



*Walking the Line*, 2010, Video still, Dual channel HD digital animation, 4 channel surround sound, dimensions variable, duration 14:37 minutes. Commissioned by the National Gallery of Victoria for Melbourne Now. Image courtesy the artist and Sutton Gallery Melbourne.

A Goulburn Regional Art Gallery exhibition toured by Museums & Galleries of NSW. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



Goulburn  
Regional  
Art  
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GOVERNMENT

# Deep Revolt

Arlo Mountford



Education Kit



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## Syllabus

The syllabus links below have been provided for school teachers and educators to aid in using this Education Kit within the classroom. The codes have been taken from the NSW syllabuses current for 2018 for History, English and the Creative Arts for each stage. Please refer to the relevant syllabus for expanded curriculum outcomes.

STAGES	HISTORY	ENGLISH		CREATIVE ARTS	
Early Stage 1	HTe-2	ENe-2A ENe-4A	ENe-10C ENe-11D	VAES1.1 VAES1.4 VAES1.3 DRAES1.1	
Stage 1	HT1-2 HT1-3 HT1-4	EN1-1A EN1-2A EN1-4A EN1-11D	EN1-7B EN1-8B EN1-10C	VAS1.1 DRAS1.1 DRAS1.2	
Stage 2	HT2-2 HT2-3 HT2-5	EN2-1A EN2-2A EN2-4A EN2-11D	EN2-7B EN2-8B EN2-10C	VAS2.1 DRAS2.1 DRAS2.2	
Stage 3	HT3-5	EN3-1A EN3-2A EN3-3A	EN3-7C EN3-8D	VAS3.1 DRAS3.1 DRAS3.2	
Stage 4	HT4-2 HT4-5 HT4-7 HT4-9	EN4-1A EN4-2A	EN4-5C EN5-7D	4.1 4.2 4.3	4.4 4.5 4.6
Stage 5	HT5-1 HT5-2 HT5-3 HT5-4 HT5-9	EN5-1A EN5-2A	EN5-5C EN5-7D	5.1 5.2 5.3	5.4 5.5 5.6
Stage 6	MH11/12-1 MH11/12-3 MG11/12-4 MH11/12-5 MH11/12-7 MH11-12-9 MG11/12-10	Key objectives - collecting, analysing and organising information - communicating ideas and information		P1, H1 P4, H4 P5 P6	

## Early Learning Years Framework

### Outcome 4: Children are confident and involved learners

Children develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity.

Children develop a range of skills and processes such as problem solving, inquiry, experimentation, hypothesising, researching and investigating  
Children transfer and adapt what they have learned from one context to another

Children resource their own learning through connecting with people, place, technologies and natural and processed materials

### Outcome 5: Children are effective communicators

Children interact verbally and non-verbally with others for a range of purposes

Children engage with a range of texts and gain meaning from these texts

Children express ideas and make meaning using a range of media

Children begin to understand how symbols and pattern systems work



*Galaxy Express NMWA* (still), 2014, Single channel video installation, 16:9 HD, stereo, duration 6:18min. Image © Arlo Mountford. Courtesy the artist and Sutton Gallery, Melbourne.

## About the Exhibition

Arlo Mountford is a Melbourne based artist who has a drawing, time-based and sculptural practice. Mountford's works are an assault on our individual and collective memories of all things art history through the lens of the contemporary. Amusing, strange and laden with references, his animated films are hand drawn with a mouse directly in to a computer, and more recently a tablet. His films are sometimes situated within paintings - often European masterpieces well known and loved for centuries. Others take place in iconic museums - The Guggenheim or The National Museum of Western Art where mayhem and disasters ensue. Either way, viewers are taken on a jaunt that can stay or stray from the original boundaries within the source work. Mountford uses a reductively simple figure to represent human beings in his work, a graphic often used to identify bathrooms or elevators on way finding signage.

Mountford has always been concerned and somewhat troubled by the linear notions of time and history and the manner with which humankind is taught to inherit this linearity. His practice pushes and pulls on these notions by using hundreds of reference points across significant breadths of time within each of his films. By redrawing the canon, Mountford loops it back in to its own narrative, context anew. Humour is, more often than not, present in his works too. He juggles the weight of his topics with a wryness that allows the viewer to approach his practice with a lighter start, and they can delve as deep as he does if they wish.

This survey of Mountford's practice stitches together an experience and a lesson in time, place and art history. Works selected reveal the expanse of his work from video installation, sculpture and drawing. The videos have been selected to show a gradual distillation and culmination of his ideas, as well as the evolution of his animation techniques over time.

Artist website: <http://arlomountford.com/>

Vimeo channel: <https://vimeo.com/arlomountford>

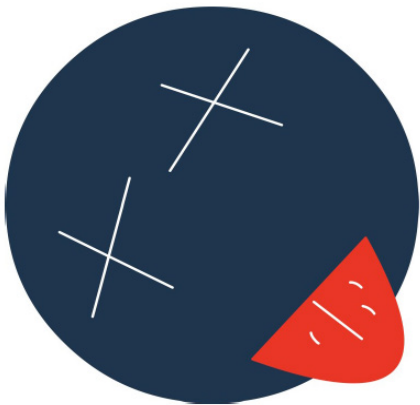
About the Education Kit

This education kit was developed for the exhibition *Deep Revolt*, Arlo Mountford at Goulburn Regional Art Gallery 11 May - 23 June 2018. It was prepared by Sally O'Neill, Education Officer. O'Neill has a Bachelor of Fine Arts majoring in Painting and Drawing and a Certificate III in Early Childhood and has several years experience in developing and delivering an Education Program for regional and public galleries.

The kit includes practical and theory activities for Preschool children and Early Stage 1 to Stage 6 suitable for before and after visiting the Gallery. Some content in the exhibition is suitable for an older audience which is reflected in the content of this education kit.

STAGE	AGE/YEAR
Preschool	3-5 years old
Early Stage 1	Kindergarten
Stage 1	Year 1 and 2
Stage 2	Years 3 and 4
Stage 3	Years 5 and 6
Stage 4	Years 7 and 8
Stage 5	Years 9 and 10
Stage 6	Years 11 and 12

Portrait of the artist a dead man  
Stage 6



*Portrait of the Artist as a Dead Man*, vinyl adhesive. Image © Arlo Mountford. Courtesy the artist and Sutton Gallery, Melbourne.

Cultural Frame...

This work was created in Arlo’s first year out of art school and the artist was new to exhibiting artwork. He felt pressure to create work that was original and exciting. Consider art history and what you know of exhibiting work, do you think this expectation is realistic? Can an artist truly create something new and why do you think this?

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The work was created at the same time the artist was reading *Portrait of the Artist as a Young Man* a novel by James Joyce about the author’s own alter ego. Why do you think Arlo has decided to portray his own alter ego, the artist, as a dead man? What effect would this have on the value of his work?

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## Wedge for S/Elective Viewing Stage 6

### **Subjective Frame...**

To experience this work a person must stand with their head through the wedge. The animation plays on a small screen in front of them and the audio is played via surround sound. The artwork shows a figure imitating the actions of the viewer before losing their head via a guillotine type of blade. What physical reaction would you expect the art viewer to have?

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What emotional response did you have/do you think you would have when experiencing Wedge for S/Elective Viewing?

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### **Cultural Frame...**

Popular culture references are rampant in Arlo's work. What references can you identify in *Wedge*?

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In your opinion, when does a game stop being a game and start to cross into reality? What affects have augmented reality games had in a cultural sense? Consider such games as *Pokemon Go*!

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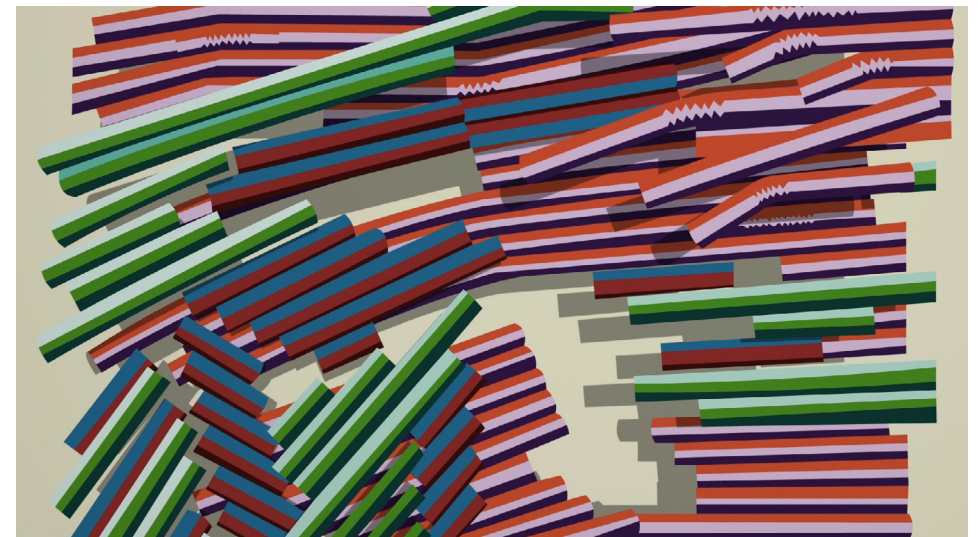
*Wedge for S/Elective Viewing*, mixed media installation, animation. Image © Arlo Mountford. Courtesy the artist and Sutton Gallery, Melbourne.



## Themes and Influences

The exhibition highlights the following themes:

- Art History
- Appropriation as a contemporary artistic practice and form of art criticism
- Contemporary multi-disciplinary practice including computer generated animation, sculpture and drawing
- The museum experience and the relationship between artwork, artist, setting and audience
- Popular culture and consumerism and the effect these have on the art world, movements and trends
- Concepts of humanity and mortality
- Humour as a result of intertextuality



*100 Years* (still), 2016, single channel digital animation, 7.1 surround sound mixed, media installation, duration 100 minutes. Image © Arlo Mountford. Courtesy of the artist and Sutton Gallery, Melbourne.

Objectives

As part of viewing the exhibition and completing the activities in this Education kit, students will:

- Gain an elementary understanding about how artists use art to express ideas and communicate with their audience
- Develop the ability to interpret concepts and symbols in art and make conclusions about the artist’s intentions
- Identify that artists use a variety of materials and disciplines to convey a variety of messages
- Discuss and respond to art in a variety of forms, especially new media
- Gain a greater knowledge of and appreciation for art history and how art can be a powerful form of documentation and critique of the social, economic and political context in which it is made
- Consider the relationship that exists between the artwork, artist, gallery and audience

Look up and in your own works paraphrase the definition of ‘intertextuality’. How has the reference to the original painting aid in shaping your response to *The Triumph*?

Postmodern Frame...

The canon or ‘high culture’ is juxtaposed with references to pop culture in this work. Give a definition for each of these terms

The canon

Pop culture

Historically pop culture has evolved in opposition to the canon, however Arlo has reference both in his account of the 20th century. Why do you think the artist has chosen to do this in *The Triumph*?

[Download this information sheet on copyright](#) and answer the following questions

What is ‘copyright’ and what rights does it give an artist?

How long does copyright last on visual artworks?

Has there been an infringement on the copyright of Breugel by Arlo in *The Triumph*? Explain your answer

Appropriation is a postmodern device used by artists to encourage the audience to reconsider a perception of a concept. In your own words, what does appropriation involve?

What considerations if any, should an artist make when deciding to reference or appropriate a work of art?



Pieter Bruegel the Elder, *The Triumph of Death*, c. 1566, oil on panel, 117cm x 162cm. Pieter Bruegel the Elder [Public domain], via Wikimedia Commons.

### Compare...

Arlo has cleverly animated Pieter Bruegel's *The Triumph of Death*. In Arlo's *The Triumph*, who have the black graphic figures replaced from the original painting?

In Arlo's *The Triumph* who is the victor? How is this different to your conclusions of the scene taking place in Bruegel's *The Triumph of Death*?

Both works make significant and honest comments on humanity and mortality. What impact do these concepts have on art and the artist? How have these concepts been embodied in *The Triumph*?

## Interview with the Artist

### Why did you choose to be an artist?

That's a tough one! I studied art straight out of high school at TAFE in Perth WA because I thought it would improve my illustration skills. As things continued I realised I quite enjoyed negotiating and manipulating the idea of what art is. When I entered 2nd year I studied 'interdisciplinary studies' which was essentially studio led rather than medium led, working with ideas, audiences and just different approaches to making art. By the time I finished the Diploma I had decided to give being an artist a punt!

### How do you come up with new ideas for your work and how do your ideas progress into the creation of new work?

I do a lot of reading... and watching! Not necessarily art texts either; fiction more often than not science fiction. I then hit the speed bump that is art history and try and think about how the ideas I'm reading/watching might interpret or negotiate the art context. Eventually the burden of history shapes and develops the work as it negotiates the specifics of the art gallery and the logistics of installing the works. I also try to make a few jokes along the way!



*100 Years* (still), 2016, single channel digital animation, 7.1 surround sound mixed media installation, duration 100 minutes. Image © Arlo Mountford. Courtesy of the artist and Sutton Gallery, Melbourne.



**How long does one of your animations take to complete? Do you have anyone to help with the production?**

The animations take a minimum of six months and can stretch up to two years although I don't necessarily work on one work at a time or on them full-time. In the past I have worked with a sound designer and we worked very closely developing the works. Other times I have enlisted the help of others to do additional drawing.

**What is your favourite artwork of your own and why?**

This really changes day to day, and obviously I associate them with much more personal context and attachment than they present to the audience. One of my favourite works is a sculptural work *Proposition (meets the unfathomable - bergwerk 5)* (2004). This work is an unashamed homage to Martin Kippenberger, referencing a particular work *Bergwerk II* (1987). It also details flaws in my own methodology which I still have to deal with today, the line between sophisticated referencing and crass humour, the predominantly white, male art canon I both love and hate and an unconscious desire to self-sabotage!

**One of your first interactive installation works was *Wedge for S/ Elective Viewing* which includes video and sculpture. What led you to make work that is experienced rather than just viewed?**

I didn't really think of it as being a work 'experienced' at the time, I was more interested in making something interactive and maybe even deceptive. There is a degree of trust involved in *Wedge for S/Elective Viewing* which I wanted to exploit, deliberately disturbing the atmosphere of 'goodwill' generally presumed to exist in art spaces, especially Artist Run Initiatives, at the time. Of course once the work was made it became about more than this. I began to think about how one mind has left one's body when watching videos and film and how the film narrative could speak directly to the audience - reminding them of their bodies!

**The Triumph  
Stage 5 & 6**

**Remember...**

In the still from *The Triumph* below, what famous art references can you identify? Did you spot any throughout the rest of the film? Make a list of the artworks and artists referenced by Arlo in *The Triumph*.

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**Think...**

The artists and works referenced in Arlo's work have all contributed considerably to the definition of 'art' and have influenced the way society interprets and responds to art. Art is an important critique of society and in rare cases, can influence history. How has this concept been investigated by Arlo in this work?

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*The Triumph*, 2010, video still, single channel video installation, 16:9 HD, stereo duration 9:11min. Image © Arlo Mountford. Courtesy of the artist and Sutton Gallery, Melbourne.



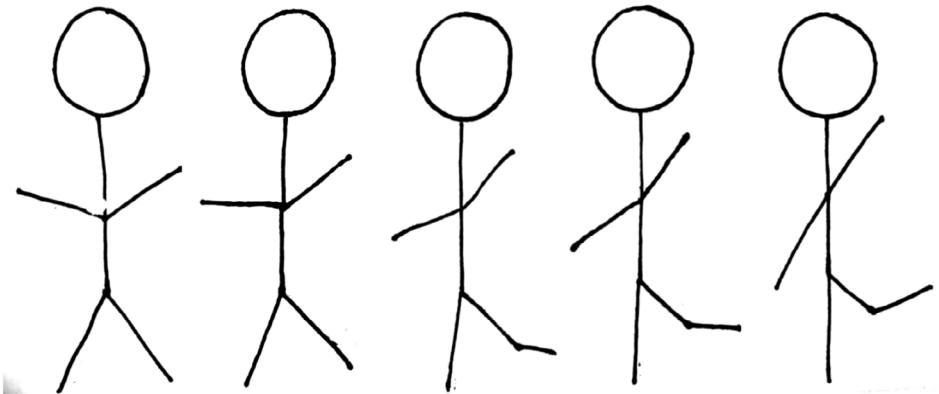
### Create...

A flip book is a simple form of creating an animation without the requirement of computer skills. All you need is some paper, a pen and the ability to draw a stick figure.

Check out some great examples online or this great [online tutorial](#)

Ideally you should use some paper or light card that you can see through using a light box. If you don't have a light box you could use the screen of your iPad or computer in a dim lit room. You could use a clip to keep the papers together as a book or alternatively use a post-it pad or the corners of an exercise book or note pad.

1. Start with a simple stick figure or scene - remember you will need to draw this over and over again so the simpler the better!
2. Place your next piece of paper over the top of the last and use a light box or similar to help you see through to your last drawing. If using a book or pad you need to start from the last page first and work your way forward.
3. Redraw your last image but with a slight change in position. It takes approximately 12 images per second for movement to not appear jerky!
4. Repeat until you have completed your book or story
5. Arrange your papers and try it out!



*Portrait of the Artist as a Dead Man*, 2004, vinyl adhesive. Installation shot at Gertrude Gallery by Christian Capurro. Courtesy the artist and Sutton Gallery.

### Your work references lots of aspects from art history and popular culture. Why do you choose to work with these concepts in your work?

I love the ideal of the white cube existing in a void bereft of context or history which was popular in the first half of the 20th Century. Of course this has never been the case and really it is a science fiction to believe it is possible. Early works such as *Wedge for S/Elective Viewing* and *Murder in the Museum* deliberately took advantage of this ideal turning the gallery into a space where elements of Art History and Popular Culture disturbed this ideal. From here this idea became a methodology but I also couldn't escape Art History. I couldn't conceive of making a work without addressing the Canon with all its flaws.

Walking the Line  
Preschool to Stage 2

Do...

The figures are walking the line through some artworks in the film. Now it's your turn! What you need to do:

- 1. Draw some curly, zigzagging and wavy lines on concrete using some coloured chalk or with tape on a normal floor
- 2. 'Walk the line' OR make it even harder by hopping, skipping or running backwards
- 3. Turn it into a game by adding musical statues. Anyone who moves after the music stops is out

Remember...

Arlo uses a very simple figure to represent a human in his artwork. We are used to seeing similar graphics in signage.

Name at least one place you may see a sign using one or more of these figures



Walking the Line, 2010, video still, dual channel HD digital animation, 4 channel surround sound, dimensions variable, duration 14:37 minutes. Commissioned by the National Gallery of Victoria for Melbourne Now. Image courtesy the artist and Sutton Gallery, Melbourne.

Murder in the Museum has been influenced by the Friday 13th film franchise particularly part 2. What aspects of the original film have been included in Arlo's work? If you haven't seen it there are plenty of blogs online that will help you answer.

This work has a certain lightness about it which differs to that of a horror film. What response do you have to watching Murder in the Museum?

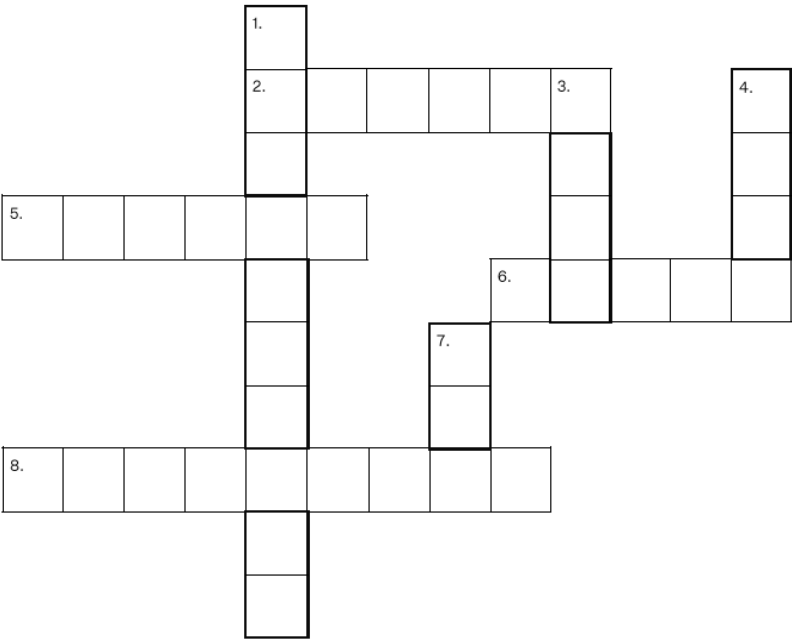
Think...

ACROSS

- 2. The device Arlo has employed to add lightness to the work?
- 5. \_\_\_\_\_ in the Museum
- 6. Weapon used by the murderer
- 8. This work is a computer \_\_\_\_\_

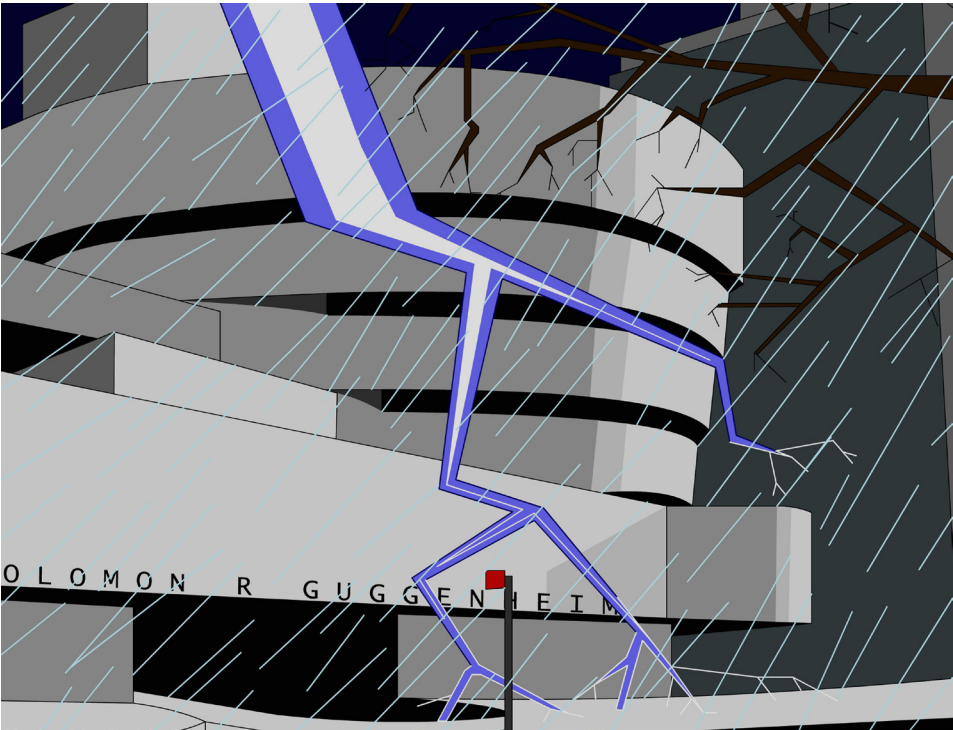
DOWN

- 1. The first character is in a \_\_\_\_\_
- 2. The weather in the work
- 4. There are \_\_\_\_\_ characters in the work
- 7. The work features the original soundtrack from Friday 13th part \_\_\_\_\_



# Murder in the Museum

## Stage 4-6



Murder in the Museum (still), 2005, digital animation, duration 4:27 minutes. Image © Arlo Mountford. Courtesy the artist and Sutton Gallery, Melbourne.

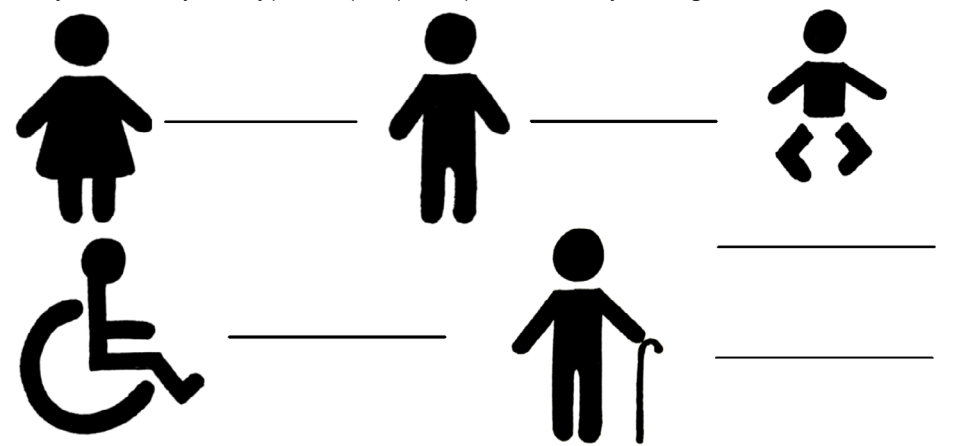
Postmodern frame...

This artwork utilises many postmodern strategies including challenging pre conceived ideas about traditional styles of art. What devices has Arlo employed in his Murder in the Museum? Circle your answers. Can you think of any others?

- Humour
- Use of technology
- Challenges authority
- Intertextuality
- Appropriation
- Irony
- Parody
- Pop-culture reference
- Challenges conformity
- Non-traditional
- Addresses diversity
- Mass media
- Questions role of art
- Reinterpretation
- Defies classification

Think... Arlo uses a very simple figure to represent a human in his artwork. We are used to seeing similar graphics on signage.

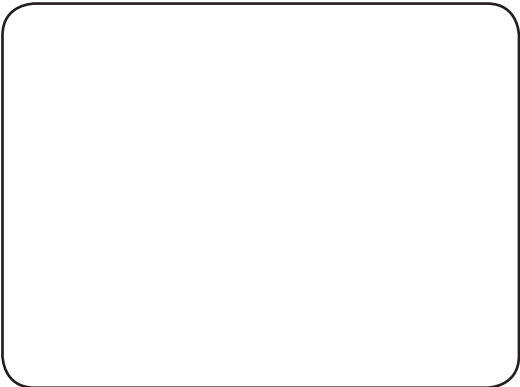
Can you identify the types of people represented by the figures below?



Listen... Every now and then you can hear the figures call to one another. What animal makes these types of noises? Circle or colour in your answer.



- Create... In the box opposite, draw a sign using a simple figure like the ones in Arlo's work to depict one of the following:
- Crossing the road
  - Do not swim
  - Throwing rubbish in a bin



**Gallery Express NMWA**  
**Stage 2-3**

**Remember...**

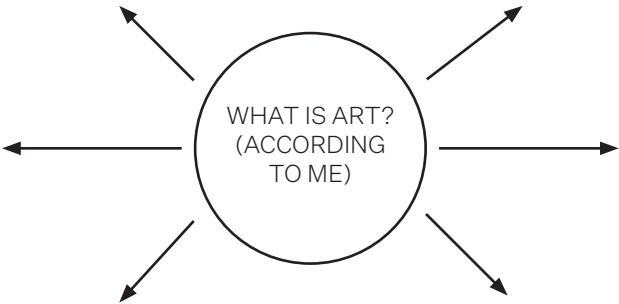
At the start of *Galaxy Express NMWA*, the two figures are seen throwing a pendant that contains a very famous piece of art onto the floor of the Gallery. What is the artwork? Circle your answer.

David	Fountain	Guitar
Michelangelo	Marcel Duchamp	Pablo Picasso

**Think...**

This artwork is one of the most famous ‘readymades’ created by the artist under the false name ‘R.Mutt’. The artwork made a big contribution to the challenging and ongoing discussion about ‘what is art’? Read the excerpt below and complete the mind map about your own ideas on what you think makes art.

*‘Whether Mr Mutt with his own hands made the fountain has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view - created a new thought for that object.’*  
 Anon., ‘The Richard Mutt Case’, *Blind Man*, New York, no. 2, May 1917, p. 5



*100 Years* (still), 2016, single channel digital animation, 7.1 surround sound mixed media installation, duration 100 minutes. Image © Arlo Mountford. Courtesy the artist and Sutton Gallery, Melbourne.

**Respond...**

Through the timeline that is *100 years*, Arlo has provided a critique on the evolution of abstraction. There are obvious relationships that exist between subsequent works. Select two or more works from *100 years*. What similarities can you see between the works? Why do you think there are connections between works of the same period?

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**Create...**

Select your favourite work. Using Microsoft Paint or similar, replicate your chosen work as a computer generated image. Complete more than one OR have everyone in the class complete a work and create a very simple animation by adding the image files to a PowerPoint or slideshow.



Research...

100 years documents the last 100 years of art history. Each year is marked by a highly significant piece of art sometimes coupled with audio of a speech, interview or piece of music. Complete the table below with the artwork references from 1915-1925. You may need to use an Internet search engine to help with your responses.

YEAR	ARTWORK	ARTIST
1915		Kasimir Malevich
1916		Piet Mondrian
	Improvisation 29	
1918	White on White	
1919		Fernand Leger
1920	Herbstlicher Klang	
		Piet Mondrian
1922		Laszlo Maholy Nagy
1923		Theo VanDoesburg
1924		Paul Klee
	Counter Composition	Theo VanDoesburg

Listen...

Watch and listen to a small segment of the work, at least 5-10 minutes long. Make a list of each noise you hear and reflect on why you think the artist has chosen that particular sound.

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The question ‘what is art?’ that was sparked by the famous readymade, changed the way society looks and responds to artworks. What things happened in Arlo’s Galaxy Express NMWA when the artwork was let loose in the Gallery (National Museum of Western Art, Tokyo)?

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Galaxy Express NMWA (still), 2014, single channel video installation, 16:9 HD, stereo duration 6:18min. Image © Arlo Mountford. Courtesy the artist and Sutton Gallery, Melbourne.

Find...

How many times can you find the word ‘Galaxy’ in the find a word below?

G L A Y X A L A G G Y X A L A G Y L  
Y G X Y Y X A L A G G A A G L A L G  
G A L A X Y G A L A X Y Y A L L G Y  
A L A G A L A X Y G G X X L G A A X  
L A A G Y X A L A G A A A A X L A  
A X L A A Y X A L A G L L X L Y A L  
X Y Y Y G A L A X Y Y A A Y A L X A  
Y Y A G A L A X Y A A G G L X G Y G  
A G G A L A X Y A G A L A X Y A Y L

### Research...

*Galaxy Express NMWA* was created in Tokyo, Japan and is influenced by the 1979 anime film *Galaxy Express 999*. In the film Tetsuro wishes to board the *Galaxy Express 999* to obtain a machine body. He meets a woman Maetel who wears a special locket containing her life force.

Tetsuro and Maetel make an appearance in Arlo's *Galaxy Express NMWA*. What does Maetel say to Tetsuro as they are running through the burning Gallery?

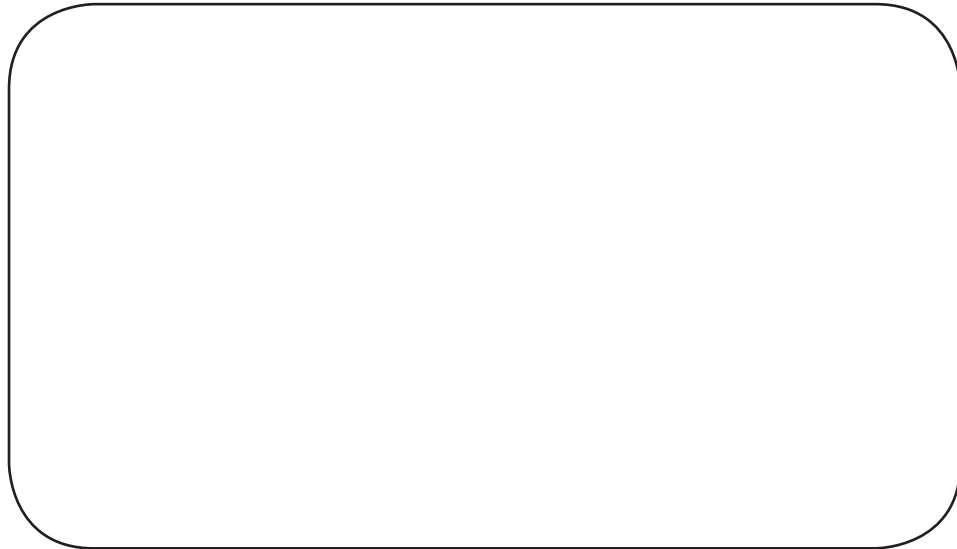
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### Respond...

What do you think happens to the characters and the Gallery after the end scene? Draw your story in the box below.



### Create...

Fold 3 or more A4 sheets in half and carefully staple twice along the fold. Transform your book into a 'Zine' (a hand made magazine or comic) by drawing, painting, collaging and writing. Trade your finished Zine with a friend.

## 100 Years Stage 3-4

### Structural Frame...

An effective animation requires a minimum 12 drawings per second. *100 years* runs for 100 minutes. Based on this equation, approximately how many images have been used to create the entire animation?

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Can you recognise and name one of the works referenced by Arlo?

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Some of the works linger over a period and remain in the background of subsequent works. These works include *Black Square* by Kasimir Malevich, *Composition No 10* by Piet Mondrian and *Enchanted Island* by Jackson Pollock. Select one of these works and offer some ideas as to why Arlo has chosen to highlight the work in this way

Artwork title and artist \_\_\_\_\_

Reasons for emphasis \_\_\_\_\_

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*100 Years* (still), 2016, single channel digital animation, 7.1 surround sound mixed, media installation, duration 100 minutes. Image © Arlo Mountford. Courtesy the artist and Sutton Gallery.