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MAATTEREDS

**Material Matters**

**Kay S Lawrence**

**Education Resource Kit**

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for Museums & Galleries Queensland

## TEACHERS' NOTES

*Material Matters* transports 'women's work' from the domestic domain to the public arena. Kay S Lawrence's artworks and installations offer students an opportunity to participate in social discourse about weaving, knitting, embroidery, sewing, crochet — processes and skills traditionally undertaken by females in the family home. In this exhibition, the social and cultural significance of each of these processes is offered for public consumption through art, stimulating further engagement with the 'women's work' they portray. This education resource kit is intended to enable upper-primary and secondary students to explore both the practical skills and the ideological principles embedded in these artworks.

Using textiles as her chosen medium, and the human form as a mediator between culture and nature, Kay S Lawrence champions her concerns about society's global impact upon the natural world. This is a concept to be discussed with students prior to visiting the exhibition. Students should reflect on how past and present human activity will have a domino effect upon their own future and that of their descendants.

This education resource kit aligns with *The Australian Curriculum: The Arts (Visual Arts), Version 8.1*<sup>1</sup> and incorporates many of the Cross-Curriculum Priorities and the General Capabilities.

The teaching and learning opportunities have been designed to aid in the acquisition of cross-curricular content and to assist in the development of skills, knowledge, understandings and techniques from the viewpoints of artist, designer, critic and audience. Although they have been categorised here as either Upper Primary or Secondary, teachers should consider all activities before selecting those which best suit their students' needs. Teachers may then identify which tasks to do before, during and after visiting the exhibition. Learning experiences have been organised by means of the interrelated strands of Responding and Making. "Making includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and to make artworks that communicate ideas and intentions. Responding includes exploring, responding to, analysing and interpreting artworks."<sup>2</sup> Many of the Making activities and the Responding tasks are linked and may be used to facilitate further exploration of the issues and themes presented in the exhibition. "The strands inform and support each other. When developing teaching and learning programs, teachers combine aspects of the strands in different ways to provide students with learning experiences that meet their needs and interests. The curriculum provides many opportunities for integration of learning between arts subjects and with other learning areas."<sup>3</sup>

Through this kit, students will experiment with a range of equipment, materials, media and technologies to design and make artworks that communicate their ideas, feelings and observations. By exploring traditional media, new technologies, established codes and conventions, students will develop an understanding of visual arts as a field of knowledge informed by diverse histories, theories and cultures. They will make choices to define artistic intentions, express ideas and produce artworks. Their work will be presented with cognisance of venue, space, purpose and context. Students will use art and design thinking, and create works that include evidence of conceptual and problem-solving processes.

In addition, students will make observations about artworks, using the language of visual arts to talk about what they see. They will respond to a range of artworks and installations, applying aesthetic criteria to make judgements about their own and others' work. They will consider the place and function of art in their personal lives and in the wider community. Questions about individual artworks will serve as a springboard for classroom discussions.

All students, regardless of age, should be briefed on appropriate gallery etiquette. An understanding and appreciation of the 'look but don't touch' nature of these exhibits can be nurtured through classroom discussion. Students should be encouraged to engage with the artworks through critical observation. Prior instruction in critiquing may be necessary for some students. (An online search will provide examples of frameworks for critiquing art.) Close scrutiny of the artworks and installations displayed at the exhibition will enhance the experience and help students to engage with the artworks as the artist intended.

The artist, Kay S Lawrence, will be posting to her Facebook page throughout the exhibition tour, at <https://www.facebook.com/MaterialMattersTour>. She would welcome students (and teachers) to upload their artworks, activities or other responses to the exhibition as visitor posts.

<sup>1</sup> <http://www.australiancurriculum.edu.au/the-arts/visual-arts/curriculum/f-10?layout=2#page=7-8>

<sup>2</sup> *The Australian Curriculum version 8.1 - "The Arts: Overview: Key Ideas"*

<sup>3</sup> *The Australian Curriculum version 8.1 - "The Arts: Overview: Structure"*

Arboreal discourse  
(2014)



These images have been provided to inform some of the activities in this education resource kit. Video artworks referred to in the kit and additional artworks can be viewed when visiting the exhibition.



Liminal Being (2014)

Varicose (2011)



*Tree Line (2012)*



*Separation Anxiety (2014)*

# IMAGINERIAL



Macho Man (2011)

(Wo)mangrove (2014)



Lionel (detail) (2011)

# NATUREDC

Camouflage (2014)



Engagement with...#2 (2011-14)



Engagement with...#2 (detail) (2011-14)



## ARTIST'S STATEMENT

Kay S Lawrence<sup>4</sup>  
July 2014

My work has evolved through a sustained exploration of the materiality of textile and digital mediums. The notions of impermanence, contingency and the fragility of our natural environment are addressed using mediums that are similarly framed. Aesthetics and conceptual concerns are integrated using traditional feminine aesthetic expressions termed *women's work*. The repositioning of textiles within a paradigm of feminist critical engagement is pivotal to my practice. The current ecological issues with which I engage are global issues, not specifically feminist issues. I use *women's work* as a metaphoric means to 'mend the world'.



I believe that the best way forward is to combine the old and the new. The use of old mediums — textiles — and new mediums — digital — is metaphoric for this position. I also adhere to the principle that the actions of every individual are important. As Indian novelist and activist Arundhati Roy explains, it is “not just about small things. It’s about how the smallest things connect to the biggest things — that’s the important thing”<sup>5</sup>. My art works use this metaphor repeatedly, showing the collective strength of many threads.

<sup>4</sup> Kay S Lawrence, Artist Statement, first published in *Material Matters* exhibition brochure, Griffith University QCA Galleries, July 2014

<sup>5</sup> Paul Kingsnorth, “Arundhati Roy”, *Peace Review: A Journal of Social Justice* 13, no. 4 (2001): 594, quoted in Kay S Lawrence, op. cit.

## UPPER PRIMARY

### RESPONDING

**T**o what does the term “material matters” refer? Compare ideas with your classmates, then discuss how the term relates to this exhibition.

**R**ead the artwork labels to identify the materials used in this exhibition. Transfer your information to a table like the one below.

NATURAL MATERIALS	MAN-MADE MATERIALS

**T**hink about each of these materials in terms of its durability. Will it survive for 10 years? 100 years? 500 years? Predict how the permanence, or impermanence, of the artwork/s will be impacted. Do you think the artist considered the longevity of each artwork prior to creating it? Explain your answer to your classmates.

**B**efore the invention of industrial sewing and knitting machines, most needlework was done in the home and was considered to be ‘women’s work’. Now that many of these items are able to be mass-produced, what role does ‘women’s work’ have in contemporary living?

**I**f you needed a knitted scarf, where would you get one? Is this what your grandmother or your great-great-grandmother might have done when they were your age? Discuss with your classmates.

**H**ave you observed something being created from fibres or textiles, e.g. a hat being crocheted or a shirt being sewn? Share your experience by identifying the following:

1. the specific fibres or textiles used;
2. the processes employed;
3. the name of the item;
4. how the finished item was used.

**W**rite a paragraph about the role of each of the following:

- textiles in the home;
- textiles in fashion;
- textiles in craft;
- textiles in art.

**W**hat fibres might you find in nature? Brainstorm examples with your classmates.

**D**escribe the textures you would experience if you were permitted to touch the artworks.

**H**ow might the mood of an artwork and/or the artist’s intention be altered if different materials were used, e.g. barbed wire instead of silk thread, paper instead of cotton fabric?

**I**n many of the exhibition artworks, Kay S Lawrence examines the concept of *anthropocentrism* [an-thro-po-cen-trism] — the idea that humans are the most important and valued entity in the universe. Discuss this concept with your classmates, identify references to anthropocentrism in this exhibition, and then decide whether you support or oppose this view.

**T**he artist attributes human form, emotions, characteristics and/or behaviours to non-human things in many of her artworks. This is known as *anthropomorphism* [an-thro-po-morf-ism]. Familiar examples include the humanising of the main characters in *The Three Little Pigs*, *Thomas the Tank Engine* and *TMNT [Teenage Mutant Ninja Turtles]*. Examples of anthropomorphising in nature include when you imagine a reclining body in the contours of a distant mountain range or see a human face in the clouds. Identify which of Kay S Lawrence’s artworks and installations you interpret as anthropomorphic and suggest why she has chosen to present them in this way.

**C**onsider the prefix ‘anthropo-’. What do you think it might mean? Refer back to the meanings of *anthropomorphism* and *anthropocentrism* to find a common link. Lastly, use a dictionary to find the definition of ‘anthropo-’. Was your guess accurate?

**W**rite a procedure for how you might make the artwork *Liminal Being*.

**I**f the scale of the artwork *Liminal Being* was reduced by two-thirds, would you respond to it in the same way? What considerations might the artist have made when planning the size of this artwork?



## UPPER PRIMARY

**W**hen discussing the artwork *Arboreal discourse*, Kay S Lawrence speaks of colour, pattern, tartan and lace. Share your thoughts on how these elements and materials are linked to the artwork.

**V**iew the video artwork *Re/formations*. Where is the focal point? How has the artist drawn your attention to this area? Repeat this task with the artwork *Engagement with...#2*.

**W**rite a description of the artwork *Varicose* on a sticky note to contribute to a classroom display.

**S**uggest what may have influenced Kay S Lawrence to title her artwork *Separation Anxiety*.

**W**hat are the found objects used in the video artwork *Knots*? From where could they have originated? What might the artist have wanted her audiences to see and understand?

**C**ompare and contrast the video loops *Excogitation* and *Rural Days*. Write a comment about how each treats the following elements: space, colour, light and shadow.

**R**eflect upon your personal interpretation of the artwork *Tree Line*. What comment or message do you think Kay S Lawrence is communicating to her audiences?

**D**iscuss the possible significance of the knitted fragment in the artwork *(Wo)mangrove*.

**A**sk your classmates to interpret the artwork *(Wo)mangrove*. Do you detect examples where gender, race and/or culture might influence how a person sees this artwork?

**M**aterial Matters is a touring exhibition, travelling to 8 venues throughout Queensland over a two-year period. What considerations would need to be made when transporting fragile artworks such as *(Wo)mangrove* and *Engagement with...#2*?

**C**hoose at least one of the artworks and offer suggestions regarding the artist's inspiration and/or motivation.

**I**dentify artworks in this exhibition which incorporate light, space and shadow. How has each of these elements been used, and to what effect?

**S**elect 2 or 3 of the following visual conventions: design principles (e.g. unity, balance, hierarchy, scale, proportion, emphasis, similarity, contrast); visual elements (e.g. line, shape, colour, texture, space, form, light); composition; style. Write a paragraph about each to illustrate how they have been employed by the artist in one of the artworks or installations in the exhibition.

**R**eflecting upon the artworks you have viewed, choose words to create an acrostic based on the exhibition title "MATERIAL MATTERS". When selecting each word, consider the following:

- visual impact of the artworks;
- your interpretation of the artist's intent;
- methods and techniques employed by the artist;
- the mood/s and feelings evoked.

## UPPER PRIMARY

### MAKING

**U**se bulleted points to suggest at least 3 creative ideas that you might develop in response to this exhibition.

**C**reate a digital portfolio to illustrate: (1) practical uses for textiles; and (2) examples of textiles as fine art. Caption each image.

**C**reate an artwork using individual threads in straight lines only.

**E**xperiment with a Styrofoam board, mapping pins and thread to create a unique artwork.

**I**mmerse lengths of yarn in PVA glue. Remove the excess glue by sliding the yarn between the pads of your thumb and forefinger. Drape each length over the surface of an inflated balloon, criss-crossing the threads and ensuring the ends are touching another length of yarn. Hang the finished work to dry for a few days, then pop and remove the balloon to reveal the negative space. Add your artwork to a collaborative installation in your classroom. Reflect on how light, space and shadow become an integral part of the installation. You may wish to illuminate the artworks to emphasise the play between light and shadow.

**D**econstruct a small square of fabric one thread at a time. Take photographs at progressive stages of the deconstruction and present the series as a classroom display.

**U**se knitting yarn and a French knitting spool to create tubes of yarn. With your classmates, discuss how these might be used to create an art installation in your classroom.

**D**esign a digital artwork titled *String Theory*.

**I**dentify the materials used by Kay S Lawrence to create the artwork *Liminal Being*. Using some or all of the same materials, create your own original 'being' on a smaller scale.

**T**he artwork *Lionel* strongly resembles a human form as it occurs in nature — a recurring element in many of Kay S Lawrence's artworks. Search for similar anthropomorphic examples in your natural environment. Make sketches or take photographs to share with your classmates.

**M**ake a simple drawing of a body part (e.g. head, arm, torso) on a piece of sheer fabric such as organza, chiffon, fine cotton lawn or voile. Use needle and thread to stitch the outline, then stitch one single additional feature (e.g. an eye, a bracelet, a navel). Hang for display.

**M**ake a line drawing of one of these artworks: *Camouflage*, *Varicose* or *Engagement with...#2*. Focus on the lines as you draw. Think about the angle, length, curvature, width and weight of each line. Consider whether each line needs to be thick or thin, light or dark, curved or straight, short or long, horizontal, vertical or diagonal.

**R**esponding to the ecological topic addressed by the video artwork *Knots*, create your own artwork from found objects to reflect an environmental issue. Use your own idea or select from one of the following topics: over-packaging; genetically-modified foods; the throw-away society; fishing by-catch.

**I**magine a hospital is proposed for a neighbouring block of land. The hospital will offer essential community services and provide necessary employment in the area. A rare species of bandicoot has inhabited the land for many decades. Design 2 community posters: one presenting an anthropocentric view and another resisting the development in order to save the bandicoots' habitat. Your design should use textiles and/or a digital medium. Be sure to clearly express your reasons for support/opposition.

**M**any of Kay S Lawrence's images have been taken with a mobile phone camera. Explore your own surroundings to photograph scenes which portray humanity and nature, either in harmony or in discord. Title your photographic collection and share with your classmates.

**C**hoose at least one of the artworks you have completed in response to this exhibition. Evaluate which characteristics of your work are most successful. In addition, reflect upon which of your skills require honing and identify any gaps in your knowledge base. Present your self-assessment in either a one-page essay or a montage of captioned photographs.

SECONDARY

RESPONDING

**W**hat does the exhibition title, “Material Matters”, suggest to you?

**T**he word ‘thread’ has many meanings in the English language. Select at least 4 of the following sentences and record your interpretation of the word within the context of its sentence:

- We had to **thread** our way through the crowd to find our friend.
- As he listened closely, each **thread** of the mystery was slowly unravelled.
- Impacted by the global financial crisis, his future now hangs by a **thread**.
- When the drawer was prised open, a cornucopia of vibrantly-coloured **threads** was revealed.
- As I watched her board the train, I realised that my last **thread** of hope was fading.
- The **thread** which had closely bound them as a family unit had finally snapped.
- The woman deftly unwound the lustrous **thread** from the silkworm’s cocoon.
- He knew he was about to faint as he felt his **thread** of consciousness slowly ebbing away.
- After all the interruptions, it became difficult to follow the **thread** of their conversation.
- From high on the mountain, the river looked like a **thread** of silver winding through the valleys far below.
- A common **thread** running through this movie is the perceived chasm that exists between males and females.
- Numerous streams of data are characteristic of applications which execute multiple **threads** and processes in parallel.
- She hadn’t seen him since 2007, yet she hoped to pick up the **threads** of their relationship at their next meeting.

“... the collective strength of many threads”<sup>6</sup> is how the artist describes the motif which is so prevalent in these artworks. Where is this represented in everyday life? Discuss with your classmates.

**W**hen selecting materials, the artist often opts for pliability and/or malleability as a prerequisite. Consider why this might be important to her. List at least 5 examples of pliable/malleable materials used in this exhibition, identifying each and outlining how it has been used.

**R**esearch the processes and uses of fibre in China, India and Ireland to complete this grid. Then write a paragraph/page about each country’s textile industry.

	CHINA	INDIA	IRELAND
<b>FIBRE</b>	SILK	COTTON	FLAX
<b>PROCESS</b>			
<b>USE</b>			

**T**extile metaphors have enriched oral and written languages for centuries. Research at least one of the following phrases to appreciate its essence and then incorporate it into a paragraph to illustrate its meaning:

- pull the wool over his eyes
- a silken voice
- embroidered the tale
- the championship is sewn up
- spin a yarn
- a patchwork of cultures and nationalities
- weave a plot
- home-spun values
- social fabric
- thread and thrum

**A**nalyse how symbolic meanings or metaphors are presented in this exhibition. Reflect on how your own artwork might use metaphor to enhance its meaning.

**T**o execute this exhibition, the artist required mastery of many skills. List 5 skills you judge to be necessary to produce this body of artwork. Explain each of your choices.

**W**hat is ‘yarn bombing’? What is ‘knittifi’? Search the Internet for information and relevant images. Identify at least 3 social comments presented via this art form. Record these as bulleted points.

**W**hich of Kay S Lawrence’s artworks hint at *permanence*? Which suggest *impermanence*? Explain your opinions to your classmates.

## SECONDARY

**C**omment on ways in which the artist communicates the relationship between nature and culture.

**A**nthropocentrism [an-thro-po-cen-trism] — what is it? Research and record a definition. Kay S Lawrence often references anthropocentrism in her artworks to highlight issues of importance to her. View her artworks and/or installations with this in mind. How might you, as an artist, express your opinion about one of the following topics:

- introduction of exotic species into Australia;
- live animal exporting;
- coral bleaching;
- killing of animals responsible for attacks on humans;
- urban redevelopment;
- farmers' irrigation rights;
- global warming?

Share your ideas with your classmates.

**I**dentify where *anthropomorphism* is evident in this exhibition. Share your interpretation of the relevant artworks and/or installations.

**O**bserve the artworks *Lionel* and *Macho Man* for at least two minutes. What is your initial reaction? Now study the two artworks closely to identify the artist's intent.

**I**f you were to design a textile collage based upon the artwork *Arboreal discourse*, what materials might you use?

**S**peculate on why the artist has chosen the title *Varicose*. Identify the technique/s used to create this artwork. Suggest ways in which you might use a similar image — either as a whole or as a fragment — in your own artwork.

**R**ead the artist's statement by Kay S Lawrence<sup>7</sup>. How do you interpret her comment "I use *women's work* as a metaphoric means to 'mend the world'"? Discuss with your classmates.

**O**ffer an explanation of how traditional feminine aesthetic expressions, dubbed 'women's work', are represented in the artwork *(Wo)mangrove*.

**I**n the artwork *Separation Anxiety*, the torso has been hidden from our view in the foreground, yet it is projected in the shadowed background image. Why do you think the artist has chosen to do this?

**W**hat ideas are expressed in Kay S Lawrence's *Bound* series? Why might the person in this artwork be struggling? By what is the body bound — both literally and figuratively? Share your thoughts with your classmates.

**T**he video loop *Dian Chi Birds* pays homage to the ecological damage which has occurred at a lake in China. Search the Internet for articles and images referring to "Dian Chi pollution". What emotions do you feel as you digest this information? In what way has Kay S Lawrence used digital technology to mask the existence of the vibrant blue-green algae on the lake? Why has she done this? What emotional response do you have to the artwork itself? Discuss with your classmates.

**W**hat happens at the end of the video *Rural Days*? What statement does this occurrence suggest to you?

**T**he image in the artwork *YangZi* was shot on location when Kay S Lawrence was a resident artist in China. What is "YangZi" (also known as "Yangtze")? Locate it on a map. The light colouring on the foliage and surroundings is caused by the water splashing as it passes through narrow passages through the rock. The water contains the rare earth minerals tungsten and beryllium — residue from mining upstream. Find out why these minerals are valued in the manufacturing industry. Consider whether the artist is making a social, historical or ecological statement with the artwork *YangZi*. How does her statement transcend all languages?

**K**ay S Lawrence portrays global ecological and social issues in many of her artworks. What evidence of these can be found in this exhibition? Discuss with your classmates.

**T**hink about how you represent meaning or make a statement in your own artworks. Is it articulated explicitly or implicitly? Consider this as you plan future artworks.

**I**n her artist's statement, Kay S Lawrence quotes the Indian novelist and activist Arundhati Roy: [it is] "not just about small things. It's about how the smallest things connect to the biggest things — that's the important thing."<sup>8</sup> Identify which of the artworks in this exhibition best embraces this notion and explain your choice.

**R**eflect on how the smallest things in your day can impact on what happens later in the day, later in the year, and/or later in the decade.

<sup>7</sup> Kay S Lawrence, op. cit.

<sup>8</sup> Paul Kingsnorth, op. cit.

## SECONDARY

**I**dentify where Kay S Lawrence has incorporated visual conventions, design principles and/or visual arts' elements in these artworks. Reflect on how she has employed each of these.

**W**hen planning the *Material Matters* exhibition, what did Kay S Lawrence need to consider? Think in terms of time, space, materials. Write your answer using bulleted points or as a paragraph.

**S**uggest why the artist has chosen to combine textiles with digital art for this exhibition.

**I**magine you are the curator for this exhibition. What might you consider in order to present the artworks to the public?

**S**earch online to view previous exhibitions of Kay S Lawrence's art. What are the similarities and differences in materials, motivations, issues, styles and/or techniques? Record your findings on a graphic organiser (e.g. Compare & Contrast Chart).

**W**rite a 200-word response to your favourite artwork in this exhibition. Alternatively, you could make a two-minute voice recording of your response. Consider the following:

- your reasons for liking it;
- your emotional reaction;
- techniques employed by the artist;
- materials used;
- skills involved;
- artist's intent;
- your interpretation.

**R**eflect upon the issues presented in the artworks in the *Material Matters* exhibition. Has your understanding of a particular issue been enriched by any of the artworks? Identify the issue/s and use a graphic organiser to record your learning progression. Alternatively, write a short paragraph about your new learning.

## MAKING

**D**esign a creative response to the exhibition using either textiles or a digital medium. Your design should uphold the artist's observations of impermanence, contingency and the fragility of our natural environment.

**U**se needle and thread to illustrate an object or sentiment that you value.

**M**ake a sampler using at least one of the skills you have identified in Lawrence's artworks.

**I**nspired by your Internet search, write a full-page proposal for yarn bombing something in your school environment. Seek permission from your teacher to put your plan into place. Both the proposal and the installation should reflect a social issue which is important to you. You may choose to work individually or collaborate with your classmates.

**I**dentify a significant topic concerning Indigenous Australians — past, present or future. Replicate at least one of Kay S Lawrence's techniques to make a social commentary on the identified aspect. Suggested topics include: Indigenous role-models, the Stolen Generation, government housing, literary depictions, Sorry Day, international ownership of Indigenous artefacts.

**C**onsider the complexity of many of nature's forms (e.g. a bird's nest, an insect or a flower). Think about how you might recreate one of these forms using at least one of the 'women's work' skills featured in Kay S Lawrence's artworks. Sketch your ideas. To accompany the drawings, write text to identify the materials you would use, the processes you would undertake and the skills you would require. Alternatively, you may choose to present a finished artwork.

**S**earch the Internet for images of some or all of the following: "neurons", "plant fibres", "plant cell photography", "close up eye", "art threads". Select images to use as inspiration for your own artwork. Be cognisant of copyright. Present your planning, designs and finished work to your classmates.

**P**lan and execute a group installation using ropes of yarn made with a French knitting spool or by finger knitting. Photograph the steps taken during the creation and the installation.

## SECONDARY

**P**roduce a textile collage which combines texture and interest. Incorporate a variety of materials such as ribbon, buttons, doilies, bows, lace, thread, felt, fabric scraps, embroidery, tassels, crocheted fragments, natural fibres, netting. You may choose to make the collage as an artwork, or as a practical piece such as a cover for a journal or a cushion.

**E**xplore the use of flexible metal wire (e.g. fuse wire, jewellery wire, cable wire) to recreate shapes from nature, e.g. leaves, branches, seed pods, fruit, roots, flowers. Consider how this material compares with the threads traditionally used in 'women's work'.

**W**ork collaboratively to re-create the artwork *YangZi* as a textile collage. Present your vision as a mood board.

**C**ontemplate your opinion on a newsworthy topic such as bullying, domestic violence, housing support, Indigenous Australians, pressures on students, refugees or underage drinking. Express these ideas through the medium of thread art. Before you start, carefully consider how to use threads as a link between your art and the issue. You may choose to either record your artwork ideas in bulleted points or sketch your design or create the artwork.

**U**se digital images, preferably your own, to address an environmental issue which is important to you. Use your own topic or select from one of the following: daylight saving, alternative energy sources, whaling, coal seam gas, kangaroo culling or deforestation. In planning how to present this artwork or installation, first identify your target audience. Will you seek to challenge or extend them? Will you present multiple viewpoints or do you wish to influence your audience's opinion? What form of presentation will best achieve your goal? Write your answers in bulleted points to accompany your artwork.

**R**ural Days is a video of a bicycle ride. It is a fourth-generation re-videoed image from a computer screen. This practice results in loss of clarity – especially the blurring of colours which gives the work the look of an abstract painting. Experiment with your own short videos to explore this technique. Select at least one of these to share via social media.

### Photo Acknowledgements

#### Joachim Froese

- Front Cover, 03 *Liminal Being* 2014
- 05 *(Wo)mangrove* 2014
- 06 *Engagement with...#2 (detail)* 2011–2014
- 06 *Engagement with...#2* 2011–2014

#### Kay S Lawrence

- 03 *Arboreal discourse* 2014
- 03 *Varicose* 2011
- 04 *Separation Anxiety* 2014
- 04 *Tree Line* 2012
- 05 *Lionel (detail)* 2011
- 06 *Camouflage* 2014
- 07 *Bound* 2012

#### Carl Warner

- 05 *Macho Man* 2011

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