



AUSTRALIAN RULES: AROUND THE GROUNDS

A MONASH GALLERY OF ART TRAVELLING EXHIBITION

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HOW TO USE THIS EDUCATION RESOURCE

This resource is intended to be used as a starting point for teachers and students to explore the exhibition. The questions and activities have been designed to address a broad range of study design and curricula. Although organised by artist most of the questions and activities can be adapted across the exhibition. It is suggested teachers use this resource as a basis for their own exhibition response worksheets prior to visiting the exhibition. Please note a glossary of terms is available on page 28.

MAJOR THEMES

As this exhibition is touring nationally it is suggested teachers adapt these themes and ideas to work within their state's curriculum.

- Australian culture
- Teams and teamwork
- Sport
- Heroes
- Mateship and belonging
- Costumes and masks
- Ritual and social religion
- Crowds
- Stereotypes and masculinity
- Community

PRE-VISIT PLANNING

Before visiting *Australian Rules: around the grounds* it is suggested that you contact gallery staff to determine the following:

- Suitability of exhibition content for the year level you wish to bring
- Whether staff members are available for guided tours or introductory talks
- Opening hours, admission fees, parking arrangements
- Additional in-house guidelines for education/group tours

VICTORIAN CURRICULUM LINKS

VICTORIAN ESSENTIAL LEARNING STANDARDS

Physical, Personal and Social Learning – Interpersonal Development – Working in teams
Discipline-based Learning – The Arts – Creating and making, Exploring and responding
Interdisciplinary Learning – Communication – listening, viewing and responding
Interdisciplinary Learning – Thinking Processes – Creativity

VICTORIAN CERTIFICATE OF EDUCATION

ART Unit 2: art and the individual

ART Unit 3: interpreting art & Unit 4: discussing and debating art

STUDIO ART Unit 1: interpretation of art ideas & Unit 2: ideas and styles in artworks

STUDIO ART Unit 3: professional art practices and styles & Unit 4: art industry contexts

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Installation view
© Monash Gallery of Art
Image: Katie Tremchnig

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PAUL DUNN *Heather* 2003
gelatin silver print
Monash Gallery of Art, City of Monash Collection

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MONASH GALLERY OF ART

MGA is recognised as one of Australia's key public galleries promoting excellence, access and education within the visual arts. Specialising in Australian photography, MGA produces exhibitions, programs and publications that enable audiences to access and engage with photography.

THE COLLECTION

MGA's collection of Australian photography is one of the finest in the nation. It traces the early development of Australian photography and includes examples by many of the country's most important twentieth-century photographers, including Max Dupain, David Moore, and Olive Cotton. MGA's collection of contemporary photography is equally strong. It is broad in its scope, and includes substantial holdings of work by individual photographers such as Bill Henson, Tracey Moffatt and Anna Zahalka.

Together, the more than 1400 photographs in the collection tell the complex story of Australian photography and provide a rich cultural asset for the people of Australia.

MONASH GALLERY OF ART & EXHIBITION SPONSORS



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GRANT HOBSON *Shane* 1988
gelatin silver print, courtesy of the artist

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EXHIBITION INTRODUCTION

This exhibition of photographs is concerned with a code of football that is indigenous to Australia, and is appropriately called 'Australian Rules'. The exact origin of these rules has long been a matter of contention among historians. Some claim they were derived from English rugby and Gaelic football. Others argue that they were inspired by the Aboriginal game of *Marn Grook*, played with a ball made of possum skin. But let's not get caught up in a discussion of the rules themselves, which tend to change from season to season and are open to interpretation on any given day. This exhibition is not really about what happens on the playing field anyway. These photographers have turned their backs on the egg-shaped ball in order to look at what transpires *around the grounds*.

Australian Rules football is the most popular spectator sport in the country. Close to three million people attended games last year. Over three million watched the Grand Final of the Australian Football League on television. The widespread appreciation of Aussie Rules, across all sectors of Australian society, never ceases to amaze me. I'm just as likely to find myself talking about footy in an art gallery as I am in my local pub.

In fact, there is so much going on around the football that it's easy to lose sight of the game itself. And that is exactly what the photographers in this exhibition have done. Paul Dunn and Rennie Ellis both lose themselves in the colour and creativity of AFL cheer squads. Donna Bailey gazes into the eyes of young boys, who daydream about replicating the achievements of their heroes in the major league. Jesse Marlow takes us a long way from the green turf of professional playing surfaces to explore desert football in Aboriginal communities. And Grant Hobson looks at the rituals of mateship and the stereotypes of masculinity that are fostered around suburban football clubs.

The field of spectatorship that surrounds Australian Rules is expansive. Working in different genres, across a range of social contexts, these five photographers tease out the remarkable diversity of this field. And, perhaps most importantly, they remind us that all around the grounds we're making up our own rules of engagement.

STEPHEN ZAGALA

CURATOR, MONASH GALLERY OF ART

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RENNIE ELLIS *Champagne fans* c1970
chromogenic print, Monash Gallery of Art, City of Monash Collection

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DONNA BAILEY

born Australia 1963

Donna Bailey is a photo-media artist who lives on a rural property outside Kangaroo Flat near Bendigo. Over the last decade she has become well known for taking photographs of her children and other local youth. She fosters a particularly interesting relationship with her young subjects, encouraging them to collaborate in the staging and composition of the images. They discuss wardrobe, suggest props and strike their own poses. This approach gives her photographs an edgy aspect, which flickers between a parent collecting memories and children imagining their futures.

The Footballers is a series of photographs that Bailey produced with her son's junior football team, the Quarry Hill Under 12s. In this scenario, each of the boys has posed for an individual portrait as though his mugshot might appear on a collectable footy-card or in the weekly *Football Record*. As a team, they beam with ambition and dreams, but Bailey's large-scale prints also capture the vulnerability and individual awkwardness of the boys on their way to becoming men.

LIST OF WORKS

DONNA BAILEY

All works from the series *The Footballers*, courtesy of the artist

All works 1000 x 850 mm

Ben 2006
chromogenic print

Chris 2006
chromogenic print

Danny 2006
chromogenic print

Doggsy 2006
chromogenic print

Ned 2006
chromogenic print

Patrick 2006
chromogenic print

Sam 2006
chromogenic print

Simon 2006
chromogenic print

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ARTIST STATEMENT

“

Most of my photographs of boys include them wearing a costume: an added skin or layer that somehow connects them to ‘the boy’ they imagine themselves to be.

Thirty years ago, I watched my brothers play out these fantasies, now I watch my sons doing the same thing. They clad themselves in the costumes of every-day life, (motorbike armour, footy jumpers, balaclavas, protective boots and helmets) as though somehow their attire will allow them to physically convey their sense of maleness and what it is like to be a boy-in-the-world.

In 2006, I presented a series of work, *The Footballers*, in my hometown of Bendigo. This series represented boys from a local junior football team, the *Quarry Hill Under 12s*. They had not won a game for the entire season.

Whilst focusing on the notion of being a footballer, the series also renders the boy subject as a player (in the event of being photographed) of his own choosing. Although not in control of the camera or the outcome of the photograph, he is absorbed by the saturation of images of our sporting culture and he has a strong idea of how he wants others to see him.

The Footballers carry marks that signify the fact that they are only just hanging on to childhood; the beginnings of a moustache, a single pimple and hairy forearms are coupled with the characteristic marks of boyhood – dirt, scratches, scabs and food stains. It is the implied toughness and the palpable vulnerability of the boy that so endears him to me.

”

DONNA BAILEY, 2007¹

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Installation view 2007 © Monash Gallery of Art

Image: Katie Tremschnig

JUNIOR SUGGESTED QUESTIONS AND ACTIVITIES

QUESTIONS

ARE YOU PART OF A TEAM?

Look at Donna Bailey's portraits

- What can you see that tells you these boys are part of a team?
- Explore the idea of everyday costumes and uniforms.
- How many 'costumes' do you wear in one week?
- Name five different jobs that have a uniform.
- Within an AFL game what would happen if players weren't wearing the same uniform?

PORTRAITS

- What makes Donna Bailey's images portraits?
- Can you tell the personality of a person through a photograph?
- What expressions are on the boy's faces?
- How do you think they feel being photographed in their uniform?
- The boys in the photographs posed as if they were an AFL player on a trading card. How would you pose if the photograph was of you?

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JUNIOR QUESTIONS & ACTIVITIES cont'd

ARE YOU PART OF A TEAM?

Work together to draw a portrait of a football fanatic/supporter. This is a whole-of-class activity based on the Surrealist party game of “exquisite corpse” or “picture consequences”. Where a piece of paper is folded into thirds with a different student contributing the head, body and legs of the person – without seeing the work of the others. A game of chance, this activity highlights the consequences of not communicating within a team. It does however rely on student’s ability not to take a sneak-peek mid-activity!

See RESOURCES for additional information.

PORTRAITS

Create a self-portrait trading card. You could draw yourself or use a photograph. What type of uniform will you wear? Make sure you include information about yourself on the back, such as: your name, a nickname, age, height, favourite food, favourite colour, etc...

SENIOR SUGGESTED QUESTIONS AND ACTIVITIES

QUESTIONS

- Why has Bailey chosen to print the works at this larger-than-life scale?
- What does the scale of the works do to the subject?
- Does the way the image is composed remind you of anything?
- Where else would you see this type of image?
- Do you think Donna Bailey’s photographs represent examples of appropriation?
Explain your answer.

ACTIVITIES

DO YOU HAVE A HERO?² Creative writing/exploring and responding.

You can write a story on you own – but have you ever written one as part of a team? (This activity works best if students have access to email.) Split the class into pairs or groups of three. Ensure all students have the teacher’s email address as well as the others within their group.

The class as a whole should be given a topic, for example: ‘A week in the life of your hero’ (sporting, artistic or otherwise) and a decision needs to be made as to who in each group will begin the story. Each student takes turns to write a paragraph of the story in response to the paragraph written before – no communication about the story, other than the swapping of paragraphs, is to occur. Each time the story is sent from one student to another the teacher must be copied in to the correspondence.

Students can choose to work with the paragraph provided to them and continue their team-mate’s storyline or they may choose to write their own story continuing only with the most minor of details to make the story flow. At the conclusion of the task copies of the resulting stories can be shared with the class.

SENIOR QUESTIONS & ACTIVITIES CONTINUE ON PAGE 15.

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ESSAY

THE FOOTBALLERS

In the opening game of the 2005 AFL season and his first game as team captain, St Kilda player Nick Riewoldt broke his collarbone in the third quarter of the match against the Brisbane Lions. Staggering around the playing field in shock immediately following the incident, Riewoldt was bumped by Lions players as he clutched his injured shoulder. Later, television and newspaper cameras caught him watching the final quarter from the sidelines, tears of disappointment and frustration streaming down his face. This incident, and its fallout, was revealing of our collective expectations surrounding the image of the footballer. Riewoldt's visible distress was shocking because it was an uncommon sight; his gulping tears a display of vulnerability usually hidden from the camera's view in football circles.

When I look at Donna Bailey's large-scale, colour portraits of the Quarry Hill Under 12s football team from Bendigo, I am reminded of these images of Riewoldt sitting in the stand, broken and exposed. This is not because these boys display the same raw emotion as the St Kilda captain – on the contrary. The connection between the photographs of these boys from Bendigo and those of the injured, distressed Riewoldt is something less immediately visible than that. Bailey's *Footballers* are, at first glance, pictures of confidence, all folded arms and mouth-guarded grins. Leaning on the wire fence on the outskirts of the Ken Wust Oval in Quarry Hill, the boys loom large; their faces fresh with youth. In their direct gaze and manly pose, they aspire to the image of the ideal footballer: tenacious, wilful and brave. In reality, they are, and will continue to be, much more complex than such masculine mythologies allow. In a sense, the Quarry Hill Under 12s and Riewoldt both struggle – consciously or unconsciously – against expectations of what the image of the footballer should be. In Riewoldt's tears, we caught a glimpse of Riewoldt the boy, who very much wanted to be the man he had become. And in Bailey's footballers, a glimmer of manhood emerges in the image of the boy.

▪

These portraits also have connections with the mugshots accompanying player profiles and team line-ups in the weekly *Football Record*. Bailey crops her subjects at the torso, echoing the framing of such photographs, in which the athleticism of the footballer's body is withheld in preference for simple identification with a particular team. In the context of the *Football Record*, the player's achievements are presented nearby in the form of lengthy statistics about goal-kicking and games played. However, unlike the professional players featured in the *Football Record*, Bailey's young footballers are entirely removed from the world of statistics and game plans. We do not know what positions they play, or who showed the most promise for the future at winter's end. But they are galvanised, by their bright red team guernseys, as members of the Quarry Hill Under 12s. This positions them in a context that reaches beyond the boundary-line of the local footy oval to the broader realm of junior-leagues throughout the state and wider still, to the grown-up world of the VFL and AFL. There is a sense that much of the bravado of these boys is gleaned from that very item, even as it sits awkwardly on their bodies.

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ESSAY

THE FOOTBALLERS cont'd

Ironically, it is Bailey's relatively fixed photographic viewpoint that invites us to look again at these young footballers and, as we do so, difference comes to light. Evidence of individual character appears; shyness and surety reveal themselves in equal measure. Doggsy eyeballs the camera with the coy, half-smile of self-assurance, whilst Danny holds the metal rail that frames him with gangly awkwardness. Mitch wears his bloody nose and sweaty brow with pride, but there is a hint of bashfulness behind Simon's floppy fringe and green eyes. The longer we look, qualities such as hesitancy and nervousness leak into our apprehension of the image, despite the efforts of the subjects to hold them at bay.

▪

The Quarry Hill Under 12s is Bailey's son's football team. They didn't win a single game in the 2005 season. This fact is not something revealed by this series of photographs, nor in its title. In naming these boys collectively as *The Footballers*, Bailey instead calls forth all the aspirations and expectations such a title brings to a young junior league player. The photographs themselves are examples of how such things might manifest themselves in the body and character of young boys on the cusp of manhood.

KYLA McFARLANE³

KYLA McFARLANE IS A WRITER, EDITOR AND ASSISTANT CURATOR-EXHIBITIONS AT MONASH UNIVERSITY MUSEUM OF ART, MELBOURNE.

AUSTRALIAN RULES: AROUND THE GROUNDS

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SENIOR QUESTIONS & ACTIVITIES cont'd

Just as cinema reviews and editorials in a newspaper may influence your response to the latest movie or national issue, so too does exhibition wall text, essays in catalogues and reviews by critics. Read the essay by Kyla McFarlane on pp 13–14 of this resource. The following are suggested questions for teachers to explore the essay with their class.

“Riewoldt’s visible distress was shocking because it was an uncommon sight”

- Why is this an uncommon sight? What is the stereotypical image of a footballer? How does this relate to the stereotype of the ‘Aussie Man’?

“Bailey’s *Footballers* are, at first glance, pictures of confidence, all folded arms and mouth-guarded grins.”

- Do you agree with this statement? How long did you spend looking at *The Footballers*?

“[*The Footballers*] aspire to the image of the ideal footballer: tenacious, wilful and brave”

- Is this your idea of the ‘ideal footballer’? Does this help explain the reaction of the media and the general public to the Riewoldt incident mentioned earlier?

“In a sense, the Quarry Hill Under 12s and Riewoldt both struggle – consciously or unconsciously – against expectations of what the image of the footballer should be.”

- Whose expectations is Kyla talking about? Where do these expectations come from? Have these expectations gone beyond reality – have they entered the realm of “masculine mythology”?

“But they are galvanised, by their bright red team guernseys, as members of the Quarry Hill Under 12s [...] There is a sense that much of the bravado of these boys is gleaned from that very item, even as it sits awkwardly on their bodies.”

- Can bravado really come from wearing a costume? Where else in society have you seen this happen?

“Ironically, it is Bailey’s relatively fixed photographic viewpoint that invites us to look again at these young footballers and, as we do so, difference comes to light.”

- Define irony. How is this statement ironic? If Bailey had used a variety of viewpoints (e.g. including more of their figure, shooting from a different angle) how might this affect your ‘reading’ of the series? Would this, as Kyla suggests, still invite you to pause for longer and “look again”?

“The longer we look, qualities such as hesitancy and nervousness leak into our apprehension of the image, despite the efforts of the subjects to hold them at bay. “

- How long do you look at an image for? Does the venue or location change this (e.g. in a newspaper)? Do you believe that spending a longer period of time with an image or an artwork might yield different thoughts?

Has this essay changed your views of Donna Bailey’s *The Footballers*? How and why?

YOU ARE THE CRITIC!

Write a review of the exhibition *Australian Rules: around the grounds*, making reference to a minimum of two works by different photographers. Be sure to include a description of the exhibition space, layout of the works, artists involved and the curator’s intention.

AUSTRALIAN RULES: AROUND THE GROUNDS

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DONNA BAILEY *Doggy* 2006
chromogenic print, courtesy of the artist

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PAUL DUNN

born Australia 1960

For a number of years, the Melbourne-based photographer Paul Dunn embedded himself in the culture of the Collingwood Cheer Squad to produce a photo essay titled *The faith*.

This renowned group of supporters welcomed Dunn into their midst as their photographer, providing him with an insider's perspective on their weekly rituals and game day preparations. The photographic series captures the passion and pathos of committed fans performing in a theatre of spectatorship. Dunn's dramatic use of scale and stadium lighting emphasises the grandeur of the event. And his portraits of individuals within the Cheer Squad draw our attention to the emotional rawness and creative flamboyance of its members.

LIST OF WORKS

PAUL DUNN

All works from the series *The faith*; Monash Gallery of Art, City of Monash Collection

All works 340 x 230 mm

Supplication 2003

gelatin silver print

acquired 2004

2004.39

Heather 2003

gelatin silver print

acquired 2004

2004.38

Floggers 2003

gelatin silver print

acquired 2004

2004.41

Last on ground 2003

gelatin silver print

donated by the artist 2004

2004.43

Half-time Wizard Cup 2003

gelatin silver print

donated by the artist 2004

2004.42

Game over 2003

gelatin silver print

donated by the artist 2008

2008.213

Run through the banner 2003

gelatin silver print

donated by the artist 2008

2008.214

AUSTRALIAN RULES: AROUND THE GROUNDS

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VCE STUDIO ART UNIT 4: ART INDUSTRY CONTEXTS

SUGGESTED QUESTIONS

Suggested questions to explore while visiting the exhibition – you may need to ask the Education Officer at the host venue for site-specific answers.

THE ROLE OF DIFFERENT ART SPACES & STAFF

- Monash Gallery of Art is a Public Gallery – what does this mean?
- What type of art space is the host venue?
- Explore the different staff roles at the venue, in particular the Curator.
- What extra jobs or changes to their role occur when an exhibition tours from another venue as opposed to being developed in-house?

CURATORIAL & EXHIBITION DESIGN

- Who curated this exhibition?
- Why would a gallery host an exhibition from another venue?

As the exhibition is displayed in different venues the layout and order of works may change

- Why is this?
- Who decides the layout of the exhibition?
- Whose role is it to hang the exhibition?

CONSERVATION & PRESERVATION

- How did the works arrive at the host venue?
- How are the works stored whilst in transit from one venue to another?
- How long must works remain in their crates in a climate-controlled environment before they are opened? Why?
- What is the international standard maximum light level (lux) for photographic works (works on paper)?
- How does the host venue control the lighting and humidity in the exhibition space?
- How does MGA and the host venues keep track of any changes to the condition of the works whilst on tour?

Not all *works* in this exhibition are from the MGA Collection

- Who owns the other works?
- Where is this information available and why is this important?

There are two different ways works come into the Monash Gallery of Art Collection

- What are they?
- What is the difference between *donated* and *acquired*?
- Why would a person (artist or collector) want to donate works to a public institution?

PUBLICITY & MARKETING

- Each host venue produces their own publicity material. Can you think of two reasons why?

How could the content of this exhibition affect the marketing and publicity of the show in different venues:

- At different times of the year?
- In different states?
- To host venues overseas?

AUSTRALIAN RULES: AROUND THE GROUNDS

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RENNIE ELLIS

Australia 1940–2003

Rennie Ellis is a legend of Australian photography. He was the founder and director of Brummels Gallery of Photography, Melbourne (Australia's first photographic gallery), and a founding member of the Australian Centre of Photography in Sydney. His own photographs earned him numerous awards, and they have been widely exhibited, published and collected over the past 30 years.

Ellis primarily worked in a photo-journalistic tradition, recording the world around him as both a participant and an observer. His prolific body of work betrays an irrepressible hunger for unusual and sensational subjects, which he sought out in every corner of Australian society, from strip clubs and rock concerts to cattle stations and the beach.

During the 1970s Ellis documented a series of VFL grand finals, photographing the play of the big men in the middle as well as the antics going on around the ground. The prints in this exhibition turn away from the main action in order to celebrate the cheer squads and the supporters. Capturing the styles and fashions of the period, Ellis highlights the history of football spectatorship and its associated paraphernalia.

LIST OF WORKS

RENNIE ELLIS

All works Monash Gallery of Art, City of Monash Collection

Robert McGhie, Grand Final, MCG 1974
gelatin silver selenium-toned print
donated by the Rennie Ellis Photographic Archive 2007

2007.28

Collingwood Army, Grand Final, MCG 1977
chromogenic print
donated by the Rennie Ellis Photographic Archive 2007

2007.29

Carlton Bluebirds rehearsing, Princess Park 1979
gelatin silver selenium-toned print
donated by the Rennie Ellis Photographic Archive 2007

2007.30

North Melbourne fans, semi-final, MCG 1979
chromogenic print
donated by the Rennie Ellis Photographic Archive 2007

Champagne fans, MCG c1970
chromogenic print
acquired 2007
2007.32

Hawthorn fans, Grand Final, MCG 1975
chromogenic print
acquired 2007
2007.33

Footy fans, Grand Final, MCG 1969
gelatin silver selenium-toned print
acquired 2007
2007.34

Richmond fans, Grand Final, MCG 1974
chromogenic print
acquired 2007
2007.35

AUSTRALIAN RULES: AROUND THE GROUNDS

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QUOTE

“ For press photographers, particularly those who specialise in sporting events, these amazing athletes and characters associated with football offer great photo opportunities. Rennie Ellis counted himself among those photographers, and he held a press pass for the grand final for a number of years. But, unlike the sports reporters who were there to document the on-field competition, it was the audience as much as the game itself that attracted Ellis’s attention.

”

SUSAN VAN WYK⁴

CURATOR OF PHOTOGRAPHY, NATIONAL GALLERY OF VICTORIA.

SENIOR QUESTIONS AND ACTIVITY

WHY WOULD ELLIS FIND THE AUDIENCE AS INTERESTING AS THE GAME ITSELF?

Research the work of Rennie Ellis – explore how images of the crowd and the characters within the sport fit into his body of work.

COMPARE AND CONTRAST

Research the work of Simon Terrill and his depiction of crowds. How does the work his explorations of crowds differ from that of Rennie Ellis?

See RESOURCES for additional information.

JUNIOR QUESTIONS AND ACTIVITY

HOW LOUD IS A CROWD?

What noises does a football cheer-squad make? Explore the work of Rennie Ellis and create a brainstorm of noises, describing words and cheers that a cheer-squad would use.

Create a Haiku poem in response to images of the cheer squads by Rennie Ellis.

Describe the atmosphere of the match – you could include the colours, noises and mood or you could write a team chant.

A Haiku poem (in English) consists of 17 syllables, usually split across three lines in a 5/7/5 format. Haiku could be considered more of a statement, observation or comment and does not have to rhyme. For example:

surging swaying crowd
they cheer with excitement
waving their streamers

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GRANT HOBSON

born Australia 1965

Grant Hobson has lived in both Western Australia and Victoria, and has documented various aspects of Australian life across the nation, as both a commercial photographer and an artist. His art exhibitions have been developed around conceptual themes such as 'masculinity' and 'country', exploring the articulation of these notions in contemporary society.

Hobson is probably best known for his iconic photograph, "Footballer No. 21, Melbourne" which was included in the major National Gallery of Australia exhibition, *Federation: Australian art and society 1901-2001*. This work was originally from a series titled *Transcending toughness*, which focuses on men participating in stereotypical masculine activities such as playing sport and drinking at the pub. Hobson's images of amateur league footballers in the outer districts of Melbourne provide a brutal portrait of the suburban male and his rites of mateship. Covered with mud, nursing injuries and sharing beers in the shower after a game, these weekend warriors combine brawny physicality with the tender vulnerability of wanting to belong.

LIST OF WORKS

GRANT HOBSON

Brett and Wayne 1989
gelatin silver print
Monash Gallery of Art, City of Monash Collection
acquired 1992
1992.36

Untitled 1989
gelatin silver print
Monash Gallery of Art, City of Monash Collection
acquired 1992
1992.35

Footballer no. 21, Melbourne 1988
gelatin silver print
Monash Gallery of Art, City of Monash Collection
acquired 1989
1989.11

Shane 1988
gelatin silver print
courtesy of the artist

Club song 1988
gelatin silver print
courtesy of the artist

At home 1988
gelatin silver print
courtesy of the artist

AUSTRALIAN RULES: AROUND THE GROUNDS

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JUNIOR SUGGESTED QUESTIONS & ACTIVITIES

QUESTIONS

Explore Grant Hobson's iconic photograph *Footballer no. 21*

- What is happening in this photograph?
- Is the footballer listening or talking? What clues tell you this?
- Who might be talking?
- When might this be happening – at the start, middle or end of the match? What can you see that might help you find out?
- How do you think the footballer is feeling?
- Do you think he looks tired or excited?
- Do you think the team is winning?

ACTIVITY

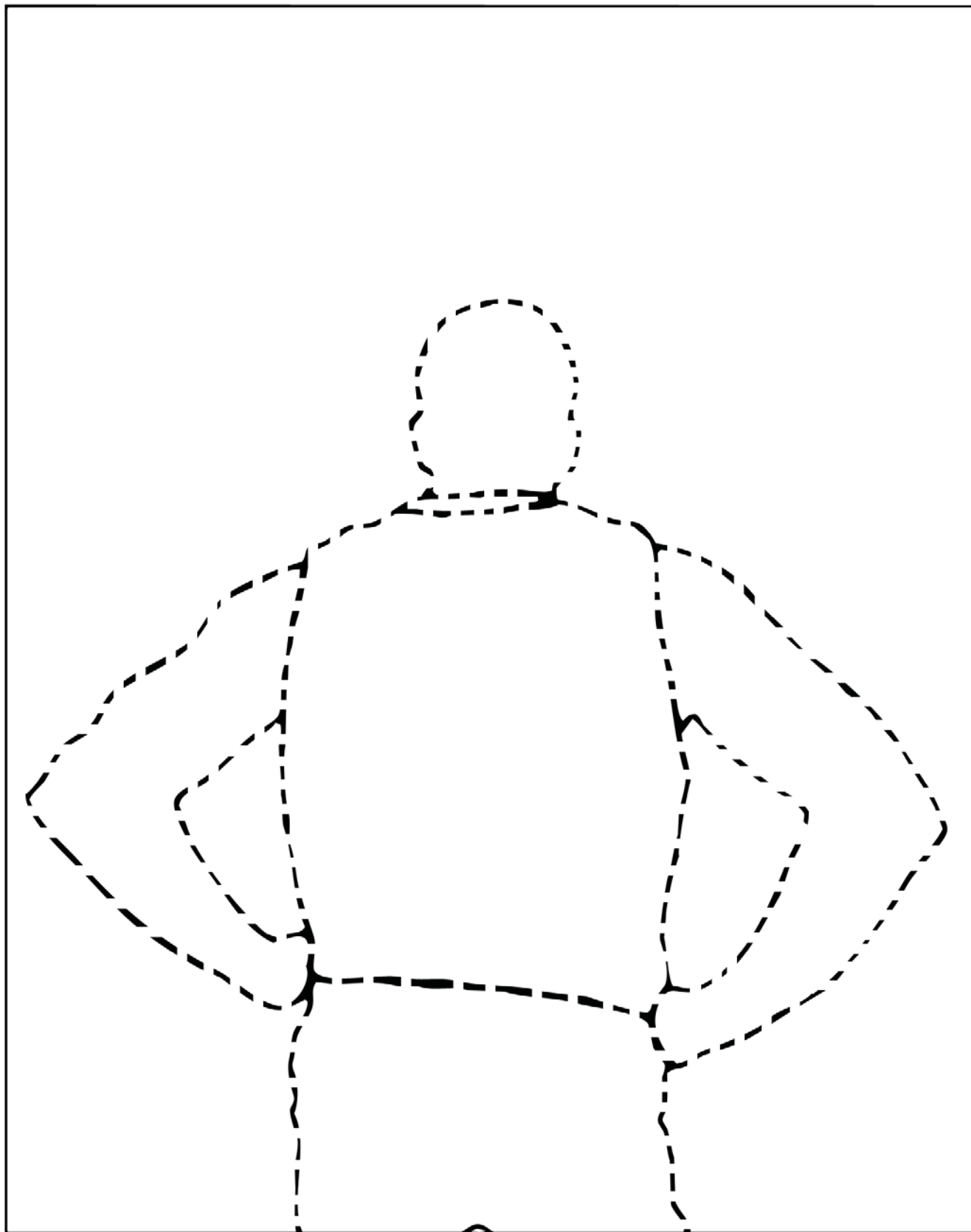
Create your own footballer using the template on page 22.

Consider:

- What things will you include?
- The footballer in the photograph has tattoos and freckles on his arms- what will yours have?
- Will he be facing forwards or backwards?
- What colour will his jumper be?
- What number will he be wearing?

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AUSTRALIAN RULES: AROUND THE GROUNDS

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SENIOR SUGGESTED QUESTIONS & ACTIVITIES

WHAT WAS THE CURATOR'S INTENTION?

Where might you find this information?

Exhibition title

Wall texts

Exhibition works

Exhibition layout

As the title suggests, *Australian Rules: around the grounds* focuses on what happens around the country off the field. Do you feel the curator was successful in meeting his intention? Give reasons for your answer.

The Australian Football League states that Fair Play, Respect, Leadership, Harmony and Teamwork are the core values of the sport. Which of these values are apparent in photographs in this exhibition? Explain your answer.⁵

YOU BE THE CURATOR!

If you were curating an exhibition for the "Australian Rules Museum" which area of the sport would be your focus?

Follow these steps to expand your idea:

BRAINSTORM

What words spring to mind when thinking about AFL, its culture and impact within Australia?

STEREOTYPES & ISSUES

Sportspeople as celebrity, masculinity, the 'Aussie male', social expectations, sportspeople as role models etc... What issues and stereotypes tie in to your focus area? Would you choose to embrace these or ignore them?

MEDIUM

In this case the curator has chosen to focus solely on photography due to the works he had access to. If you had no limitations, which art media would you include in your show?

ARTISTS

Research artists who might fit within your curatorial premise. Think outside the box! If you cannot find an artist that covers the area as you would have hoped, write an outline describing the artworks you wish to display.

PROPOSAL

Write a short paragraph outlining the area of AFL you would explore in an exhibition (an abstract of your curatorial premise). Write it as though you are presenting a proposal to the Director of the Australian Rules Museum.

AUSTRALIAN RULES: AROUND THE GROUNDS

A MONASH GALLERY OF ART TRAVELLING EXHIBITION

JESSE MARLOW

born Australia 1978

Jesse Marlow is a young photographer from Melbourne who has gained considerable acclaim for his documentary and editorial work. He has been a regular contributor to *The Age* and several other leading Australian newspapers and magazines over the last decade. On top of his many accolades, he has recently been invited to take up a twelve-month residency at Fabrica, Benetton's research facility in Italy.

Jesse Marlow's documentation of football in the Northern Territory celebrates the importance of the game to Indigenous Australians. Photographing every aspect of the competition, from mid-week training sessions to victory celebrations at regional carnivals, Marlow investigates the social significance of football in remote communities.

LIST OF WORKS

JESSE MARLOW

Solitary practice, Titjikala, NT 2002

chromogenic print

printed 2007

Monash Gallery of Art, City of Monash Collection

acquired 2007

2007.17

Jubilation, Bathurst Island, NT 2000

chromogenic print

printed 2007

Monash Gallery of Art, City of Monash Collection

acquired 2007

2007.15

Warumpi Honey Ants supporters, Papunya, NT 2002

chromogenic print

printed 2007

Monash Gallery of Art, City of Monash Collection

acquired 2007

2007.14

Desert footy, Alice Springs, NT 2000

chromogenic print

printed 2007

Monash Gallery of Art, City of Monash Collection

acquired 2007

2007.16

The boundary line, Papunya, NT 2002

chromogenic print

printed 2007

Monash Gallery of Art, City of Monash Collection

acquired 2007

2007.13

Outback warm-up, Sports Weekend, Yuendumu Community 2000

chromogenic print

printed 2007

courtesy of the artist

Steven Brown, Japanangka, Sports Weekend, Yuendumu Community 2000

chromogenic print

printed 2007

courtesy of the artist

On the mark, Tiwi Islands Grand Final, Bathurst Island 2000

chromogenic print

printed 2007

courtesy of the artist

AUSTRALIAN RULES: AROUND THE GROUNDS

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ARTIST STATEMENT

JESSE MARLOW ⁶



JESSE MARLOW, *The boundary line, Papunya, NT* 2002
chromogenic print, Monash Gallery of Art, City of Monash Collection

“

I made this photo at a community called Papunya, which is in the Central Australian desert. It's from my book *Centre bounce: football from Australia's heart* which documents the game of Australian Rules Football as it's played by Indigenous Australians living in the remote Northern Territory. I worked on this project on and off for five years and this was one of the last photos I shot for the series.

Minutes before the game started this young boy appeared, and set off walking around the perimeter of the ground with a cup of lime marking out the boundary line. I followed him around the whole ground but it was as he returned to his starting point that the scene began to work as a photo. It's one of my favourite images from the book because I feel it perfectly depicts the grass-roots style of football being played in the spectacular landscape of the Australian desert.

”

AUSTRALIAN RULES: AROUND THE GROUNDS

A MONASH GALLERY OF ART TRAVELLING EXHIBITION

QUOTE

“ Aussie Rules, like all football codes, is a substitute for tribal warfare. Whether it's the big teams competing in the cities with their legions of obsessed supporters or our little town and district against others of similar size, essentially the contest is the same. It is an arena where you prove yourself both individually and as a team.

”

NEIL MURRAY ⁷

JUNIOR QUESTIONS & ACTIVITIES

Why do you think Jesse Marlow chose to present his work in black and white?

Where do you think you would find black and white images in regular use?

Would it change the way you looked at and understood the images if they were in colour? Explain how and why.

POST-EXHIBITION VISIT ACTIVITY

PART ONE: Teacher to select an image involving a strong use of colour (could be a photograph or painting) Make one colour copy and one black & white copy. First show the students the black & white image, have them write a response to the work describing what they see and how it makes them feel. Next show the students the colour version of the image and have them write their responses again. Compare their answers and explore the differences.

PART TWO: Set up a small still-life arrangement in the classroom. Have students first draw the objects only in monochrome (grey-lead pencil, charcoal etc...). Then on a second sheet of paper have them draw the objects again – perhaps have them move to another point in the room for variety – using only coloured materials (coloured pencil, pastel, paint etc...). Have the students display their two works next to each other, discuss the differences. For example: Did the students look at the still-life differently when drawing in black & white compared to colour? What elements become more important in the image when colour is removed?

SENIOR QUESTIONS & ACTIVITY WORKSHEET ON PAGE 27

AUSTRALIAN RULES: AROUND THE GROUNDS

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COMPARE AND CONTRAST

ANALYSE AND INTERPRET THE WORKS BY JESSE MARLOW AND RENNIE ELLIS BELOW.



JESSE MARLOW *Warumpi Honey Ants supporters, Papunya, NT 2002*
chromogenic print, Monash Gallery of Art, City of Monash Collection



RENNIE ELLIS *Richmond fans, Grand Final, MCG 1974*
chromogenic print, Monash Gallery of Art, City of Monash Collection

DESCRIBE THE PHOTOGRAPHS

WHAT CAN YOU SEE?

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WHAT TECHNIQUES OR PROCESSES MIGHT THE PHOTOGRAPHERS HAVE USED?

CONSIDER THE LOCATION, LIGHTING, SHUTTERSPEED AND COMPOSITION. WHAT ELEMENTS IN THE IMAGE IS THE PHOTOGRAPHER DRAWING YOUR ATTENTION TO? HOW?

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.....
.....
.....

WHAT WAS THE PHOTOGRAPHER'S INTENTION?

CONSIDER THE MEDIUM AND SUBJECT MATTER – WAS THE ARTIST JUST CAPTURING AN EVENT OR TRYING TO TELL A STORY? DO YOU FEEL THE PHOTOGRAPHER WAS SUCCESSFUL?

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WHAT ARE THE SIMILARITIES AND DIFFERENCES BETWEEN THE WORK OF MARLOW AND ELLIS?

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.....

AUSTRALIAN RULES: AROUND THE GROUNDS

A MONASH GALLERY OF ART TRAVELLING EXHIBITION

GLOSSARY OF TERMS

THIS GLOSSARY OUTLINES THE TERMINOLOGY USED BY MGA TO CLASSIFY THE PHOTOGRAPHIC ITEMS IN ITS COLLECTION.

ABSTRACT – a short written summary of a larger piece of writing e.g. book or article

ARTIST STATEMENT – a text composed by an artist with the intention to explain, justify or contextualise their work.

APPROPRIATION – taking a thing or an idea from someone or something else for one's own use, usually without permission; a technique in contemporary art, where artists appropriate ideas or images from other artists.

CHROMOGENIC PRINT: Chromogenic prints are printed on paper that has at least three emulsion layers containing dyes and silver salts. Each emulsion layer is sensitive to a different primary colour (red, green or blue). This type of paper is commonly used to print from colour negatives or digital files to produce a full-colour image, but it can also be used to print black and white images. This process was developed in the 1940s and the prints are subject to fading.

CONTEXT/CONTEXTUALISE – a set of facts or circumstances that clarify the meaning or setting for an event, statement or idea; to place in context.

COSTUME – disguise, uniform, 'dress-up', wearing objects or clothing in a style typical of a particular country or historical period; clothing worn by an actor or performer for a role.

COMPOSITION/COMPOSED – the placement or arrangements of objects or persons within the frame

CURATORIAL PREMISE – the basis or fundamental idea upon which an exhibition is based.

GELATIN SILVER PRINT: Gelatin silver prints are black-and-white photographic prints that have been created using papers coated with an emulsion of gelatin and light-sensitive silver salts. After the papers are briefly exposed to light through a negative, a chemical developer renders the latent image as reduced silver, which is then fixed and washed. This technique was first introduced in the 1870s and is still used today. Gelatin silver prints are sometimes hand-toned to add colour.

HAIKU – A Japanese poem composed of three unrhymed lines of five, seven and five syllables.

HERO – a person who is admired for their courage or outstanding achievements; (in mythology and folklore) a person of superhuman qualities.

IRONY – when the actual meaning is the exact opposite of the literal meaning, usually to humorous effect; a state of affairs that appears perversely contrary to what one expects.

MATESHIP – An informal term used in Australia & New Zealand for companionship or friendship.

PROPOSAL – an application, plan or suggestion offered from the 'seller' to the 'buyer' for consideration.

STEREOTYPE – a preconceived and over-simplified idea of the characteristics, which typify a person or thing.

AUSTRALIAN RULES: AROUND THE GROUNDS

A MONASH GALLERY OF ART TRAVELLING EXHIBITION

RESOURCES

- Official homepage for Australian photojournalist Jesse Marlow <<http://www.jessemarlow.com>> last accessed 2 March 2009.
- Oculi is an Australian based photo-agency. Information regarding the work of Australian photojournalists including Jesse Marlow & Donna Bailey can be found here <<http://www.oculi.com.au>> last accessed 3 March 2009.
- Information about the work of Rennie Ellis can be found at the website for the Rennie Ellis Photographic Archive <<http://www.rennieellis.com.au>> last accessed 3 March 2009.
- An information sheet about the work of Simon Terrill can be downloaded from the Monash Gallery of Art website <<http://www.mga.org.au>>
- *Are you part of a team?* activity is based on the Surrealist party-game “exquisite corpse” or “picture consequences”. A simple step-by-step explanation of the activity is available here: <http://www.travelgames.co.uk/drawing_games/picture_consequences.shtml> last accessed 3 March 2009.

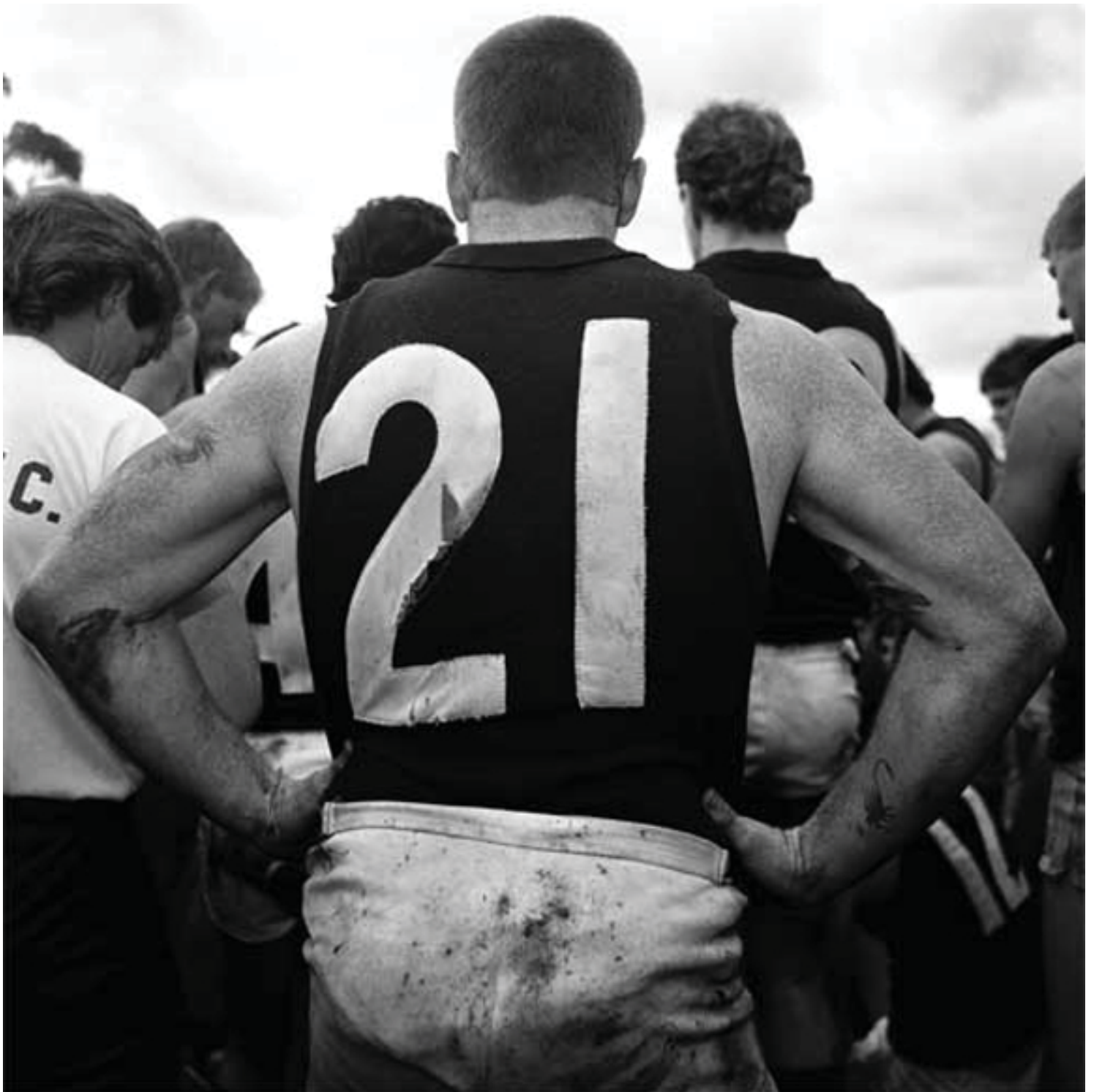
It is suggested students look at the photographs of the cheer squads in Australian rules: around the grounds to find examples of costume and signage the typical ‘football fanatic’ may be wearing. Encourage students to include fine detail in their drawings.

In order to prevent students seeing the work of their team-mates it is suggested after each section of the drawing is completed students pass their drawing three people to their left. A useful and fun extension activity is, after the drawing is unveiled, for each group to name their football-fanatic based on their characteristics and write three sentences about their personality. Each group can take turns presenting the completed drawings to the class.

- **Senior** student adaptation for *Are you part of a team?*:
This activity can be easily adapted for senior students see the work of collaborative artists Jimmy apRoberts & Brian Christopher <<http://jabcstudio.com/pages/corpse.php>> last accessed 3 March 2009, for contemporary examples utilising digital image manipulation software.

ENDNOTES

1. Donna Bailey, unpublished statement, 2007.
2. “Do you have a hero?” writing activity is based on the novel *Joel & Cat Set The Story Straight* by Nick Earls and Rebecca Sparrow, 2007 <<http://www.rebeccasparow.com>> Last accessed 3 March 2009.
3. Kyla McFarlane, essay, *The Footballers*, La Trobe University Gallery, Bendigo 2006.
4. Susan van Wyk, introductory text “This Sporting Life”, *No standing only dancing: photographs by Rennie Ellis*, Council of Trustees of the National Gallery of Victoria, Melbourne, VIC, 2008: p 98.
5. <<http://www.afl.com.au/You Can Kick Goals/tabid/13638/default.aspx>> Last accessed 3 March 2009.
6. *Verve Photo: a new breed of documentary photographers*, 2008, Geoffrey Hillier, Australia <<http://vervephoto.wordpress.com/2008/07/10/jesse-marlow/>> Last accessed 24 February 2009.
7. Neil Murray, introductory essay “Desert Footy”, *Centre bounce: football from Australia’s heart*, Hardie Grant Books, South Yarra, Vic, 2003: p.13.



GRANT HOBSON *Footballer no. 21, Melbourne* 1988,
gelatin silver print, Monash Gallery of Art, City of Monash Collection.

AUSTRALIAN RULES: AROUND THE GROUNDS
EDUCATION RESOURCE

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RENNIE ELLIS *Footy fans, Grand Final, MCG* 1969 (detail)
Gelatin silver selenium-toned print, Monash Gallery of Art, City of Monash Collection