

SALA

2021 EDUCATOR RESOURCE



HOW TO LOOK AT ART WITH YOUR CLASS

FEATURING ROY ANANDA

CONTENTS



01

WHAT IS SALA FESTIVAL?
LEARNING OPPORTUNITIES

02

MEET OUR FEATURE ARTIST:
ROY ANANDA

ACTIVITY IDEAS (AT SCHOOL & ON EXCURSION)

03

EARLY YEARS CLASSES

04

PRIMARY YEARS CLASSES

05

SECONDARY YEARS CLASSES

BEYOND THE CLASSROOM

06

STUDENT-FRIENDLY
EXHIBITIONS

07

HOW TO EXHIBIT STUDENT ART
WITH SALA FESTIVAL

09

GLOSSARY OF ARTY WORDS

10

SOURCES

BACK COVER

KEY DATES & IMAGE CREDITS

WHAT IS SALA FESTIVAL?

The South Australian Living Artists (SALA) Festival is an annual visual arts festival which celebrates the talent of artists living and working across South Australia. The open-access model means that artists of all levels of experience are able to take part by registering an exhibition their artwork. During the month-long August Festival, the work of SA artists can be found in art galleries and non-traditional art spaces (such as cafes, libraries, churches and small businesses), increasing the accessibility of the art in the community and the chance of incidental arts engagement.

LEARNING OPPORTUNITIES

The learning opportunities available through SALA Festival align with multiple **Australian Curriculum learning areas**, including literacy and the general support capabilities of critical & creative thinking, and personal & social capability. **Click on the Scootle codes to see which content descriptions are addressed in each activity.**

This resource provides ideas for **in-classroom activities** that engage with the artwork of the SALA Feature Artist, and activities to complete when visiting art exhibitions. August is an opportune time for authentic learning through class visits to exhibitions and engaging with artists and curators, allowing students to understand visual art outside of the classroom.

You may consider **registering an exhibition of student artwork with SALA**, to give students an understanding that their art has value beyond the confines of their school. See page 7 for more details. You may also consider contracting a local artist to visit your school and run activities with your class.

The *SA Teaching for Effective Learning (TfEL)* and *Design Thinking* frameworks were taken into consideration when constructing the tasks in this booklet.





SALA FEATURE ARTIST: ROY ANANDA

Each year, a publication is produced about a prominent South Australian artist to coincide with the SALA Festival. This year the artist is Roy Ananda, and his work will feature on the program and posters for this year's SALA Festival.

Roy Ananda is a multi-disciplinary artist who creates sculptures, **installations** and drawings which explore **fandoms** and **pop culture**. Ananda studied at the Adelaide Central School of Art, graduating in 2001. He later went on to complete a Master of Arts at the University of South Australia, graduating in 2017.

Ananda's works often reference **fandoms** he is passionate about and participates in, such as Star Wars, **Dungeons & Dragons** and the works of H.P. Lovecraft. These **pop culture** references are a springboard to explore the ways that fans expand on fictional universes. **Annotation, fan fiction** and replica prop building all have a place in Ananda's work.

While Ananda uses humour to draw audiences in, great consideration is given to the ratio of humour, self-deprecation, irony and pathos in each work. Making real-world equivalents of fictional tropes -such as a heart leaping out of a chest to symbolise love- allows for humor and **poignancy** to play against one another. Ananda's homemade Bat Signal is laughable in its low-budget execution but also simultaneously affecting, prompting audiences to reminisce about their own childhood imaginings.

Many of Ananda's works are **process-driven**. In his early practice, self-imposed limitations play a critical part in the development of his work.

"You don't necessarily *need* to be a fan of the source of [Ananda's] inspirations to experience the sheer celebratory exuberance of his work, its cerebral ambitions, its crafty exposed appropriations, the sense of bordering on a celebration of religious ecstasy."

- Ashley Crawford [1]

See Roy Ananda's exhibition at Adelaide Central Gallery from 27 July - 10 September.

EARLY LEARNING



Learning in the classroom with Roy Ananda

In his artwork *Bat signal* (pictured), Roy Ananda uses shadows and found objects to create a home-made version of Batman's famous distress signal device.

You can explore shadows in artwork with your students too. Teachers can cut out **shapes** from card or paper or perhaps your students may want to do this step? Otherwise gather a few objects from around the classroom whose shadows you can explore! Then turn off the lights and turn on a torch or overhead projector and hold up the objects to the light.

As a class, discuss what you see. What are the names of the **shapes**? If you are using objects, do the shadows look like the objects or do they look different? Don't forget to use art words where possible to develop students' vocabulary (see Glossary - page 9).

Learning outside the classroom

Here are some tasks to do outside the classroom when viewing an art exhibition with your students. They require few or no **materials** and encourage students to think in different ways.

- What sort of emotions do you think are being expressed in this artwork?
- What do you think this artwork is about?
- Look at an artwork and pick a **shape** (oval, rectangle or something more **abstract**). Now find all the places you can see that **shape** together as a class. Ask students to draw the **shapes** they found, as they appear, in the **composition** of the artwork. What does the image look like now?

Scootle links
[ACAVAM107](#)
[ACAVAM109](#)

PRIMARY



Learning in the classroom with Roy Ananda

A number of limitations were fundamental to *80 hour build* (pictured), including that Ananda had only 80 hours to create an artwork. With your students, look at Ananda's **process-driven** artworks and discuss what you think the process of creating the work might have been. Don't forget to use art terminology such as **shape**, line, colour, and **composition**.

Then students can have a go at creating their own **process-driven** artwork. Give each student a dice which will guide the art making. Ask the students to create six different marks on one piece of paper and assign a number to each mark. For example:

- | | | |
|--------------------------|--------------------------|-----------------------|
| 1: dots | 2: zig zags | 3: curly lines |
| 4: straight lines | 5: cross-hatching | 6: squares |

Every time that student rolls a **6**, they will draw squares until they roll something different. Teachers might like to set a timer for 10-30 seconds so students know when to roll the dice again or students can roll continuously. Continue until you fill the page. Experiment with changing colours, or overlapping the marks for a more interesting effect.

Ask students what they noticed during the exercise. Did they find it difficult to create art in this way? Do they think Ananda would have found it difficult to work this way and why? Use art vocabulary where possible.

Learning outside the classroom

Here are some tasks to do outside the classroom when viewing an art exhibition with your students. They require few or no **materials** and encourage students to think in different ways:

- See if you can find another artwork by the same artist. What are the similarities in the artworks?
- Is there a theme to the exhibition? Think about what it could be. Which parts of the artwork make you think that?
- Draw what this painting might look like as a sculpture. What elements are important to leave in and what can be taken out?
- Find your favourite artwork and make a list of all the things you like about it.
- Look at the artwork and draw it using one continuous line and without looking at the page.

Scoutle links

[ACAVAM110](#)

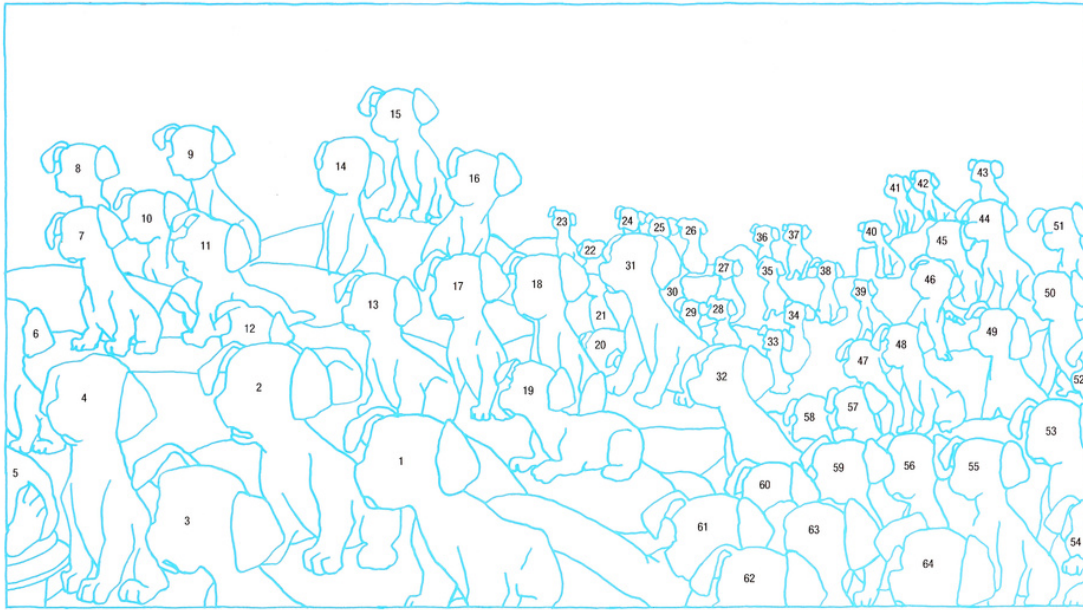
[ACAVAM111](#)

[ACAVAM113](#)

[ACAVAM115](#)

[ACAVAR117](#)

SECONDARY



1. Goofy (Wilfred Jackson (director), *Mickey's Revue*, 1932)
 2. Rowlf the Dog (*The Muppet Show*, 1976-1981)
 3. Tramp (Clyde Geronzi, Wilfred Jackson and Hamilton Luske (directors), *Lady and the Tramp*, 1955)
 4. Poochie (*The Simpsons*, 1989-present)
 5. Cujo (Kath and Kim, 2002-2007)
 6. Cujo (Stephen King, *Cujo*, 1981)
 7. Snoopy (Charles M. Schulz, *Peanuts*, 1950-2000)
 8. Hound (Arthur Conan Doyle, *The Hound of the Baskervilles*, 1902)

34. Belvedere (George Webster Crenshaw, *Belvedere*, 1962-1995)
 35. Dog (Murray Ball, *Footrot Flats*, 1976-1994)
 36. Fred Bassett (Alex Graham (creator), *Fred Bassett*, 1963-present)
 37. Atomic Dog (George Clinton, *Atomic Dog*, 1982)
 38. McGruff the Crime Dog (Dancer Fitzgerald Sample (creators), 1980)
 39. K-9 (*Doctor Who*, 1963-present)
 40. Canine Home Protection System (Don Chaffey (director), *C.H.O.M.P.S.*, 1979)
 41. Blink Dog (Gary Gygax and Robert J. Kuntz, *Greyhawk*, 1975)

Not pictured:
 65. Brain (*Inspector Gadget*, 1983-1986)
 66. Brian (*Family Guy*, 1999-present)
 67. Cho Cho (Bob Clark (director), *The Karate Dog*, 2004)
 68. Copper (Ted Berman, Richard Rich and Art Stevens (directors), *The Fox and the Hound*, 1981)
 69. Jake (*Adventure Time*, 2010-2018)
 70. Daisy (Guy Ritchie (director), *Snatch*, 2000)
 71. Daphne (Tom Ropelewski (director), *Look Who's Talking Now*, 1993)

Learning in the classroom with Roy Ananda

Many of Ananda's artworks include **annotation**, like the work pictured above. Although **annotations** are generally used for educational diagrams, Ananda plays on this convention to express the passion of a fan.

Ask your students to explore their own **fandoms**; making a list of the different ways they engage with things they are passionate about and discuss the similarities and differences in class.

Using their **fandoms** as a starting point, ask students to create a map of a fictional space. Think about interior design and making the space feel as though it fits within that universe. Consider necessary spaces such as bathrooms, laundries or kitchens that aren't mentioned or shown in the source material. How will you organise your map? Architectural diagrams or models, annotated images, cross-sections of spaces or using technology to build 3D layouts of your space are all valid options.

Learning outside the classroom

Here are some tasks to do outside the classroom when viewing an art exhibition with your students. They require few or no **materials** and encourage students to think in different ways.

- Write a media release for this exhibition.
- Summarise this exhibition in a haiku (first line is 5 syllables, second line is 7 syllables and the third line is 5 syllables)
- Make a playlist for an exhibition. What music will you choose and why?
- Look at the image and think about what might be beyond the **picture plane** to the left or the right. Draw it.

Scoutle links

[ACAVAM119](#)

[ACAVAM120](#)

[ACAVAM123](#)

[ACAVAM126](#)

[ACAVAR127](#)

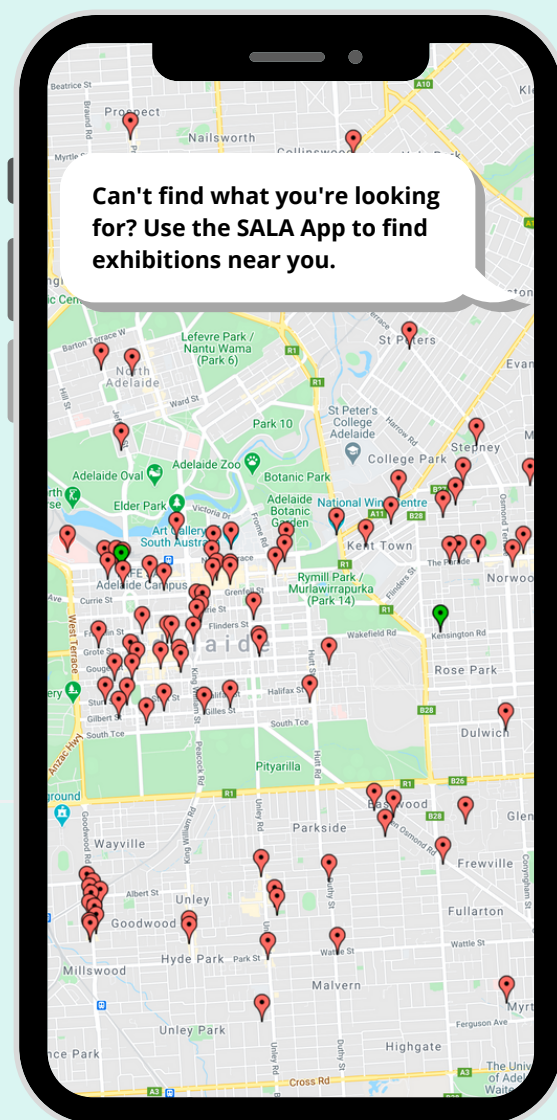
[ACAVAR130](#)

STUDENT-FRIENDLY GALLERIES

Here are some galleries that are happy to have school groups visit them throughout the year. Please call ahead to ensure the exhibition is appropriate for your classes age group and to book your place.

Art Galleries in Metropolitan South Australia

- ACE Open, Lion Arts Centre,
North Terrace, Adelaide, 5000
- Adelaide Central Gallery
Glenside Cultural Precinct
7 Mulberry Road,
Glenside, 5065
- Anne and Gordon Samstag Museum of Art,
UniSA City West Campus,
Hawke Building, 55 North Terrace, 5000
- APY Gallery,
9 Light Square,
Adelaide, 5000
- Art Gallery of South Australia,
North Terrace,
Adelaide, 5000
- Migration Museum,
82 Kintore Ave, Adelaide, 5000



Regional Art Galleries

- Port Pirie Regional Gallery
3 Mary Elie Street, Port Pirie
- Rain Moth Gallery
4 Peake Tce, Waikerie
- Riddoch Art Gallery
1 Bay Road, Mount Gambier
- Walkway Gallery
43 Woolshed Street, Bordertown

For more regional galleries in your area see the Regional Galleries Association SA.

Download the SALA Festival App

The SALA Festival App is available from the [App Store](#) & [Google Play](#).

The App is free to download and is where you can access the SALA Festival Program (released early July). Use it to find information about exhibitions and keep track of any 'favourites' that you might like to visit.



HOW TO EXHIBIT STUDENT ARTWORK WITH SALA FESTIVAL

As well as viewing and responding to art, students are invited to exhibit as part of SALA Festival. Schools can register an exhibition of student artwork for free thanks to SALA's Education Partner, [Credit Union SA](#).

Participation in SALA Festival presents many learning opportunities and can foster a sense of school pride and community. It is a chance to engage with key aspects of the **Australian Curriculum**, including displaying and presenting work (which is a content description relevant to every year level). Teachers have reported that working towards a public outcome can be exceptionally motivating for students and adds real-world relevance to the work. Students can be involved in various capacities - not just making the art, but assisting in planning, **curation**, marketing and documentation/photography.

Student exhibitions can be big or small. There are no requirements on the number of participants, number of artworks, or age. Exhibitions can be on school grounds, at an external venue, or online. The only requirement to participate in the Festival is that the exhibition has to be open to the public at least once during August.

For more information about registering a student exhibition in 2022, please see the [School Participation Guide](#) on the [Resources](#) page of our website.

For more information, contact us via schools@salafestival.com / 7077 0013



GLOSSARY OF ARTY WORDS

- **abstract** - non-representational works of art that do not depict scenes or objects in the world or have discernible subject matter.
- **abstraction** - the freedom from representational qualities.
The omission/distortion/exaggeration of an object's qualities to communicate a feeling, rather than pursue representational accuracy.
- **annotation** - the act of adding text or a diagram to explain or make comment.
- **art practice** - (noun) catch-all term for the way that an artist goes about their work, their influences, method, ideas and tools.
- **brief** - (noun) 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 rationale, writing accompanying essays and floor sheets, being the conduit between artists and venue, and designing and installing the exhibition.
- **D&D** - the abbreviation for 'Dungeons & Dragons', a fantasy role-playing game.
- **fandom** - the fans of a particular thing being regarded collectively as a community or subculture, or the state or act of being a fan.
- **fan fiction** - a piece of fictional writing that uses the copyrighted characters or settings of an existing book, film, etc. written by a fan.
- **figurative** - art that depicts real life clearly, often including a human figure.
- **form** - the shape of an object. This word is used to describe 3D works.
- **formal** - in this context: the formal elements of art (line, shape, form, tone, texture, pattern, colour and composition).
- **in the round** - freestanding, multidimensional, 'in real life', as like a theatre-in-the-round.
- **installation** - an artistic medium; three-dimensional works that are often site-specific and designed to transform the perception of a space.
- **materials** - physical resources used to create artworks or objects (eg. watercolour paint, charcoal, wood, clay, wax, glass, found objects).
- **materiality** - the qualities or characteristics of a material.
- **medium/media** - the categorisation of art based on the materials used to make it (eg. painting, sculpture).
- **negative space** - the space in and around the subject matter.
- **picture plane** - the illusory space the artist creates on a two dimensional surface.
- **poignancy** - evoking a sense of sadness or regret.
- **pop culture** - popular culture transmitted via mass media and aimed particularly at younger people.
- **process-driven** - a term meaning that the materials and method of making are celebrated and clearly evident in the finished artwork. The subject matter of the artwork might be the making process itself.
- **Shape** - a flat area surrounded by a edge or outline. This word is used to describe 2D works.
- **subject matter** - the focus of the artwork.
- **tone** - the lightness or darkness of a colour.
- **texture** - the surface quality of an artwork.

SOURCES

Here are a list of sources about Roy Ananda. These are great starting points for teachers and students to explore and better understand Ananda's practice before engaging with the activities in this resource.

Publications

Ananda. R, 2017, 'How to write a fan letter: the generative potential of pop culture fandom in contemporary visual art practice', thesis - University of South Australia, Adelaide, bit.ly/31URwRr

Klavins. B, Purvis. A & Williams. S, 2021, 'Roy Ananda', 1 edn, Wakefield Press, Adelaide

Catalogue Essays

[1] Adams, Lisa & Ah Kee, Vernon & Ananda, Roy & Boyd, Daniel & Cardoso, Maria Fernanda et al. (2018-01-01). 'Divided Worlds: 2018 Adelaide Biennial of Australian Art', Art Gallery of South Australia

Journals

MacDonald. L, 'Roy Ananda is not a nerd. He is a collector, a role player, a Star Wars fan, a nerd, but he is not a Juggalo.', fine print magazine, Issue 11: HUMOUR & PARODY, 2017, bit.ly/2JlwdV

Videos

Adelaide Central school of Art, 'Lecturer Profile: Roy Ananda', 17/4/2012, bit.ly/2SCi70z

Art Gallery of South Australia, 'Roy Ananda - Thin walls between dimensions', 29/5/2018, bit.ly/2TBGbBp

Other

<https://www.royananda.com/>

Interpretive Resource: Roy Ananda, bit.ly/35Navyt

AGSA Curiosity Cards

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





IMAGE LIST

- Cover: Roy Ananda, *Untitled*, 2005, toast, 15x15cm, photo Sam Roberts
- Contents page: Artwork by St John's Grammar School students, 2019, photo Dawn Clarke
- Page 2: Bring the Baby Tour, 2019, photo Sam Roberts
- Page 3: Roy Ananda, *Meganaut Ultra*, 2011, timber, acrylic paint, fixings, dimensions variable, photo James Field
- Page 4: Roy Ananda, *Bat signal*, 2016, overhead projector, garden hose, rubber bat, dimensions variable, photo Sam Roberts
- Page 5: Roy Ananda, *80 hour build*, 2012, timber, plywood, acrylic paint, fixings, chinagraph pencil, dimensions variable, photo James Field
- Page 6: Roy Ananda, *Annotated film still (Wolfgang Reitherman, Hamilton Luske and Clyde Geronimi (directors), One Hundred and One Dalmatians, 1961)*, 2019, giclee print and pen on paper, 60x65cm, photo Sam Roberts
- Page 8: Artwork by Walkerville Primary School students installed at Coffee Institute, 2020, photo Steph Fuller
- Page 10: Roy Ananda, *Untitled*, 2006, Fabric, coat-hanger, fibreglass, dimensions variable, photo Mick Bradley
- Back Cover: Glossop High School art room, 2019, photo Steph Fuller

SALA FESTIVAL
1-31 August

CONTACT
SALA FESTIVAL

7077 0013
schools@salafestival.com
salafestival.com
#salafestival

SALA

credit
unionsa

