



# WATER

LEARNING RESOURCES

QAGOMA  
LEARNING

This resource has been developed in collaboration with Tim Feher, QAGOMA Learning Teacher Advisory Group Volunteer.

# Inquiry Questions/Statements

- If art is the visual voice of social conscience, what is this exhibition saying?
- Is art solely entertainment? Consider parallels in the 'Water' exhibition to the film industry and amusement parks.
- Materials and techniques are indelibly linked to meaning. Examine this with regards to authenticity.

MODE: Multimodal presentation with visual and written components



Angela Tiatia  
 *Holding On 2015*



Peter Fischli and David Weiss  
 *Snowman 1987/2017–19*

# Before Your Visit



Angela Tiatia  
*Holding On 2015*

View Tiatia's *Heels 2014* from The 8<sup>th</sup> Asia Pacific Triennial (APT8) exhibition: <https://www.youtube.com/watch?v=0j-Zd5T54hw>

Opportunities for discussion:

- By placing *Heels 2014* in a contemporary context, consider a political reading of the work.
- Consider the work in a formal context and unpack how and why visual conventions were manipulated.



Peter Fischli and David Weiss  
*Snowman 1987/2017–19*

View Fischli and Weiss' *The Way Things Go 1987* (excerpt): <https://www.youtube.com/watch?v=-Lm48xH6PaY>

Opportunities for discussion

- Consider materials and how these are linked to meaning
- Compare *The Way Things Go 1987* to *Snowman 1987/2017–19*. Consider contemporary contexts (1987 and 2019) for both works. What were the artists responding to?
- Does art need to be entertaining?

# During Your Visit

Observe the work  *Holding On 2015* in its entirety.

Take a voice recording of your thoughts and impressions of the work. Begin by asking an inquiry question, repeat throughout the viewing to remind you of your focus.



Angela Tiatia  
 *Holding On 2015*

*'Holding On* is an erratic adagio performed atop a slab. A slab is not a welcoming place for a body, we can think of it as a surface where a postmortem examination is conducted. Tiatia's performance is a rough-and-tumble response to environmental calamity – hopefully, unlike an autopsy – it's not too late. "It's my response to climate change and rising water levels in the Pacific. It's a direct reflection of the people of the Pacific holding on to their lands, as they are currently experiencing very challenging times in terms of climate change.'" (Source: <https://artguide.com.au/angela-tiatia-holding-on>)

Note visual and conceptual links to prior research and discussion, based on Tiatia's  *Heels 2014*.

Consider the work in terms of Personal, Contemporary, Formal and Cultural contexts.

- Personal: Have you been moved by water?
- Contemporary: Consider rising sea levels, drought, bushfires
- Formal: Movement, composition, tone, sound
- Cultural: Place

Reflect on the 'Water' exhibition and surrounding artworks. How does Tiatia's work fit? Is there a dialogue between Tiatia's work and the other works in the show? What is Tiatia's work asking of its viewer? What is it giving?

# During Your Visit



Peter Fischli and David Weiss  
*Snowman* 1987/2017–19

Reflect on the 'Water' exhibition and surrounding artworks. How does *Snowman* fit? Is there a dialogue between this work and the other artworks in the exhibition? What does Fischli and Weiss's work ask of its viewer? What is it giving?

Ask colleagues to pose while viewing *Snowman*, photograph your classmate's reaction to the work. Are they entertained? Interview them. Consider the photographs as preliminary work for portraits to be painted later.

Consider how the work is made. Draw a plan and list the materials required for the artwork. How could it be remade? Consider works by other artists that also use a vitrine (i.e Marc Quinn and Damien Hirst)

# After Your Visit



Angela Tiatia  
 *Holding On 2015*

Use your voice recording as prompts to create a figurative/text-based work on large canvas or used bottles or found objects. Consider the work of Jean-Michel Basquiat and Keith Haring. Work spontaneously and quickly. Read the articles published in *The Australian* by Tessa Akerman, Bronwyn Watson and Christopher Allen.

Plan a performance piece in response to Tiatia's work. Consider entertainment, technique and social conscience when planning your work. Tiatia's work is carefully considered; everything in your performance must communicate either explicitly or implicitly your message. View Bonita Ely's *Jabiluka UO2* 1978 performance work

Complete a multimodal presentation that explores one of the suggested inquiry questions using the work  *Holding On 2015* and your figurative/text-based work or the performance piece. You may have both written and visual components. Present your findings to your class.

# After Your Visit



Peter Fischli and David Weiss  
*Snowman* 1987/2017–19

Recreate your own version of *The Way Things Go*.

Using the photographs of your peers as preliminary studies, paint a large portrait of your friend reacting to *Snowman*. Research artists that paint portraits that capture a reaction (i.e. Ben Quilty, Francis Bacon, Gustave Courbet)

Complete a multimodal presentation that explores one of the suggested inquiry questions using the work *Snowman* and your recreation of *The Way Things Go* or the portrait of your colleague. You may have both written and visual components. Present your findings to your class.

## Captions

Unless otherwise stated, all artworks © The artist.

**Paul Blackmore** / Australia b.1968 / *Heat 1* (from 'Heat' series) 2018, printed 2019 / Archival inkjet print / Courtesy: The artist | **Angela Tiatia** / New Zealand/Samoa/Australia b.1973 /  *Holding On* 2015 / Single-channel high definition video, 16:9, colour, sound, 12:11 minutes / Courtesy: The artist and Sullivan+Strumpf, Sydney | **Peter Fischli** and **David Weiss** / Switzerland b.1952 and 1946–2012 / *Snowman* 1987/2017–19 / Ice sculpture in refrigerated vitrine, ed. of 2 with 2 AP, AP 2/2 / Purchased 2019 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: QAGOMA / Image courtesy: Peter Fischli and Sprüth Magers, Berlin/London/Los Angeles; Matthew Marks, New York/Los Angeles; Galerie Eva Presenhuber, Zürich

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