DAVID MALOUF AND FRIENDS

Teacher Resource

MUSEUM OF BRISBANE
“When you write something and send it out into the world – like a child – you lose control of it, the new friends it makes. We all have friends of one kind or another, most of whom we never meet. I take it in this case that what friends means is that five of those people that I would normally never hear back from, I do actually hear back from. We can all look and see what they have produced, out of the fact that they have briefly, and together as a company, become the friends of one or another.”

David Malouf, exhibition opening night, 16 May 2014
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INTRODUCTION

WHAT IS THE MUSEUM OF BRISBANE?

Located on the third floor of the iconic Brisbane City Hall building, in King George Square, Museum of Brisbane celebrates Brisbane’s culture, heritage and people through exhibitions which combine social history, visual arts, craft and design.

Rather than a museum of fossils and old bones, Museum of Brisbane is part of the living history of the city, examining how Brisbane and its people continue to change over time and revealing how each of our individual and collective stories are the milestones of the city’s evolution. The Museum explores seemingly ordinary people and places of Brisbane to uncover unexpected and fascinating stories. Our vision is to explore, present and encourage discussion about Brisbane and provide people with rich cultural experiences.

As a museum dedicated to the city, Museum of Brisbane is a unique destination for school students to discover and explore the people, places and stories that have shaped the city’s character.

A HISTORY OF MUSEUM OF BRISBANE

The City of Brisbane Collection now comprises over 5,000 items. These include paintings, ceramics, sculptures, works on paper, in addition to photographs, furniture and memorabilia accumulated by Brisbane City Council and its predecessors.

The City of Brisbane Collection’s care and development is the responsibility of Museum of Brisbane. Although early collecting methods were haphazard, the Collection expanded through a large private donation of works by Richard Randall, under Deed of Trust, in 1912 to South Brisbane City Council.

The amalgamation of 20 cities, town and shire councils in October 1925 to form Brisbane City Council also saw various minor collections brought together, and later housed at Brisbane City HallBrisbane Civic Art Gallery & Museum opened in City Hall in April 1977. From the 1970s onwards holdings were enhanced with the appointment of professional collection management staff, and now include commissioning of work as part of the Museum of Brisbane’s exhibition program.

In 2001, Council reviewed the role of Brisbane City Gallery and chose to incorporate it with a social history museum. The Museum of Brisbane opened in October 2003, replacing the existing Brisbane City Gallery, on the ground floor of City Hall. By the end of 2008 the Collection was relocated from City Hall to a new storage facility which it shares with Brisbane City Archives.

When Brisbane City Hall closed for restoration in 2010, the Museum was temporarily relocated to 157 Ann Street. The Museum then reopened in April 2013 in a purpose-built gallery, as a jewel in the crown of the revitalised Brisbane City Hall, offering intriguing views of two of the buildings most beautiful features – the clock tower and copper dome. In its first 10 years, more than three million visitors have enjoyed more than 120 exhibitions.
“Artists are makers and re-makers. What this exhibition records is the variety with which five visual artists, who work with space, form, colour, texture, perspective, respond to language and what it does; how, in their very different modes of practice, they translate insights or word-pictures into visual works (and worlds) that are entirely their own.”

David Malouf

ABOUT THE EXHIBITION

DAVID MALOUF AND FRIENDS

Among the most loved of writer David Malouf’s works are those set in his hometown of Brisbane including his first novel Johnno and the semi-autobiographical 12 Edmonstone Street. One of the first to truly articulate Brisbane’s identity through his poetry and novels, Malouf’s writing vividly evokes the feeling of the city and its suburbs with shady verandahs, summer storms and sticky heat. His work marks the emergence of Brisbane as a subject for artistic inspiration, influencing countless artists across all art forms to embrace their Queensland identity and explore Brisbane as a muse.

In David Malouf and friends five contemporary artists pay homage to Malouf by creating new artworks inspired by his writing. To celebrate David Malouf’s contribution to the city of Brisbane, five contemporary artists associated with Brisbane each bring their unique interpretations to Malouf’s writings. All commensurate storytellers themselves, nostalgia and memory are prominent themes within the work of Anna Carey, Karla Marchesi, Noel McKenna, Bruce Reynolds and, Camille Serisier.

Showcasing the broad and timeless themes of his work, the artists explore the familiar layers of his writing — from childhood memories to the crossover of European traditions and the Australian dream. In turn, David Malouf has written responses to the artworks for this exhibition. Visitors to David Malouf and friends will discover the work and life story of Brisbane’s greatest literary icon and the influence of his lasting voice that will resonate for generations to come.

Visitors to David Malouf and friends will discover the work and life story of Brisbane’s greatest literary icon and the influence of his lasting voice that will resonate for generations to come. With a substantial program of accompanying events, including appearances from David Malouf himself, the exhibition promises to be a truly fitting celebration.

This exhibition is curated by Museum Director Peter Denham, and guest curator Renai Grace. As well as a free teacher resource, the exhibition is accompanied by a catalogue available to purchase from Museum of Brisbane. It also features five writers who have shared their own ideas about how David Malouf has influenced their own writing, or writing in Brisbane.
ABOUT DAVID MALOUF

David Malouf lived for many years in Brisbane. In his writings he has shown his fascination with the difference between the major cities in Australia, finding that the landscape and the setting of each place enormously important to the character of its people. One of the first to truly articulate Brisbane’s identity through his poetry and novels, Malouf vividly evokes the feeling of the city. His work brings to life periods in Australian history, and his professional writing starts with his own childhood recollections of the first space he knew well: Brisbane.

Over the course of his career, Malouf has published nine novels, nine anthologies of poetry, five collections of short stories, six non-fiction books, numerous essays, one play and operatic libretti (the text of an opera) and continues to be published. His writing is distinguished by his use of concrete detail and arresting images, together with his preoccupation with such themes as history, memory and language.

Born in Brisbane on 20 March 1934, his father’s family came to Australia from Lebanon in the 1880s and his mother’s family arrived from London, England, after the First World War. Malouf was home-tutored before going to Brisbane Grammar School, and following that completed a Bachelor of Arts from The University of Queensland.

David Malouf left Australia at the age of 24 to live in Britain from 1959 until 1968. In 1968, David returned to Australia and settled in Sydney, where he worked as senior tutor and, later, lecturer in English at The University of Sydney until 1977 when he decided to become a full-time writer. Initially, he split his time between living and writing in Tuscany and Sydney, but since 1985 has resided in Sydney.

Originally interested in poetry, David was first published by Australian literary journal Meanjin in 1960. His first collection of poems was published by University of Queensland Press in 1970, titled Bicycle and Other Poems. He turned his attention to fiction in 1975 with his first novel Johnno.

Johnno is a semi-autobiographical, realist novel about Brisbane society, about two friends and the vagaries of masculinity and male identity. Johnno is very much a social novel, drawing its strength and logic from the environment, from the social structure that Johnno and Dante, the two main characters, are a part of. Along with Johnno, among the most loved of Malouf’s works set in his hometown is the semi-autobiographical 12 Edmondstone Street written in 1985.

David has been recognised for his contribution to literature with numerous prizes, awards and honours in Australia and abroad. In 1987, he was made an Officer of the Order of Australia and, in 1989 was elected as an Honorary Fellow of the Australian Academy of the Humanities. He has received several international accolades including the Commonwealth Writers prize for The Great World (1991) and Remembering Babylon (1994), the Prix Femina Étranger for The Great World (1991), International IMPAC Dublin Literary Award — one of the highest paid literary prizes in the world — for Remembering Babylon (1996) and the Neustadt International Prize for Literature (2000). He was also shortlisted for the prestigious Man Booker Prize for Fiction for Remembering Babylon (1993) and is a Fellow of the Royal Society of Literature in England.

Considered one of Australia’s most highly regarded writers, David received a Doctor of Letters from The University of Queensland and The University of Sydney. In 2014, David released Earth Hour, an anthology of poetry and A First Place, a collection of essays and personal writings in celebration of his 80th birthday.
DAVID MALOUF’S TIMELINE – SELECTED PUBLICATION DATES AND LIFE EVENTS

1934
Born at ‘Yasmar’, a private hospital in South Brisbane, Queensland
1940s
After being home schooled in West End, attended Brisbane Grammar High School
1955
Graduated from University of Queensland
1959
Moves to England, teaches in London, and at St Anselms College, a Christian Brothers school in Birkenhead, northern England.
1968
Returns to Australia, lectures at University of Qld and University of Sydney
1970
Publishes Bicycle and other poems, published by University of Queensland Press
1975
First novel Johnno, published by University of Queensland Press. It is a semi-autobiographical novel of a young Brisbane man growing up before World War Two.
1977
Leaves the University of Sydney in order to become a full-time writer, and spends his time between Tuscany, Italy and Sydney, Australia, then mostly in Sydney since the mid-1980s.
1978
Second novel An Imaginary Life published by Chatto & Windus (publishers acquired by Random House UK in 1987). It is a 'made up' story about what happens to the Roman poet Ovid during his exile from Rome in around 17 AD.
1982
Third novel Fly Away Peter published (Chatto & Windus), tells the story of three friends moving from innocence to their experience of World War One. The first part is set on Queensland’s Gold Coast hinterland, the second half on the Western Front.
1985
Malouf’s personal memoirs about growing up in Brisbane, 12 Edmonstone Street is published (Chatto & Windus).
1986
W.rtes libretti (opera text) for the production of opera Voss. This was an adaptation of the novel by Patrick White about German explorer Ludwig Leichhardt, who disappeared in the Australian outback in 1848. Voss was performed for the first time at 1986 Adelaide Festival of the Arts, conducted by Stuart Challender.
1987
Award an Officer of the Order of Australia (OA)
1990
The novel The Great World is published (Chatto & Windus), telling the story of two Australians and their relationship across the period of two world wars.
1991
The Great World wins the 1991 Miles Franklin Literary Award
1992
1993
Fiction title Remembering Babylon published: set in northern Australia in the 1850s, tells the story of English immigrants. Published in London: Chatto and Windus
1996
Malouf wins both the Commonwealth Writers’ Prize and IMPAC Dublin Literary Award for Remembering Babylon. Every three years, the International IMPAC Award judges the best novel written by anyone, anywhere, in any language, in the last three years.
1996
The Conversations at Curlow Creek published: set in 1827, it tells the story of an Irish convict sentenced to hang, and the Irish soldier who is to supervise the hanging.
2004
His novel Johnno is adapted for the stage by La Boite Theatre, Brisbane
2007
Typewriter Music, poetry published in St Lucia: University of Queensland Press,
2009
The novel Ransom published by Random House, reworking ancient Greek story, Homer’s Iliad and the Trojan War story of King Priam, Achilles, Hector and Patroclus.
2011
2014
Earth Hour, a collection of poetry, is published by University of Queensland Press. A First Place, a collection of Malouf’s essays, is published by Random House Australia.
2014
The exhibition David Malouf and friends opens at the Museum of Brisbane to mark David Malouf’s contribution to both Brisbane’s and Australia’s literary culture during his 80th year.
Above:
David Malouf, Digital image, 2013
Photographer: Conrad del Villar

Left:
David Malouf reading to guests, 16 August 2009
Digital image, 2009
Photographer: Greg Power, image courtesy National Library of Australia
View this event online at
nla.gov.au/nla.int-nla00095-gp33
SCHOOL VISITS

EDUCATION AT MUSEUM OF BRISBANE

School programs onsite examine historical and visual literacy, civics, and cross-curricular themes of environmental sustainability and Aboriginal and Torres Strait Islander culture. In order to ensure your visit is enjoyable and effective as possible, the Museum also provides relevant resources prior to your visit for pre- and post- excursion activities. A variety of supplementary educational experiences are also available, including a tour and discussion of Brisbane City Hall’s important function in an Australian Local Government.

Museum of Brisbane’s education program open minds, and excite students in an educational, fun and memorable way. Curriculum links within each program provide teachers with a valuable and relevant experience for their students, which can built on in the classroom. Some of the key inquiry questions that students encounter during their onsite visit include:

• What is my history and how do I know?
• What stories do other people tell about the past?
• How can stories of the past be told and shared?
• How can I analyse and respond creatively to people, places and stories?

PLANNING YOUR VISIT:
SOME PRACTICAL CONSIDERATIONS

As with any trip out of your school, there are many practical considerations that must be kept in mind when planning a visit to Museum of Brisbane. In order to make the most of this precious time out of the classroom, it is worthwhile to consider doing the following:

• Familiarising yourself with the Museum’s location, facilities and exhibition program, using the Museum’s website
• Making prior contact and book a visit with a Museum educator, advising them:
  • When you want to visit
  • How long you can spend in the Museum, considering your arrival and departure times?
  • How many students/ staff will you be bringing and are there mobility issues?
  • The age of the students and whether they have particular needs that Museum staff should be aware of
• Clarify what you specifically want to achieve on this school excursion and communicate this to Museum staff
• Prepare yourself and your pupils for a visit. This teacher resource includes pre-visit literature and recommended activities.

• Consider how follow-up work can fit in with existing classroom planning. This teacher resource includes post-visit literature and recommended activities.
• Consider where buses and public transport are available nearby the Museum
• Identify shaded public areas for students to have lunch or snacks before or after visiting the Museum. If your students bring a packed lunch, ensure it is entirely disposable.
• Note that the Brisbane City Hall has no drinking water for the public, and ensure your group takes adequate provisions
• Museum of Brisbane may not always be able to cater for larger groups, and we often combine a visit to the exhibition galleries with presentations about Brisbane City Hall, the City Hall’s clock tower tour, and other hands-on activities.
PLANNING YOUR VISIT:
DAVID MALOUF AND FRIENDS
EXHIBITION FLOORPLAN

On arrival, students will receive an initial briefing in the front of house reception area, prior to visiting Gallery 1 and extension activities in the Theatrette and Dome Lounge.

The role of an exhibition designer is critical in how a Museum presents ideas and objects. The Museum of Brisbane’s Exhibition Designer Alison Ross chose to use elements of a ‘Queenslander’ home when planning how David Malouf and friends would be built. Each of the five artists on exhibit has a ‘room’ within the Queenslander house.

Go to page 38 for some inquiry questions about the role of an exhibition designer and the design of David Malouf and friends.
SCHOOL PROGRAMS ONSITE

School programs are available for schools visiting David Malouf and friends, from Friday 16 May 2014 until Sunday 23 November 2014. Depending on group sizes, these learning modules will be combined with other educational experiences within Brisbane City Hall, providing a rich suite of art and design, English, civics and history curriculum plug-ins.

This is your school’s opportunity to connect, or reconnect, with the quintessential stories from David Malouf, that contributed to our city’s cultural identity in a period of growth and development for Brisbane, Australia, and the world. A Museum of Brisbane gallery has been transformed, allowing students to walk through the corridors of the Queenslander Malouf so intimately described in his autobiography 12 Edmondstone Street.

Unless otherwise specified, school programs cost $5.50 per student (GST included). The Museum’s extra special ‘meet the artist’ school programs are $9.90 per student (GST included). The cost to schools and students includes materials. Chaperones, adult helpers and teachers are free. The option exists to combine your visit to David Malouf and friends with an informative tour of Brisbane City Hall.

SCHOOL PROGRAM: EXPLORING DAVID MALOUF AND FRIENDS (UPPER PRIMARY)
A facilitated tour of the exhibition in which students can learn more about the importance of this Australian author, his work and how five contemporary artists have responded to it. Combine your visit with a self-guided exploration of other Museum of Brisbane galleries. Students will be asked to define Brisbane through their own eyes.
Age level: Years 4 – 7
Duration: 50 minutes
Cost: $5.50 per student

SCHOOL PROGRAM: EXPLORING DAVID MALOUF AND FRIENDS (SECONDARY)
This program provides students the chance to learn more about the importance of Australian author David Malouf, his work, and the five contemporary artists who responded to it. Students will analyse the structures of language and artworks, plus explore and explain the combination of language and visual choices made by authors and artists to present information. Students will investigate the perceptions people have of place, and how this influences how they connect to it, describe, and depict it.
Age level: Years 7 – 10
Duration: 75 minutes
Cost: $5.50 per student

SCHOOL PROGRAM: MEET THE ARTIST — CAMILLE SERISIER
This program is a fully facilitated and hands-on school excursion exploring David Malouf and friends with interdisciplinary artist Camille Serisier. Serisier will take students through the exhibition, and discuss the process she takes from initial ideas through to final form.

Taking influences from Malouf’s novel Fly Away Peter, Serisier first explored her ideas through drawings, and then experimented with the moment in Malouf’s story to create a performance-like experience. The completed work on display is a large-scale installation and stage-set visitors are invited to enter to become part of the performance. Together, Camille and students will play, subvert and respond to this work by creating additional parts to this story.
Age level: Years 7 – 12
Duration: 90 – 120 minutes
Cost: $5.50 per student
SCHOOL PROGRAM:
MEET THE ARTIST —
BRUCE REYNOLDS
A fully facilitated, hands-on school excursion exploring David Malouf and friends with exhibiting artist Bruce Reynolds who works across a range of media, including sculpture, painting, collage and relief. Reynolds’ responds to the urban Brisbane landscape of Malouf’s early novels but combines it with another worldly fascination of David Malouf: that of the Ancient Greek and Roman mythological worlds he references in his novels Imaginary Life and Ransom. Students will explore the exhibition with Bruce Reynolds and then collaborate with him to explore transforming the everyday and familiar objects into mysterious and mythological. Along the way students will encounter the significant beliefs, values and practices of the ancient Greeks and Romans, and their legacy for modern storytellers.
Age level: Years 7 – 12
Duration: 90 – 120 minutes
Cost: $5.50 per student

PRE-VISIT VIDEO
Teachers and students visiting are advised to watch this short 5-minute introduction before their visit to Museum of Brisbane. It is located on the YouTube and the Museum’s website: museumofbrisbane.com.au/whats-on/david-malouf-and-friends/#david-malouf-and-friends

![YouTube Video](https://via.placeholder.com/150)
AUSTRALIAN CURRICULUM:
OUTCOMES FROM
FOUNDATION TO YEAR 10

In each school year, students must study examples of:
• Spoken texts
• Print texts
• Visual texts
• Media, multimedia and digital texts

It is important that the Museum’s school programs offer links to a range of curriculum areas. Using this teacher resource, and participating in a school program when you visit the exhibition David Malouf and friends will assist in connecting to the following content descriptions for the study of Geography, History or English literature, and examples of various texts that can be studied.

HISTORY
SKILLS, KNOWLEDGE AND UNDERSTANDING
The Australian Curriculum for History encourages chronological understanding, knowledge and understanding of change, continuity and sustainability, and a knowledge and understanding of events, people and changes in the past. Novels of Malouf, including Fly Away Peter provide a literary backdrop and personal account for many historical events such as World War One.

HISTORY
YEAR 5
Identify questions to inform an historical inquiry (ACHHS100)

Identify points of view in the past and present (ACHHS104)

Develop texts, particularly narratives and descriptions, which incorporate source materials (ACHHS105)

YEAR 6
Use a range of communication forms (oral, graphic, written) and digital technologies (ACHHS125)

YEAR 7
Sequence historical events, developments and periods (ACHHS205)

Identify and describe points of view, attitudes and values in primary and secondary source. Develop texts, particularly descriptions and explanations that use evidence from a range of sources that are acknowledged (ACHHS213) s (ACHHS212)

YEAR 8
Identify the origin and purpose of primary and secondary sources (ACHHS152)

Identify and describe points of view, attitudes and values in primary and secondary sources (ACHHS155)

Identify and locate relevant sources, using ICT and other methods (ACHHS151)

YEAR 9
Use chronological sequencing to demonstrate the relationship between events and developments in different periods and places (ACHHS164)

An overview of the causes of World War I and the reasons why men enlisted to fight in the war (ACDSEH021)

YEAR 10
Explore the inter-war years between World War I and World War II, including the Treaty of Versailles, the Roaring Twenties and the Great Depression (ACOKFH018)
ENGLISH

KNOWLEDGE AND UNDERSTANDING:
LITERATURE, LITERACY AND LANGUAGE

The Australian Curriculum for English develops student writing, composition, planning, drafting and editing, punctuation, spelling, interpretation of multimodal texts, communicating and exploring experiences. David Malouf and friends offers opportunities to explore the nexus between literary and visual texts. A range of reading and writing activities are provided.

**ENGLISH**

**YEAR 6**

Expressing and developing ideas

Investigate how complex sentences can be used in a variety of ways to elaborate, extend and explain ideas (ACELA1522)

Examining literature

Identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author’s individual style (ACELT1616)

Interacting with others

Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)

**YEAR 7**

Expressing and developing ideas

Analyse strategies authors use to influence readers (ACELY1801)

Literature and context

Make connections between students’ own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613)

Creating literature

Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1618)

Experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice (ACELY1800)

Texts in context

Compare texts including media texts that represent ideas and events in different ways, explaining the effects of the different approaches (ACELY1708)

Interacting with others

Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis (ACELY1710)

Analyse how point of view is generated in visual texts by means of choices, for example gaze, angle and social distance (ACELA1764)
Literature and context
Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619)

Responding to literature
Discuss aspects of texts, for example their aesthetic and social value, using relevant and appropriate metalanguage (ACELT1803)

Examining literature
Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)

Interpreting, analysing, evaluating
Use prior knowledge and text processing strategies to interpret a range of types of texts (ACELY1722)

YEAR 8

Text structure and organisation
Understand the use of punctuation conventions, including colons, semicolons, dashes and brackets in formal and informal texts (ACELA1544)

Responding to literature
Share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts (ACELT1627)

Understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups (ACELT1628)

YEAR 9

Examining literature
Analyse text structures and language features of literary texts, and make relevant comparisons with other texts (ACELT1772)

Interpreting, analysing, evaluating
Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts (ACELY1745)

YEAR 10

Expressing and developing ideas
Evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)

Responding to literature
Reflect on, extend, endorse or refute others’ interpretations of and responses to literature (ACELT1640)

Texts in context
Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)

Interpreting, analysing, evaluating
Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)
GEOGRAPHY SKILLS, KNOWLEDGE AND UNDERSTANDING
The Australian Curriculum for Geography develops geographical enquiry and skills, plus a knowledge and understanding of places, patterns and processes. Students can use the artworks featured in the exhibition as a starting point for discussions about weather, seasons and environment, and how each artist has made unique choices about how to record a particular feature. Dr Roger Osborne’s conceptual map of the novel Johnno can be used to explore geotagging and use of ICT in the exploration of Australian society and culture.

GEOGRAPHY

YEAR 6
The effects that people’s connections with, and proximity to, places throughout the world have on shaping their awareness and opinion of those places (ACHGK036)

YEAR 7
The factors that influence the decisions people make about where to live and their perceptions of the liveability of places (ACHGK043)

YEAR 8
The different types of landscapes and their distinctive landform features (ACHGK048)

YEAR 9
The perceptions people have of place, and how this influences their connections to different places (ACHGK065)
ARTCARDS

This resource includes 10 art cards, each including a quotation by David Malouf. The cards have a work of art depicted on the front, with selected biographical information, and suggested questions and activities on the back.

ARTWORKS TO LOOK AT

The artworks on display in David Malouf and friends were commissioned by Museum of Brisbane for this exhibition, yet remain property of the artist.

Anna Carey
Costa Vista 2014
Giclee print mounted on aluminium
800 x 1200 mm

Anna Carey
Pool Side 2014
Giclee print mounted on aluminium
800 x 1200 mm

Karla Marchesi
Number 32 2014
Oil on composite board panels
1605 x 1203mm

Karla Marchesi
Cavern 2014
Oil on composite board panels
1604 x 1203mm

Noel McKenna
Crematorium Bus 2014
Enamel on glass
846 x 755mm

Noel McKenna
The Condamine 2014
Enamel on glass
875 x 1370mm

Noel McKenna
Bicycle 1992
Glazed ceramic tiles
172 x 880mm

University of Queensland Art Museum Collection

Bruce Reynolds
Bulimba Hydria 2014
Linoleum and paint on wood panel
1630 x 1170mm

Bruce Reynolds
Amphora 2014
Plaster relief on red table top
1200 x 760mm

Camille Serisier
Swan Song #7 2014
Paper theatre, plywood, pine, paper, acrylic paint
6000 x 4000 x 3400mm
ANNA CAREY

ARTISTS’ BACKGROUND

Born in 1987, Anna Carey is an artist whose practice overlaps photography and sculpture. She creates models of houses and hotels, and then photographs them. It is the photographs which are considered the finished artwork, not the models of buildings. The viewer must rely on personal memory and recall for a permanent record of the buildings, because Anna Carey’s models are of fictional places inspired from her immediate urban environment of the Gold Coast.

For David Malouf and friends, Anna Carey produced three large photos based her ideas about Brisbane, and memories of her childhood spent in fibro shacks and holiday apartments.

Carey’s art is set in a time when the fibro beach shack suggests a simpler life. She builds a narrative through architectural symbolism to capture a sense of place from her childhood. She reminds the viewer of a time of humble holiday houses and an idealised Gold Coast lifestyle. There are no occupants — people, animals — in her work. When documented and enlarged these buildings become objects and move away from the notion of a holiday photo album to a landscape image presented as a still-life photograph. David Malouf’s work also explores similar tensions between energy and ease, stillness and disturbance when he explores the past.

Anna Carey’s art is inspired by memories and place. After reading Malouf’s novel 12 Endmondstone Street, Carey drew on the themes of illusions and memories to photograph sculptures of retro-style buildings based on her own childhood memoirs, depicting something familiar, but fictional. “I created spaces that are familiar to me from my childhood home, places that I remember when I’m overseas and travelling around the world,” she said. “It really shows how those memories haunt you, those memories I guess that just won’t leave.”

Carey has constructed times and places of her past. By capturing them in photography she makes fleeting memories much more solid. Malouf too, has fond memories of his childhood holidays at Scarborough and Deception Bay and still has his own holiday dwelling retaining his love of South East Queensland.

DAVID MALOUF’S RESPONSE TO HER WORK:

Anna Carey works with photography. Places once deeply experienced, houses called up out of memory and the holiday times she spent there as a child, are the subject of her art.

The colours in which they appear, the skies that light them, their odd details and haunting isolation, appear to her first as an interior picture, and are then reconstructed as simplified three-dimensional models. She then ‘fixes’ them as two-dimensional photographs: not of what was once there and actual, as in the usual holiday snapshot, but as a reality remembered, or significantly mis-remembered and remade. This is the artist’s way of reproducing the process of memory itself. In which time, but also feeling, changes, simplifies, sharpens what was once untidily real and preserves only what is relevant to the emotional charge it carries.

A moment of time lost is recovered, as in Proust, but in a deeper and more enduring form, by allowing it to be flooded with the light not only of time past but of time remembered, and the time between.

In this way Carey lays claim to something of the freedom that language possesses: to work, through the exploitation of tense, in more than one moment at a time. Not simply, that is, in the immediate present that is the special realm, but also the limitation usually, of the purely visual arts.

David Malouf
ANNA CAREY

DISCUSSION AND ACTIVITIES

Remember and Understand
What is the personal memoir that Anna Carey makes a comparison with in her own artworks?
What time of day do you think are in these images?
What temperature and weather do they suggest?
Write a page to describe a holiday accommodation or place you have stayed with family members.

Communicate and Create
Ask students to think about ‘memory and recall’.
Interview a parent or older person you know to gather material for their personal memoir.
Suggest imagery to represent something they are ‘nostalgic’ about.
Using your family’s digital photo collection, create a 3D model of an object or building.

Investigate and Links
Distinguish how Anna Carey refers to time and place in her artwork.
Research some of the buildings that are created around the Gold Coast today, and whether many fibro shacks and other motels that resemble Carey’s work are in existence today.
Identify who the writer Proust is.
Why might Malouf refer to him?

Curator’s link
The curators of the exhibition David Malouf and friends have associated these two quotes from Malouf with the work of exhibiting artist Anna Carey. Discuss how these sentences and ideas might relate to the work of Anna Carey.

Memory is deeper and has longer views.
When it pricked us and set us on it, it was the future it had in mind.
12 Edmondstone Street, 1985

...there was the coast: white sand with an edge of lacy surf, then whitecaps in lines behind it, the limitless blue.
Fly Away Peter, 1982
Karla Marchesi

*Number 32 2014*

Oil on composite board panels

1605 x 1203mm

Photographer: Laura Jung
KARLA MARCHESI

ARTISTS’ BACKGROUND

Born in Brisbane in 1984, painter Karla Marchesi is an internationally recognised artist who currently lives and works in Berlin. Her practice explores relationships forged with domestic objects and spaces, and how the aesthetic depiction of these establishes subliminal connections to past places, rituals and memories. She is known for her monochromatic use of paint tones, and very detailed drawing and painting.

For the exhibition David Malouf and friends, Karla Marchesi has taken inspiration from the backyards of suburban Brisbane. Descriptions of the built and natural environment are a great feature of the novels of David Malouf. If the viewer looks carefully, they can see a suburban Queensland house emerge from the dense backyard growth. The colours she chooses to paint with are not what you would expect from a backyard.

As part of her practise, Marchesi paints with oils onto separate panels which she then combines to create a larger image. Working in Berlin, this made it easier to physically transport her artwork to Brisbane. There is a tradition of working in screens to form a larger work.

DAVID MALOUF’S RESPONSE TO HER WORK:

The series of large very painterly screens that Karla Marchesi calls Thresholds, with their densely recreated subtropical vegetation, play at the crossing-point between familiar garden or backyard and untamed, mysterious jungle; they are both sensuously beautiful and disturbing.

A screen is a two-dimensional barrier that closes off and divides or obscures. It is also, in what it evokes in this case, a three-dimensional challenge to us to peer through its interstices and reach for the light beyond, or to break boldly through. Marchesi plays, in the luxuriant texture of her brush-strokes, between surface and depth, an illusion of ‘reality’ that she then breaks by depriving her plant world of its natural green.

These works are as much about how we perceive and experience the world as what the world presents us with, and offer us the double pleasure of being both lushly beautiful in their immediacy and deeply perplexing the moment we move, as they tempt us to do, into the teasing suggestion of a space beyond.

David Malouf
Karla Marchesi

_Cavern_ 2014

Oil on composite board panels

1605 x 1203mm

Photographer: Laura Jung
DISCUSSION AND ACTIVITIES

Remember and Understand
Consider why the artist paints on smaller panels. What might be the benefits?
Identify and name the type of vegetation in these paintings. Is it clear?
Discuss the choices of colour

Communicate and Create
Malouf describes these backgrounds as ‘both beautiful and disturbing’. Discuss how they might be both for the viewer.
Be like the artist: choose one paint colour, as well as black and white for tones and tints. reproduce your own backyard as a monochromatic painting.

Investigate and Links
A ‘screen’ of multiple panels is one method used to paint landscape scenes.
Compare the panel painting of Karla Marchesi with other painting traditions, such as Japanese folding screens.
Compare Marchesi’s construction of these images using multiple panels with panel works of other Australian artists Imants Tillers, Rosalie Gascoigne, Guan Wei or William Robinson. What similar or different effects are achieved?

Curator’s link
The curators of the exhibition David Malouf and friends have associated the quote below from David Malouf with the work of exhibiting artist Karla Marchesi. Discuss what you think Malouf is talking about. How might the ideas of colour and density relate to the work of Marchesi?

The key colour is green, and of a particular density...
A First Place, 1984
Noel McKenna
Crematorium Bus 2014
Enamel on glass
846 x 755mm
NOEL MCKENNA

ARTISTS’ BACKGROUND

Noel McKenna was born in Brisbane in 1956, and currently works in Sydney. He went to art school in 1976 and has been in the business of exhibiting artwork for forty years. He has been exhibiting since the early 1980s, and has had numerous solo exhibitions in both Australia and New Zealand.

Working in media such as watercolours, etchings or oil on canvas board, McKenna reveals the world through depicting everyday life and familiar elements of suburban Australian life.

McKenna’s paintings are strong and simple, like those of a child. His images can look very simple but are uncanny and often a little alienating for the viewer. Despite the ordinariness and simplicity of the objects and activities that he depicts and records, there is often a feeling that something quite unusual is happening. McKenna presents his subjects in an unexpected and offbeat manner.

Noel McKenna grew up in the same suburban streets of West End and Hamilton, Brisbane, as David Malouf, although decades later. McKenna has previously illustrated a poem by David Malouf, Bicycle, in 1993 (see page......). Of the ‘friend’ artists exhibited in David Malouf and friends, McKenna is the only artist who had met and worked with David Malouf before.

DAVID MALOUF’S RESPONSE TO HIS WORK:

Bruce Reynolds’ response is to the leap from works that are deeply embedded in a subtropical Brisbane, say Edmondstone St or A First Place, and the Greek or Roman worlds of Ransom and An Imaginary Life.

Plaster casts, as they might be, of three pieces of classical armour, are embossed with Queensland flora and fauna; an amphora mounted on a lolly-pink laminex tabletop bears a bas-relief of a flying-fox sleeping upside down, perfectly suspended in fossilised time; in two larger works, giant jars, hydria, reconstructed as such large objects often are from fragments, are made up in one case (Bulimba Hydria) from Art Deco linoleum designs, in the other from what appears to be an aerial view, in red and blue, of a serpentine river that winds across and around it from base to lip.

All this visually striking, and in its mixing of places, times, cultures, speaks strongly, and wittily, for the mixing and matching of a late or colonial culture that is also very boldly itself.

What gives these works their haunting beauty (we might think of Keats) is the sense we get of their having been unearthed and preserved; dug up out of a past that is ‘just yesterday’, and in being frozen or fossilised is still close to what once was life and for the artist, a living and lyrical relic of his own life

David Malouf
Noel McKenna
The Condamine 2014
Enamel on glass
875 x 1370mm
NOEL MCKENNA

DISCUSSION AND ACTIVITIES

Remember and Understand
What is it about the novel Johnno that has inspired this work?
Write a paragraph describing what is happening in one of these images.
Explain the meaning of the words: naïve, mistletoe, anecdote, serpentine.

Communicate and Create
Malouf describes these works as ‘naïve and childlike’. Discuss why the artist might choose to represent ideas in this particular manner.
Do McKenna’s simple means of communication say something about what he feels about the story of Johnno?
Describe what movement you think is happening in these images: fast, slow, disappearing, etc? Do the works feel finished, or just a snapshot moment in time?

Investigate and Links
What is your opinion of his technique?
Locate the Condamine River, and suburbs of Hamilton and West End on Google Maps.

Curator’s link
The curators of the exhibition David Malouf and friends have associated the quote below from David Malouf with the work of exhibiting artist Noel McKenna. Discuss the context of this quote by Malouf. How might the ideas of growth and adulthood relate to the work of McKenna?

I might grow old in Brisbane, but I would never grow up.
Johnno, 1975
Bruce Reynolds

*Bulimba Hydria* 2014

Linoleum and paint on wood panel

1630 x 1170mm
BRUCE REYNOLDS

ARTISTS’ BACKGROUND

The artist Bruce Reynolds was born in 1955, and lives in Brisbane. The intersection between nature and culture has been the area of interest in Reynolds’ artmaking. Combining elements of the natural and manufactured worlds are central to everything he makes. Reynolds also questions whether the Western worldview that identifies nature and culture as the opposites of each other is an idea that is unraveling. He believes that there has been so much altering of the natural ecology it is difficult to say what is ‘pure’ and ‘natural’ in our environments anymore.

Brisbane’s ambiguous topography, a synthesis of the organic shapes of hills and a river, and the planned manmade structures, has deeply affected the way Reynolds views the landscape. As well, he originally comes from Canberra, one of the most meticulously planned cities in the world. The logic of the master plan for Australia’s capital city and its streetscapes, carefully conceived to express the shape of the terrain, has sharpened his awareness of the randomness of Brisbane’s plan, with constantly changing viewpoints, hills and valleys, and haphazard streets.

Reynolds combines techniques of photography, painting, sculpture and relief plaster casting into his practice. Reynolds makes what he calls ‘lino paintings’, which are collages with linoleum, an organic floor covering that is made from solidified linseed oil with wood or cork dust, over a canvas backing. These ‘lino paintings’ take old used fragments of the floor and turns them into paintings on the wall. In recent years he has been applying photographic images to his lino assemblages, and also building reliefs with plaster. Using materials like kitchen tables and linoleum is a way to contrast the domestic home with natural environments and images he builds in plaster. Reynolds also quotes Ancient Greek and Roman shapes of vases, urns, and armoury.

Two of David Malouf’s novels are set in Greek and Roman antiquity. An Imaginary Life is a made up story about the life of Roman poet Ovid (43 BC – 18 AD) who was banned from the Roman Empire. The novel Ransom re-tells the story of Trojan War mythologies and characters Achilles, Hector, Priam and Hermes.

DAVID MALOUF’S RESPONSE TO HIS WORK:

The challenge of Noel McKenna’s work has always been its extreme simplicity. It is not only that his line-drawing, spare as it always is, may seem for all the assurance with which it invades the white space of a page or frame naïf or childlike, but what it does to that space, and to our apprehension of it; the way it created in the viewer such a disturbing sense of emptiness, of isolation, and – to evoke another dimension altogether – silence. McKenna from early on found in the suburban world of Brisbane itself, as a downhome domestic place, something eerily unfamiliar.

In the exhibition David Malouf and friends, a suburban bus is isolated in white space – the opaque glass of a disconnected window-frame; announcing its destination in a single word, ‘Crematorium’, and with a bare tree as its only companion, one of whose branches is incongruously, curiously, alive with some sort of growth (mistletoe?), or a nest of bees. The lone word ‘Crematorium’ here, (which directs us perhaps to the last pages of Johnno) connects with another of McKenna’s window-frames, where isolated words from that book appear in lists, out of context or forming contexts of their own. Once again we are drawn to white space, and the isolation it suggests, as a visual form of silence.

In yet another of these works, McKenna presents us with a lone house on stumps in the bend of a serpentine river. Far off in one of its bends the tiny figure of a man raises his hand in greeting, or in a hopeless appeal for help.

What is striking is how memorable these images are. It is their plainness, detached as they are from all context or anecdote, their essential ghostliness, that makes them so subtly challenging.

David Malouf
Bruce Reynolds
*Amphora* 2014
Plaster relief on red table top
1200 x 760mm
BRUCE REYNOLDS

DISCUSSION AND ACTIVITIES

Remember and Understand
In these works, what natural and organic forms can be seen? What manmade materials can be seen? Name them. Explain the following terms: linoleum, Art Deco, laminex, linoleum, antiquity. What is some of the differences between two cities which Reynolds has lived in?

Investigate and Links
Explore further the Ancient Greek forms and shapes utilised in Reynolds work: these include amphora, hydria, kilix, skyphos, cuirass, and greave. Draw them and list their uses.

Communicate and Create
Do as the artist did: using found materials, maps and photographs to explore your own ideas of the city, and create a Brisbane ‘collage’.

Curator’s link
The curators of the exhibition David Malouf and friends have associated the quote below from David Malouf with the work of exhibiting artist Bruce Reynolds. Discuss the context of this quote by Malouf. What connection can you make to the art practice of Reynolds?

I cast this letter upon the centuries, uncertain in what landscape of unfamiliar objects it may come to light...

Imaginary Life, 1978
Camille Serisier
Swan Song #7 2014
Paper theatre, plywood, pine, paper, acrylic paint
6000 x 4000 x 3400mm
CAMILLE SERISIER

ARTISTS’ BACKGROUND

Born in 1982, Camille Serisier is an artist based in Brisbane. She is interested in the influence of our cultural backgrounds and early formative experiences on how we perceive the world. Serisier approaches her art making by exploring interesting storylines, deconstructing them, and reassembling fragments of those stories into artworks which depart dramatically from the original context. The results are often installations with references to mythology, religion, popular culture and modern political events, merged together in a humorous manner that belies the seriousness of the original material. Serisier was heavily influenced by her work designing sets for Opera Australia, and has created a tableau vivant, meaning in French ‘living picture’. Costumed actors pose, combining ideas of painting, photography and the drama stage.

As viewers approach the paper and wood theatre of Swan Song 7 by Camille Serisier, they enter into a new world. Swan Song 7 is partly homage to David Malouf’s suite of libretti (text for opera) and love of the performing arts, and also a commentary on the interest making a connection with Australia’s tyranny of distances. This work, like David Malouf’s writings, explores the narrative of the Australian landscape, European history and classical Greek mythology.

Serisier recreates the story of a swan song with a figure transformed into a swan standing at the cliff’s edge. In this installation, which is scaled to life size, she invites her audiences to interact and create a living picture in this mythical world. Serisier’s installation has transformed the toad found within the pages of Fly Away Peter, reconfiguring this animal into a performer. The performative element incorporates a series of recitals of Malouf’s Voss libretti, further celebrating his achievements.

DAVID MALOUF’S RESPONSE TO HER WORK:

What Camille Serisier connects with and makes the motive of her work for this exhibition is an image of transformation that she finds, not as one might expect in An Imaginary Life but closer to ‘home’ in Fly Away Peter.

Faced with the extraordinary facts of the seasonal migration of birds, “Men”, Jim Saddler tells us, “preferred to believe … that when the season turned, some birds simply changed their form as others changed their plumage – that swallows, for example, became toads … drew in their wings and heads, splayed their beaks to a toad-mouth, lowered their shrill cries to a throaty creaking, and went under the surface (of a pond) till it was time to be reborn overnight in their old shapes in twittering millions.”

Serisier explores this idea first in drawings where she experiments with the moment of transformation, then she extends the idea as performance, the shape-shifting and assumed other being or identity that is theatre.

Her own form of transformation as an artist is the crossing of disciplines. In this case to large-scale installation, a stage-set that visitors to this exhibition are invited to enter and become, by a transformative action of their own, performers.

David Malouf
Camille Serisier
Swan Song #7 2014
Paper theatre, plywood, pine, paper, acrylic paint

Left:
Opera singer Daniel Smerdon performs an excerpt from the opera Voss, words by David Malouf, music by Richard Meale.

Above:
Curator Madeleine Hogan exploring Camille Serisier’s paper theatre and props.
CAMILLE SERISIER

DISCUSSION AND ACTIVITIES

Remember and Understand
Recall all the elements of Serisier’s theatre space.
Explain the origins, meaning and purpose of the tableau vivant artform.
How do people become part of Serisier’s work in this exhibition?
Explain the meaning of four words: homage, libretti, deconstruct and swansong

Communicate and Create
Imagine dramatising the set of Swan Song #7. What will happen next to the swan and the toad?
Devise and sketch your own theatre set based on a children’s book, television show, novel or play. Include ways for the public to interact with the space in a safe way.

Investigate and Links
Outline the type of work a theatre set designer would need to do for an opera company. Who would they need to talk to and work with? What skills would they need?
Investigate the historical and artistic origins of the opera Voss and any connection it shares with Moreton Bay, Queensland.

Curator’s link
The curators of the exhibition David Malouf and friends have associated these two quotes from David Malouf with the work of exhibiting artist Camille Serisier. Discuss what you think are the meanings of these sentences. How might these ideas relate to the work of Serisier?

…some birds had simply changed their form as others changed their plumage – that swallows...became toads.
*Fly Away Peter*, 1982

The past would not hold and could not be held.
So many things were new...she turned and looked again.
*Fly Away Peter*, 1982
IN THE GALLERY

DESIGN A QUEENSLANDER

Exhibition designer Alison Ross has used the idea of a “Queenslander”, a type of house commonly built in tropical Queensland, in her design for the exhibition space. She chose this because the house that David Malouf grew up in was an old Queenslander built up on stilts, with a verandah all around, darkened rooms hidden in the centre, and a space underneath that became the realm of his childhood.

READ

Ask students to read the following descriptions by Malouf of a Queenslander home

Edmonstone Street was a one-eyed weatherboard, a style of house so common then as to be unremarkable; Brisbane was a one-storeyed weatherboard town. It stood on low stilts at the front, high stilts at the back, and was essentially a nest of open rooms surrounded on three sides by wide cooling verandahs, ironwork to the rails, in a pattern of interlocking circles, and rolled venetians above. The ironwork was cream, the venetians ochre, the square wooden supports with their branches and volutes a spanking white, and the roof, which was of iron, that dull ox-blood colour that is so peculiar to Brisbane that it seems more dominant even, in the long view, that the green of the enormous shade-trees.

© David Malouf 12 Edmonstone Street (1985) Random House UK

So there it is, this odd timber structure, often decorated with wooden fretwork and scrolls of great fantasy, raised on tree-stumps to leaf level and still having about it some quality of the tree – a kind of tree-house extended. At the centre a nest of rooms, all opening onto a hallway that as often as not runs straight through from front to back. When you step up to the front door of the house you can often see right through it to the sky. Around the next of rooms, verandahs, mostly with crossed openwork below and lattice or rolled venetians above; an intermediary space between the house proper, which in itself only half closed in, and the world outside – garden, street, weather...


EXPLORE THE EXHIBITION DESIGN

• How was the visual style of the exhibition decided upon?
• Who is involved in exhibition design, and what are their roles and responsibilities?
• What range of materials is available in this exhibition for the visitor? (labels, mobile device experiences, video, exhibition takeaways, print material etc)
• What materials have been used to build this exhibition?
• Where is the entrance sign? What are some of the things it says?
• Identify the parts of a house that have been reproduced in the physical exhibition build

CREATE

Ask students to draw a new Queenslander home and garden, using only imagery, ideas and design details available in the exhibition David Malouf and friends.
IN THE GALLERY

CHOOSE ONE OBJECT

Ask students to choose one object that interests them and try to answer these questions about it.

Why did I choose this object?

Have I seen something like it before? Where?

How would I describe it to a friend? (think about colour, shape, size, materials)

Why is this artwork in a museum? Why should I care about it?
IN THE GALLERY

GENERIC ART QUESTIONS

In the exhibition David Malouf and friends, choose a piece of artwork to discuss with your students.
- Allow 5 minutes for an introduction and distribution of materials.
- Give students 30 minutes in the exhibition.
- Devote 10 minutes to a group discussion.

DISCUSS
As a group, discuss the following questions, without aiming for a right or wrong answer.

USE PRIOR KNOWLEDGE
Ask students to consider How have your ideas changed about David Malouf or the artists?

SYNTHESISE INFORMATION
Ask students to summarize the various things they’ve seen or to describe relationships.

What do the objects in this room tell you about Brisbane and Queensland?
A relationship question: In this exhibition, what stays the same across the work of all the artists?

IMAGINING NEW POSSIBILITIES
Ask them to step inside the world of the exhibition. If you were the artist, how would you have expressed this idea?
If you were the inventor, how would you have solved this problem?

ANALYSE
Ask students What is going on in this work of art? Take turns mentioning whatever you see happening, no matter how small.

Do you have a sense of how the artist might have felt when he or she made this work of art? Does it make you feel one way or another?

Take a look at the other works of art displayed around this one. Do they look alike? What is similar about the way they look (for example: objects, events, feelings, the way they are made)? What is different?

RESPONDING
Encourage personal reactions.

Of all of these images of landscapes, where would you most like to go to get away from it all?

Does anything you have noticed in this work of art so far (for example: colors, objects, or events) remind you of something in your own life?
Take turns answering.

What would you have called this work of art if you had made it yourself? Does the title of the work – if there is one – make sense?

EVALUATING THE EXPERIENCE
Ask students to express and defend opinions about the visit as a whole. What was the most interesting thing you saw?

Why did it interest you? Did the objects, labels, and design of the exhibition work together to tell a story or express a theme? How? What would you change about the exhibition?

Think back on your previous observations.

What have you discovered from looking at this work of art? Have you learned anything about yourself or others?
IN THE GALLERY

GRECIAN URN

The artist Bruce Reynolds has a special interest in shapes and forms from Ancient Greece, which he has reproduced in artwork for this exhibition. The Ancient Greeks often decorated their ceramics with images from their myths and legends.

READ
Read a Greek myth to students.

CREATE
Ask students to draw parts of that story, or their own favourite story, onto the vase above.

TECHNIQUE – CRAYON AND WASH
Ask students to draw parts of a story using thin black crayon. Paint the vase shape with an orange or terracotta-coloured wash. When it is dry, ask students to complete the design using thin white crayons or chalk to add new details.
IN THE CLASSROOM – PRIMARY STUDENTS

MY OWN HOUSE

Can you think of something unique in your house? It could be a verandah, doorbell, rug, pattern on bed fabric, a table, kitchen appliance. What animals do you see or hear in your backyard? Draw a picture and name parts of your home and backyard.

What suburb do you live in?
WRITE WHAT YOU KNOW

David Malouf is known as a writer of many novels and essays, but first was published as a poet. One of the most significant influences on David Malouf’s early writings has been his memories of growing up in Brisbane. Many authors begin writing by describing what they know.

As an opportunity to encourage written responses, students could use the information provided in the Artcards, recommended videos, or a visit to the exhibition David Malouf and friends, to produce their own poems.

If students are stuck for ideas on what write about, ask them to consider their own experience growing up, and what they have learnt so far.

- **Experience**: Ask students to imagine characters and events based on the people they have seen or see every day, places they have travelled to, or even a special event.
- **Memory**: Ask students to remember an occasion from their own past. Individual memories are easy to use as a starting point, as there is no wrong or right to the story.
- **Possibilities**: Ask students to consider some ‘what if’ scenarios about things which can happen every day. Ask them to use a possible ‘what if’s as a starting point for writing.

Teachers should provide students with a structure for their written response, such as the American cinquain structure (based on Japanese haiku). A cinquain poem consists of:
1. Title – one word (subject, sometime two syllables)
2. Two words that describe the subject (four syllables)
3. Three words that describe the activity of the subject (six syllables)
4. Descriptive phrase (four words, sometimes eight syllables)
5. Synonym for title (two syllables)

Here is an example of one student’s cinquain:

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Soft, landed
Forest, stretching, growing
String
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DISCUSS

Discuss with students the exhibited works by the five artists in David Malouf and friends. Discuss with students the interest of author David Malouf has had in defining a sense of place in his writing, in particular his hometown Brisbane.

WRITE

- Ask students to create a cinquain poem based on one of the artworks they have discussed.
- Alternatively, ask students to create a cinquain poem based on their own personal environments and a special memory they have of a place. How would they define their own home and suburb in a short poem? How will it be structured? Does it have a beginning, middle and an end?
IN THE CLASSROOM – PRIMARY STUDENTS

WORD GAMES

Exhibiting artist Noel McKenna included words from David Malouf’s novel Johnno in one of his artworks.

DISCUSS
As a group discuss the main plot line of the novel Johnno.

INVESTIGATE
Ask students to select only three words from the list above. Ask students to research their significance and relevance to the storyline of Johnno and Brisbane during World War Two.

DECONSTRUCT, RECREATE
Ask students to develop an artwork based on these three words and their meaning in the novel, using any digital, 2D or 3D media.

SPEAKING CIRCLE
Have children sitting in a circle and as a group, retell and construct a new story – through performing or as a narrative – only using Noel McKenna’s brainstormed words. Each child will have a turn to add another part to the story, once one of the words taken from Johnno has been used by the previous student.

Noel McKenna
Words from Johnno 2014
Enamel on glass
693 x 814mm
As part of an ongoing project to expand the reach of Australian writing for the public, Dr Roger Osborne is mapping Malouf’s novel *Johnno*, in which depictions of the urban geography of subtropical Brisbane is referenced throughout. Over the course of the exhibition, more locations will be plotted on the map in order to better understand the role of place in Malouf’s fiction. This project serves as a conceptual model for mapping Malouf’s fiction in a digital landscape, comparing a real and fictional Brisbane.

Dr Roger Osborne is a scholarly editor and book historian with an interest in the potential of mapping literary works. He began mapping *Johnno* on Google Maps to better understand the intersections of fiction and history in Malouf’s writing, and he continues to refine this map and plot new points of interest as information becomes available. He hopes it will inspire others to look more closely at Brisbane’s literary heritage.

**VISIT**
Ask students to visit Roger’s map using this QR code on their school tablet, or a smartphone.

**FIND**
Ask students to find the following:
- The location of ‘The Battle of Brisbane’, 1942
- A *Brisbane Courier* account describing ‘progress’ in the suburb of Red Hill, 1930
- A panorama of South Brisbane, 1920
- View of the flood from Melbourne Street, 1890
- A grand home at 27 Edmonstone Street, the ‘Belvedere’ c.1905
- Victoria Bridge from South Brisbane, 1930 and 2014
- Images of activity at Blue Moon Skating Rink, and O’Connor Boathouse, 1930s-1950s

**INVESTIGATE**
Ask students to select one location from David Malouf’s Brisbane Google Map, and explore further about this significant Brisbane building, landmarks and their social significance.

**WRITE, RESPOND**
After reading “From Bush Roads to City Streets”, *The Brisbane Courier*, 21 Jun 1930, page 11, ask students to write a newspaper article about the history of their own suburb.

**ICT PROJECT**
In groups, students collaborate to create their own maps of a local neighbourhood, using ‘My Maps’ at http://maps.google.com.
IN THE CLASSROOM – SECONDARY STUDENTS

TEXT ANALYSIS
A FIRST PLACE

As part of the exhibition catalogue for David Malouf and friends, the author has made a collage of his earlier writings that describe the city of Brisbane. One of these is an early depiction of Brisbane in an essay called A First Place, written in 1984.

READ
Ask students to read the following excerpt from Malouf’s essay A first place

ANALYSE
Ask students to complete the following analysis of this extract from the essay A first place

CREATE
Ask students to make a visual response to all, or part of this extract, in a medium of their choice

WRITE
Ask students to write an 800-word critique of the uniqueness of their own suburb, town or region.

TEXT ANALYSIS
1. What is the subject of this reading?
2. Who is the audience for this extract, and when was it written?
3. List five facts you learnt from this passage
4. Describe any characters, setting or plot
5. What are the interesting parts of this extract?
6. What are the positive parts of it? What are the negatives?
7. What are some of the main issues or problems described? How and why did these occur?
8. Brainstorm a new title for this passage, part of an essay called A first place
9. How do you feel about this passage?
10. How has reading this passage contributed to your understanding of the subject?
11. If you had written this extract, what would you have communicated differently?
12. The Brisbane River is the backdrop to this passage. What effect does it have on the author?
13. List strong imagery: five words or phrases you feel help to describe the city in a visual manner
14. What values do you think the author thinks is important?
The first thing you notice about this city is the unevenness of the ground. Brisbane is hilly. Walk two hundred metres in almost any direction outside the central city (which has been levelled) and you get a view, a new view. It is all gullies and sudden vistas, not long views to the horizon — and I am thinking now of cities like Melbourne and Adelaide, or Manchester or Milan, those great flat cities where you look away down endless vistas and the mind is drawn to distance. Wherever the eye turns here it learns restlessness, and variety and possibility, as the body learns effort. Brisbane is a city that tires the legs and demands a certain sort of breath. It is not a city, I would want to say, that provokes contemplation, in which the mind moves out and loses itself in space. What it might provoke is drama and a kind of intellectual play, a delight in new and shifting views, and this because each new vista as it presents itself here is so intensely colourful.

The key colour is green, and of a particular density; the green of mangroves along the riverbanks, of Moreton Bay figs, of the big trees that are natives of this corner of Queensland, the shapely hoop-pines and bunyas that still dominate the skyline along every ridge. The Australian landscape here is not blue-grey, or grey-green, or buff as in so much of southern Australia; and the light isn’t blond or even blue. It is a rich golden pink, and in the late afternoon the western hills and the great flat expanse of water that is the Bay create an effect I have seen in other places only before or after a storm. Everything glows from within. The greens become darkly luminous. The sky produces effects of light and cloud that are, to more sober eyes, almost vulgarly picturesque. But then, these are the subtropics. You are soon made aware here of a kind of moisture in the air that makes nature a force that isn’t easily domesticated — everything grows too fast, too tall, it gets quickly out of control.

Vegetation doesn’t complement the man-made, it fiercely competes with it. Gardens are always on the point of tuning themselves into wilderness, hauling down fences, pushing sheds and outhouses over, making things look ramshackle and halfway to ruin. The weather, harsh sunlight, hard rain, adds to the process, stripping houses of their paint, rotting timber, making the dwellings altogether less solid and substantial, on their high stumps, than the great native trees that surrounded them...

Now what you abstract from such a landscape, from its greenness, its fierce and damply sinister growth, its power compared with the flimsiness of the domestic architecture, its grandeur of colour and effect, its openness upwards to the sky — another consequence of all those hills — is something other, I would suggest, than what is abstracted from the wide, dry landscapes of southern Australia that we sometimes think of as ‘typical’. It offers a different notion of what the land might be, and relates to all the daily business of life in a quite different way. It shapes in those who grow up there a different sensibility, a different cast of mind, creates a different sort of Australian.

So much then for the lay of the land; now for that other distinctive feature of the city, its river.

Winding back and forth across Brisbane in a classic meander, making pockets and elbows with high cliffs on one side and mud-flats on the other, the river is inescapable. It cuts in and out of every suburb, can be seen from every hill. It also keeps the Bay in mind, since that, clearly, is where all its windings, its odd turns and evasions, lead. But this river does not have the same uses for the citizen as the rivers that flow through other towns.

We think of the Thames, or the Seine or the Tiber or the Arno, and it is clear how they are related to the cities that have grown up on their banks. They divide them, north and south. They offer themselves as a means of orientation. But the river in Brisbane is a disorienting factor. Impossible to know which side of it you are on, north and south, or to use it for settling in your mind how any place or suburb is related to any other.

So the typography of Brisbane, broken up as it is by hills and by the endless switching back and forth upon itself of the river, offers no clear map for the mind to move in, and this really is unusual — I know of no other city like it...I ask myself again what habits of mind such a city may encourage in its citizens, and how, though taken for granted in this place, they may differ from the habits of places where geography declares itself at every point as helpful, reliable, being itself a map.

A First Place, 1984
Copyright © David Malouf, 2014
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As for Brisbane, the city I had been born in — well, what can anyone say about that? I have been reading Dante. His love for his city is immense, it fills his whole life, its streets, its gardens, its people; it is a force that has shaped his whole being. And I have been shaped in any way — fearful prospect! — by Brisbane, our big country town that was still mostly weatherboard and one-storied, so little a city that on Friday morning the ladies set their stalls up in Queen Street and sold home-made cakes and jam, and the farmers came in with day-old chicks in wire baskets. Brisbane was so sleepy, so slatternly, so sprawlingly unlovely; I used to wandering after school looking for one simple object in it that might be romantic, or appalling even, but there was nothing. It was simply the most ordinary place in the world.

Arran Avenue, Hamilton, Brisbane, Queensland...

Queensland, of course, was a joke. The Moonshine State. Nothing to be said about Queensland. Half of it was still wild (there were tigers still undiscovered in Cape York Peninsula according to some authorities), the rest was detained in a sort of perpetual nineteenth century. In the main streets of towns not a hundred miles from where I was sitting they still had hitching-posts for horses. Aborigines were still herded on to reservations. Kids even in this well-to-do suburb went to school all the year round with bare feet.

What an extraordinary thing it is, I thought, that I should be here rather than somewhere else. If my father’s father hadn’t picked up one day to sell gold in the new world; if my mother’s people, for God knows what reason, hadn’t decided to leave their comfortable middle-class house at New Cross for the goldfields of Mount Morgan, I wouldn’t be an Australian at all. It was an accident. I live at Arran Avenue, Hamilton, Brisbane, Australia... Why Australia? What was Australia anyway?

The ocean! The ocean! That was clear enough, burned into my mind on long hot afternoons in Third Grade, when I learned to sketch in its irregular coastline; the half-circle of the Great Australian Bight, the little booted foot of Eyre’s Peninsula, Spencer’s Gulf down to Port Philip, up the easy east coast, with its slight belly at Brisbane, towards Sandy Cape and Cape York; round the Gulf of Carpentaria and Arnhem to the difficulties of Cape Pitroy and the scoop towards Shark Bay where I always went wrong, leaving the spurred heel of Cape Leeuwin so far out in the Indian Ocean that it would have wrecked every liner afloat, or so close in to the Bight that far-off Western Australia looked as if it had been stricken with polio. I knew the outline, I knew the names (learned painfully for homework) of several dozen capes, bays, promontories, and could trace in with a dotted line the hopeless journeys across it of all the great explorers, Sturt, Leichardt, Burke and Wills. But what it was beyond that was a mystery. It was what began with the darkness at our back door. It was too big to hold in the mind. I thought my way out a few steps into it and gave up on the slopes of a Mount Hopeless that was just over the fence next door. Australia was impossible! Hardly worth thinking about.

And The World?

The world, as our new headmaster, who was an ex-master of Malvern Military College, was what we were about to face and test next.
In the semi-autobiographical novel *Johnno*, David Malouf puts together a tale of memory and experience, and evokes imagery of Brisbane, a big country town that is undergoing changes heralded as “progress”.

Below is a page from an early draft of the novel.

**READ**
Ask students to read the following excerpt from Malouf’s essay *Johnno*.

**ANALYSE**
Ask students to complete the following analysis of this extract from the essay *Johnno*.

**CREATE**
Ask students to make a visual response to all, or part of this extract, in a medium of their choice.
Ask students to design a book cover for *Johnno* based on this extract.

**TEXT ANALYSIS**
1. What materials have been used to create this item?
2. Who is the audience for this extract, and when was it written?
3. What is the subject of the passage, and what is it about?
4. How might this passage set the tone for the rest of the story?
5. What is the overriding atmosphere or tone the author presents in this passage?
6. Make a list of the words in the passage that Malouf uses to create this atmosphere.
7. List five facts you learnt from this passage.
8. Describe any characters, setting or plot — how do we know the setting of the passage?
9. What are the interesting parts of this extract?
10. What are the positive parts of it? What are the negatives?
11. What are some of the main issues described?
12. Give this passage a title.
13. How do you feel about this passage?
14. If you had written this, what would you have communicated differently?
15. Do you think the author is confident or needs to make a lot of changes?
16. Does this manuscript look similar to your assignment drafts? Why/why not? Write a paragraph that explains your writing process.
17. If someone made this today, what would be different?
18. What values do you think the author thinks is important?
IN THE CLASSROOM – SECONDARY STUDENTS

DAVID MALOUF: FULL INTERVIEW WITH KARINA CARVALHO

On 26 March 2014, ABC Queensland news presenter Karina Carvalho interviewed author David Malouf to discuss his career to date.

VIEW
Go to the Museum of Brisbane’s youtube channel and watch “David Malouf full interview”. It can be retrieved at http://www.youtube.com/watch?v=a4S0TfS2Es

As a group, watch the full interview with Karina Carvalho and David Malouf. Following the video, complete these answers as individuals or in small groups. Discuss the following questions and Malouf’s comments during the filming.

VIDEO ANALYSIS
1. What can you see? List the various people, objects and elements that you notice
2. What medium (film or video) has been used? What skills and techniques were used? (ie slow motion, high and low angled shots, editing, lighting effects, etc)
3. Name five characteristics of the city of Brisbane that Malouf mentions during the interview.
4. What does Malouf mean by “a dense little American city”?
5. According to Malouf, what was the main difference between the Brisbane of David Malouf’s youth, and the Brisbane of today?
6. What connection does Malouf make to the Brisbane landscape and environment?
7. Malouf believes the place you grow up in shapes and defines you. According to Malouf, what impact has Brisbane had on the author?
8. How did Malouf’s schooling provide him with an interest in literature?
9. What early childhood memory did Malouf discuss with Karina Carvalho?
10. What did David Malouf think about his own upbringing?
11. Did Malouf have a particular interest that led him to start writing? Who or what encouraged him?
12. Malouf does not use email or have the internet. How does he develop his stories?
13. What inspires David Malouf to write about a subject?
IN THE CLASSROOM – SECONDARY STUDENTS

TRANSCRIPT:
DAVID MALOUF IN CONVERSATION WITH RAMONA KOVAL

Ramona Koval is an Australian writer, journalist, broadcaster and editor, and her latest work is online, The Monthly Book, at themonthly.com.au. In 2014 she interviewed David Malouf to mark his milestone 80th birthday.

VIEW
READ

DISCUSS
1. What does Malouf mean by ‘space orientated’ and ‘time orientated’ cultures?
2. Why does Malouf describe Australia as a ‘sea-orientated people’?
3. List five unique aspects of a Queenslander house as described by Malouf
4. Who was Franz Kafka? Why is a context described by Malouf as ‘kafkaesque’?

INVESTIGATE
• Ask students to find out what an ‘Edwardian childhood’ would have been like, and why Malouf describes his childhood in this way.
• Ask students to identify two writers referred to by David Malouf in this interview and research their significance. What is the context in which Malouf refers to them?
Bicycle

Since Thursday last, the bare living-room
of my flat's been occupied
by a stranger from the streets, a light-limbed traveller:
pine-needle spokes, bright rims, the savage downward
curve (like polished horns)
of its handlebars, denote
some forest deity, or deity of highway
and sky, has ingognito set up residence — the godhead
invoked in a machine.

To the other inmates of the room, a bookcase,
two chairs, its horizontals speak
of distance, travelling light. Only the mirror
remains unruffled — holding
its storm of light unbroken, calmly accepting
all traffic through its glass. Appenae! Appenae! Even
this tall metallic insect,
this horizontal angel
of green. So much for mirrors!...As for myself,

I hardly dare look in. What should I offer
a bicycle? Absurd
to lay before its savage iridescence —
grease-drops' miraculous resin,
blue mist of stars,
a saucer of cold sweat...

Now time yawns and its messengers appear:
like huge stick-insects, wingless, spoked with stars,
they wheel through the dusk towards us,

the shock-wave of collision still lifting
their locks, who bear our future
sealed at their lips like urgent telegrams.
IN THE CLASSROOM – SECONDARY STUDENTS

EXAMINING POETRY

Looking at a poets’ rough drafts can help students see that even the greatest of artists still have to slog through the process of writing, and re-writing, and also can provide an opportunity to think about how a well-known poem might have been different if the revision process had ended earlier.

READ AND LISTEN: READING ALOUD
Ask students to listen to Malouf’s poem Bicycle or Birthday Poem. Students should listen without any script before them and just enjoy the rhythm and ideas in the poems. Ask students that the main idea is to enjoy the sounds.

After each poem they can write about what they can see or hear as they listen. Does this resonate with anything in their own lives?

DISCUSS
As a group read the original drafts of these poems and discuss the following ideas about either Bicycle or Birthday Poem by Malouf:
• this poem is a concise way of conveying a lot of information?
• it is a personal experience?
• how old is it?
• How old was the poet when he wrote these?
• how was the poem made?
• the poem is objective
• the poem is set in Australia
• it is very difficult to understand
• knowing about poet helps to understand the poem?
• identify the use of figurative language
• who is the narrator?
• identify the poems structure, images, line length, rhythm, sounds, punctuation

• how many changes has the poet made to his poems? How much thought did he put into its punctuation?
• How has this poem changed what I understand?

PERSONAL CONNECTIONS
• If you were a poet what events of your life would you write about?
• Who are the people you would write about?
• Who would you dedicate your poems to?
• As a group, look at the titles of the poems selected. What kind of person do the titles suggest the poet is? What do you think Malouf is interested in?

CREATE
Direct students to write their own poem about an experience, person, or place that has affected them. Then ask students to work in pairs to critique each other’s work and offer some editorial advice based on ideas about use of words, imagery, rhythm, sounds, punctuation.
Ask students to reflect on the experience of the rewriting – how important is it to have an editor for your work?
Birthday Poem

At thirty: no visible scars
no medals. Having survived
the several deaths (not all
my own) I've walked away from,
and putting on flesh,
I stand at the bright still watching
a northern town grow real
through mist and the stirring
of sparrows and new leaves.

How far? how far? One step's
enough or the world's too small
to walk in up and down
between four walls of air.
Bright boy goes plain-sailing -
till mother's apron-strings
snap! How far, how far
do we fall? What country after
is solid to the heel?

This town: black rooftops lighted
by rain, whose softness feathers
the hard edge, dropping
arrows of light three
away. Clatter of plates,
first traffic. Life begins
with small things: hissing, water
splashing from taps, dogs sniffing
at lamp-posts and grass.

I watch the newsboy figure
of-eight on burning wheels
and toss it in the day
rolled tight on its lies, twelve inches
of sunlight on the path.
Go down and take it up,
unfold it. The dam ticks
but does not explode. Another
day. So far. So good.
IN THE CLASSROOM – SECONDARY STUDENTS

RESPONDING TO POETRY

Below is a response to David Malouf’s poem Bicycle by exhibiting artist Noel McKenna. Ask students to create their own visual text/artwork as a response to either of Malouf’s poem.

CREATE

Below is a response to David Malouf’s poem Bicycle by exhibiting artist Noel McKenna. Ask students to create their own visual text/artwork as a response to either of Malouf’s poem.

INVESTIGATE A LINK

David Malouf has cited Australian poet Kenneth Slessor (1901-1971) as a major influence on his work. The artist John Olsen (b.1928) made a painterly response to Kenneth Slessor’s most famous poem Five Bells (1927) about another city, Sydney. Ask students to investigate this earlier influence between Australian literature and visual art by searching ‘Five Bells’ at treasure-explorer.nla.gov.au

Noel McKenna
Bicycle 1992
Glazed ceramic tiles
172 x 880mm
Gift of Professor Alan Rix through the Australian Government’s Cultural Gifts Program 2014 (pending)
The University of Queensland Art Museum Collection
Bruce Reynolds

*Hydria* 2014

Linoleum, photographic print and paint on wood panel

1500 x 1020mm
ONLINE RESOURCES

GENERAL

abc.net.au
Numerous news articles, reviews, interviews and videos relating to the career of author David Malouf

slq.qld.gov.au/resources/picture-queensland
Historical and contemporary images of Brisbane and Queensland

trove.nla.gov.au
Australia’s largest discovery service for digitised images, music, books, and historic newspapers

youtube.com.au
Search Museum of Brisbane’s own channel, or find interviews with author David Malouf, and artists Noel McKenna, and Camille Serisier

flickr.com/creativecommons
Flickr users have chosen to offer their work under a Creative Commons license: browse or search through content under each type of license.

LITERATURE

poetrylibrary.edu.au/poets/malouf-david
A comprehensive listing of David Malouf’s poetry, downloadable for schools

qwc.asn.au
Queensland Writers Centre

bwf.org.au/
Brisbane Writers Festival

milesfranklin.com.au/
Website of the Miles Franklin Literary Award, won by David Malouf in 1991

austlit.edu.au/
An authoritative database of Australian literature and storytelling: begin with the help page www.austlit.edu.au/help

STUDY GUIDE WEBSITES

A range of study guides are available for David Malouf’s novella Fly Away Peter, as well as his novels Johnno, An Imaginary Life, and Ransom.

These clips show Australian writer David Malouf talking about how he writes, and describing the circumstances that best allow his ideas to develop and a book to take shape, giving form to the inner world of ideas and feelings that preoccupy him as a writer. Malouf and interviewer Dinny O’Hearn are filmed on a cliff top in South Head, Sydney. The camera focuses mainly on Malouf who stands with his back to the sea and a more distant headland. As the camera shows O’Hearn listening to Malouf, a couple come into view, stop to watch and then move off again.

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VISUAL ART

www.camilleserisier.com
Exhibiting artist Camille Serisier’s website

http://karlamarchesi.net/ Exhibiting artist Karla Marchesi’s website

http://brucereynolds.net/ Exhibiting artist Bruce Reynolds’ website

http://anna-carey.blogspot.com.au Exhbiting artist Anna Carey’s website

More information about exhibiting artist Noel McKenna

ARTICLES


CONTACT

For more information on the exhibition *David Malouf and friends*, visit the Museum of Brisbane website:
www.museumofbrisbane.com.au

#Maloufandfriends

For more information about education support or your booking, please contact

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Museum of Brisbane
Email: education@museumofbrisbane.com.au
Website: museumofbrisbane.com.au/education