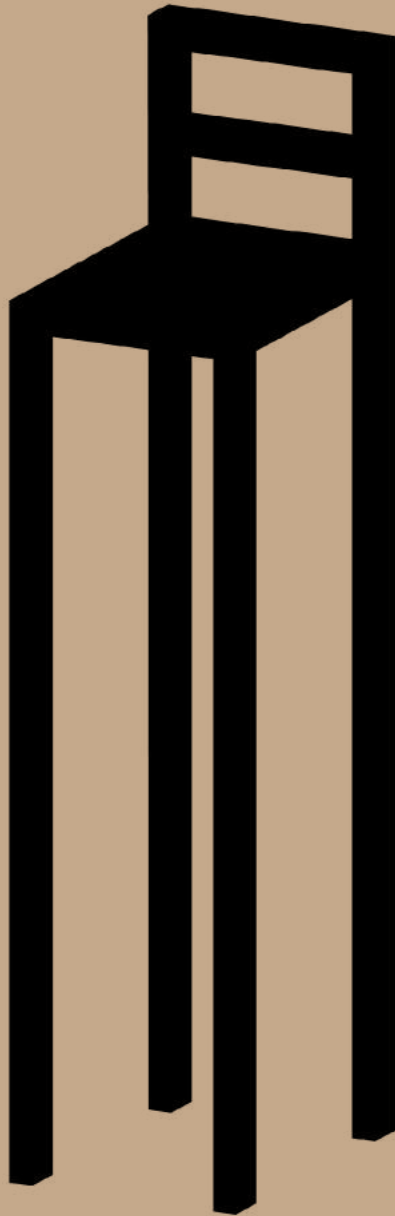


# SUSPENDED MOMENT



EDUCATION RESOURCE



SUSPENDED MOMENT

## ABOUT THIS RESOURCE

This education resource has been produced by Amy Babach in partnership with Museums & Galleries of NSW and Carriageworks to support the touring exhibition *Suspended Moment*. This resource offers:

- Insight into the practice of Kathy Cavaliere and Fellowship recipients Frances Barrett, Sally Rees and Giselle Stanborough
- A glossary of terms
- Discussion and making activities for use in the classroom, or the gallery
- Links for further reading and exploration.

The activities in this resource aim to be used flexibly by learners of all ages and abilities. They may be undertaken before, during or after an exhibition visit. While these activities have been written with secondary students in mind, teachers are encouraged to adapt these learning activities to suit their context and their students. We also encourage community groups and gallery staff to use the information and activities in this resource to aid the visitor experience.

## ABOUT THE EXHIBITION

*Suspended Moment*: The Kathy Cavaliere Fellowship was a major new artist fellowship established in 2019, comprising three grants of \$100,000 awarded to three female identifying artists working in performance and installation to create ambitious new work. The fellowship is named in honour of the Italian born Australian artist Kathy Cavaliere (1972-2012) and was funded by her estate. This exhibition features the works of the three grant recipients alongside works by Kathy Cavaliere.

- Why might opportunities like this be important for artists?
- What does it mean to honour somebody?

*A Carriageworks and Museums & Galleries of NSW touring exhibition, curated by Daniel Mudie Cunningham, developed in partnership with the Australian Centre for Contemporary Art, Melbourne and the Museum of Old and New Art (Mona), Hobart. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. This project is assisted by the Australian Government's Visions of Australia program.*



Front cover: Illustration based on Kathy Cavaliere's *a moment alone*, 1998.  
Left: Portrait of Kathy Cavaliere. Courtesy the Estate of the artist.



SUSPENDED MOMENT

## MEDIATION STARTING A CONVERSATION

Mediation (or Cultural Mediation) encourages an open-minded approach to art, which is fostered through processes of inquiry and discussion. Here are some ideas that could be helpful in guiding an inquiry-based, open discussion of an artwork with education groups:

Allow students to look closely at an artwork first and then discuss it as a group, encouraging students to share their observations & personal interpretations. When discussing the artwork, try to ask different types of open-ended questions that prompt varied responses and further conversation. Examples can include:

- What do you notice about the artwork?
- What does the artwork remind you of?
- How does the artwork make you feel and why?
- What was your first reaction to this artwork? Why?
- How would you describe this artwork to someone who has never seen it?
- If you could ask the artist a question, what would you ask him/her?
- How do you think the artist made this artwork?
- What do you think this artist is trying to say in this artwork?
- What title would you give this artwork? Why?
- What do you think would it feel like to be in this artwork?

Asking follow-up questions such as “what do you see that makes you say that?” can be helpful to elicit students to build on their initial thoughts. If you choose to share information about the artwork and artist, make sure it is relevant and meaningful to the discussion while still allowing students to share their personal and imaginative responses to an artwork.

Left: Kathy Cavaliere, *a moment alone* (detail), 1998 in *Loved*, 2015, Mona. Photo: Rémi Chauvin. Courtesy the Estate of the artist.



# EXHIBITION STARTING POINTS

## ACTIVITY

Streams of consciousness thought clouds and the written word feature throughout this exhibition.

Sit in the exhibition and write a 1-minute “cloud of thoughts” or stream of consciousness of whatever comes to mind - what you see, feel, hear and notice around you. Important: This thought cloud is public, and you will have to read it aloud to the group.

Now write a second 1-minute “cloud of thoughts”. Important: This thought cloud is private - nobody will read this.

Did the way you approached each thought cloud differ? How?

How would you feel if you were now asked to share your private thought cloud with the group?



# KATTHY CAVALIERE

## STARTING POINT

What is meant by the term 'everyday object'?

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What is the difference between an artwork and an everyday object?

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When we think about objects that we use every day, like chairs, we generally understand them through our experience of using them in our daily lives.

What is the function of a chair? Consider: what do we usually use a chair for, where do we see it, what features make a chair effective?

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List as many different uses for a chair as you can in 2 minutes (that isn't sitting on it!)

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Katthy Cavaliere, *a moment alone*, 1998, performance. Courtesy the Estate of the artist.

# KATTHY CAVALIERE

## DISCUSS + RESPOND

A chair is an object that Katthy Cavaliere used in numerous works, three of which are featured in this exhibition. However, the chairs in these works have been transformed from their original purpose. Spend some time looking at the works *suspended moment*, *a moment alone* and *automatic actions*.

What are the similarities between these chairs?

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Describe how Katthy Cavaliere has changed or transformed the everyday object of a chair in each artwork.

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What do you think it would feel like to sit on the chair featured in each work? Why?

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What kind of emotional reaction might audiences have to this work? Why?

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Why do you think Katthy has chosen to use a chair in her works?

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## REFLECT & CONNECT

How has Katthy Cavaliere challenged or combined ideas of private and public in her work?

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## CREATE

1. An essential part of working with everyday or *readymade* objects is understanding an object's qualities, function, history, symbolism, or meaning. Create a profile of an object that investigates each of these areas. Now think about how you could enhance, change or subvert this object. By playing with qualities like scale, function and context, we can change an audience's perception of something that was once familiar, for example, a gigantic marble, a chair that you cannot sit on, or a bicycle wheel in a gallery. Consider questions like:
  - What would it be like if...
  - How would it be different if...
  - What would change if...
2. Create a sketch or a sculpture of your reimagined object. In her statement for automated actions, Kathy Cavaliere notes that the work is *"a performance attempting to challenge the idea of art as object or performance. I'm combining ideas of the 'readymade object' placed in a constructed environment relying on the body as a medium. An attempt to establish alternative relationships with the viewer and art objects."*
  - Design a performance around an everyday, readymade or found object.
  - Film and document your performance.



Katthy Cavaliere, *suspended moment*, 2000, chromogenic colour print on silver based metallic paper, 56 x 55 cm. Courtesy the Estate of the artist.

**A MOMENT ALONE IS,  
“AN EXPLORATION AND  
CONSTRUCTION OF A  
PERSONAL SPACE, A PLAY  
ON EXTERNALISING PRIVATE  
THOUGHTS IN PUBLIC. UP  
ON A 3 METRE CHAIR WITH  
MY BACK TO THE VIEWERS  
I AM CONFRONTED BY THE  
PALE GREEN WALL. AT THIS  
MOMENT I HAVE A SENSE OF  
FEELING ALONE, WRITING  
WHATEVER COMES TO MIND.”**

**KATTHY CAVALIERE**



# GISELLE STANBOROUGH

## STARTING POINT

What is surveillance?

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When are you aware of it happening?

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In creating this work, Giselle Stanborough was influenced by the idea of a panopticon. In a panopticon prison, a central watchtower is surrounded by a circle of cells. A guard can see every cell and inmate from the tower, but the inmates can't see into the tower. The effect is that of constant surveillance - you don't know if and when you are being watched or by who, so you always have to assume you are under observation.

What are the similarities between a Panopticon and the social media and digital devices we use today? What are the differences?

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What social media platforms do you use? Who do you follow or "watch" on them?

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Who "watches" us when we use social media? How do you know?

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How do you decide what to put on social media? What do you make public, and what do you keep private?

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# GISELLE STANBOROUGH

## DISCUSS + RESPOND

Write or draw all the words you can think of related to the term "social media". Think about the composition - write important words in large font, less important words in smaller font. Place all the sheets together. What do they say about how we engage with social media? What are the commonalities between each?

**"UNDER THE GAZE OF  
SURVEILLANCE CAPITALISM  
IT IS NOT ONLY WHAT  
WE PRODUCE BUT WHAT  
WE CONSUME THAT  
INDIVIDUALISES US."**

**GISELLE STANBOROUGH,  
CARRIAGEWORKS, 2020**

# GISELLE STANBOROUGH

## DISCUSS + RESPOND

Look closely at *Cinopticon (Wall)*:

- Are there any similarities with your mindmap'?
- What other words can you pick out? What do you think they refer to?
- The vinyl circles in this work are referencing searchlights or spotlights used in surveillance, for example in secure facilities or prisons - imagine you are caught in the spotlight, how does it make you feel? Why?

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Listen to *Cinopticon (Voice)*:

- Do you recognise any of the soundbites?
- What is your reaction to being in this space?
- How is it similar to social media and the Internet? How is it different?

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## REFLECT & CONNECT

How does Giselle Stanborough comment on surveillance in her work?

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How are the ideas of private and public represented in Giselle Stanborough's works?

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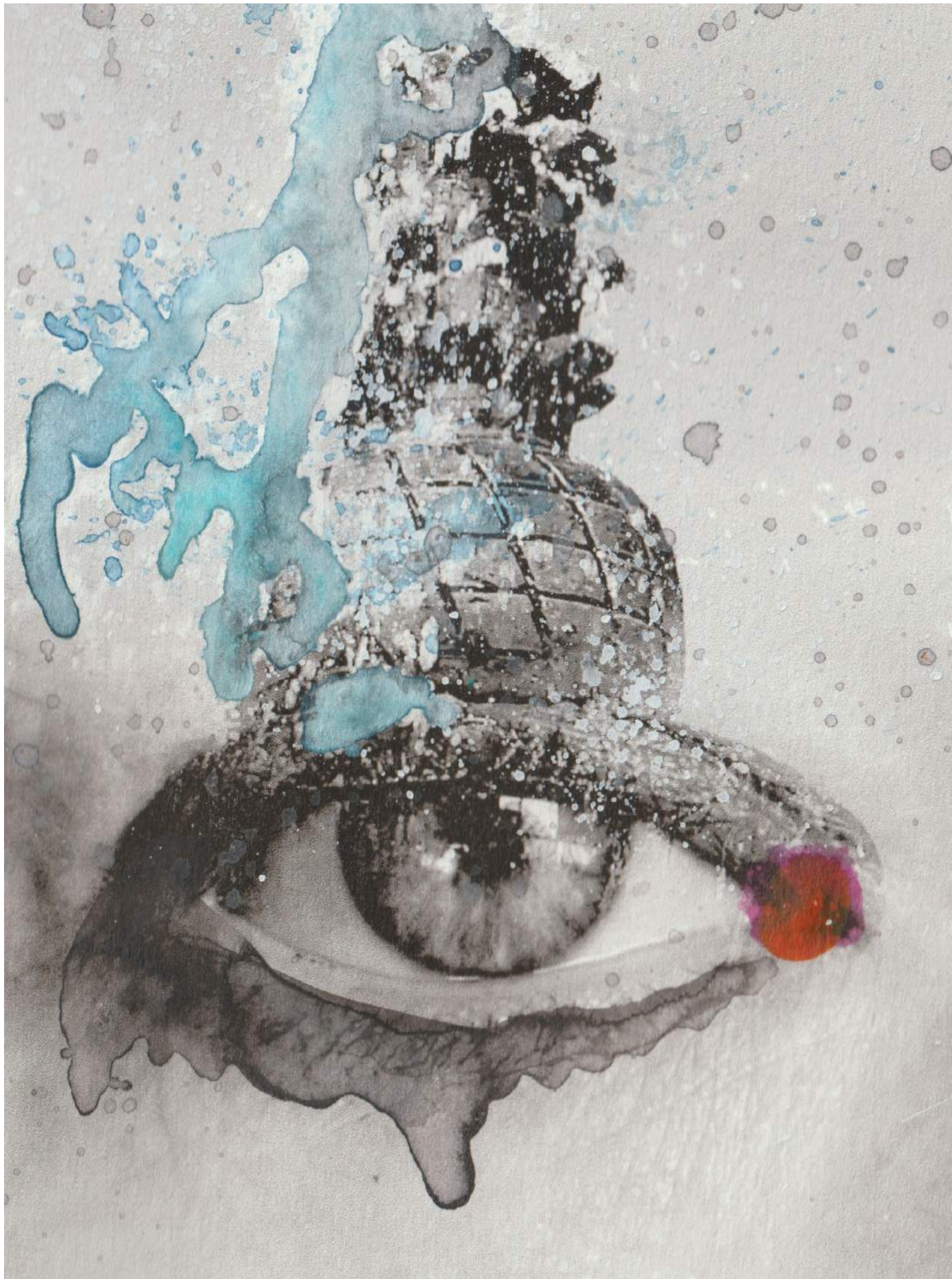
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## CREATE

TikTok could be considered as a type of performance art. Giselle Stanborough points out on TikTok, "*sounds exist autonomously, and then you re-perform to them*". Users also re-perform others' dance moves and challenges. In some ways, this is similar to re-performing instructions for an artist's performance artwork. Film a performance on TikTok (or choose one that already exists) and ask multiple people to record their version of your original performance. Exhibit the works altogether.



Giselle Stanborough, *Cinopticon (Well)* 2020, single channel video sculpture, 3:55 minutes, 90 × 120 cm. Courtesy of the artist. Photo: Zan Wimberley.



Sally Rees, *Gateway for the Witness* (still) 2020, dual channel video. Courtesy of the artist and Bett Gallery, Hobart.

# SALLY REES

## STARTING POINT

Whom do you identify with?

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What kinds of characteristics, beliefs, and connections do you have with people you identify with?

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Sally Rees' work features subjects drawn from the artist's inner circle, network and community.

Describe the kinds of things one can communicate or learn from a portrait of a person or a community.

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# SALLY REES

## DISCUSS + RESPOND

Describe what the sensory experience of being in this work is. Consider the impacts of elements like the size of work, space, light, sound and interactivity.

How has the artist used fantasy or imagination in her work?

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Sally has captured video portraits that celebrate older women and titled the work "CRONE". A crone is a term from folklore and fairytales that refers to an ugly, old woman who may be disagreeable, malicious, or sinister, often with magical or supernatural associations that can make her helpful or obstructing.

- How has Sally Rees both celebrated and subverted the idea of a 'crone' in her work?
- Why do you think the artist has chosen to use bird sounds and imagery in her work? What might birds be a metaphor for?

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## REFLECT & CONNECT

How does Sally Rees challenge the ideas of private and public in her work?

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## CREATE

1. In her work, Sally Rees reclaims the power of a negative word. She says that "To call a woman an old crone is supposed to be an insult, but I want it to become a badge of pride." Think about words people have used to identify you that you may not have agreed with or might have negative connotations - such as being called "bossy" or "loud". Create an artwork to reclaim this word in a positive way. Think about posters, banners, flags or badges and how you might use typography, colour and scale.

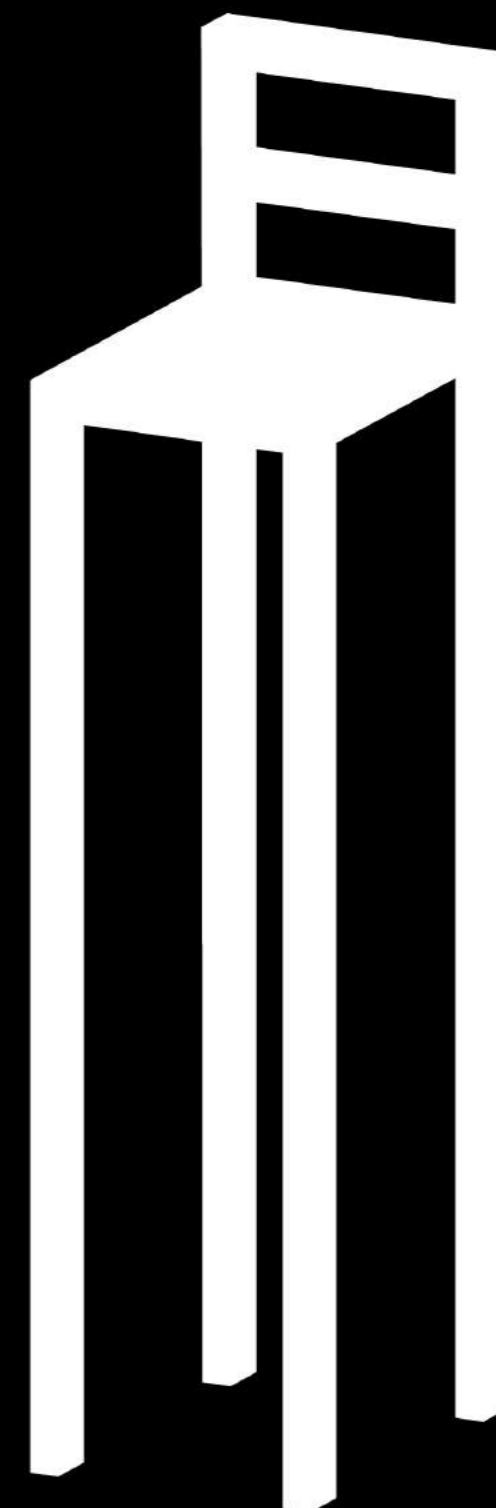
**EXTEND IT:** Document your work through photography or performance. Take a photograph of yourself with your work, take a protest march wearing or holding your word, animate your work, or stage a collaborative installation of reclaimed words.

**NOTE:** Reclaiming derogatory language is an important but complex conversation. For this exercise, try to think of personally relevant words and avoid discriminatory or derogatory language.

2. In *Flock* from *CRONE*, the figures' breaths and sounds are translated into puffs and clouds of hand-drawn colour. Create an artwork where you translate a sound into a visual.

“I’D LIKE PEOPLE TO FEEL  
THEY’RE IN A ROOM OF  
OLDER WOMEN... THAT  
THEY’RE TAKING AWAY WITH  
THEM A SENSE OF FEMALES  
WHO ARE POWERFUL AND  
CONNECTED. IT’S ABOUT  
WEARING THE ACCUSATION  
OF ‘WITCH’ – AND  
CELEBRATING A NETWORK.”

SALLY REES, ARTICLE IN  
*THE AUSTRALIAN* BY NIKKI  
GEMMELL, 2021









Frances Barrett, *A Song for Kathy*, 2022, single channel HD video. Image series by Samuel Hodge. Courtesy of the artists.

# FRANCES BARRETT

## DISCUSS + RESPOND

What clues does the title of the artwork give about its intended meaning?

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Frances Barrett says in her sound-based works, the audience takes on the role of an active listener.

Listen to *A Song for Katthy* quietly and with your whole body. Let your eyes close or relax; let your ears wander and take in as much as possible.

Now list five words or phrases about any aspect of what you hear.

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Repeat. Listen again and try to add five more words or phrases to your list. Compare your lists with a partner. What do you notice?

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How might audiences make a personal connection to this artwork?

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In this work, Frances uses singing as a way to remember. How does the audience play an active role in the process of remembering in this work?

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# SUSPENDED MOMENT

## REFLECTION

What connections can you make between the work of all four artists? Think both conceptually and materially.

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How does *Suspended Moment* honour Katthy Cavaliere's legacy?

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Giselle Stanborough often engages in social media like Instagram and TikTok to share exhibition and artwork content. Create an exhibition review for *Suspended Moment* on TikTok or Instagram, sharing your feelings and experiences of the exhibition.

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## Glossary

<b>Crone</b>	A cruel or ugly old woman. In folklore, a crone is an old woman who may be disagreeable, malicious, or sinister, often with magical powers.
<b>Fellowship</b>	An opportunity that provides resources, support or networks to pursue goals you might not otherwise be able to achieve. The Katthy Cavaliere Fellowship was a financial grant given to three female-identifying artists to support them to create new work.
<b>Meatus</b>	A natural body opening or canal, such as the opening of the ear canal or mouth.
<b>Installation Art</b>	Large-scale artworks often designed for a specific place or for a temporary period of time. They are often immersive and designed to transform the audience's perception of a space.
<b>Readymade</b>	Works of art made from manufactured, found or everyday objects.
<b>Performance Art</b>	Artworks created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted.

## LINKS

Engage with Katthy Cavaliere's complete body of work through videos, sketches and concept statements for all of her works - <https://katthycavaliere.com.au/>

Visit Giselle Stanborough's entire exhibition realised for the Katthy Cavaliere Fellowship, *Cinopticon*, staged at Carriageworks in 2020 - <https://carriageworks.com.au/journal/inside-cinopticon/>

Hear Giselle Stanborough speak about her exhibition *Cinopticon* with curator Daniel Mudie Cunningham - [https://carriageworks.com.au/journal/artist-talk-giselle-stanborough/?goal=0\\_44d9669872-7e263942a8-302869417&mc\\_cid=7e263942a8&mc\\_eid=01487800df](https://carriageworks.com.au/journal/artist-talk-giselle-stanborough/?goal=0_44d9669872-7e263942a8-302869417&mc_cid=7e263942a8&mc_eid=01487800df)

Read Giselle Stanborough's Artist Diary for *Cinopticon* - <https://carriageworks.com.au/journal/our-phones-were-never-private-anyway/>

Visit Sally Rees' exhibition at MONA - <https://mona.net.au/museum/exhibitions/past-exhibitions/sally-rees>

Read this interview with Frances Barrett - <https://artguide.com.au/frances-barrett-on-connecting-through-art-and-taking-postponement-day-by-day/>

