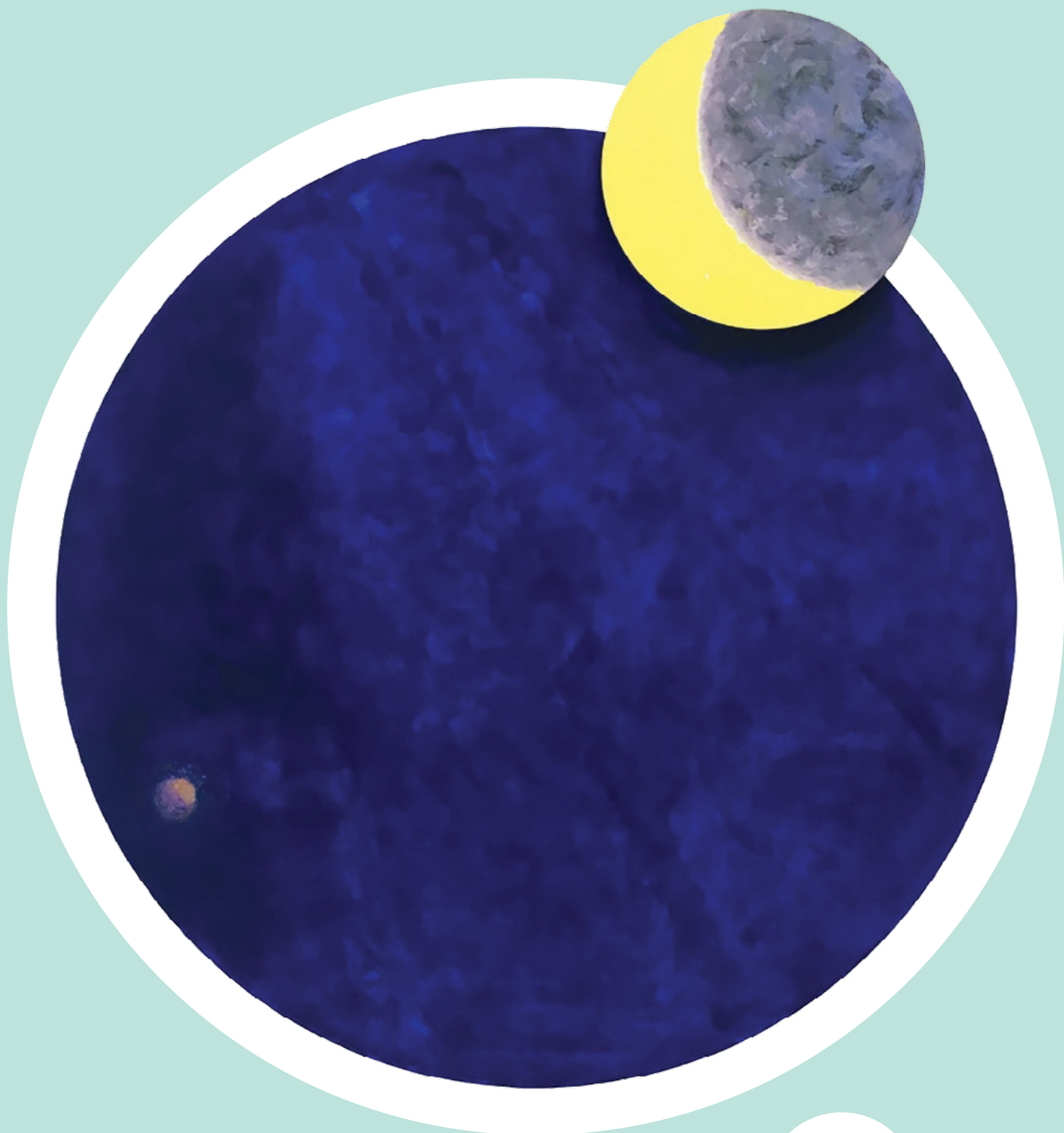


# 50 YEARS OF COLLECTING

EDUCATION RESOURCE  
LEVELS 7 – 10



DEAKIN UNIVERSITY  
**Art Gallery**

Deakin University CRICOS Provider Code: 00113B.



**50**  
YEARS

# 50 YEARS OF COLLECTING

The Deakin University Art Collection is a unique and treasured collection of contemporary artworks by some of Australia's leading artists. The collection reflects the cultural aspirations of Deakin and plays a significant role in creating a welcoming environment on campus, enriching the experience of university life and contributing to education and research. Uniquely over 56% of the Deakin collection is on display across our four campuses and in our city centre.

The collection first came together with artworks from Deakin University's **antecedent** institutional collections including the Victoria State Teachers College, Prahran College of Advanced Education and others. It now consists of approximately 2800 artworks by over 900 artists, valued at just under \$30 million. The works in the collection have been **acquired** or **commissioned** by Deakin University, or generously donated by artists and individuals.

The collection is comprised of examples of innovative creative practices including painting, sculpture, print, drawing, ceramics, photography, textiles and includes a large holding of artist's books. Importantly, it is home to cherished artworks by First Nation Peoples, including many artists that are based in South-Eastern Australia. It also houses artworks by our past and present students and staff, telling the special story of the Deakin University origins and its community.

This exhibition showcases a number of important acquisitions to the Deakin University Art Collection, focussing on every decade of collecting. Whilst the exhibition is on display there will be a call out for expressions of interest from alumni, staff and students to send in ideas for submissions in response to works in the exhibition. At the end of the *50 Years of Collecting* exhibition, a selection of these response submissions will be chosen and those artists will be invited to exhibit a new work based on their ideas in the last exhibition of the year.

## Glossary

### Commission

To officially assign or authorise someone or an organisation to carry out a task or create something:

Eg: "she was commissioned to create a series of drawings"

### Acquire

To purchase or obtain an asset or item:

Eg: "We acquired the sculpture at auction"

### Antecedent

Previous or pre-existing:

Eg: "the antecedent library had a big collection of picture books compared to the current one"

## Things to consider

Why would someone donate their artwork to a university?

What would be the advantages of doing that?

Suggest some things the university might need to consider when **storing** artworks?

What considerations might the university have when it comes to selecting and **displaying** works from the collection in public spaces?

Cover image:

Janet Dawson, *Tuesday Moon* 2019

acrylic on board, 105 x 90cm

image © and courtesy of the artist and

Charles Nodrum Gallery

Photo Simon Peter Fox

# 50 YEARS OF COLLECTING

## Exploring the Exhibition

Take some time to wander through the exhibition and consider the following ideas:

The curators of the exhibition have selected artworks from each decade that Deakin (or its antecedent institutions) have existed. Looking at the works from each decade – is there anything you can find that connects them eg: is there anything that the works collected in the 1990's have in common? Choose a decade, and examine the work collected in that time. Write down your observations:

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What are some things you consider to be common to all the works in the exhibition?

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Select a work in the exhibition that you are drawn to. What is it about that work that you like or made you connect with that particular work?

Is it the subject matter? The materials used?

Does it remind you of somewhere or something or an experience you have had?

Can you find distinct groupings of works within the artworks on display? Eg; Portraits, works on paper.

Explore the exhibition and write as many themes/ groupings as you can find within the works on display:

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Find two works in the same group eg: two portraits, from different decades. Consider what is similar and what is different about them and write your observations below:

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How do you think being created at different decades has influenced perhaps what is different about them? Write your thoughts below:

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Do you have a collection of something?

Imagine you are going to exhibit your collection in a gallery or museum.

How would you design the space to show your collection?

Will it feature in its own display case or could it take up a whole room?

Sketch your idea here:

# WORKS IN FOCUS



**Leonard French**  
*The Four Seasons of Life*, 1987  
enamel on composition board  
Commissioned to mark the Tenth Anniversary  
of Deakin University 1987,  
Deakin University Art Collection,  
image © and courtesy of the artist's Estate,  
photo by Simon Peter Fox.

Best known for his large-scale murals and ornate stained glass, the luminous and emblematic surfaces of Melbourne born artist Leonard French adorn various Australian public institutions. Informed by a mixture of influences such as Mexican Muralists, Homer's 'Iliad' and 'Odyssey,' Christian Byzantine Art, and modern European painting, French fuses his iconographic symbols to reflect the human condition.

French studied at Melbourne Technical College from 1944-47, and went on to study in England, Ireland, Belgium, Asia, Greece, Italy, Spain and America. While producing and exhibiting his work, French taught design at the Melbourne School of Printing and Graphic Arts from 1952-56, and worked as an exhibitions officer at the National Gallery of Victoria from 1956-60.

French has been commissioned to bring his "art into life" by producing large scale works for public arenas including the ceiling for the National Gallery of Victoria and in the National Library of Australia in Canberra.

*The Four Seasons of Life* combines the universal insignia of the cross, circle, dome, serpent, and bird to create a rich yet spiritual visual impact. These designs are created on a layered enamelled surface, which give the piece a shimmering luminosity. The whimsical abstraction of this work gives way to a lyrical interpretation of the human spirit.

This work as the name suggests, represents the four seasons of life. Looking at each quarter of the image, what parts of life and/or season do you think each quarter represents? What do you see that makes you say that?

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How do you think the work represents 'the human spirit'? Like the seasons, do people have different parts to them?

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Have you seen the huge coloured stained-glass ceiling at the NGV in Melbourne? Leonard French created that ceiling for the opening of the gallery in 1968. Find an image of the ceiling and compare this work with the design he has created there. What are some similarities and differences?

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# WORKS IN FOCUS



**Deanne Gilson**

*Karringalabil Bundjil Murrup, Manna Gum Tree (The Creation Tree of Knowledge), 2020*

Ochre, acrylic on linen

Deakin University Art Collection

Image © and courtesy the artist

## Artwork Story

My painting depicts the Wadawurrung Creation Story of South Eastern Victoria, at a place known as Black Hill in Gordon, situated on my ancestral Country. A man known as Karringalabil the creator spirit, created the first man and woman out of clay paapul. He took bark and leaves from the great birthing tree known today as the manna gum tree. The manna gum tree is a sacred tree that housed all the spirits of creation within its branches.

Karringalabil turned the tree spirits into the birds of creation, who today, represent our ancestral totems. He then turned himself into the largest and most powerful bird, Bundjil the Eagle-hawk. The role of the other birds was to help Karringalabil Bundjil, give and sustain life on earth. After creating the people, plants, animals, waterways, forests and mountains, Bundjil asked his friends the birds, to perform different roles in order to complete his creation. Firstly, Parrwang the magpies lifted the sky, from darkness to light, giving us the first sunrise. Then Waa the ancestral crow, opened his lungs and blew life in to the people, scattering them across the countryside. The inquisitive cockatoo names Jirnap leaned down to see Bundjil's fire and his crest caught alight. As he flew off trying to put it out fire dropped all over the country side and this in turn gave fire to the people that kept them warm and enabled them to cook food.

Bundjil then took his two wives, Kunuwarra the black swan sisters and flew high up in the sky above Lal Lal Falls, our sacred creation site today, where he then turned them into stars and they can be seen as the brightest stars in the sky watching over us today. This star is known as the Nyirram turt-barram (The Morning Star) that gives hope to all.

- Deanne Gilson, 2020

Artist statement by Deanne Gilson, [https://www.casulapowerhouse.com/\\_data/assets/pdf\\_file/0008/204848/BlakePrize66th\\_web\\_02.pdf](https://www.casulapowerhouse.com/_data/assets/pdf_file/0008/204848/BlakePrize66th_web_02.pdf) pgs 70-71 [Accessed 5 October 2021].

Gilson combines natural ochres and pigments found on Country to create this artwork. Can you identify where she has used these found ochres and pigments in the work? Is there significance to where she has used these materials in the work?

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Many Aboriginal groups or clans are represented by totem animals or plants – these are often specific to the place that that group comes from. If you could choose a plant or animal to represent you and/ or where you come from what would it be and why? Why does that plant or animal hold specific meaning to you or where you come from?

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In the story depicted in the painting, each bird is tasked with a specific role to help Karringalabil Bundjil complete his creation. Describe how the artist has represented the curious cockatoo Jirnap and what is happening in the painting as described in the Creation story?

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**Jan Senbergs**  
*Geelong Cappricio (If Geelong were settled instead of Melbourne)* 2010  
 synthetic polymer paint on canvas  
 Purchase 2010.  
 Deakin University Art Collection  
 image © and courtesy of the artist's Estate  
 and Niagara Galleries, Melbourne.  
 Photo by Mark Ashkanasy.

## Links to the Curriculum

Including but not limited to...

### Visual Arts

#### Exploring Level 7 – 8

Investigate ways that visual conventions, visual arts processes and materials are used to communicate ideas, perspectives and meaning in artworks created across cultures, times, places and other contexts VC2AVA8E01

#### Level 9 – 10

Investigate the ways that artists across cultures, times, places and other contexts develop personal expression in their visual arts practice to communicate and/or challenge ideas, perspectives and meaning VC2AVA10E0

#### Developing Practices Level 7 – 8

Reflect on, analyse and document their own and others' visual arts practices to inform decisions they make in the exploration, development and resolution of their artworks VC2AVA8D02

#### Level 9 – 10

Reflect on, analyse, evaluate and document the ways they and other visual artists respond to artworks and influences to inform and refine their own visual arts practice VC2AVA10D0

#### Presenting Level 9 – 10

Critique and evaluate art exhibits in a range of contexts to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice VC2AVA10P01

### Capabilities

#### Critical and Creative Thinking Questions and Possibilities Level 7 – 8

(Students learn about) strategies for generating new ideas and possibilities including identifying a pattern across multiple information sources VC2CC8Q03

#### Level 9 – 10

(Students learn about) strategies for generating new ideas and possibilities including identifying links and patterns across multiple information sources and perspectives VC2CC10Q03

#### Meta-Cognition Level 7 – 8

(Students learn about) broad strengths and limitations of thinking processes in different contexts, including problem-solving VC2CC8M02

#### Level 9 – 10

(Students learn about) the importance of critical analysis of thinking processes in different contexts, including for problem-solving, considering factors such as cognitive biases VC2CC10M0

### Intercultural Capability

#### Cultural Identity and Belonging Level 7 – 8

(Students learn about) change in cultures, including their own, in a range of contexts, and how this influences identity and a sense of belonging and inclusion VC2CI8C0

#### Level 9 – 10

(Students learn about) how diverse cultures, including their own, influence one another in a range of contexts and how this impacts identity and a sense of belonging and inclusion VC2CI10C01

#### Personal and Social Capability Collaboration Level 7 – 10

(Students learn about) strategies for constructing and managing effective teams; when and how to evaluate collaboration and make recommendations for improvements VC2CP10O04

From the Victorian Curriculum F-10 Version 2.0  
<https://www.vcaa.vic.edu.au/curriculum/foundation-10V2.0>

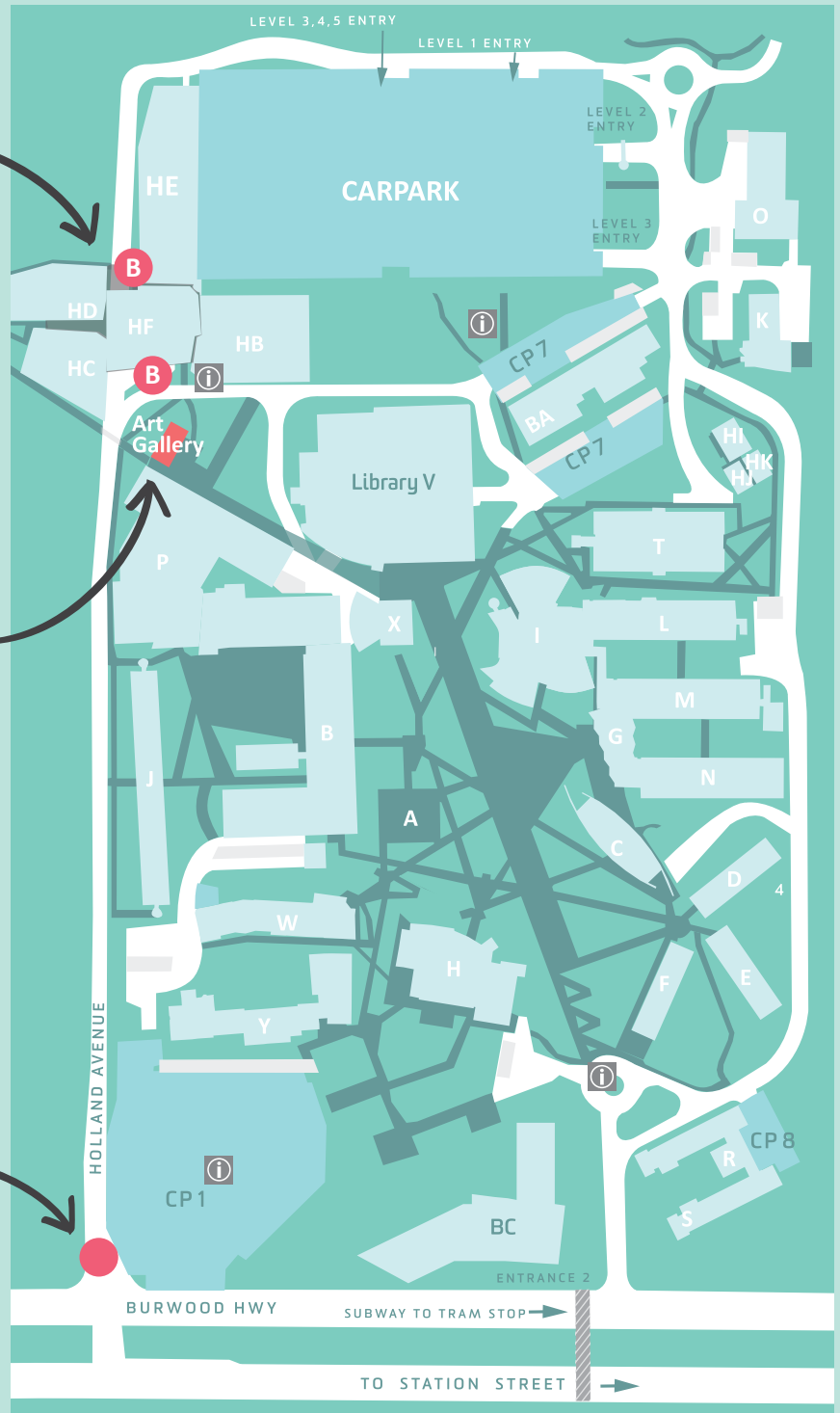
### Bus Drop Off Point

30-minute Loading Zone here – this is the drop off point for school buses. Additional bus drop off point 10m along if Loading Zone occupied.

### Deakin University Art Gallery Building FA

### Deakin University Burwood Campus

Enter via Gate 1 from Burwood Highway. Travel down Holland Avenue to Bus Drop Off Point, just after bridge overpass.



The Deakin University Art Collection and Galleries Unit offers school tours and hands on workshops for students from F – 10 and for VCE Art Making and Exhibiting and Art Creative Practice. To discuss our programs and how we can tailor a program to suit your school’s needs, please contact our Education and Public Programs Officer, Tabitha Davies.

### Education and Public Programs Officer

#### Tabitha Davies

P: 9244 6519

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E: [t.davies@deakin.edu.au](mailto:t.davies@deakin.edu.au)

W: [School programs](#) | [Deakin University Art Gallery](#)

### Deakin University Collection and Art Galleries

#### Building FA

221 Burwood Highway, Burwood 3125

Ph: 9244 5344

E: [artgallery@deakin.edu.au](mailto:artgallery@deakin.edu.au)

W: [Deakin University Art Gallery - Exhibitions and Events](#)



# DEAKIN UNIVERSITY ART GALLERY

Head to our website [deakin.edu.au/art-collection/](https://deakin.edu.au/art-collection/) for information about current exhibitions and keep up-to-date on our activities and exhibitions here:

-  [Facebook.com/ArtDeakin](https://www.facebook.com/ArtDeakin)
-  [Twitter.com/ArtDeakin](https://twitter.com/ArtDeakin)
-  [Instagram.com/deakinartgallery](https://www.instagram.com/deakinartgallery)
-  [izi.travel](#) - Deakin Art Collection and sculpture walk guides

## STAY IN TOUCH!

Scan the code to become a gallery subscriber and stay up-to-date with exhibitions, openings and events.



## SCHOOL PROGRAMS

For information regarding our school Programs or to book a tour and/ or workshop, please scan here.



Deakin University Art Gallery Building FA, Melbourne Burwood Campus, 221 Burwood Highway, Burwood VIC 3125  
Enquiries T +61 3 9244 5344 E [artgallery@deakin.edu.au](mailto:artgallery@deakin.edu.au)  
Gallery Hours Monday – Friday, 10 am – 4 pm During exhibition periods. Closed public holidays. Free Entry

We acknowledge the traditional custodians of the lands on which Deakin University stands and pay our respect to Elders: past, present and future.