

TRACEY MOFFATT  
GARY HILLBERG

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**MONTAGES :**  
THE FULL CUT 1999-2015



## INTRODUCTION

This Education Resource has been produced by Artspace, Sydney, in conjunction with Museums & Galleries of NSW to support the touring exhibition *Montages: The Full Cut, 1999 - 2015* by Tracey Moffatt and Gary Hillberg.

It is intended to assist school students and teachers of a primary and secondary education level. We also encourage gallery staff, as well as community groups to use the information and activities in this resource.

This resource offers:

- Insight into the practice of Tracey Moffatt and Gary Hillberg
- Introduction for teachers
- A timeline and conceptual framework
- A glossary of terms
- Worksheets and back-in-the-classroom activities for primary and secondary students
- Creative activity suggestions for galleries

## HOW TO USE THIS EDUCATION KIT

### **For Teachers and Students**

The information in this resource is designed to provide enrichment and promote deeper understanding of key learning areas including Visual Arts, English, Drama, Music and Film Studies. There is scope to build this resource into existing programs or develop as a stand-alone program. We have included some suggestions for pre-visit preparation and post-visit activities. The resource includes an introduction to the exhibition, key concepts and points of discussion, as well as practical activities for middle and senior school students.

### **Pre-viewing planning**

Before you visit *Montages: The Full Cut, 1999 - 2015* it is suggested that you contact gallery staff to determine the suitability of the exhibition content and subject matter for the intended year level. Some of the works contain nudity, violence and strong language.

### **For Gallery Staff, Family and Community Groups**

This resource can be used to assist or enhance a self-directed visit to *Montages: The Full Cut, 1999 - 2015*, you can build on your experience by enjoying creative activities inside the gallery or back in your community setting. We have provided suggested materials and activities.

## About Artspace

### Mission

Artspace is Australia's leading institution for the production and presentation of contemporary art in all forms. Through exhibitions, performances, artist residencies and public programs, Artspace is where artists of all generations present work, test new ideas and shape public conversation. Committed to experimentation, collaboration and advocacy, Artspace's mission is to enhance our culture through a deeper engagement with contemporary art.

### History

Artspace was established in 1983 as a gallery run by artists, dedicated to the presentation of contemporary and experimental art in a critical context. The function of Artspace was clearly defined at this time in its history as an alternative exhibition space to venues such as the Art Gallery of NSW and commercial galleries, which were less focused on working with and representing emerging artists.

In response to ever-increasing demand for space by artists, Artspace relocated in 1992 to the Gunner, Woolloomooloo – a multi-story warehouse, which in the 1970s was used as a squat by artists and as a space for studios, performances and exhibitions. To facilitate this relocation, the NSW state government together with Franco Belgiorno-Nettis raised \$1.5 million in a ground-breaking collaboration to fund the redevelopment of the Gunner into a centre for experimentation, innovation and collaboration in the visual arts. For the past 20 years, artists have continued to occupy the building through Artspace's ongoing commitment to supporting artists and their practices. Artspace has played a significant role in transforming the Gunner from a disused warehouse to a premier cultural landmark.

Artspace has played an important role in developing many Australian and international artists' careers with major presentations by Tracey Moffatt (1984), Christian Boltanski, Mikala Dwyer, Annette Messager (1985), Simryn Gill and Callum Morton (1996), Patricia Piccinini (2000), Marco Fusinato (2000/2013), Mike Parr (2002), Shaun Gladwell (2007), Vernon Ah Kee (2011), Brook Andrew (2011) Chicks on Speed (2013), Richard Bell (2013), Khadim Ali (2014) and Justene Williams (2014), Nicholas Mangan (2015).



### Programs

Artspace has a multi-faceted approach to programming. Not only does Artspace present art exhibitions, but also organises artist residencies, workshops, performances, public talks and film screenings. Artspace's vision is to promote investment in living artists across generations, working in expanded and experimental forms, so that Australian artists, writers, curators and producers can be programmed in direct dialogue with national audiences and international peers. Artspace's program enables ideas to germinate and grow, extending the definition of what art is and what it can become.

Artspace supports living artists in a number of ways: through exhibitions, by providing free studio space for local and international artists and through making connections between Australian artists and the rest of the world.

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## About Museums & Galleries of NSW

Museums & Galleries of NSW (M&G NSW) provides support for galleries, museums and Aboriginal cultural centres in NSW to maximise cultural impact and create strong and thriving local communities. Our focus is on small to medium sized entities, working with them to grow audiences, programs and capacity state-wide.

M&G NSW runs the largest regional touring program in NSW, delivering the very best contemporary Australian art to regional, remote and metropolitan audiences through the comprehensive network of public galleries Australia wide. We partner with artists, curators, regional galleries, contemporary art spaces, university galleries and other producing organisations to develop innovative exhibitions for tour nationally. We work directly with artists and commission new work for the benefit of Australian regional audiences. Our exhibitions and associated programs balance the programming needs of regional galleries and support their staff, facilitate skill-sharing and professional development, foster collaboration and build connections, capacity and networks for artists, curators and arts workers across distance.

Our program reflects the capacity and diversity of the sector with a focus on access and engagement. We present the full spectrum of contemporary art practice by leading artists, both emerging and established including Richard Bell, Shaun Gladwell, Claire Healy & Sean Cordeiro, Joyce Hinterding, Angelica Mesiti, Deborah Kelly, Jason Wing, Fiona Hall, and Ken + Julia Yonetani. Each of our exhibitions engage diverse audiences through a range of public and educational programs, interpretative material, digital resources and scholarly publications written by curators, academics and experts.

In the last 3 years, M&G NSW has reached audiences of over half a million through 16 exhibitions of contemporary art and craft that toured to 51 separate galleries across 6 states and territories. Our exhibitions presented 408 works by 410 living artists. 1,024 public programs were delivered and 47,560 students engaged with M&G NSW's program through educational workshops.

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## About the Artists

**Tracey Moffatt** uses a combination of film, video and photography to dismantle conventions of storytelling in a vividly Australian context, drawing on her own life experiences to explore issues of gender, race, sexuality and identity. Using a deliberately stylised artifice that references the history of art and photography, Moffatt's body of work nevertheless transcends the specificities of Australian suburban living and the harshness of life in the outback to communicate meanings of universal significance – reflected in her established international reputation, which has garnered a global market for her work.

Moffatt [b. 1960] graduated from a visual communications degree at Queensland College of Art in 1982 and first gained attention with her films *Night Cries* (1990) and *beDevil* (1993), which were selected for the Cannes Film Festival. Comprehensive survey exhibitions of Moffatt's work have been held at the Museum of Contemporary Art, Sydney (2003–4), the Hasselblad Centre in Goteborg, Sweden (2004) and the Art Gallery of South Australia, Adelaide (2011). In 2006, the artist had her first retrospective exhibition *Tracey Moffatt: Between Dreams and Reality* at Spazio Oberdan, Milan. A major monograph, *'The Moving Images of Tracey Moffatt'*, was published by Charta Publishers, Milan in 2007.

Moffatt's work is held in major collections across Australia including at the Museum of Contemporary Art, Art Gallery of New South Wales, National Gallery of Victoria, Art Gallery of South Australia, Art Gallery of Western Australia, National Portrait Gallery and Queensland Art Gallery. Internationally, her work is held at institutions across the USA including the Museum of Modern Art, New York; Guggenheim Museum, New York; and Museum of Contemporary Art, Los Angeles; at the Tate, London, as well as public and private collections across Europe and Asia. She was the recipient of the 2007 Infinity Award for Art by the International Centre of Photography, New York, and will represent Australia at the 57th Venice Biennale in 2017. Moffatt is represented by Roslyn Oxley9 Gallery, Sydney.

**Gary Hillberg**, born in Perth, received a Certificate of Proficiency, Film and Television Editing from AFTRS in 1981 and has been working as an experimental filmmaker and music video producer since the late 1980s.

As well as collaborating with Tracey Moffatt on the montage series Hillberg has edited three commercial films: *With Time to Kill* (1984), *Broken Highway* (1993), and *Hayride to Hell* (1995). He presents regular movie reviews on RRR Melbourne's weekly Film Buff's Forecast. He currently lives and works in Melbourne, Australia.





## About the Exhibition

*Montages: The Full Cut, 1999 – 2015* presents the full suite of eight montage films by artist Tracey Moffatt and her long-time collaborator Gary Hillberg. Exhibited all together for the first time, these works span 16 years of their collaborative practice, from the first montage work created in 1999 to the latest in 2015.

Moffatt and Hillberg's montages interrogate the nature of representation. The works utilise and expose common stereotypes in popular cinema, revealing the ways they come to inform our collective cultural imagination. Mining an extensive collection of iconic Hollywood films, telemovies and arthouse cinema, *The Full Cut* invents new fictions and plays with narrative and character conventions to create highly charged compositions on polemic themes such as love, art, revolution and destruction. *Lip*, 1999, depicts black female servants talking back to their white bosses, implicitly tracing a history of race relations onscreen; *Artist*, 2000, portrays the Hollywood clichés of the lives of artists and their tempestuous whims; *Love*, 2003, is a commentary on classic cinema's depiction of romance and intimacy, which also exposes darker themes of co-dependency and violence against women; *Doomed*, 2007, looks at cinematic portrayals of doomsday scenarios; *REVOLUTION*, 2008, confronts social power structures and struggles; *Mother*, 2009, is a compilation of archetypal maternal characters; *Other*, 2010, deconstructs the mix of desire and fear that defines the treatment of the ubiquitous 'other' in cinema; and *The Art*, 2015, examines the nature of the art world and its complex relationship with the market and commodification.

As a collective tour de force, *The Full Cut* decontextualises and reframes pervasive popular culture perspectives and representational conventions, revealing Moffatt and Hillberg's great knowledge and command of the film genre. Each montage work remixes narrative chronologies to examine the complexities of subjectivity and perspective, as well as the influence of historical and cultural biases.

Moffatt is an acclaimed artist and filmmaker, and her works draw upon both popular culture and her own background, examining subjects such as Aboriginal subjugation, maternal domination, gender stereotypes and class division. Hillberg is a highly regarded experimental filmmaker, editor and music video producer.



## For Teachers

This education kit offers a unique teaching resource that will enable teachers and students to develop a deep engagement with the artistic practice of Tracey Moffatt and Gary Hillberg. Stimulating experiential programs within the exhibition space and activities have been designed for the classroom to inspire creative and abstract thinking techniques.

### Connecting to the Curriculum

This program is aimed at students of all ages and abilities. The primary program supports the use of creative arts and interdisciplinary learning strategies. In particular, this resource engages with Visual Arts, English, History, Geography, Communication and Thinking Processes.

As part of a national touring program, this education kit includes activities and discussion points with a broad focus, covering the framework of EXPLORE, DISCUSS & CREATE in order to offer maximum adaptability to specific state-based and the national curriculums. The activities have a broad late primary and secondary school focus.

Students will gain skills to critically and historically interpret the landscape of contemporary video art through artistic practice and postmodern frameworks. Investigation of the exhibition will examine the roles and relationships between concepts of the artist, artwork, world and audience through conceptual, critical and historical investigations of the montage series. They will also respond to the exhibition through sensory experiences and subjective responses to form their own ideas and interpretations of the artworks.

Students will learn about the role of the artist, the role and value of the audience and the way the moving image offers new forms of expression that are critical to the way histories are re-written and new narratives are shared across cultures.

This kit provides teachers and students with information and activities to allow a meaningful and significant visit to *Montages: The Full Cut, 1999 – 2015* that is continued afterwards in the classroom through discussion and activities.

### A short history of video art

Video art begun as an emerging experimental art medium in the mid 1960's, as the production of portable video technology became accessible to artists. Pioneered by Korean born, German-based artist Nam June Paik, video art originated as a profoundly political movement away from the dominant modernist aesthetic that valued painting and sculpture above any



other art form. Avant-garde art forms including video art, performance and the body became intrinsically linked as Paik and artists like Wolf Vostell, Charlotte Moorman and Vito Acconci displayed their videos as assemblages of television sets that often played out performances or experimental moving images.

Alongside cinema, video art has transformed as new technologies have been developed. Today, video art can take many forms. The advent of digital editing has meant that artists have experimented in creating fractured, non-linear narratives in extending or compressing time like Kerry Tribe, Bill Viola and Pipilotti Rist. Some video artists like Matthew Barney adopt the glossy aesthetic of advertising while others, such as Daniel Crooks, completely alter the experience of watching film through digital manipulation. Video art can be displayed on mounted televisions, in cinematic-style darkened gallery spaces, in immersive installations, on the internet or projected directly onto the wall, floor or ceiling. Tracey Moffatt and Gary Hillberg's *Montages* fit within a history of video art practice that employs the narrative and grammatical structures of cinema. Similar to artists such as Douglas Gordon and Christian Marclay, Moffatt & Hillberg have used cinematic tropes, employing footage from popular culture to address ideas of authorship, appropriation and genre.

Video art has become a prevalent and mainstream art practice, as artists use the format to engage with contemporary times and reflect their audience. Today video work is multifaceted and complex, exploring the relationship between art, popular culture and the imagination.



## THE WORKS: CONCEPTUAL FRAMEWORK



### 1999 **Lip**

*Lip* displays excerpts of black actresses 'giving lip' in subservient roles of maid, servant or slave. Selecting scenes of the archetypal sassy subordinate in mainstream cinema, *Lip* subverts the black female actress as powerless victim, revealing that these characters are not taken in by the supposed superiority of their white bosses. Punctuated by the soundtrack of Aretha Franklin's *Chain of Fools* and *Think*, *Lip* also highlights the narrow margin for roles for black women in the history of cinema — either attendant, comic relief or musical entertainment.



### 2000

## **Artist**

*Artist* portrays the clichés of creative genius and the trope of the tormented artist whose suffering and existential struggle produces singular masterpieces. Scenes sampled in *Artist* span centuries of art history to reveal the popular perception of the artist and the creative process that has been solidified by film and television. The splicing of repetitious actions distils artmaking practice to a single gesture — the line of a pencil, the stroke of a paintbrush, or the gathering of clay. The narrative arc of the montage follows that of a work of art from its creation to destruction. Referencing the 'artist as genius' trope of art history, the heavy montage of images creates a narrative where artistic creation becomes a destructive force.







2003

## Love

Featuring the many permutations of romance and intimacy, from the nuanced interactions of first passion, to the heartbreak of betrayal, rage and violence. The longer format of this montage allows for the dramatic form to develop and the emotive essence of the work to build. Exposing the false, hyperbolic construction of heterosexual love through the mechanisms of popular culture and the clichéd notion of love as a battlefield, *Love* comes to reveal a dark undercurrent of domestic violence depicted in cinema.

2007

## Doomed

*Doomed* features cinematic depictions of doom and destruction. Doomed, but not destroyed, the footage portrays scenes on the continual brink, repeated in each excerpt and compounded by the unremitting soundtrack that builds throughout. Moffatt and Hillberg play with the disaster genre, concentrating and reiterating the promise of imminent disaster in an effort to expose our tendency to suspend disbelief at these cinematic events. *Doomed* reflects on the global popularity of films depicting mass destruction that are often seen as a response to the global anxiety of the post 9/11 world. The relentless repetition of scenes of devastation transform the theme into one of absurdity. Scenes included from *Day After Tomorrow* (Roland Emmerich, 2004), offers a farcical yet powerful representation of the ramifications of climate change.





## 2008 REVOLUTION

*REVOLUTION* examines the power structures at play in the western socio-economic system. Anxiety towards the unknown is portrayed through repeated scenes of looking. The gaze of the upper class is subverted to reveal the fear on which power is predicated. Moffatt and Hillberg allude to the nature of the looped video installation in the final scene of this montage, revealing the inevitability of the restoration of class structures. Art and revolutions have been intrinsically linked throughout cultures and histories. This work resonates with 19th century German composer Richard Wagner who wrote in his essay *Art and Revolution*, 'Revolution shall give man his strength, and Art his Beauty!'. Attempts to overthrow monarchies and governments and disrupt class systems are a constant throughout history, from the Bolsheviks and Versailles to Che Guervara. The revolutionary hero has been created, disseminated and perpetuated throughout this.



2009

## Mother

*Mother* looks at the maternal archetype and its depiction, from the Virgin Mary to Mother Courage, and the universality of the love and angst shared between mother and child. The narrative momentum of the piece is driven by repeated acts of care and tender scenes of loss, mixed with abandonment and grief. The personal and the popular become intertwined, facilitated by the emotionally manipulative potential of the filmic medium. Psychoanalytic theory describes the role of the mother as a source of important love that can be crucial for a child's development but one that can be deeply unsettling at the same time. Donald Winnicott explains that the early stages of childhood development begin when a child sees themselves through their mother's eyes, before they are able to form an identifiable sense of self.







2010

## Other

A revisionist exploration of how desire, power and the colonial gaze are enduring in popular culture's representation of the 'Other'. The narrative arc begins with initial encounters between Europeans and non-Europeans. The Other is seen as the subject of the Western gaze; an eroticised looking. As the pace of the film accelerates, propriety and social structures erode. Frenzied scenes of sexual abandonment and kitschy, choreographed tribal dance sequences lead to the explosive climax of the video, in which interaction with The Other erodes conventional structures of social decorum and transgresses race and gender suppositions. The notion of 'otherness' is concerned with the power structures between the imperial centre and the colonial periphery that sets up artificial binary-relations between the East and the West; belonging and othering. Cultural critic Edward Said identified the importance of the us-and-them binary in order to maintain its power structures and cohesion of colonialism.

2015

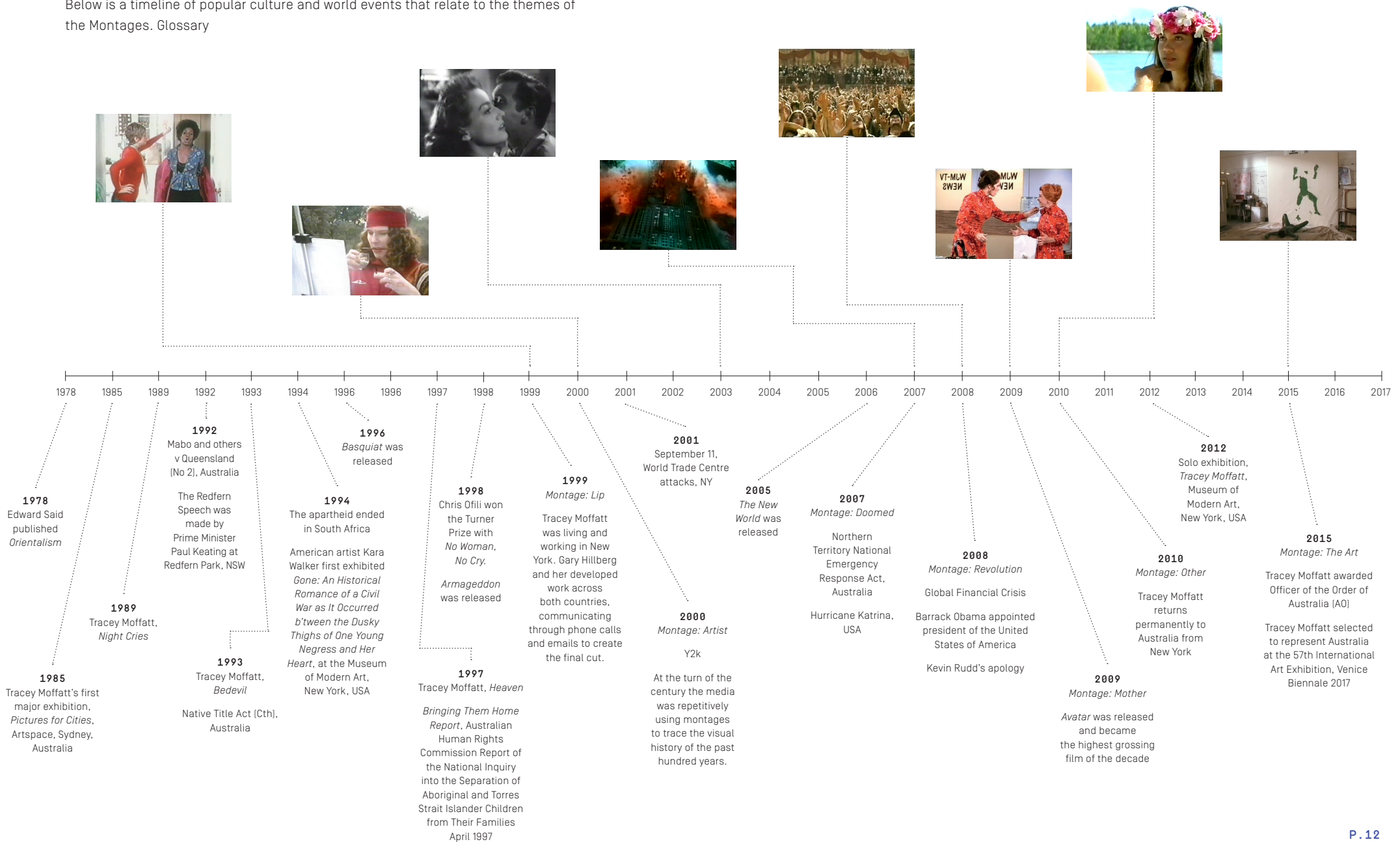
## The Art

*The Art* explores the complex and often perverse nature of the global art industry, where art interaction becomes sexual and the art object represents cultural and social capital. This work identifies the integration of artist and celebrity and the role of critics and collectors within the art market.



# Cultural Framework

Tracey Moffatt and Gary Hillberg reference television as their influence and inspiration. Below is a timeline of popular culture and world events that relate to the themes of the Montages. Glossary





## Key Concepts

MONTAGE

APPROPRIATION

POSTMODERNISM

POST-COLONIALISM

REPRESENTATION

IDENTITY

HUMOUR

NARRATIVE

VIDEO

EDITING

STEREOTYPE

## Glossary

### Appropriation

In the visual arts, appropriation is the intentional borrowing, copying and altering of preexisting images and objects to create new meanings.

### Canon

A group of artistic, literary, or musical works that are generally accepted as representing a field. The canon often sets a standard for the fundamental principles of a specific art period or movement.

### Genre

A category of artistic practice having a particular form, content, technique or style.

### Bricolage

An improvised construction often made from 'low-art' materials that may be sourced from whatever is at hand or from a range of diverse sources.

### Collage

The technique of composing different fragmented materials or images that are arranged to form a new pictorial surface.

### Context

The set of circumstances or facts that surround a particular event, situation or text which usually shaping or informing the readers understanding

### Composition

The arrangement of the individual elements within a work of art so as to form a unified whole; also used to refer to a work of art, music, or literature, or its structure or organisation.

### Exoticism

The quality of being unusual and interesting as coming from a foreign origin.

### Identity politics

The organizing around shared cultural characteristics such as race, class, and religion.

### Juxtaposition

An act of placing things close together or side by side for comparison or contrast.

### Montage

The technique of editing multiple scenes into a film sequence that combine images to create a new narrative.

### Narrative

A story or tale that accounts a sequence of connected events.

### Orientalism

Edward Said's 'Orientalism', published in 1978 examines the relationship between the 'Occident' and the 'Orient' and the dichotomy between the reality and the fiction in the representations of the Middle East.

### Postmodernism

An artistic period in the late 20th century that signalled a departure from modernism. Artists typically incorporated a mixture of styles and media to comment on mass consumerism and communication. \*Outline

### Popular culture

Cultural activities, ideas, or products that reflect or target the tastes of the general population of any society.

### Social construct

A concept or practice that doesn't exist innately in the world but is instead created by society.

### Stereotype

Standardized and oversimplified assumptions about specific social groups.

### The Other

In anthropological, psychoanalytic and colonial theory terms, the Other refers to the dichotomy of self and other. The construction of the Other defines the self.

### Recontextualisation

The process of extracting something from its original context and to give it a new meaning.

### Video Art

Video art came about in the mid 1960's when artists were interested in experimenting with new technologies to transform the way art is produced and experienced.

The following terms are sourced with the assistance of [http://www.moma.org/learn/moma\\_learning/glossary](http://www.moma.org/learn/moma_learning/glossary)

## Primary Students

This primary program encourages cross curriculum connections and experimental art making. Activities have been designed to involve students in creative thinking, appreciation of visual art concepts and artists, as well as art making.

### Activities

**Discuss/describe** what you see.

Can you identify the different movies that the artists have sampled?

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**Close your eyes and describe** the way the music makes you feel.

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**Observe** the way the videos play again and again on a continuing loop. Describe how stories change when they don't have a beginning, a middle or an end. How do the Montages compare to films, music videos and advertising you have seen? What ways are they similar and in what ways to they differ?

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**Consider**, do you have a favourite video? Which is it and why do you like it?

Think about what sort of story you would make if you could choose your favourite movies to edit together. Would your movie have a theme? What soundtrack would you include? What would you call your movie?

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## Primary Students

### Back in the Classroom

#### Activity 1.

**Materials required:** Magazines, newspapers, photographs, coloured paper, cardboard, glue

#### Think

Choose a theme that you would like to represent. Think about different emotions related to your chosen theme and what they might look like. Describe images and colours that relate to the emotion.

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#### Create

Design and make a photo-montage, inspired by the films the exhibition.

Think about how you can create a 2D, still montage like the films you have seen.

Collect any materials and images you will need. Create your background first. Then you can add the details. Think about what images you place next to one another, consider creating different layers. Consider the colours, patterns and textures you will use and why.

#### Activity 2.

**Materials required:** Three pieces of paper, a pencil

#### Imagine

In groups, write a short story inspired by your photo-montage. This will take the form of three acts.

Act 1: Write a beginning (past) on one piece of paper. Act 2: write a present (now) on another and Act 3: write an end (future) on the third piece of paper.

Once you are finished, jumble the pieces of paper up.

#### Script

Your jumbled up story will be used as a script for you to perform in a small group.

Your stories will form a montage where the narrative is open-ended so there is no clear beginning, middle and end. In front of your class, each group can perform their script.

## Secondary Students

The secondary activities are designed to develop and broaden students' understanding and ability to critically interpret art concepts, the artists and their practice, as well as design and make artworks using different techniques.

### Activities

**Discuss** how Tracey Moffatt and Gary Hillberg create narratives in the films.

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**Discuss/describe** the signs and symbols included in the montages.

Can you identify the different films that the artists have incorporated into their works? How do the montaged films undermine or challenge popular culture and mainstream society?

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Using the postmodern frame, analyse the use of appropriation and juxtaposition in the works. How has the use of film as a medium added meaning to the work?

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Tracey Moffatt and Gary Hillberg fuse the chronology of cinema so that old and new films are seen side by side. How does this affect the meaning of the works and the way we think about time and history?

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**Note** the many different interpretations of love, the other, artists, doom, revolution and mother within the video works.

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Consider post-colonial theories in relation to the artwork *The Other* and *Lip*? How do they inform the viewer about identity?

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Consider the use of satire and humour in *Artist* and *The Art*. How do these works reflect on art history and the art market?

**Describe** the key features of at least one art concept and one cultural reference Tracey Moffatt and Gary Hillberg have drawn on to create their series of film montages.

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## Secondary Students

### Back in the Classroom

This program is designed to be delivered over several sessions and cover the broader creative arts curriculum.

#### Activity 1.

**Discuss** with a partner what cultural references you might consider using as inspiration if you were to make your own montage. Draw on different themes and events from your own life and experience.

**Create** a photo-montage or a collage. Create your own work based on the theme of stereotype and identity. This can take the form of your choosing including, but not limited to mixed materials on paper, in Photoshop, on Tumblr, or a Pinterest moodboard. Collect cultural references that you would draw upon to create work. The images can come from magazines, advertising or can be printed and cut out. Once you have a selection, you can decide if you want to place the images in a simple grid-like shape or if you want to arrange them in a more elaborate way that may relate to your theme. Consider those typecasts that are part of your own contemporary culture and use these in your artwork.

**Write** a supporting document to critically analyse the references and conceptual underpinnings of the work. Consider how the arrangement of images complement or oppose each other. What mood does the overall montage create? How does the use of colour or non-colour add meaning to your work? Consider the use of 'low art' materials in creating your montage. What transforms these everyday materials into 'high art'?

**Curate** your collages around the classroom or outside. As a class, discuss all the different ideas and interpretations that you see and try to find as many points of differences and similarities as you can.

#### Activity 2.

**Consider** how the internet and video platforms like YouTube have changed the way audiences experience the moving image and how this could affect the nature of video art. If the exhibition *Montages: The Full Cut 1999-2015* had been shown on a website or in a movie theatre, do you think this would affect your understanding of the work?

**Create** a simple story-board with a narrative relating to the theme of revolution.

**Select** up to ten videos on YouTube that reflect your ideas and curate them into a playlist. The videos can be from documentaries, news clips, film extracts, music clips etc.

**Discuss** how you felt about the process of finding and selecting videos. Did it alter your perception of what a revolution is when it is filtered through popular culture? Did you feel like you were making subjective or objective decisions about the videos you selected?

## Further Information

### LINKS

Catherine Summerhayes, *The Moving Images of Tracey Moffatt*, 2007, Edizioni Charta, Milano, Italy

<http://www.abc.net.au/rn/legacy/programs/atoday/stories/s229128.htm>

<http://www.artgallery.nsw.gov.au/collection/artists/moffatt-tracey/>

<https://www.artspace.org.au/program/exhibitions/2016/montages-the-full-cut-1999-2015-tracey-moffatt-and-gary-hillberg/>

[http://www.roslynnoxley9.com.au/artists/26/Tracey\\_Moffatt/profile/](http://www.roslynnoxley9.com.au/artists/26/Tracey_Moffatt/profile/)

<http://scanlines.net/node/1488>

<http://sturgeonmagazine.com.au/something-more-from-a-distance/>

<http://visual.artshub.com.au/news-article/news/visual-arts/gina-fairley/tracey-moffatt-for-next-venice-biennale-250135>

### COVER IMAGE CAPTION

Tracey Moffatt & Gary Hillberg

*Other* (still), 2010

7 minutes, looped video, sound

Courtesy the artist, Roslyn Oxley9 Gallery and

Tyler Rollins Fine Art, New York.

*Montages: The Full Cut, 1999 – 2015* was curated and developed by Artspace Sydney and is touring nationally in partnership with Museums & Galleries of NSW.

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