeys and distance.

Artmaking Trail 2 is focused on the interior spaces at the Shrine Galleries, Crypt and Sanctuary. Its main themes are: individuals affected by war, grief and memory, museums and displays.

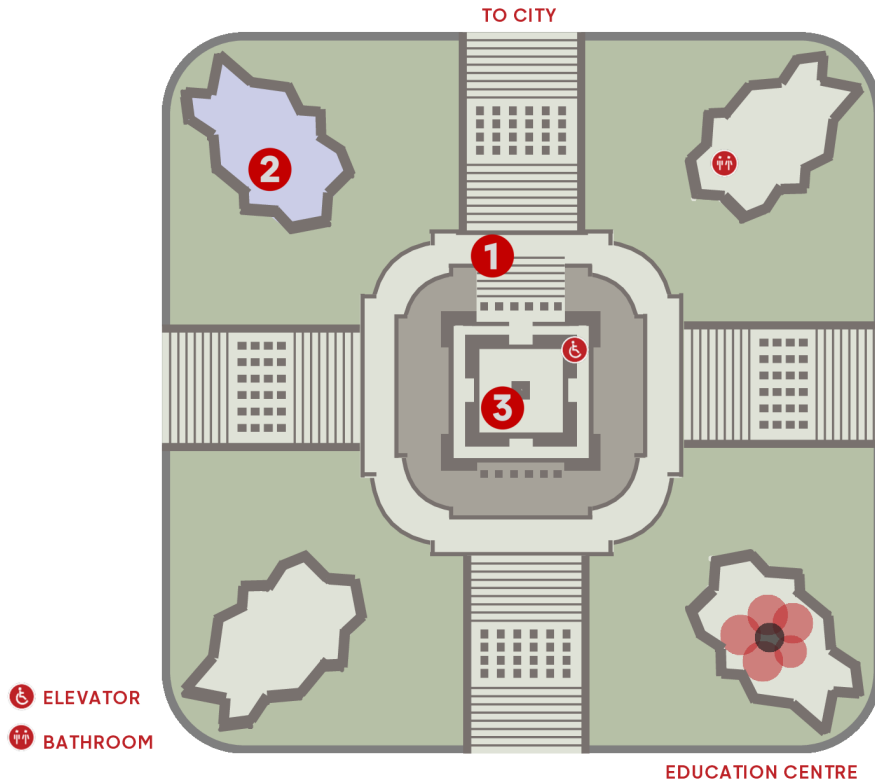
Both Trails use the First World War as a major theme, as the Shrine of Remembrance was built as a place for Victorians to commemorate, honour and remember following this conflict.



'Pierrot (Sabi)' (2014)
Lyndell Brown, Charles
Green & Jon Cattapan

ART AND REMEMBRANCE

ARTISTS RESPONDING TO PLACE AND TIME



1 STOP ONE Shrine Steps



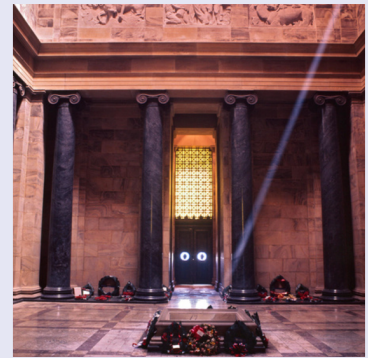
Go to the Northern Steps at the front of the monument. Look at the materials, angles, view and shapes of the building. Imagine all the pavement covered with people. On Anzac Day and Remembrance Day this space is full of thousands of people coming together. What may they be feeling when they are together?

2 STOP TWO Garden Courtyard



Walk down to the Garden Courtyard. Find the line of green granite in the pavement. This marks the shadow of the courtyard at 11am on 11th November.

3 STOP THREE Sanctuary



This room is a space for remembering and respecting the sacrifice given by past and present service people. It was designed by the Shrine of Remembrance's architects Phillip Hudson and James Wardrop. They were ex-soldiers who served in the First World War.

1

STOP ONE Shrine Steps

THINKING

- Write down 5 key features you see.
- Write down what the building reminds you of.

ARTMAKING

- On your page, take 1 minute to sketch the outline of the Shrine of Remembrance.
- Overlay a sketch of the Melbourne skyline. What buildings can you see? Is there a juxtaposition between new and old?

Follow the prompts at each stop and create a layered artwork based on your experience at the Shrine.

You will need:

- Visual Arts Process Diary
- Lead Pencil
- Fine Line Pen
- Camera

When you're drawing, make sure you consider shade, texture, scale and position on the paper.

Your artwork will layer different sketches together, so don't worry if your sketches overlap.

When you get back to school, use some colour to add depth to your image.

2

STOP TWO Garden Courtyard

THINKING

- Write down 5 textures that are inside the courtyard.

ARTMAKING

- On the same page as STOP ONE, take 5 minutes to sketch a leaf from the garden with a fine-line pen. Use no lines, only dots to make the outline and shading.
- Use your phone to find out the botanical name of the plant and where the tree is native to. Why do you think it is here?

3

STOP THREE Sanctuary

THINKING

- This is the centre of the ceremonial functions of the Shrine. It is often described as a 'sacred' space. List 3 reasons why the room feels significant.

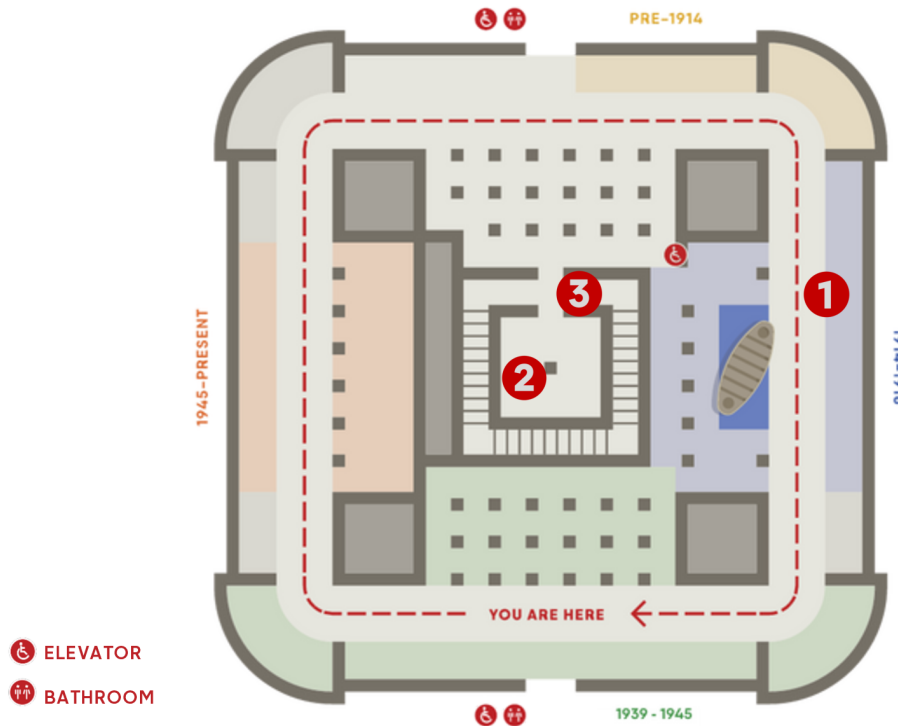
ARTMAKING

- Draw the centre of the room on your page. Use a shape from the Sanctuary to layer over your drawing.
- Go up to the Balcony and take a photo of the view. When you get back to school, print this out and collage or draw the key monuments or paths over the top.

INSIDE ARTMAKING TRAIL

ART AND REMEMBRANCE

ARTISTS RESPONDING TO PLACE AND TIME

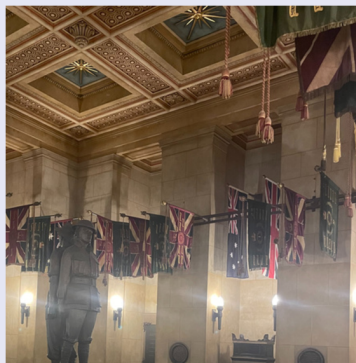


1 STOP ONE First World War Galleries



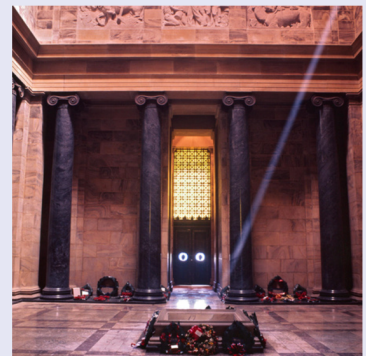
- Look at the images and artifacts on display.

2 STOP TWO Crypt



- Walk around the room. Look up and down at the shapes and symbols. Have you seen any of these before?

3 STOP THREE Sanctuary



- This room holds the Stone of Remembrance. It is often thought of as a 'surrogate grave'. It was designed by the Shrine of Remembrance's architects Phillip Hudson and James Wardrop. They were ex-soldiers who served in the First World War.

1

STOP ONE

First World War Galleries

THINKING

- Look at the way items are displayed in the Galleries. Are they displayed the same way as other museums?
- When you pause on an image, think about what you like about it, what you don't like about it and what you find interesting.
- Find the photomontage by Frank Hurley. Read the caption and write down his process.

ARTMAKING

- Find an object that belonged to an individual. Draw a detailed sketch of the object and underneath, write down its details.
- Then find an object that belonged to a group of people. Draw the object in a continuous line drawing.

Follow the prompts at each stop and create a layered artwork based on your experience at the Shrine.

You will need:

- Visual Arts Process Diary
- Lead Pencil
- Fine Line Pen
- Camera

When you're drawing, make sure you consider shade, texture, scale and position on the paper.

Your artwork will layer different sketches together, so don't worry if your sketches overlap.

When you get back to school, use some colour to add depth to your image.

2

STOP TWO

Crypt

THINKING

- List 5 emotions you feel standing in this room.
- What is a Crypt? Where do you usually find one?

ARTMAKING

- Look at the symbols around the room. On the same page as your sketch, draw 7 of them in a cluster on your page.

3

STOP THREE

Sanctuary

THINKING

- This is the centre of the ceremonial functions of the Shrine. It is often described as a 'sacred' space. List 3 reasons why the room feels sacred. Use objects or architecture to inform your answer.

ARTMAKING

- Draw the center of the room on your page. Draw an architectural feature from the Sanctuary that makes the space feel sacred. Have it touch your drawing in some way.