

In Depth

Jo Bone

Education Resource



INTRODUCTION

How to Use this Resource

This resource will help you to engage your students with Jo Bone's *In Depth* exhibition. Select from the ideas for discussion and activities for before your gallery visit, during your gallery visit and after your gallery visit. This resource provides information, questions, and prompts and activities targeted at secondary students (Years 7–8 and 9–10).

This resource has been developed by Jo Bone, Aaron S. Micallef, Museums & Galleries Queensland and Education Consultant Kaylene Smith.

Curriculum Sources

Years 7-10 Australian Curriculum: The Arts — Visual Arts (version 8.2)

- australiancurriculum.edu.au/the-arts/key-ideas
- australiancurriculum.edu.au/the-arts/visual-arts/curriculum/f-10?layout=1#level7-8

Queensland Curriculum and Assessment Authority. Years 7 and 8 Visual Arts band plan

- qcaa.qld.edu.au/p-10/aciq/p-10-arts/year-7-arts

Queensland Curriculum and Assessment Authority. Years 9 and 10 Visual Arts band plan

- qcaa.qld.edu.au/p-10/aciq/p-10-arts/year-9-arts

AUSTRALIAN CURRICULUM CHECKLIST

The following specific Content Descriptions have been used to formulate the questions and activities in this Education Resource.

Years 7 and 8 Content Descriptions

- Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork (ACAVAM118)
- Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes (ACAVAM119)
- Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM121)
- Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience (ACAVAM122)

Years 9 and 10 Content Descriptions

- 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 Strait Islander artists (ACAVAM125)
- Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)
- Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)
- Plan and design artworks that represent artistic intention (ACAVAM128)
- Present ideas for displaying artworks and evaluate displays of artworks (ACAVAM129)

'About the Artist's Technique' also incorporates learning, which is explored under *Australian Curriculum: Chemical Sciences*.

The Graphic Design activity (page 13) incorporates learning, which is explored under *Australian Curriculum: Media Arts*.

ABOUT THE ARTIST

Glass artist Jo Bone and her father spent many hours of her English childhood buying and collecting seashells, and many more hours imagining the exotic environments from which they hailed. The collection subconsciously fostered a fascination for pattern and intricacy in natural objects — a fascination that has found expression through Jo's glass practice.

On moving to Australia in 2002, Jo found herself living alongside Queensland's marine environment, the original home of some of her beloved shells. The colours, textures and forms found in this new environment reinvigorated her interest in pattern, regularity and repetition.

Jo Bone is one of Australia's foremost glass artists. Her work is internationally recognised and is held in prominent collections, including the National Art Glass Collection at Wagga Wagga Art Gallery. Jo is the only Queensland-based artist to have won the prestigious Ranamok Glass Prize for Australian and New Zealand artists.

Jo trained solely in glass design, firstly at Wolverhampton University, in the historic heart of the English glass and crystal industry, and then at the Royal College of Art, where she completed her Masters Degree. Today, in addition to continually evolving her unique working style, Jo's art practice involves commissioned work for a number of private and government clients.

In Depth

In Depth features thirteen beautifully crafted glass artworks that reflect the sculptural forms, colours and textures of our marine environment. This includes works inspired by shells, sand dollars, cephalopods and molluscs, and an installation comprising seventeen individual glass seagrass fronds.

Jo Bone, *White Sand Dollar*, 2014. Blown glass, cold worked, 11 x 35 cm
Jo Bone, *Pink Sand Dollar* 2014. Blown glass, cold worked, 7 x 37 cm
Jo Bone, *Purple Sand Dollar* 2014. Blown glass, cold worked, 8 x 38 cm
Photograph by Aaron S. Micallef





ABOUT THE ARTIST'S TECHNIQUE



In the Gallery, ask your students to deduce how Jo creates her glass artworks before showing them the information about her process below.

Working with glass is a hot process and the temperature of the glass is crucial. Glass reaches molten state in the furnace at a temperature of nearly 1200°C. As the glass is worked on the blowing iron, it has to be kept at 800–900°C. It is repeatedly heated, worked with tools and then heated again. Once a piece is finished, it has to be cooled slowly, over a day or more, so that the glass doesn't crack.

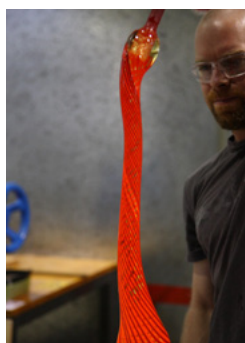
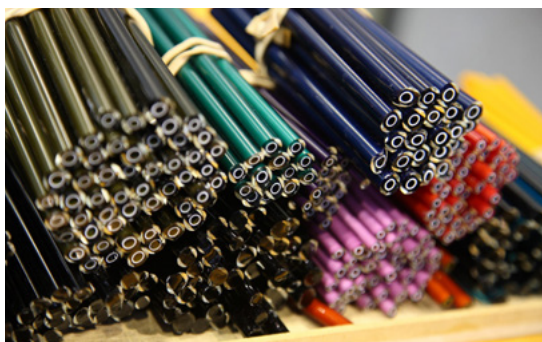
Glassblowing is usually a team activity. In the photographs below, you will see some of the team members that Jo has worked with to make her artwork. These include the master glassblower (the "gaffer") and up to two other assistants.

Jo's distinctive style of working involves the use of glass cane, which generates the stripes and lines and dots that make up the pattern on the surface of her glass forms.

Making Glass Cane

Jo makes her glass cane from thick colour rod and molten glass. The colour rod is heated up in a kiln and attached to a solid iron (a long steel rod). Several layers of molten, clear or coloured glass can then be laid over the top to create an elongated form made of soft glass. This elongated form is then stretched out until it is about 7–10 metres long and pencil thin, and then cut up into smaller pieces.

More complicated cane with finer lines is then created by layering this initial cane onto a new elongated glass form and stretching it, sometimes with a twist.



All photographs by Aaron S. Micallef

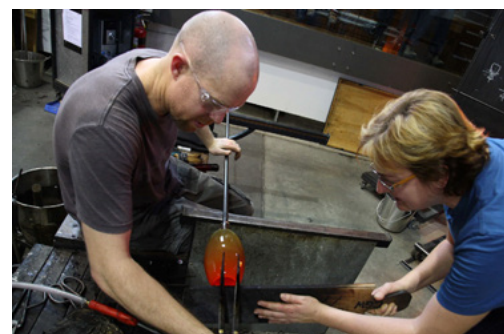
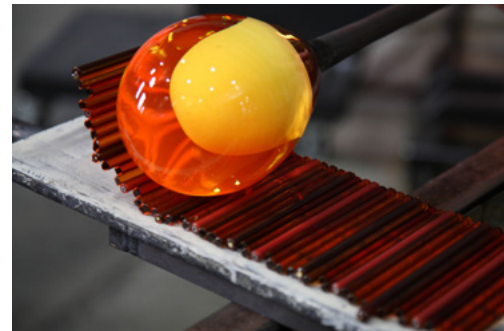
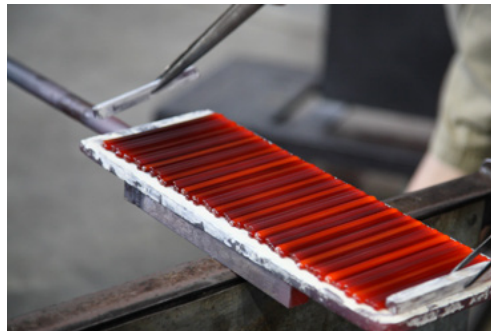
ABOUT THE ARTIST'S TECHNIQUE – CONT

Preparing the Cup

The next stage in the creation of Jo's forms involves making a hollow, egg-shaped vessel, which has cane melted into its surface.

A thick, molten glass bubble is prepared with an even layer of colour inside. At the same time, cane is laid out on a hot metal plate and heated until it is red hot and soft. The glass bubble is then rolled across the cane, and the cane sticks to its surface in an even layer. The cane layer is melted into the surface of the cup and the cup is then finished and allowed to cool down slowly over 24 hours so it is ready for the next step.

Jo then introduces more pattern into the piece by cutting into the cane on the surface of the cup. This reveals the colours hidden inside each cane and allows Jo to introduce patterns of tiny bubbles in her next step.



ABOUT THE ARTIST'S TECHNIQUE – CONT

Glassblowing — The Final Form

In this step, Jo creates the final form of her artworks by re-blowing the cut cups. The cut cups are loaded into a kiln and heated to 550°C. The cup is picked up on a blowing iron and it is dipped in clear molten glass in the furnace (this is called a “gather”). This adds fresh, clear glass to the outside of the cup and also traps small bubbles of air in some of the cut marks that Jo has made on the cup — creating a new pattern of bubbles.

Heat, blowing, spinning and gravity are now used to re-shape the glass into its final form, whether it be a sand dollar, a seagrass or some other shape, such as Seed.



ABOUT THE ARTIST'S TECHNIQUE – CONT

Finishing the Glass Surface

When the blown glass artworks have cooled down, Jo finishes them by grinding the bases flat using special abrasive machinery. Sometimes she also changes the surface of the glass so that it looks soft, frosted and satiny, rather than shiny and reflective. This is achieved by sandblasting (blasting fine abrasive sand at the surface), followed by many hours of polishing by hand or with machinery.



Jo Bone, *Seed* (detail), 2014. Blown glass, cold worked, 10 x 70 cm. Photograph by Aaron S. Micallef.

Seed was created using straight cane with fine lines. You can see the rows of fine bubbles from where Jo cut the *Seed* cup.



Jo Bone, *Blue Sand Dollar*, 2014. Blown glass, cold worked, 9 x 39 cm. Photograph by Aaron S. Micallef.

Blue Sand Dollar was created using twisted cane with fine lines. This piece has a sandblasted surface, so it looks frosted. You can still see shiny bubbles trapped in the glass where Jo cut the cup that was re-shaped into *Blue Sand Dollar*.



Jo Bone, *Urchin*, 2014. Blown glass, cold worked, 18 x 19 cm. Photograph by Aaron S. Micallef.

Urchin was created using straight cane with fine lines. Here, the fine bubbles have distorted and bent some of the fine cane lines when the glass was still soft, creating a lacework or stitching pattern.



THE ARTIST'S TOOLS

a. The Jacks: also called Tools or Pucellas

The Jacks are the most important hand tools used for working hot glass. They are used so much that they are often just called “the tools.” The Jacks consist of two flat metal arms that are joined by spring steel, and the glassblower controls the distance between the blades. The Jacks are used to control the shape and form of the blown glass and are especially useful for opening up the mouths of vessels.

b. Tweezers

Tweezers are used for pulling, tweaking and shaping small bits of hot glass. They are also convenient for pulling out and lengthening the necks of long vessels.

c. Parrot-Nosed Shears

The blades of the Parrot-Nosed Shears are useful for cutting bits of hot glass, such as those used to form handles. A bit is a mass of molten glass, usually small and freshly gathered from the furnace. In a team of glassworkers, the bit gatherer removes bits from the furnace, using a bit iron.

d. Shears

Shears are used to trim excess glass off a blown form. They are particularly useful for trimming around the mouth of a vessel. Different sized shears are helpful for different sized pieces of glass.

e. Calipers

The Calipers are used to measure and check the size of hot glass forms. This is valuable for ensuring that a vessel is the correct size or for making matching forms.

f. Graphite Paddle

Paddles are used to shape the hot glass form. They are especially useful for flattening the base or rim of a vessel. They are usually made of wood or graphite so that they don't take too much heat out of the glass.

Wads of Wet Newspaper

Thick wads of wet newspaper are held in the glassblower's hand and used to shape the hot glass. When the wet paper touches the glass, steam is produced and this helps to stop the paper from burning and keeps the heat in the glass. The glassblower's hand stays safe on the other side of the paper.

For further information on any of the terms, tools or techniques above:

[Glass Dictionary](#)

cmog.org/research/glass-dictionary

Show your Students this Quick Online Video of Jo Glassblowing

asiapacificscreenacademy.com/the-awards/the-vessel
Video courtesy of Asia Pacific Screen Awards



VISITING THE GALLERY

When you book your Gallery visit, you could ask if the Gallery Director or a Gallery staff person or volunteer could answer some questions about the *In Depth* exhibition.

In the Classroom Before your Visit to the Gallery

Research traditional glass-making techniques and processes. How are Jo Bone's techniques different from traditional techniques?

Teacher's Help:

- khanacademy.org/partner-content/getty-museum/antiquities/ancient-glassmaking/a/glassmaking-history-and-techniques
- museovetro.visitmuve.it/en/il-museo/layout-and-collections/in-depth/glass-type-glassmaking-techniques-15th-17th-centuries

Questions for Students in the Gallery

It could be fun for students to work in groups of two or four to video each other's answers to the following questions using phones or video cameras.

What do you know about glass-making?

What do you think of as traditional forms of glasswork?

Teacher's Help: vases, beakers, mosaic glass, ornaments.

How are Jo's artworks different from these traditional forms?

Teacher's Help: patterns, forms, her inspiration, the artworks are not functional.

Choose one of Jo's artworks and explain what you like about it (the colour, the form, the pattern). If this were your artwork, what would you change or add?

Propose the reasoning for the title of this exhibition.

Take note of how Jo Bone's artworks have been displayed.

Teacher's Help: on plinths of various heights, grouped by form, utilising various lighting, supported by a didactic panel and room brochure.

Evaluate how these display methods enhance the artist's intention to an audience.

Teacher's Help:

- The seagrass is displayed on a low plinth to emulate seagrass in the marine environment and make it easy for the viewer to see the varied height of each seagrass frond.
- The seagrass artwork has also been displayed to allow the audience to walk around the artwork and appreciate it from all angles.
- The sand dollars, urchin, mollusc, seed and untitled works have been displayed with spot lighting and on plinths at an appropriate height to invite intimate examination of the intricate patterns.
- The lighting of the artworks emphasises the material and its transparency, drawing the viewer's attention to the artist's medium and complex creation processes.
- A didactic panel and room brochure give additional insight into Jo's practice and inspiration.

Ask the Gallery Director or Gallery staff person to talk about various artwork display methods. Ask them to tell you about a specific artwork that they've installed in the Gallery that presented a lot of display challenges. How did they overcome these?



Jo Bone, 2014. Photograph by Aaron S. Micallef.

In the Classroom After your Gallery Visit

Find images of natural sand dollars, seagrass and urchins from marine environments. Do you think Jo Bone effectively represented a marine theme in her artwork?

Identify a theme to represent in your own artwork. Create an artwork to represent this theme using a traditional art-making technique (drawing with pencil, painting, clay sculpture, lino printing).

Jo Bone has manipulated glass and used a non-traditional way of working with it. Can you think of a way you could manipulate a traditional technique?

Below are some contemporary Artists who experiment with and manipulate traditional techniques:

- Robyn Stacey is a well-known contemporary Australian photographer. Her recent body of work for Museum of Brisbane titled *Cloud Land* presented a host of Brisbane's most familiar places, buildings and landmarks in an innovative, new way. In this series, Stacey used one of the oldest photographic technologies invented, the camera obscura. Turning and obscuring views, perspectives and perhaps ideas, Stacey reinvents the photographic technique to offer a revealing portrait of Brisbane. For images and more information: museumofbrisbane.com.au/whats-on/robyn-stacey-cloud-land

- Lionel Bawden works in sculpture, performance, installation and painting. A fundamental element in Bawden's practice is his use of coloured pencils — not for drawing, but as a sculptural material. Bawden reconfigures and carves coloured pencils into amorphous forms, exploring metaphor through the colours and geometry of the material. For images and more information: lionelbawden.com
- Brook Andrew's artwork *Loop. A Model of how the world operates* has been described as a "wall drawing". The Artist uses black-and-white patterns traditionally carved into shields and trees (dendroglyphs) inspired by his Indigenous cultural heritage. Andrew has used these traditional patterns and associations, intertwined with spirals of neon, to try to provoke discussion about the conflict between inheritance of tradition and Aboriginal culture in contemporary society. For images and more information: mca.com.au/collection/work/2008.48A-F/

Think about how you will display your artwork. Will you lay it out on the floor; use plinths or cabinets; hang your artwork on the wall or from the ceiling? How will you use lighting to enhance your intention to your audience? Will you use labels and didactic information to support your artwork?



OUTSIDE OF THE CLASSROOM

This activity could be undertaken on the way to or on the way back from the Gallery, for example in a park nearby.

“Our affinity with nature, ‘its beauty’, can be explained by how nature’s patterns are modeled mathematically through formulas of symmetry. The regularities in natural patterns are what the order-seeking human eye comprehends as ‘beauty’.

I think I recognised this as a child, as my father and I spent many hours of my English childhood buying and collecting exotic seashells, and many more hours imagining the exotic environments from which they hailed.” — **Jo Bone**

Do you, like Jo, think that the human eye sees beautiful things as things that are orderly and symmetrically patterned? What are some patterns in nature that you consider to be beautiful (beehives, spider webs, animal skin, flower petals, snowflakes, feathers)?

Did you, like Jo, collect anything as a child? What did you collect?

Make a collection.

Teacher’s Help: things that are red, leaves, labels, flowers, shopping lists, rubbish, fabric, paper, brooches, postcards, friends, trading cards.

Make a list of things you like about your collection (colours, patterns, shapes, textures, scents or the stories and memories that you associate with them).

Create an artwork inspired by your collection.

Glue objects or photographs, draw sketches or make rubbings of your collection here.





IN THE CLASSROOM

Jo Bone's exhibition is clearly inspired by Queensland's marine environment, which is a unique environment and which is currently a controversial, newsworthy issue. Jo's exhibition has been described as a symbol or visual representation of Queensland.

What symbolises Queensland, or your hometown, for you (images, words, songs, locations, a book, colours, foods)?
Outline your ideas here.

Create a graphic design or image to promote Queensland via Instagram, Facebook or Twitter.
How would you appeal to your audience (and maximise followers, likes, comments, shares and re-tweets)?

Teacher's Help: the image or design could be sentimental, controversial, political, beautiful, or rewarding for the audience.



IN DEPTH REGIONAL TOUR

2017

Information and public programs

Logan Art Gallery, QLD

10 March – 22 April 2017

Opening Event

Friday 10 March, 6pm

Artist Lecture

Saturday 11 March, 2pm

Artist Floor Talk

Friday 17 March, 10.30am

Workshop

Saturday 18 March, 10am

For details: logan.qld.gov.au/facilities-and-recreation/arts-culture-and-heritage/logan-art-gallery

Texas Regional Art Gallery, QLD

6 May – 17 June 2017

facebook.com/TexasRegionalArtGallery

Gallery 107, Dalby, QLD

31 July – 2 September 2017

gallery107dalby.com.au

Grassland Art Gallery, Tambo, QLD

14 September – 29 October 2017

btrc.qld.gov.au/grassland-art-gallery

Banana Shire Regional Art Gallery, Biloela, QLD

14 November – 22 December 2017

banana.qld.gov.au/artgallery

2018

Hervey Bay Regional Gallery, QLD

23 March – 6 May 2018

ourfrasercoast.com.au/hervey-bay-regional-gallery1

Dates are subject to change. Please refer to the Museums & Galleries Queensland website: magsq.com.au/cms/page.asp?ID=7596

In Depth is a touring exhibition in partnership between
Jo Bone and Museums & Galleries Queensland.
This project is supported by the Queensland
Government through Arts Queensland.



Design: Designfront

Cover: Jo Bone, *Seed* (detail), 2014. Blown glass,
cold worked. 10 x 70 cm. Photograph by Aaron S. Micallef.