



<http://www.metromagazine.com.au>

<https://theeducationshop.com.au>

© ATOM 2018 ISBN: 978-1-76061-236-8



AUSTRALIAN TEACHERS OF MEDIA

A STUDY GUIDE BY
FIONA HALL

Synopsis

SIDNEY NOLAN IS UNQUESTIONABLY ONE OF THE BEST KNOWN NAMES IN THE HISTORY OF AUSTRALIAN ART. HIS IMAGES ARE ICONIC, TREASURES OF THE AUSTRALIAN VISUAL LANGUAGE.

Everyone feels they know Nolan but that is far from the truth. He was a restless spirit, an exotic, boundlessly curious intellectual, mischievous with a creativity that was unrelenting – he was a genius. This film explores and celebrates the artist and the man, going well beyond his early years to his extraordinary international career and all the success and turmoil that came with it.

The prodigious Nolan came from humble working-class beginnings. From a young age he made his way straight to the centre of contemporary artistic and intellectual circles in Melbourne where he produced some of his most enduring images. Nolan then became tightly enmeshed in the complicated and doomed love affair that was to stay with him for the rest of his life.

On fire with the excitement of the international modernist movement, Nolan created the *St Kilda* paintings, the *Wimmera*, *Ned Kelly* and *Central Australia* series, passionate responses to the world, the landscape and the national mythology, but more importantly and more deeply, windows into the poetic psyche of the man. Fuelled by insatiable curiosity, Nolan became a tireless traveller, settling in London where he found 'his people', the stellar intellectual circle of musicians, writers, collectors and connoisseurs who became his lifelong friends.

While living in London, Nolan continued to visit and travel around Australia regularly because, he said simply, 'he was Australian', and then returned



Sid sitting in his studio, 60's (Photo Douglas Glass, © JCC Glass)

to England to paint what had inspired him there and in the many other places he visited and was inspired by. He thrived on challenge; he was an entrepreneur and an unselfconscious self-promoter who threw himself into music, theatre and opera design. This film captures the true Nolan, the complicated visionary whose remarkable works are a testament to his genius.

The film will show Nolan's unexamined work in new light, exploring the range of experimental, innovative qualities that marked him as one of the world's truly great painters in the twentieth century. A man ahead of his time, exploring digital manipulation in its early incarnations, experimenting with desiccated carcasses many decades before Damien Hirst, and taking selfies before Instagram was thought of. Nolan is far, far more than the Ned Kelly mask. He was an artist who took Australia to the world, and in turn the world to Australia.

CONTENT HYPERLINKS

3 CURRICULUM LINKS

4 LEARNING ACTIVITIES

4 Timeline of Sidney Nolan's life

5 Nolan and landscape

7 Nolan's artistic process

8 Heide and arts patronage

8 The Ned Kelly series

9 specific Nolan pieces

10 Nolan and Modernism

11 Sidney Nolan, the man behind the mask

13 The Legacy of Sidney Nolan

14 REFERENCES

Curriculum Links

Nolan can be linked to the following subject areas within the Australian Curriculum:

- Media Arts (Years 7–10)
- Visual Arts (Years 9–10)
- English (Years 9–10)
- History (Year 10)

Relevant Content Descriptions for Media Arts (Years 7 and 8):

- Plan, structure and design media artworks that engage audiences (ACAMAM069)
- Analyse how technical and symbolic elements are used in media artworks to create representations influenced by story, genre, values and points of view of particular audiences (ACAMAR071)
- Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, starting with Australian media artworks including of Aboriginal and Torres Strait Islander media artworks (ACAMAR072)

Relevant Content Descriptions for Media Arts (Years 9 and 10):

- Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text (ACAMAM073)
- Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples (ACAMAM074)
- Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style (ACAMAM075)
- Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes (ACAMAM076)
- Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences (ACAMAR078)
- Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks (ACAMAR079)

Relevant Content Descriptions for Visual Arts (Years 9 and 10):

- Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)
- Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)
- Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)
- Plan and design artworks that represent artistic intention (ACAVAM128)
- Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art-making (ACAVAR130)
- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)

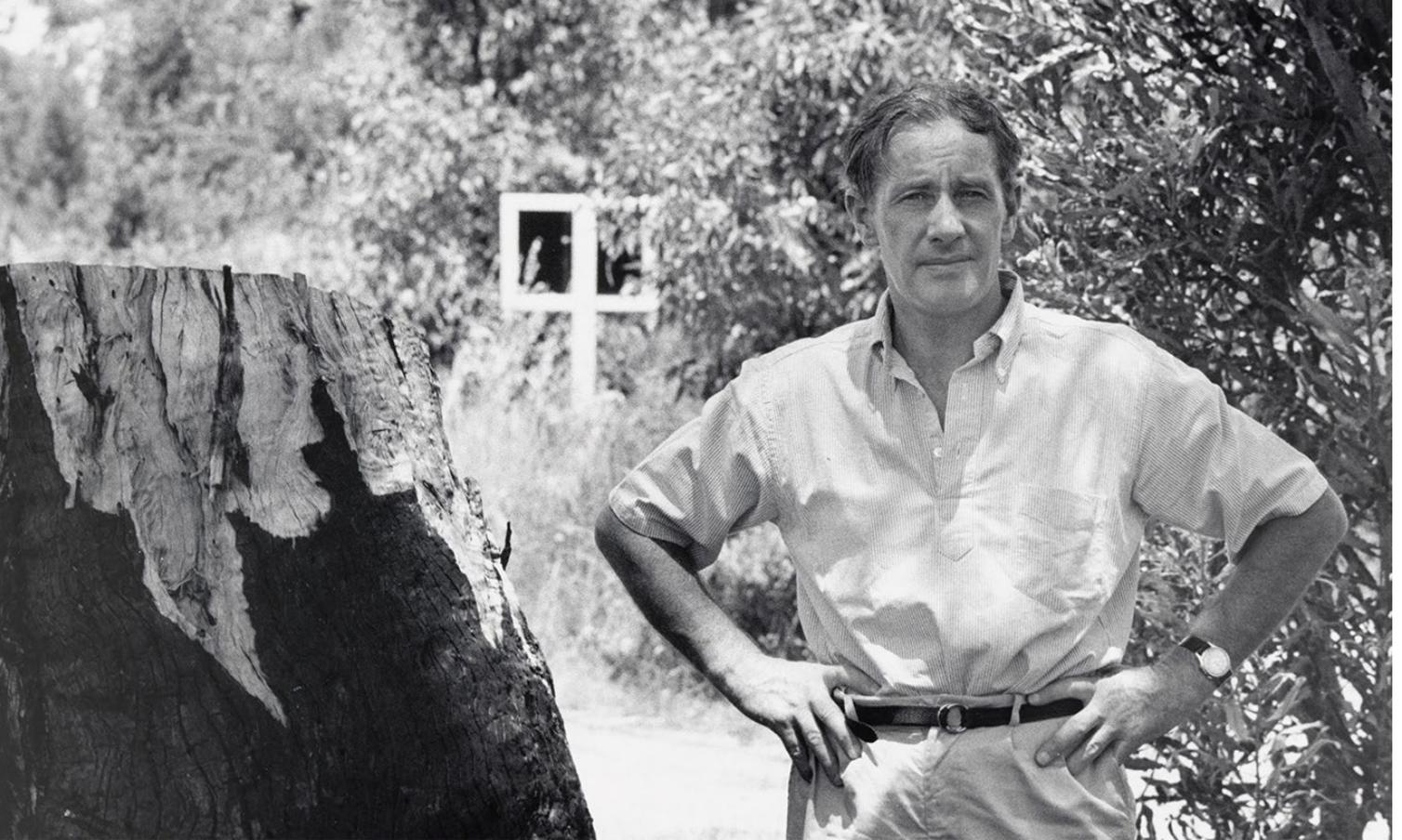
Relevant Content Descriptions for English (Years 9 and 10):

- Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)
- Investigate and experiment with the use and effect of extended metaphor, metonymy, allegory, icons, myths and symbolism in texts, for example poetry, short films, graphic novels, and plays on similar themes (ACELT1637)
- Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)
- Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)

Relevant Content Descriptions for History (Year 10):

The Modern World and Australia, Depth Study 3: The Globalising World 'Popular Culture 1945 – Present'

- The nature of popular culture in Australia at the end of World War II, including music, film and sport (ACDSEH027)
- Continuity and change in beliefs and values that have influenced the Australian way of life (ACDSEH149)



Learning Activities

FOCUS

TIMELINE OF SIDNEY NOLAN'S LIFE

Working in pairs, students are to prepare a digital timeline / concept map of Sidney Nolan's life and artistic career.

Suggested templates to present their research:
<https://www.sutori.com>
<https://padlet.com>

Students are directed to take notes while viewing *Nolan* to assist with this task, in addition to

Above: Sidney in WA in the 60's (Photo David Moore, © Lisa, Michael, Matthew & Joshua Moore)

Below: Elizabeth Langslow, Sid's grand-daughter looking at Sid's photos in the National Library of Australia (Photo Simon Morris, © Riverbend Productions)

post-viewing research.

Suggested sites:

<http://www.sidneynolantrust.org>

<https://www.artgallery.nsw.gov.au/collection/artists/nolan-sidney/>

Students are to share and compare completed timelines, and as a class, discuss the following:

- What impression do you gain about Nolan the man from the recollections of his family, friends and colleagues throughout *Nolan*?

Nolan as an artist is someone who happens to be painter... Everything he does is part of a general artist as the observer of the world, and that's not just as a visual artist, that's as an artist with a capital A.
– Simon Mundy

As class, discuss what you think Simon means by this quote. What have you learned about the life and works of Sidney Nolan that supports this notion?

'The Nolan 100' is a birthday tribute to Sidney Nolan from 100 individuals worldwide. In 2017, the Sidney Nolan Trust invited people who knew Sidney, worked with him, or have been influenced by his work or his legacy to choose a 'favourite' Nolan work and explain why it is their favourite.

Visit this site <<http://www.sidneynolantrust.org/nolan-100/>> and scroll to explore the various selections and explanations. Select your own Nolan favourite and write your own explanation about why this particular piece appeals to or resonates with you.



FOCUS

NOLAN AND LANDSCAPE

I can remember the river that I saw as a boy, with the sun coming through the leaves of the gumtrees, and the light comes through, and it's always dappled, and it's a thing that I've never seen anywhere else. – Sidney Nolan.

- Based on your viewing of *Nolan*, how do you think landscape informed his work throughout his life? The following article will prove useful when reflecting on this idea: <<https://www.theage.com.au/national/nolans-vision-20030531-gdvs9g.html>>
- Timecode (19.27)
We see that Nolan's trip to Central Australia in 1949 was a defining moment in his life, with his paintings from this time launching his international career. How did his experience of flying over inland Australia influence his paintings?
- Visit the following site and look at Nolan's 1950 painting *Central Australia*: <<https://www.artgallery.nsw.gov.au/collection/works/201.2004/>>
Complete a visual analysis of this painting, covering the areas listed on the table overleaf.

Working in small pairs, students are to research other Australian artists who have been influenced by, and explore in their works, the Australian landscape. Compare and contrast their representation of landscape with some of Nolan's work. What are the similarities and differences? Share and discuss as a class.

Suggested sites to assist with research:
<http://etchinghouse.com.au/artist/>
<https://nga.gov.au/Exhibition/OceantoOutback/Detail.cfm?IRN=82524>
<https://art150.unimelb.edu.au/articles/presence/>

Write an expository essay that reflects on the impact of landscape on Nolan's works throughout his life. Select one or more of the following prompts to help guide your response:

- **Two people can never experience a landscape in exactly the same way.**
- **We can only be truly objective when viewing our home from a distance.**
- **To understand someone is to understand where they come from.**
- **Our perception of our landscape is constantly changing**



Sidney Nolan in London 1962

- **Our memories of a landscape can be liberating or stifling.**
- **A change in our landscape leads us to feel a sense of loss and isolation.**
- **We take comfort in familiar landscapes.**

We see in *Nolan* the deep connection he had to the Australian landscape and the ways he tried to capture it through his art. Indigenous Australian art often explores the Australian landscape and the connection this has with Indigenous Australians' sense of identity.

Working in pairs or small groups, students are to visit the Tradition and Transformation website: <https://www.ngv.vic.gov.au/school_resource/tradition-and-transformation/>

This site, from the National Gallery of Victoria, aims to use new technologies to help teachers and students explore, understand, teach and learn about Indigenous art.

Students are to research Aboriginal art and artists and the importance of land and identity, referring to film, video, interviews, artists, maps and text on the website. Students are to brainstorm the important elements that help Indigenous artists show their identity in relation to landscape. Students should note any difference and similarities in their selected artwork's representation of the Australian landscape with Nolan's pieces.

Name of piece and date it was painted:

Stylistic period

Subject and theme

Composition

- Focal point
- Geometrical shapes
- Methods used to lead the eye around the work

Space/depth

- Linear perspective
- Aerial perspective
- Overlapping

Colour

- Main colours used
- Range of the palette
- Effects that colour creates in the piece

Light

- Direction of the light
- Contrasts of light and shadow
- Atmospheric light

Form and Effects

- Use of outline to define form
 - Use of tonal modelling to create 3D
- Technique
- Finish and effects

Context

- Social/historical and artistic context of the piece
- How the piece relates to Nolan's other works
- Ideas, values, beliefs the piece conveys
- Does the piece relate to the period and culture in which it was created?

NOLAN'S ARTISTIC PROCESS

- As a class, discuss what you learnt about Nolan's painting process from watching *Nolan*. Which techniques/practices most interested or surprised you, and why?
- The following article provides useful insights into Nolan's artistic process. Students should read the article individually, followed by a class discussion of the main points:
<https://aiccm.org.au/sites/default/files/docs/Bulletin2006/Kubik_Bulletin_2006_Vol30.pdf>
- Discuss with the class how Nolan used to do multiple sketches before completing the final painting. Do you think if you were a professional painter you would do an initial sketch or just get straight into the painting?
- Nolan sometimes painted after reading extensive information about his subject matter. Do you think you could paint such accurate drawings from the images in your mind created from text?
- We see in the documentary that an interesting method Nolan used to create his artwork was to

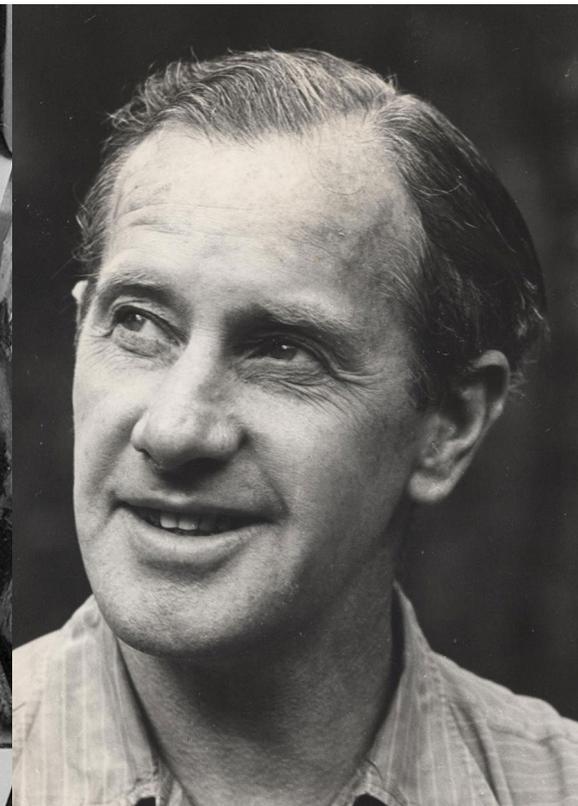
use a pair of binoculars backwards to get an idea of what the image would look like from the distance.

Can you think of any other techniques you would use to paint the outback? If you can, access a pair of binoculars and use this method with some of your own pieces. Discuss the result as a class.

- Nolan regularly painted with a material called Ripolin. Research what properties of this paint would make it good to work with.
- Throughout the documentary, we learn that Nolan was incredibly experimental as an artist, continually using and exploring new media and advancing or changing his style many times. Research some of the different stages/phases of Nolan's artistic life, with particular reference to the materials and media he used. Include examples of his works from this period and share/discuss as a class.
- One technique Nolan used to create his paintings was to only briefly look at his subject matter and then turn around and form the images in his mind. Have you ever used this method? Incorporate it in one of your own pieces and reflect on the experience. Discuss as a class.
- Revisit the 'Nolan 100' site and explore his paintings. <<http://www.sidneynolantrust.org/nolan-100>>



Sidney Nolan
in his London
studio



When looking at his works, what do you notice about the different colours, textures, detail, amount of paint used and brush strokes?

- Select one of Nolan's paintings as the starting point for your own artwork. Spend five minutes writing down as much as you can about the work you select. You will then paint your own interpretation of this piece using only the information you have written down (no looking back at the original piece until your own is finished). When creating your interpretation, use techniques that are evidently used by Nolan, and begin by creating a sketch (as Nolan often did). Once your piece is finished, work with a partner to provide feedback and a critique of each other's work. Share and discuss the process as a class.

FOCUS

HEIDE AND ARTS PATRONAGE

In the documentary, we see the influence that John and Sunday Reed and the artistic community at Heide had on Nolan's life and work.

John and Sunday Reed were wealthy art patrons. They were living in a house outside Melbourne called Heide, and they surrounded themselves with young and aspiring modernist painters, providing a creative space and culture for artists to work and live together.

Working in pairs, students are to research the history and influence of Heide on Australian art. Create a SlideShow or Prezi that presents your research, including works of artists who were involved in the Heide community. Ensure you include reference to what was happening in the broader culture in Melbourne (and Australia) during the 1930s and 1940s, and how this in turn influenced the nature of the Heide community and the works produced there during this time.

Suggested sites to begin research:

<https://www.heide.com.au/about/heide-story/>

<https://www.broadsheet.com.au/melbourne/art-and-design/article/heides-private-lives/>

In 1983 Sidney Nolan settled on the Welsh border at The Rodd with his wife Mary. In 1985 they founded the Sidney Nolan Trust. Sidney's vision was for an inspirational gathering place for artists, scholars, students and others to meet, exchange and share their artistic endeavours.

- What are the similarities between The Rodd and Heide?
- Do you think it's important for artists to have people and places that offer financial and artistic support? Do you know of any other examples of this across the arts?



Sidney Nolan and Kelly cutout (Photo Michel Lawrence, © Michel Lawrence)

FOCUS

THE NED KELLY SERIES

Sidney Nolan's paintings of Ned Kelly are considered to be some of the most important modern artworks in Australia. The Ned Kelly painting *First-class marksman* was sold for the highest price at an auction ever for a painting in Australia – A\$5.4 million.

As a class, view the following clip that provides a brief summary of this series of paintings:

<http://www.youtube.com/watch?v=XZlxYnmazrE/>

Brainstorm existing knowledge about Ned Kelly. Teachers should then project an image of the *First-class marksman* to the class and have students reflect on the image, discussing what is being shown, how Kelly is depicted and the stylistic conventions of this piece.



It has been suggested that in the *Ned Kelly* series, Kelly is a metaphor for Sidney Nolan himself. Nolan had experienced being a fugitive when he went absent without leave from the Australian army in July 1944, and he viewed himself as a misunderstood and ambiguous hero akin to Kelly.

- Conduct research into Nolan's life at the time of producing the *Ned Kelly* series. How do his own personal experience and cultural context at the time help you to view these paintings as a metaphor for Nolan? Share and discuss as a class.

FOCUS

SPECIFIC NOLAN PIECES

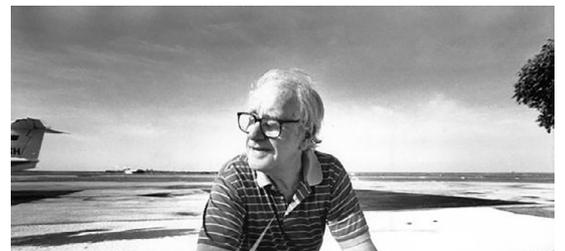
In the documentary, we see Nolan's 1947 painting *Aboriginal Hunt* and his later series of paintings in response to the Aboriginal Deaths in Custody Royal Commission (1987–1991).

Students should access images of these paintings, and working in small groups, analyse these and discuss what ideas Nolan is exploring. Share and discuss as a class.

Aboriginal Hunt and his series of drought photographs both garnered controversy. The drought photographs were too shocking to be published, despite numerous attempts by Nolan, and the full edition of sixty-one photos would not be shown until 2011 at Australian galleries.

As a class, read the following article on these artworks: <https://www.msmpcpee.com/troublingmyway/>

- Why does the author of this article feel that these particular Nolan pieces are so powerful and important?
- What ideas does she feel Nolan was exploring in these works?



Students should also visit the following site <https://nga.gov.au/education/Resources/NedKelly/index.html> and work through the interactive lesson on the *Ned Kelly* series. Students should pay particular attention to the different paintings in the series and select one to analyse (using the visual analysis table from earlier in this guide). In the documentary, why is it suggested that Nolan identified with Ned Kelly and his experiences?

Having looked at the paintings in the Ned Kelly series, can you notice any common / recurring themes in how Nolan has painted Ned Kelly's eyes? Why do you think he has done this?

In 1961, Nolan stated that the main ingredients of the 'Kelly' series were: "*Kelly's own words, and Rousseau and sunlight*". It seems this classic Nolan one-liner sums up the confluence of Australian history, Australian landscape and European modern art in the *Ned Kelly* series.

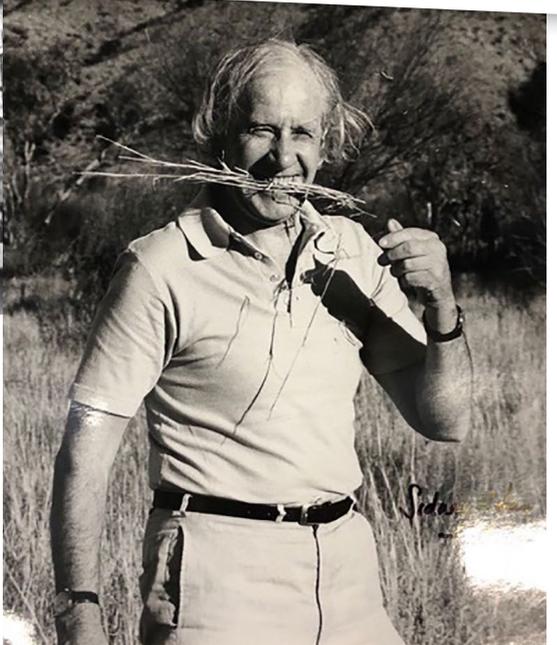
Nolan admired the work of French artist Henri Rousseau and was fortunate enough to have access to his works (and other European artists he admired, including Cezanne and Picasso) in the magazines and catalogues in John and Sunday Reed's extensive library at Heide.

- Working in pairs, students are to research and prepare a 5 minute tutorial (in the form of a SlideShow, Prezi or digital clip) on one of the following European artists who influenced Nolan's work. Include a brief overview of their life, focussing on their work as an artist, their style, their own artistic influences and their artistic legacy. Include a selection of sample images of their work and direct ways that you can see how their work and style influenced Nolan's art.

- | | |
|------------------|---------------------|
| - PAUL CEZANNE | - DANILA VASSILIEFF |
| - PABLO PICASSO | - LASZLO |
| - HENRI MATISSE | - MOHOLY-NAGY |
| - HENRI ROUSSEAU | - PAUL KLEE |

Above: Sid's polaroids (Photo Sally Aitken, © The Nolan Trust & National Library of Australia)

Below from top: 1988; Nolan Moshinsky



Clockwise top left; XXXXX XXXXX XXXXX; Nolan in his studio Deodar Rd Putney 1964; Werner Kruger

FOCUS

NOLAN AND MODERNISM

Time Code: 07:42

In 1939 Keith Murdoch brought in an exhibition from Europe of a vast range of modern art that had never been seen in Australia. The impact of this exhibition on Sidney Nolan was crucial.

And this caused a terrific upheaval in Melbourne and amongst the younger painters, cause we were seeing for the first time original Matisse's, Picasso's, Brach's and Cezanne's, all kinds of things. And this was the most important thing in everybody's life, and in mine. And at twenty one, I kind of jumped off the cliff then, with no money really, but a great idea of being a painter. And I did paint furiously for a year, in a very experimental way.
- Sidney Nolan

- How do you define Modernism and which artists are part of this movement? What was the Australian artworld 'establishment' view of Modernism at this time?
- Conduct research into the 1939 Herald Exhibition. Include reference to the works in the exhibition (and notable omissions), where in Australia it was shown, public and critical reception and the controversy it garnered.
- In 'Nolan' we learn that this exhibition had a profound impact on Sidney Nolan's own art. As we hear in the documentary; "He was quite definitely setting himself the task of developing what he thought was a plausible and viable

version of Australian modernism." How were these abstract paintings of Nolan's received by the critics?

Boy and the Moon (1939) is an example of Sidney's art from this time. Visit this image and view as a class: <https://artsearch.nga.gov.au/detail.cfm?irn=38660>

What are your impressions of this piece? Why do you think this piece, and his other works from this time, were so badly received?

- We learn that the role of John and Sunday Reed was crucial at this point in Sidney's career due to their own passion for Modernism. As champions of modern and emerging artists, they helped to launch the careers of Sidney Nolan, Joy Hester, Albert Tucker, Danila Vassilieff, John Perceval and Arthur Boyd. Working in pairs, students are to select one of the above artists (besides Sidney Nolan) and prepare a digital timeline/concept map of their life and artistic career.

Suggested templates to present their research:

<<https://www.sutori.com>>

<<https://padlet.com>>

Students are to share and compare completed timelines, and as a class, discuss the



Sidney Nolan
1958

similarities and differences between their selected artist and Sidney Nolan.

- This group of artists became known as the Angry Penguins, named after the title of the literary journal produced by John and Sunday Reed with the poet Max Harris. This modernist literary and artistic movement sought to shake up the cultural establishment of Australia in the 1940s.

Working in pairs, students are to research the Angry Penguins. Include reference to members, their origins, their work and cultural and artistic influence and legacy.

Suggested sites to begin research:

<<https://www.tate.org.uk/art/art-terms/a/angry-penguins>>

<<https://www.broadsheet.com.au/melbourne/art-and-design/article/angry-penguins-heide>>

- It is evident that the Modernist art movement, the 1939 Herald Exhibition, and the Heide artistic community all played a pivotal role in the emergence of Sidney Nolan as an artist. The existence of supportive artistic communities and spaces that challenge the establishment remain crucial to artists. In January 2011, the Museum of Old and New Art (MONA) opened in Hobart, Tasmania. It is the largest privately funded museum in the Southern Hemisphere and houses ancient, modern and contemporary art with a central theme of sex and death. In addition, MONA hosts the annual MOFO and Dark MOFO music and arts festivals which showcases public art and live performances. Students are to research MONA and its role in promoting contemporary art in Australia. Share and discuss as a class with a focus on the similarities and differences between MONA and the

Below, clockwise
top left (Photos
Suzy Wood,
© Riverbend
Productions):
Elizabeth
Langslow, Sid's
granddaughter;
Jock Langslow,
Sid's grandson;
Jock, Richard &
Michael, Sid's
grandsons.

Heide artistic community of the 1940s.

Suggested sites to begin research:

<<https://mona.net.au/museum>>

<<https://www.themonthly.com.au/issue/2013/february/1366597433/richard-flanagan/gambler>>

FOCUS

SIDNEY NOLAN, THE MAN BEHIND THE MASK

Nolan as an artist is someone who happens to be a painter. He was a voracious reader, but he works in theatre, he works in poetry, he works with novelists, he works with composers. – Simon Mundy

I think that Sidney Nolan is one of those people that was put on earth, who had double energy of everybody else. And he was going to be an important something. He just spilt out culture, and intelligence. – Stuart Purves

Number one funny, number two, didn't take things very seriously. You didn't feel like you were in the presence of an adult in that sense. – Elizabeth Langslow (granddaughter)

Throughout 'Nolan' we hear many recollections about the various roles Sidney fulfilled; artist, family man, friend, inspiration. Using notes from your viewing of 'Nolan', in addition to your own research, write a reflection on who you think Sidney Nolan was. Consider the following:





From top (all photos © Riverbend Productions):
Amelda Langslow, Sid's daughter (Photo Suzy Wood); Jock and Sally Aitken (Director) during filming (Photo Suzy Wood); Jinx Nolan in Sid's old studio (Photo Nicola Bensley); Jinx Nolan (Photo Nicola Bensley)

- His childhood (his relationship with his parents, his love of cycling, his early jobs)
- His first foray into the Melbourne art scene and the 'intelligentsia'
- His first marriage to Elizabeth Patterson
- His relationship with John and Sunday Reed and the artists he met at Heide
- His time army training in rural Victoria
- His collaboration with Sunday Reed on the Ned Kelly series
- Leaving Heide and his marriage to Cynthia Reed
- His move to London and the artistic circles he moved in once there (e.g. Benjamin Britten, Robert Lowell)
- His 'globalist' nature (including his interest in myth and exile)
- The death of Cynthia
- His poetry and theatre works
- His marriage to Mary and his time at The Rodd

Share your reflections and discuss as a class. Which moments and people in Sidney's life do you feel most defined him as a man and as an artist?



Working in pairs, create a list of 10 character traits/adjectives that you feel best describe who Nolan was. Join with other pairs and combine your descriptors to form 'Sidney Nolan Word Clouds' using the Wordle generator <<http://www.wordle.net>>. Share and discuss as a class, noting the most prominent descriptors and why these seem to be the most applicable to Sidney Nolan.

Nolan was passionate about everything French, including the poetry of Verlaine, and Rimbaud, who remained a deep influence throughout his life.

- Conduct research into the life and works of Verlaine and Rimbaud. What themes, ideas and style characterised their works, and how did these works in turn influence 20th century writers, musicians and artists? What is their cultural legacy?
- Considering your research and reflections in the above activity, work in small groups to discuss the ways in which you can see the influence of Verlaine and Rimbaud's work in Nolan's art. Consider general themes, as well specific Nolan

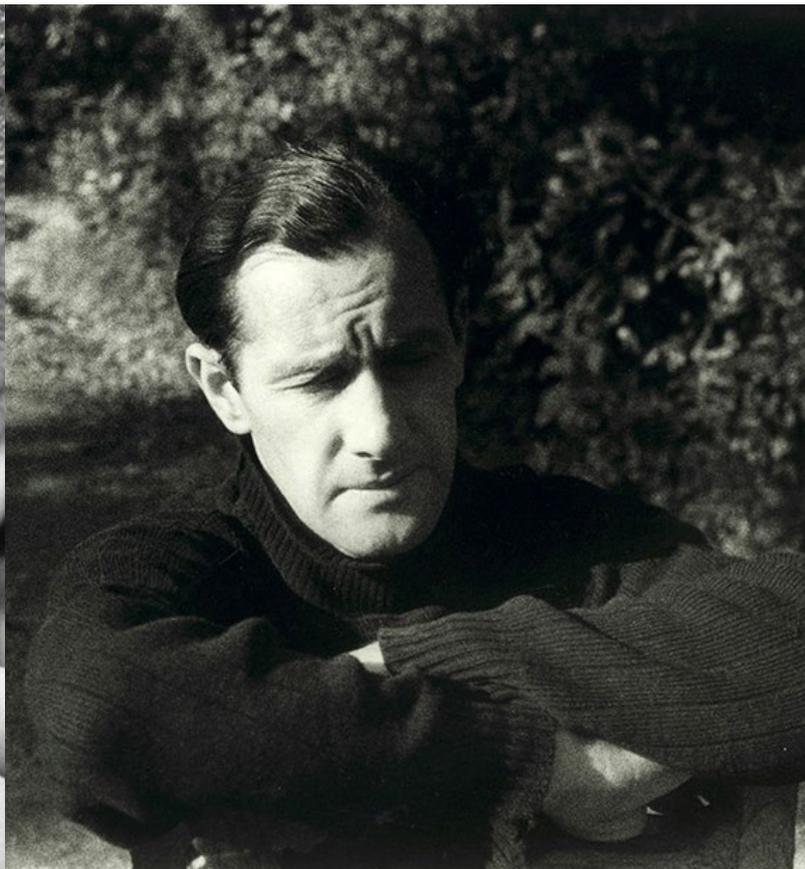


pieces that you think provide a direct link to these poets. Share and discuss answers as a class.

- Visit the site below to view an image of Nolan's 1982 synthetic spray paint on canvas *Shooting of Rimbaud by Verlaine*. What event does this painting explore? As a class, discuss the style and composition of this piece (with reference to Nolan's other works, as well as his lifelong interest in Verlaine and Rimbaud): <http://nolan-collection.cmag.com.au/series/illuminations-series/objects/shooting-of-rimbaud-by-verlaine/detail>

[shooting-of-rimbaud-by-verlaine/detail](#)

- It is common for artists to be influenced by, and draw inspiration from, other artists (from their own artistic field, as well as other fields). Select any three artists you admire the work of (authors, musicians, playwrights, painters, sculptures, dancers, actors, directors). Conduct research into who their artistic influences are and consider the ways in which you can see this reflected in their work. Which artists do you consider most influential to your own ideas and work? Share and discuss as a class.



FOCUS

THE LEGACY OF SIDNEY NOLAN

As we learn in *'Nolan'*, Sidney's prodigious talent and prolific output made him one of Australia's most successful and influential modern painters. He received a range of Honours and Awards in his lifetime; he was appointed a Knight Bachelor in 1981, received the Order of Merit in 1983 and made a Companion of the Order of Australia in 1988. He was also elected an honorary member of the American Academy of Arts and Letters and a member of the Royal Academy of Arts.

- Using your notes from viewing *'Nolan'* as well as your own research, write an expository piece that reflects upon the legacy of Sidney Nolan, specifically on the Australian arts. Consider influence on current Australian artists, as well as other areas of the Arts (cinema, theatre, literature). Where are his works displayed around the world, and how does

the Sidney Nolan Trust and The Rodd continue to further his artistic legacy?

Nolan died in London on 28 November 1992, aged 75, and was buried in Highgate Cemetery in London. Highgate Cemetery, in North London, is an iconic cemetery that is the resting place for over 170,000 people and many famous writers and artists are buried there (including Karl Marx, George Eliot and Anna Mahler). It seems a very fitting resting place for Sidney Nolan, the working class boy from Melbourne who became one of the 20th Century's leading modern artists.

- Working in pairs, conduct research into Highgate Cemetery and complete a digital profile of two famous artists/thinkers who are buried there. Include reference to their lasting artistic/intellectual legacy, and any artistic or intellectual similarities they share with Sidney Nolan. Share and discuss as a class. Suggested site to begin research: <https://highgatecemetery.org/about>

References

- Art Gallery NSW, <<https://www.artgallery.nsw.gov.au/collection/artists/nolan-sidney/>>, accessed 8 November 2018.
- The Australian Curriculum, <<https://www.australiancurriculum.edu.au/f-10-curriculum/>>, accessed 8 November 2018.
- Cox, W. 'The Angry Penguins of Heide', *Broadsheet*, 6 June 2016<<https://www.broadsheet.com.au/melbourne/art-and-design/article/angry-penguins-heide>>, accessed November 19 2018.
- Etching House, <<http://etchinghouse.com.au/artist/>>, accessed 8 November 2018.
- Flanagan, R. 'The Gambler: At home with David Walsh'. *The Monthly*, February 2013, <<https://www.themonthly.com.au/issue/2013/february/1366597433/richard-flanagan/gambler>>, accessed November 20 2018.
- Highgate Cemetery, <<https://highgatecemetery.org/about>>, accessed 19 November 2018.
- Kubik, M, 'Looking behind Kelly's helmet: the methods and materials of Sidney Nolan', *AICMM Bulletin*, 30, 2007, <http://www.aiccm.org.au/docs/Bulletin2006/Kubik_Bulletin_2006_Vol30.pdf>, accessed 11 November 2018.
- McMillan, K, 'Troubling my way through Sidney Nolan', *McPhee*, <<https://www.msmphee.com/troublingmyway/>>, accessed 11 November 2018.
- MONA, <<https://mona.net.au/museum>>, accessed November 19 2018.
- Museum of Modern Art, Heide, <<https://www.heide.com.au/about/heide-story>>, accessed 11 November 2018.
- The National Gallery of Australia, <<https://nga.gov.au/Exhibition/>



- [OceantoOutback/Detail.cfm?IRN=82524](https://nga.gov.au/OceantoOutback/Detail.cfm?IRN=82524)>, accessed 8 November 2018.
- The National Gallery of Australia, <<https://nga.gov.au/education/Resources/NedKelly/index.html>>, accessed 11 November 2018.
- The National Gallery of Victoria, <https://www.ngv.vic.gov.au/school_resource/tradition-and-transformation/>, accessed 11 November 2018.
- Padlet, <<https://padlet.com>>, accessed 7 November 2018.
- Sidney Nolan Trust, <<http://www.sidneynolantrust.org>>, accessed 9 November 2018.
- Sequeira, D, 'Presence and the Australian landscape', *The University of Melbourne*, 2017, <<https://art150.unimelb.edu.au/articles/presence>>, accessed 11 November 2018.
- Smith, G, 'Nolan's Vision', *The Age*, 31 May 2003, <<https://www.theage.com.au/national/nolans-vision-20030531-gd-vs9g.html>>, accessed 9 November 2018.
- Sutori, <<https://www.sutori.com>>, accessed 7 November 2018.
- Tate, <<https://www.tate.org.uk/art/art-terms/a/angry-penguins>>, accessed 19 November 2018.
- Wachtel, K, 'Heide's Private Lives.', *Broadsheet Melbourne*, 28 October 2014, <<https://www.broadsheet.com.au/melbourne/art-and-design/article/heides-private-lives>>, accessed 11 November 2018.
- Wordle, <<http://www.wordle.net>>, accessed 19 November 2018.



L-R: Sally Aitken with Amelda (Photo Suzy Wood, © Riverbend Productions); Nolan's selfie polaroids at the National Library of Australia (Photo Sally Aitken, © The Nolan Trust & National Library of Australia)



AUSTRALIAN TEACHERS OF MEDIA

This study guide was produced by ATOM. (© ATOM 2018)

ISBN: 978-1-76061-236-6 editor@atom.org.au

To download other study guides, plus thousands of articles on Film as Text, Screen Literacy, Multiliteracy and Media Studies, visit <<https://theeducationshop.com.au>>.

Join ATOM's email broadcast list for invitations to free screenings, conferences, seminars, etc. Sign up now at <http://www.metromagazine.com.au/email_list/>.