

SALA FESTIVAL



SALA

EDUCATION RESOURCE FEATURING ARTIST LOUISE HASELTON

SALAFESTIVAL.COM

WHAT IS SALA FESTIVAL?

Established in 1998, the South Australian Living Artists (SALA) Festival is the largest open access visual arts festival in Australia. For the entire month of August, audiences are able to explore, engage with and discover the work of South Australian artists in a diverse range of unique spaces across the CBD, suburbs and regions, as everywhere from cafes and restaurants to wineries, schools and small businesses are turned into "pop up" galleries.

Last year more than 9,000 artists of all ages and backgrounds participated in more than 700 exhibitions and events across South Australia. Participants ranged from professional practitioners to emerging artists and included participants from kindergartens to aged care facilities.

"It is a truly exciting festival that showcases many levels of arts involvement. We will definitely be participating again!"

- 2018 SALA Survey Participant

"I heard a quote the other day that 'the Arts is the oxygen that breathes life into other areas of society' and I couldn't agree more as the SALA festival breathes creative life into our State throughout the month of August. It is a privilege to be a part of this energy."

- 2018 Teacher, St John's Grammar School





HOW TO USE THIS RESOURCE

This resource is designed to support teachers and educators in exploring the Australian school curriculum through the SALA Festival.

The first section of this resource is a glossary that explains some of the terms used in this resource as well as some other terms which may be of use when observing and critiquing art with your students.

The second section is about the 2019 SALA feature artist Louise Haselton. A brief background of her work is accompanied by tasks for students in early years, primary and secondary school.

Due to the plethora of unique and non-traditional gallery spaces registered in SALA you may find that you encounter SALA exhibitions unexpectedly with your students. In order for you to make the most of this opportunity there is an on-the-go selection of tasks for different age groups which require very little planning and few materials.

A list of student friendly exhibitions found in the Adelaide CBD are listed on page 11.

Finally, if you are interested in participating in SALA Festival in 2020, registration information can be found in the back of the booklet.

AUSTRALIAN CURRICULUM

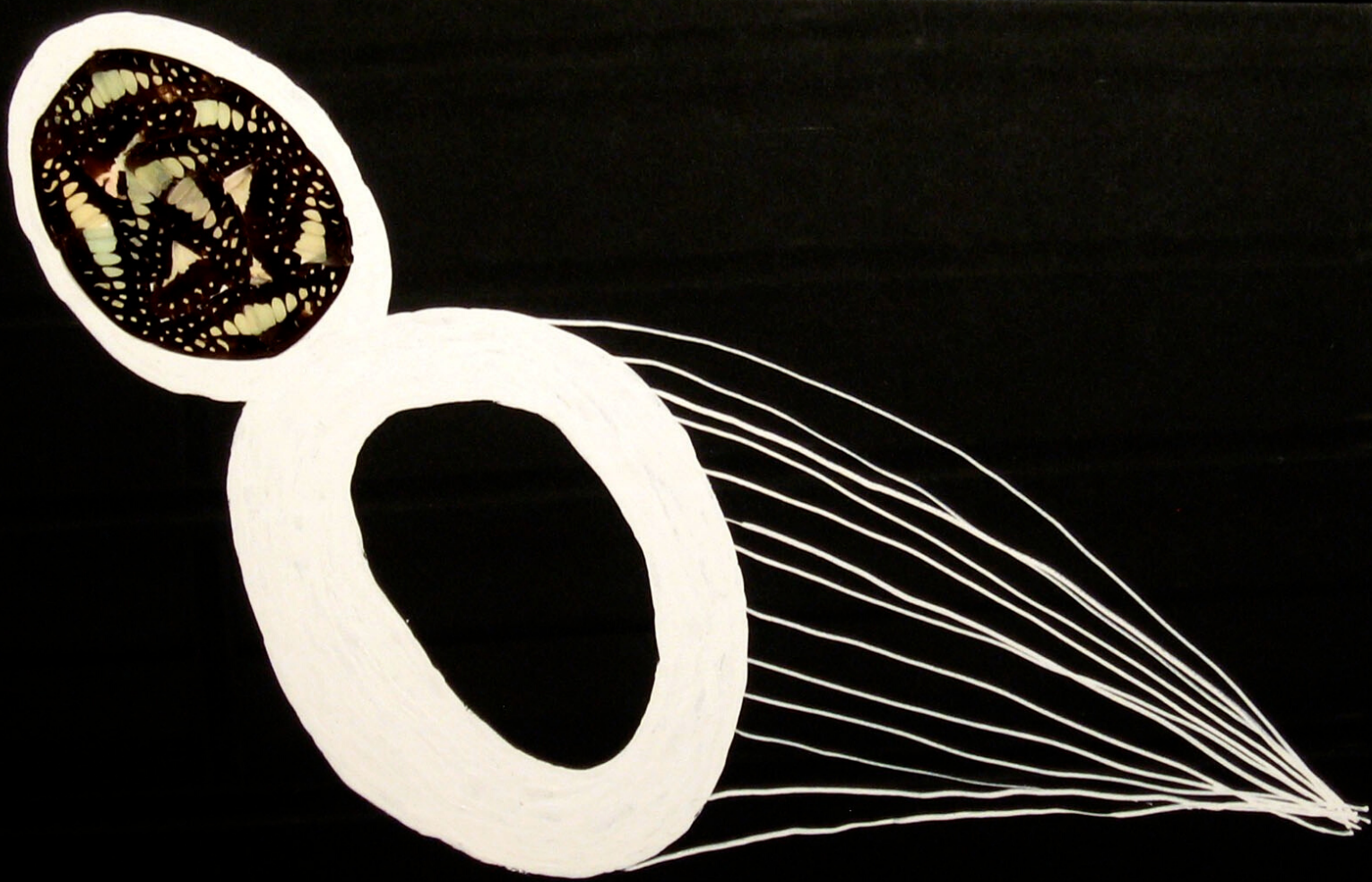
The varied learning opportunities available throughout the SALA Festival align with multiple Australian Curriculum learning areas, including literacy and the general support capabilities of critical & creative thinking and personal & social capability.

Both the South Australian *teaching for effective learning* and *design thinking* models were taken into consideration when constructing the tasks for this booklet.

GLOSSARY

It is important to use the correct terminology when discussing art. Here are a few different terms found in this resource and a few others you might like to use when discussing artwork with your students.

- **Abstract** - Non-representational works of art that do not depict scenes or objects in the world or have discernible subject matter
- **Animism** - the belief that inanimate things also have a spirit or life of their own
- **Art practice** - The way an artist goes about their work
- **Assemblage** - A three-dimensional work of art made from combinations of materials including found objects or non-traditional art materials
- **Brief** - a set of limitations to work within
- **Composition** - the arrangement of elements in an artwork
- **Curator** - A person who manages an exhibition, with tasks including: selecting artists and artworks, conceiving the exhibition's rationale, writing accompanying essays and floor sheets, being the conduit between artists and venue, and designing and installing the exhibition.
- **Figurative** - representing a figure
- **Form** - the shape of an object
- **Found object** - an object that was not designed for an artistic purpose but has been re-purposed in an artistic context
- **Intervention** - an interaction with an object in an art context generally to interfere with its intended function or an interaction with a previously existing artwork, audience or space
- **Materials** - Physical resources used to create artworks such as paint, charcoal, wood, clay, wax or glass
- **Medium** - the categorisation of art based on the materials used to make it e.g painting (medium), specifically watercolour (material)
- **Monograph** - A specialised work of writing on a single subject
- **Negative space** - The space in and around the subject matter
- **Picture plane** - the illusionary space the artist creates on a two dimensional surface
- **Subject matter** - the focus of the artwork
- **Tone** - the lightness or darkness of a colour
- **Texture** - the surface quality or 'feel' of an artwork



SALA FEATURE ARTIST: LOUISE HASELTON

Every year, in conjunction with SALA Festival, a monograph is written about a prominent South Australian artist. This year the artist is Louise Haselton; her work is featured on the program and posters for this year's SALA Festival.

Louise Haselton completed a Bachelor of Visual Arts (Sculpture) at The University of South Australia, 1991 and a Masters of Art (by Research) at RMIT University, Melbourne in 2002. In 2005 she undertook a Helpmann Academy Residency at Sanskriti Kendra, Delhi, India. Haselton is represented by GAG Projects and is a lecturer at the School of Art, Architecture and Design at the University of South Australia. Haselton makes sculptures from objects she finds in the world around her. By juxtaposing one object with another or through careful intervention, familiar objects become unfamiliar.

Haselton makes commonplace objects strange by grouping seemingly unrelated things together. She categorises items by form, with the contrast between unrelated objects suggesting new possibilities for function.

"...by combining a rock with some packaging, say, or some shells with chain; [points] to another life or function something could hold. The potential of things can lie latent and be animated through a simple act..."

- From an interview with Dr Michael Newall, Errand Workshop catalogue, 2011.

Through this intervention with found objects, Haselton's practice explores animism: the belief that inanimate objects have a life force or spirit.



AUTHENTIC LEARNING

Due to the focus on local artists SALA Festival is an excellent time to engage your class in authentic learning. Visiting exhibitions, talking to curators or the artists themselves allows students to understand visual art outside of the classroom.

Visiting the SALA Parlour for workshops with local artists or contracting a local artist to visit your school and run activities with your class enables students to learn and demonstrate skills in a real world context.

Holding a SALA exhibition of student artwork gives children an understanding that their art has value beyond the confines of their school.

EARLY YEARS

Responding

As a class, have a look at Haselton's wrapped works. What objects could be underneath the wrapping? Could it be an archway or a horse shoe? A ruler? Maybe even a seahorse on a funny angle! Be creative and brainstorm some objects that could be hidden in the wrapping.

Making

Students choose an object or a series of objects and using small sections of wool wrap their object until it is completely covered. Think about what objects you are wrapping together, their relationship and shape. How this might give the objects a new life?



ANIMISM

Animism is the belief that all things, natural or man-made, have a spirit or life force. This belief can be seen in many different religions, with some of the major religions across the world containing animistic elements.

Animism in action could be seen in shrines and relics. It could be seen in the way we talk to plants to make them grow and thrive. Louise Haselton experienced animism when she visited India.

PRIMARY

Responding

Explore the idea of animism using a pet rock as an example. Make a mind map of all the different things the pet rock might need - shelter, food, entertainment, warmth, transport or decoration.

Ask students to brainstorm different ideas for each category. E.g. Transport - wheels, boat, crawling, walking, rolling, cart.

Making

Ask each student to bring in a rock. Each student chooses an item to make from the mind map for their rock using discarded objects such as egg cartons, toilet rolls and. Ask students to think hard about what they are going to make and why their process of making is best suited to their rock.



DO IT

In 2015 Haselton was asked to be part of *do it (Adelaide)*, an exhibition in which local artists were assigned a brief from another artist to interpret. Haselton received a brief from the artist Alison Knowles instructing her to break up the gallery into squares and place a red thing in each square.

SECONDARY

Responding

Be art critics. How well do you think Haselton responded to this brief? Can you see the grid of the gallery? Why do you think she chose the objects she has? Do you think the tone of red is important? What would you do differently?

Making

Get each student to write a simple brief to make an artwork. Put all the briefs in a hat and ask students to pull a brief out at random. See how each student goes about making this new brief.

RESOURCES

Here are a list of resources about the SALA feature artist Louise Haselton. These are great starting points for students to explore Haselton's practice or teachers to gain background before engaging with the activities.

Text

Gillian Brown, Leigh Robb & Jenna Mackenzie,
Louise Haselton: Act Natural, 2019, Wakefield Press, Adelaide

Louise Haselton Biography - GAG Projects
<https://bit.ly/2E4W392>

Art Gallery of South Australia - SALA Feature Artist Louise Haselton
<https://bit.ly/2AWJ4mm>

CACSA Monograph - Louise Haselton: Errand Workshop
<https://bit.ly/2SKoGRp>

Videos

Samstag Museum - do it (Adelaide)
<https://bit.ly/2SBXzUf>

Louise Haselton - CACSA Contemporary 2010: The New New
<https://bit.ly/2GQuf9y>

Audio

Magic Object Artist Talk: Louise Haselton
<https://bit.ly/2EgPsbG>

Other

AGSA Curiosity Cards
Anywhere Art Guide: 75 cards for Appreciating Art Wherever You Are, Magda Lipka Falck



ON-THE-FLY LEARNING

Here are some tasks to do on-the-fly when viewing a SALA exhibition with your students. They require little to no materials and aim to make them think in different ways.

Early years

- Look at a work of art and think about the five senses. You already know what the artwork looks like, what do you think the art would taste like, feel like, sound like and smell like?
- Choose an artwork and take turns answering these questions: what do you like about it and why? What don't you like about it and why?

Primary

- In partners, students stand back to back. One student faces the artwork and describes what they see to their partner who faces away from the artwork. The student not facing the artwork draws it based on the information given to them by their partner. Using a different artwork students swap roles.
- If viewing figurative work ask students to assume the pose of the figures in the art work. What emotions do you think these figures are experiencing?
- If viewing abstract work ask students to tell you what they think the work is about and then tell them the title. Does this change the meaning of the work?

Secondary

- Write a short poem in response to a work of art.
- Have a look at how the work is installed in an unusual venue. Is it how you expect to see art presented? Observe what heightens the art and what doesn't.
- Find a piece of art you think is boring. Analyse why you feel that way and try to make it interesting.
- If viewing 2D work ask students to create a drawing of what they think happens beyond the edges of the picture plane. Keep in mind the style of the artist.



STUDENT FRIENDLY EXHIBITIONS IN THE CBD

- ACE Open, Lions Art Centre,
North Terrace, Adelaide, 5000
In Love
Hossein Valamanesh
8 Aug - 28 Sep
Tue-Sat, 11am-4pm
- Anne and Gordon Samstag Museum of
Art, UniSA City West Campus,
Hawke Building, 55 North Terrace, 5000
like cures like
Louise Haselton
2 Aug - 27 Sep
Tue-Sat, 10am-5pm
- APY Gallery, 9 Light Square,
Adelaide, 5000
Tjintu Kuwaritja
APY Art Centre Collective
25 Jul - 31 Aug
Mon-Sat, 9am-5pm
- Art Gallery of South Australia, Radford
Auditorium, North Terrace,
Adelaide, 5000
*CareersFEST: Getting real - a career in the
arts*
9 Aug, Fri, 10am-2pm
- Floating Goose Studios, 271 Morphett St,
Adelaide, 5000
Material Connections
Sam Gold & Harriet McKay
9 Aug - 1 Sep
Fri 3-9pm, Sat 10am-4pm, Sun 12-4pm

- Migration Museum, 82 Kintore Ave,
Adelaide, 5000
Island Welcome
**Jane Bowden, Liv Boyle, Michelle
Cangiano, Jess Dare, Anna Davern,
Nicky Hepburn, Kath Inglis, Pennie
Jagiello, Sim Luttin, Vicki Mason,
Belinda Newick, Lauren Simeoni, Lucy
Simpson, Manon van Kouswijk, Alice
Whish & Melinda Young**
3 Aug - 29 Sep
Mon-Sun, 10am-5pm
- Migration Museum, 82 Kintore Ave,
Adelaide, 5000
*Portraits of Elizabeth: migration, community
and identity*
Eric Algra
1 Aug - 29 Sep
Mon-Sun, 10am-5pm
- SANTOS Museum of Economic Botany,
Adelaide Botanic Gardens, North Terrace,
Adelaide, 5000
The Collections Project: Kath Inglis
Kath Inglis
1-31 Aug
Wed-Sun, 10am-4pm

Download the SALA Festival App

The SALA Festival App is available from the App Store & Google Play.

Use it to see what exhibitions are near you, read exhibition descriptions and 'favourite' exhibitions to visit later.

HOW TO GET INVOLVED WITH SALA IN 2020

SALA Festival runs throughout August every year. We hold a number of public programs which may be relevant for your students, See the SALA projects page via salafestival.com for more details.

SALA Festival is an opportune time to focus classrooms on visual arts. The statewide focus on South Australian artists during August enables schools to exhibit their work as part of the wider visual arts community. Through hosting an exhibition, students are able to learn about different facets of visual arts and explore it as a viable career.

Why not hold an exhibition of your own? Exhibiting students' work not only fosters a great sense of pride in the work they have produced but helps them to see visual art as a viable career.

Exhibiting students work doesn't need to be stressful. Firstly, think about your potential audience: would you exhibit on-campus for the school community? If you are looking to reach a different audience maybe an off-campus exhibition is more appropriate?

If you would like more information on how to exhibit with SALA Festival please do not hesitate to contact us via **office@salafestival.com** or **7077 0011**

Alternatively, create a DIY walking tour for your class. Using the SALA program create a map of a few different exhibitions you could attend.





IMAGE LIST

- Louise Haselton, *Asymmetric Engagement*, 2016, cast concrete, acrylic perspex, wool, 42 x 20 x 7 cm, image courtesy of the artist
- SALA Parlour, 2017, photo Cassie Thring
- SALA Parlour, 2018, photo Arlon Hall
- Louise Haselton, *Untitled #3*, 2008, correction fluid, butterfly wings on board, 42 x 29 cm, image courtesy of artist
- Louise Haselton, *Explanatory Gaps*, 2014, painted cast bronze, wool, studio detritus, dimensions variable, photo Grant Hancock, image courtesy of artist
- Louise Haselton, *Tomorrows*, 2013, painted cast aluminium, mirrored discs, rock, 163 x 57 x 25 cm, image courtesy of the artist
- Alison Knowles, *Homage to Each Red Thing*, 1996, enacted by Louise Haselton, 2015, for 'do it (Adelaide)'; image courtesy of Samstag Museum of Art, Adelaide; photo: Sam Noonan
- Bring the Baby tour, 2019, photo Sam Roberts
- SALA Parlour, 2017, photo Cassie Thring
- SALA Parlour, 2018, photo Arlon Hall
- Bring the Baby Tour, photo Cath Leo

CONTACT SALA FESTIVAL

For information about exhibitions, registration, where to find print and online programs, upcoming public programs and all other questions please do not hesitate to contact the SALA team:

7077 0011
office@salafestival.com
salafestival.com
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