

Teacher Lesson Plan

Surrealism – An introductory study of Australian artists

Lesson Title:

Surrealism – An introductory study of Australian artists

Stage:

Year 10 - Stage 5

Year Group:

15-16 years old

Resources/Props:

Work books and writing materials, or digital device equivalents

National Gallery of Australia website information page: [Twentieth Century Australian Art - James Gleeson The Citadel 1945](#)

National Gallery of Australia website link: [Australian art: Surrealism](#)

National Gallery of Australia website link: [Dada and Surrealism](#)

Downloadable worksheets: Surrealism-Australian artist study

Acrylic paints and their choice of cardboard, canvas or composition board

Language/vocabulary:

Reality, unrealistic, depiction, landscape, minimal, movement, Surrealism, citadel, subversion, purpose, influential, prominent, Surrealist, international, dada, collage, photographs, sculpture, influenced, critical, analysis, stimulus, characteristics, expressionistic, juxtaposition, distorted, exaggerated, symbolism, imagery, fantasy, inspiration, elements, primary, secondary, society, culture, exquisite corpse, horror, hallucination, satire, anarchy, subconscious, incongruous, mimetic, biomorphism

Lesson Overview:

In this lesson, students will be introduced to the international Surrealist art movement of the 1920's and its influence on a number of Australian artists who adopted it to convey their strong feelings about war, politics and philosophy in the early 20th century. Students will be able to identify the differences between conventional and Surrealist works of art, understand that Surrealism focuses on the exploration of the subconscious mind; through the use of subversion and juxtaposition, distorted imagery, symbolism and elements of dream-like fantasy.

They will work with their peers to critically analyse a selection of works of art created by Australian artists represented in the collection of the National Gallery of Australia. Students will use their gained knowledge of the characteristics of Surrealism to explore the visual elements of colour, line, shape, form, tone, texture and scale in a variety of different artworks. Furthermore, students will use their understandings of these elements to plan and create an artwork inspired by elements of Surrealism.

Aims and Objectives:

Upon completion of this lesson students will be able to:

- Identify the main differences between a traditional work of art and a Surrealistic artwork
- Define Surrealism, describe its main characteristics and explain how it was a descendant of the international Dada movement

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- Gain insight into the purpose and style of a variety of different Australian artists influenced by the Surrealist art movement
- Critically analyse and respond to various pieces in the Surrealistic collection of the National Gallery of Australia
- Participate in a making art experience
- Explore Australian society and culture during and after World War II

Australian Curriculum:

Key Learning Area: Visual Arts

- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)
- Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Straits Islander artists (ACAVAM125)
- Plan and design artworks that represent artistic intention (ACAVAM128)

Key Learning Area: History

- The impact of World War II, with a particular emphasis on the Australian home front, including the changing roles of women and use of wartime government controls (conscription, manpower controls, rationing and censorship) (ACDSEH109)
- Continuity and change in beliefs and values that have influenced the Australian way of life (ACDSEH149)
- Process and synthesise information from a range of sources for use as evidence in an historical argument (ACHHS188)

Cross-curriculum Priorities:

- Aboriginal and Torres Strait Islander Histories and Cultures
- Asia and Australia's Engagement with Asia

General Capabilities:

- Critical and creative thinking
- Personal and social capability
- Intercultural understanding
- Ethical understanding
- Literacy

ScOT Catalogue Terms:

Australian art, Aboriginal art, Torres Strait Islander art, cultural interaction, Visual arts, historical settings, symbolism (art movement), art themes, artistic purpose military campaigns, invasion, international relations, World War II, conscription, censorship, labour market, domestic war effort, sex role, public administration, rationing, beliefs, social customs, historical sources, reasoning, evidence, judgements

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Higher Order Thinking Skills:

Theory: Bloom's Taxonomy

Levels addressed:

1. **Knowledge** – Exhibits memory of previously learned material by recalling fundamental facts, terms, basic concepts and answers about the selection.
2. **Comprehension** – Demonstrates understanding of facts and ideas by organising, comparing, translating, interpreting, giving descriptors and stating main ideas.
3. **Application** – Solves problems in new situations by applying acquired knowledge, facts, techniques and rules in a different, or new way.
4. **Analysis** – Examines and breaks information into parts by identifying motives or causes. Makes inferences and finds evidence to support generalisations.
5. **Synthesis** – Compiles information together in a different way by combining elements in a new pattern or proposing alternative solutions.
6. **Evaluation** - Presents and defends opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

Introduction: (10 minutes)

1. Conduct the pre-lesson pop quiz.
 - Where is the National Gallery of Australia located?
Canberra, ACT
 - Who is James Gleeson?
A well-known Australian artist for more than six decades, influenced by the European Surrealism.
 - Surrealism originated in which time period?
1720's, 1820's, 1920's
 - Which words best describes the style of Surrealist artworks?
Realistic, dream-like, fantasy, predictable, organised, exaggerated, distorted.
 - What is the main difference between conventional artists and Surrealists?
Surrealists wanted to convey through imagery, an alternative reality through dreams, hallucinations and differing mental states as opposed to the predictable, realistic imagery used by traditional artists.
2. Ask the students to recall a dream (appropriate for discussion) which could be described as 'unreal', 'exaggerated' or 'illogical'. Provide two minutes for them to write down words or phrases describing the characters and events which made this dream 'defy **reality**'. For example, characters flying, objects acting abnormally, **unrealistic** object, distorted time etc. The students will be referring to these notes throughout the lesson.
3. Using the National Gallery website (or printable versions in appendix 1), display the three different works of art: [Ghost Gum c 1948](#) by Albert Namatjira, [The Citadel 1945](#) by James Gleeson and [Silver and Grey 1969-70](#) by Fred Williams. Generate a class discussion by asking the following: Categorise elements of these paintings and their artists into differences and similarities. The following areas should be covered:

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Similarities

- All three are Australian artists
- All three artists created their works of art in the 20th century (post World War II)
- All three artists created their works of art to depict the Australian landscape

Differences

- Although all three artists used paints, Namatjira used watercolour, Gleeson used oil paints on composition board and Williams used oil on canvas
- Conventional and abstract versus surrealist
- *Ghost Gum* is a realistic **depiction** of the Australian landscape
- *The Citadel* is an 'imagined' depiction of the human form emerged with the landscape
- *Silver and Grey* 1969-70 is a '**minimal**' approach to creating the Australian landscape

4. Ask the students if they have heard of the art **movement** known as **Surrealism**. As a class, share any prior knowledge on this style of artwork. Explain that James Gleeson's work is represented in depth at the National Gallery of Australia and determine if any of the students have ever visited the NGA.
5. Introduce James Gleeson's [The Citadel 1945](#) (Twentieth century Australian art) by watching the short video in order to gain insight into the **purpose**, ideas and feelings behind this work of art. Briefly discuss (see appendix 2 for transcript).

Main Body of Teaching: (40 minutes)

6. Divide the students into two equal groups.

Group one: Australian Surrealism

Group one students read the information from the National Gallery of Australia website titled: [Australian art: Surrealism](#) and answer the following questions: (see appendix 3 for questions and answers)

- Where and when did surrealism originate?
- When did surrealism become **influential** in Australia?
- Who was Australia's most **prominent** Surrealist?
- What are the characteristics of Surrealism?

Group two: International Surrealism

Group two students read the information from The National Gallery of Australia webpage on [Dada and Surrealism](#) and answer the following questions: (see appendix 3 for questions and answers)

- What was the purpose of Dada activity?
- How is Surrealism linked to the Dada movement?

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- What are the characteristics of Surrealism?
- In what ways did Surrealists value the works of art and sculptures of different cultures?

Explain to the students that although there was no organised Surrealist movement in Australia, Australian surrealist artists fell into two camps: dedicated surrealists such as James Gleeson and Herbert McClintock; and those who were **influenced** by Surrealism including: Albert Tucker; Sidney Nolan; Robert Klippel; James Cant and Max Dupain.

7. Divide students into small groups and assign one of the above artists to each group for an artist study. Students use the [National Gallery of Australia website](#) images and other relevant sources to complete an **analysis** worksheet. This activity is a brief introduction but could be explored in much more detail in subsequent lessons. (See appendix 4A for downloadable student resources: Surrealism-Australian artist study and appendix 4B for teacher notes).
8. Remind students about their notes taken during the beginning of the lesson on a dream they may have had with a distorted reality. Invite students to use their dream as a stimulus and elaborate on prominent themes or concepts to plan a work of art.

Task: Using acrylic paints and their choice of cardboard, canvas or composition board, students create a painting to portray their dream whilst exploring the **characteristics** of Surrealism: **expressionistic**, use of subversion, **juxtaposition**, **distorted** and **exaggerated imagery**, **symbolism** and elements of **fantasy**.

Students can commence this task during the lesson if time allows but should be provided with opportunities, post the introductory lesson, to complete the creative. Display a variety of Surrealist works of art, by both Australian and International artists, contained within the National Gallery of Australia as **inspiration** for their own creative efforts. (See appendix 5 for sample printable versions if unable to access the [Surrealism Gallery](#) on the NGA website).

9. Invite students to share their concepts in a small group, asking questions to **critically** analyse the potential for achieving a Surrealist outcome by assessing whether it will contain the determining characteristics and **elements**.
10. **Extension activity:** Explain to the students that many of the Australian artists during the period of 1930-1955, influenced by the Surrealist movement of the 1920's, conveyed their philosophy and attitudes towards politics and war through their art. Using both **primary** and **secondary** resources, students investigate Australian **society** and **culture** during and after World War II.

Conclusion: 10 minutes

11. Conduct the post-lesson pop quiz using the interactive whiteboard.
 - What is Surrealism?
An art movement of the 1920's
 - What is one main difference between Surrealism and conventional art?
Surrealist works of art often contain irrational juxtapositions of images as opposed to the logical placement of images in traditional art.
 - Can you name any Australian Surrealists?
James Gleeson, Herbert McClintock, Albert Tucker, Sidney Nolan, Robert Klippel, James Cant and Max Dupain.
 - What is your favourite Surrealist work of art and why?
Varied responses



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Homework Task:

12. The Surrealists invented a technique called **exquisite corpse** which is a method by which a collection of words or images is collectively assembled. Each participant adds to a composition in sequence.

Activity:

- Ask a parent, sibling or friend to participate in this activity
- Fold a white A4 paper in half
- Using a medium of your choice such as charcoal, pencils, oil pastels etc. participant 1 draws a section of a person, animal or object in detail in the top half of the paper. They then fold the paper in half to conceal the picture drawn
- Participant 2 continues the picture by drawing a section of a person, animal or object in detail
- The paper is opened to reveal the completed picture
- Answer the question: Why was exquisite corpse a technique used by Surrealists?

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Appendix 1

Similarities and differences



Albert Namatjira *Ghost Gum* c. 1948

Painting with water colour

41.0h x 31.0 w cm

Gifted to NGA 2008

Description: Albert Namatjira's uses vivid watercolours and realistic perspective to express his deep familiarity with the Australian outback. He portrays a land in which light and distance are the key factors.



James Gleeson *The Citadel* 1945

Oil on composition board

182.5 h x 122.0 w cm

Purchased 1972

Description: James Gleeson painted the citadel (a fortress) to express his 'revulsion at the inhumanity and horror of war'. He has 'merged the human body with landscape in a nightmarish vision'. The citadel is a symbol of a world in chaos.



Fred Williams *Silver and Grey* 1969-70

Oil on canvas

152.5 h x 183.5 w cm

Purchased 1976

Description: Fred Williams transformed the way we see the Australian landscape in his art. He used a minimal approach with the vastness of the continent. He uses spaciousness and expressive gesture, memory and imagination to express his ideas of landscape.

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Appendix 2

The Citadel 1948 (Video transcript)

Painted in the final year of the Second World War, The citadel expresses James Gleeson's revulsion at the inhumanity and horror of war. Gleeson merges the human body with landscape in a nightmarish vision of writhing entrails and orifices rising like a cliff against a high horizon. In this painting the citadel has become a devouring monster from which there is no escape: the symbol of a world in chaos.

Born in Sydney in 1915, Gleeson studied art between 1934 and 1936. He was one of Australia's first Surrealists, exhibiting works influenced by European artists Salvador Dalí and Giorgio de Chirico from 1939 onwards. Gleeson believed that Surrealism, which sought to liberate the subconscious mind from the dominance of reason, could be a weapon against the malaise in civilisation that had led to the rise of oppressive totalitarian regimes and the madness of war.

Appendix 3

Australian Art: Surrealism

Questions and answers

- Where and when did Surrealism originate?
Surrealism, the great revolutionary art movement, originated in France in the 1920's.
- When did Surrealism become influential in Australia?
During the 1940's
- Who was Australia's most prominent Surrealist?
James Gleeson
- What are the characteristics of Surrealism?
Surrealists wanted to explore an alternative reality experienced through dreams and the subconscious mind.

International Art: Dada and Surrealism

Questions and answers

- What was the purpose of Dada activity?
Through Dada activity, artists, poets, musicians, and theatre people channelled their revulsion at the violence, nationalism and materialism of Western culture.
- How is Surrealism linked to the Dada movement?
Surrealism is considered to be Dada's descendant.
- What are the characteristics of Surrealism?
Dream-like imagery, heightened awareness of an alternative reality an outlet for the subconscious and juxtaposition and merging of incongruous items.
- In what way did Surrealists value the artworks and sculptures of different cultures?
Surrealists admired African sculptures and masks for their abstraction and distortion. Max Ernst, a Surrealist painter, sculptor and graphic artist collected art with historical and cultural importance from America, Asia, the Pacific and Africa.

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Surrealism – An introductory study of Australian artists

Appendix 4A

Surrealism - Australian artist study

Group one: *Victory girls* 1943



Albert Tucker
Victory girls 1943
oil on cardboard
64.6 x 58.7 cm
Purchased 1971

<http://nga.gov.au/CollectionSearch/Default.cfm>

Description: *Victory girls*, painted in Melbourne in 1943, depicts Albert Tucker's anger towards war. After being conscripted to the army in April 1942, Tucker was employed as an artist to illustrate the injuries of soldiers awaiting plastic surgery. He left the army in October 1942, still concerned about poverty and injustice. His paintings make a statement about the key social issues that he sees in Australian culture post World War II.

Who are the people being depicted in this painting?

How are the heads and bodies of the women in *Victory girls* portrayed?

How are the men being portrayed in this painting?

How has Tucker used distorted imagery to reflect his views of sexual corruption and social decay?

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Appendix 4A

Surrealism - Australian artist study

Group two: *Spain* 1951



James Gleeson
Spain 1951
oil on canvas
67.0 x 47.0 cm
Purchased 2007

<http://nga.gov.au/CollectionSearch/Default.cfm>

Description: James Gleeson is Australia's most prominent Surrealist artist. *Spain* was painted upon the artists return to Australia following his influential European sojourn between 1947 and 1949 and has been described as a 'journey painting'. Gleeson visited the Sistine Chapel and was 'overwhelmed by the presence of man as a perfect creation in the image of God'.

How is the 'presence of man as a perfect creation' depicted in Gleeson's painting of the man in *Spain*?

Spain was influenced by Italian art and the concept of Humanism. What other man is depicted in the Sistine Chapel?

How has Gleeson treated the female form in *Spain*?

A Spanish Catholic penitent ushers the man along a mountain path towards the lake. Where is the man being asked to go?

What aspects of this painting supports his 'increasing interest in the unconscious and the underlying power of dreams on the psyche'?

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Appendix 4A

Surrealism - Australian artist study

Group three: *Orphee* 1948



Sidney Nolan 1948
Orphee
Enamel paint and silver foil on composition board
77.5 x 105.7 cm
Purchased 2007

Description: Sidney Nolan began his lifelong involvement in theatre in 1939 when he was asked to design the backdrops for the visiting Russian ballet's production of *Icarus* and again in 1948 when he designed sets, programs and poster for the production of Jean Cocteau's *Orphee*. *Orphee*, a surrealist reinterpretation of the Orpheus myth, was first performed in Paris in 1926.

In Nolan's painting *Orphee* 1948, the central figure is placed in front of a mirror that is described as "...the passageway from the world of the living and the dead".

How would you describe Nolan's backdrop in this painting? Have you seen this style of backdrop in any of Nolan's other paintings? If so, in which ones?

How does Nolan create a 'dream-like effect' in his painting?

Describe Nolan's use of symbolism in his painting?

Nolan's use of collage elements in his painting is evident in which aspect of his painting?

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Appendix 4A

Surrealism - Australian artist study

Group four: RK 1949 (Not Titled) [*P 19 organic machine with suspended shape in electro-magnetic field*]



Robert Klippel
Not Titled 1949
Drawing in pen and brown ink
38.2 x 30.4 cm
Purchased 2007

Description: In December 1948, Robert Klippel moved to Paris and became a part of the Surrealist group at La Dragonne Gallery. During his time in Paris, Klippel concentrated on drawing, creating an 'extraordinary series of drawings of sinister biomorphic forms'.

Biomorphism is an art movement which began in the 20th century. What design elements are typical of this form of art?

Write a short paragraph to describe your interpretation of this drawing?

What is the most important visual element in the work? (colour, line, shape, form, tone, texture, space. Give reasons for choosing this element?

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Appendix 4A

Surrealism - Australian artist study

Group five: *Objects in a Landscape* 1936



James Cant
Objects in a Landscape 1936
Oil on canvas
121.8 x 96.5 cm
Purchased 1995

Description: In London, 1936, James Cant joined the British Surrealist Group where he delved into the subconscious mind, using odd juxtapositions and 'automatic' creative responses.

Objects in a Landscape 1936 has been described as a 'theatrical work'. How does Cant use kinetic (motion) elements, setting and style to demonstrate this theatrical work?

What features about this painting make it a classic example of surrealist art? Consider his use of colour, lighting and the placement of objects.

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Surrealism – An introductory study of Australian artists

Appendix 4A

Surrealism - Australian artist study

Group six: *Surreal Face of a women 1938*



Max Dupain
Surreal face of a women 1938
Gelatin silver photograph
45.9 x 35.5cm
Purchased 2007

Description: Max Dupain, a young Sydney studio photographer embraced Surrealist imagery in his commercial photography and made it fashionable. Dupain used dream imagery, lighting, arrangements of incongruous objects and the female form to 'create powerful and sensuous Surrealistic images' over the next five years, which became hugely popular in magazines. Complete this sentence:

In the *Surreal face of a women 1938*, Dupain depicts the image of the women as...

What is the focal point of *Surreal face of a women 1938*? Why does Dupain direct your attention to this part of the photograph?

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Surrealism – An introductory study of Australian artists

Appendix 4B: Teacher notes

Surrealism - Australian artist study

Group one: *Victory girls* 1943



Albert Tucker
Victory girls 1943
oil on cardboard
64.6 x 58.7 cm
Purchased 1971

<http://nga.gov.au/CollectionSearch/Default.cfm>

Description: *Victory girls*, painted in Melbourne in 1943, depicts Albert Tucker's anger towards war. After being conscripted to the army in April 1942, Tucker was employed as an artist to illustrate the injuries of soldiers awaiting plastic surgery. He left the army in October 1942, still concerned about poverty and injustice. His paintings make a statement about the key social issues that he sees in Australian culture post World War II.

Who are the people being depicted in this painting?

The young women accepting the advances of two drunken soldiers

How are the heads and bodies of the women in *Victory girls* portrayed?

Reduced to schematic features: blonde hair, mascaraed eyelashes, pig nostrils, red lipsticks, snarling smiles, crescent mouths, distorted breasts, flaring striped skirts

How are the men being portrayed in this painting?

Pig like faces, big hands groping the women: a revulsion felt for the secondary effect of war.

How has Tucker used distorted imagery to reflect his views of sexual corruption and social decay?

Both the women and soldiers are portrayed in a way (facial features, dress) which shows the 'live for the day mentality' that became a part of life with the influx of serviceman.

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Surrealism – An introductory study of Australian artists

Appendix 4B: Teacher notes

Surrealism - Australian artist study

Group two: *Spain* 1951



James Gleeson
Spain 1951
oil on canvas
67.0 x 47.0 cm
Purchased 2007

<http://nga.gov.au/CollectionSearch/Default.cfm>

Description: James Gleeson is Australia's most prominent Surrealist artist. *Spain* was painted upon the artists return to Australia following his influential European sojourn between 1947 and 1949 and has been described as a 'journey painting'. Gleeson visited the Sistine Chapel and was 'overwhelmed by the presence of man as a perfect creation in the image of God'.

How is the 'presence of man as a perfect creation' depicted in Gleeson's painting of the man in *Spain*?

The central male depicted nude encompasses the notion of the 'perfect male form' based on classical antiquity as revived in Renaissance Florence

Spain was influenced by Italian art and the concept of Humanism. What other man is depicted in the Sistine Chapel?

The Creation of Adam is a painting where God breathes life into the first man – Adam. Gleeson actually called the experience of visiting Italy as 'The Michaelangelo experience'. He wrote, "The 1948 summer in Italy did have a tremendous influence on me. The Michelangelo experience – the Platonic idea of man's beauty reflecting goodness – dominated." Gleeson visited the Sistine Chapel and was overwhelmed by the presence of man as the perfect creation in the image of God. He is looking at Michaelangelo's depiction of Adam and God breathing life into him.

How has Gleeson treated the female form in *Spain*?

A levitating women-portrayed as both maternal and goddess-like

A Spanish Catholic penitent ushers the man along a mountain path towards the lake. Where is the man being asked to go?

The 'light'

What aspects of this painting supports his 'increasing interest in the unconscious and the underlying power of dreams on the psyche'?

Varied responses: imagery, symbolism, colour etc.

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Surrealism – An introductory study of Australian artists

Appendix 4B: Teacher notes

Surrealism - Australian artist study

Group three: *Orphee* 1948



Sidney Nolan 1948
Orphee
Enamel paint and silver foil on composition board
77.5 x 105.7 cm
Purchased 2007

Description: Sidney Nolan began his lifelong involvement in theatre in 1939 when he was asked to design the backdrops for the visiting Russian ballet's production of *Icarus* and again in 1948 when he designed sets, programs and poster for the production of Jean Cocteau's *Orphee*. *Orphee*, a surrealist reinterpretation of the Orpheus myth, was first performed in Paris in 1926.

In Nolan's painting *Orphee* 1948, the central figure is placed in front of a mirror that is described as "...the passageway from the world of the living and the dead".

How would you describe Nolan's backdrop in this painting? Have you seen this style of backdrop in any of Nolan's other paintings? If so, in which ones?

Simple, 2 Dimensional, horizontal division of land and sky, surrealist, dream-like. He uses this backdrop in his Ned Kelly 1946 series

How does Nolan create a 'dream-like effect' in his painting?

The floating figure set against the blue sky and in the symbolism of the mirror

Describe Nolan's use of symbolism in his painting?

The mirror a symbol for a portal to another state of reality

Nolan's use of collage elements in his painting is evident in which aspect of his painting?

The mirror-silver foil collage

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Appendix 4B: Teacher notes

Surrealism - Australian artist study

Group four: RK 1949 (Not Titled) [*P 19 organic machine with suspended shape in electro-magnetic field*]



Robert Klippel
Not Titled 1949
Drawing in pen and brown ink
38.2 x 30.4 cm
Purchased 2007

Description: In December 1948, Robert Klippel moved to Paris and became a part of the Surrealist group at La Dragonne Gallery. During his time in Paris, Klippel concentrated on drawing, creating an 'extraordinary series of drawings of sinister biomorphic forms'.

Biomorphism is an art movement which began in the 20th century. What design elements are typical of this form of art?

Shape: the spiky points on the three plant-machines

Write a short paragraph to describe your interpretation of this drawing?

Varied responses: The idea that 'a change in the equilibrium will result in the immediate demise of this unfortunate creature'.

What is the most important visual element in the work? (colour, line, shape, form, tone, texture, space. Give reasons for choosing this element?

Varied responses: Consider:

Shape, space and value: The spiky points stand out in the space. The shading (value/tone) makes the two-dimensional surface seem three dimensional.

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Appendix 4A

Surrealism - Australian artist study

Group five: *Objects in a Landscape* 1936



James Cant
Objects in a Landscape 1936
Oil on canvas
121.8 x 96.5 cm
Purchased 1995

Description: In London, 1936, James Cant joined the British Surrealist Group where he delved into the subconscious mind, using odd juxtapositions and 'automatic' creative responses.

Objects in a Landscape 1936 has been described as a 'theatrical work'. How does Cant use kinetic (motion) elements, setting and style to demonstrate this theatrical work?

Varied answers: Consider:

- *Balance, gravity and the position in which the objects are placed*
- *Shadowing and lighting*
- *Choice of colours*

What features about this painting make it a classic example of surrealist art? Consider his use of colour, lighting and the placement of objects.

- *Colour: acid pinks contained within grey and black, lavender background reinforces the strangeness of the object and the shadows against the brown earth adds to the atmosphere of desolation.*
- *Lighting: dramatic lighting*
- *Placement of objects: tests the law of balance and gravity*

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Appendix 4A

Surrealism - Australian artist study

Group six: *Surreal Face of a women 1938*



Max Dupain
Surreal face of a women 1938
Gelatin silver photograph
45.9 x 35.5cm
Purchased 2007

Description: Max Dupain, a young Sydney studio photographer embraced Surrealist imagery in his commercial photography and made it fashionable. Dupain used dream imagery, lighting, arrangements of incongruous objects and the female form to 'create powerful and sensuous Surrealistic images' over the next five years, which became hugely popular in magazines. Complete this sentence:

In the *Surreal face of a women 1938*, Dupain depicts the image of the women as...

Varied responses: powerful, sensuous, alluring, erotic

What is the focal point of *Surreal face of a women 1938*? Why does Dupain direct your attention to this part of the photograph?

The eyes (and face): Surrealism adopted the 'dark erotic fantasies but a fear of female power'. Dupain's Surreal face of a women 1938 work of art explores this idea through the focal point of the eyes.

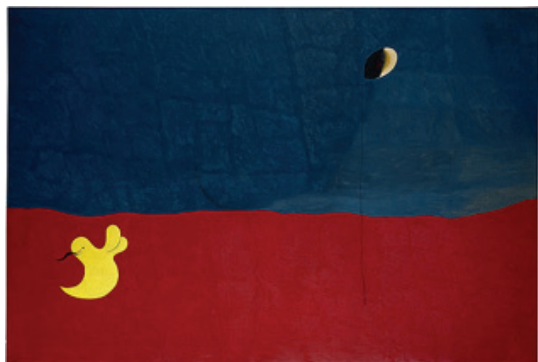
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Surrealism – An introductory study of Australian artists

Appendix 5

Surrealist works of art: To be used as inspiration for students creative efforts

Joan Miro *Paysage [Landscape]* 1927



Albert Tucker *Sunbathers* 1944



James Gleeson *The attitude of lighting towards a lady-mountain* 1939



Max Dupain *Doll's head and goat's skull* c. 1935



Max Ernst *Roi, reine, et fou [King, queen and bishop]* 1929-30



Clifford Bayliss *Men wearing a bowler hat* c. 1945





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Appendix 5

Surrealist works of art: To be used as inspiration for students creative efforts

Interest in the non-material, the dream like and the fantastical was percolating through Europe in many quarters during the 1920s. In their work on the power of the unconscious and the latent world of dreams, Sigmund Freud and Carl Jung opened up new subjects to a modernist movement seeking ways to envisage the enigmatic questions of existence. In a world where fixed orthodoxies were beginning to collapse following the First World War and the later rise of fascism in Europe, a new generation of Australian artists flocked to the open-endedness Surrealism offered.

In Australia, artists such as Sidney Nolan, Albert Tucker and Robert Klippel selectively dipped in and out of Surrealism. However, a core group emerged led by James Cant, James Gleeson and Herbert McClintock, who were committed Surrealists. The stylistic characteristics of Surrealism became increasingly popularised in Australia through the work of photographers such as Max Dupain and the theatre designs of Sidney Nolan and Loudon Sainthill