

HOMELY OBJECTS

Explore artworks made up of objects typically found around the home and how artists have transformed their meaning.

VIEW ONLINE

QAGOMA
LEARNING



ANNE DANGAR
TEA SERVICE c.1945–51

Anne Dangar came to prefer ceramics as a medium after giving up painting. Unable to afford to buy proper painting materials, she decided to concentrate on pottery. She learnt traditional techniques from master potters in the Lyon region of France, and then taught them to the local children. Dangar fused modernist design principles with traditional handmade methods to produce unique and inspired ceramic pieces, such as this tea service.

LOOK 

Look carefully at the shape of all the pieces of the tea service, especially the handles and the lids. How are these different to the cups and plates that you have in your house?

THINK 

1. Did you notice that all of the objects have a spiral pattern on them? What do you think this means?
2. What kind of setting do you think this tea service was used in?
3. What do you think it is about these objects that makes them art?

CREATE 

Design a pattern for your own tea service experimenting with shape and line. Think about how your pattern will adapt to the different forms of a tea service from flat plates to the rounded forms of cups, jugs, and teapots.



CLAIRE HEALY AND SEAN CORDEIRO *FUTURE REMNANT* 2011

Future Remnant is a large-scale sculpture which shows a dinosaur skeleton towering over the top of common IKEA storage furniture. The furniture is the type you would typically see on the street before a council rubbish collection. The artists use everyday materials to create their artworks. They are particularly interested in pre-fabricated structures that represent society's obsession with collecting homewares and other material goods that eventually end up as clutter. The dinosaur is a symbol of extinction and acts as a warning to the viewer. Where will our desires for money, status and material objects lead us?

THINK

1. How would you describe the relationship between the dinosaur and the furniture?
2. Why is there red string tied over everything?
3. What do you think the artists are trying to tell us about society?

WATCH

Watch this video that shows *Future Remnant* being installed.



CREATE

Collect some objects from around your classroom. Working together, create an arrangement by stacking or laying out the objects. Discuss potential connections between the objects and develop your own message that you want to express to society.

GWENDOLYN GRANT PLATE 1915

Gwendolyn Grant was more well-known for her oil and pastel paintings, than for her china and pottery. Her painting subjects included sunlit beach studies and portraits of prominent Brisbane citizens. Grant started china painting around 1907 and was part of the 'First Australian Exhibition of Women's Work' in Melbourne the same year. The exhibition's emphasis on applied arts, as well as her interests in domestic subjects, perhaps influenced Grant to try out china painting. Inspiration also stemmed from ideas of femininity based on the home and family.

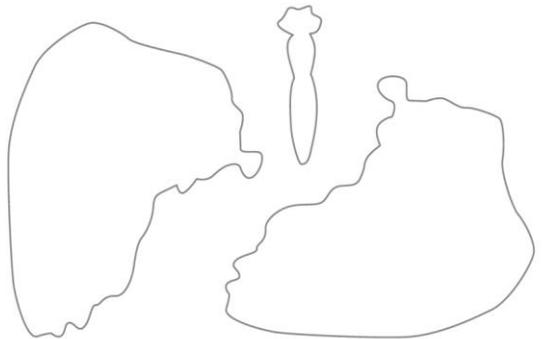


LOOK

Have a close look at the details of this plate. Do you have any decorated plates in your house that you could compare this to?

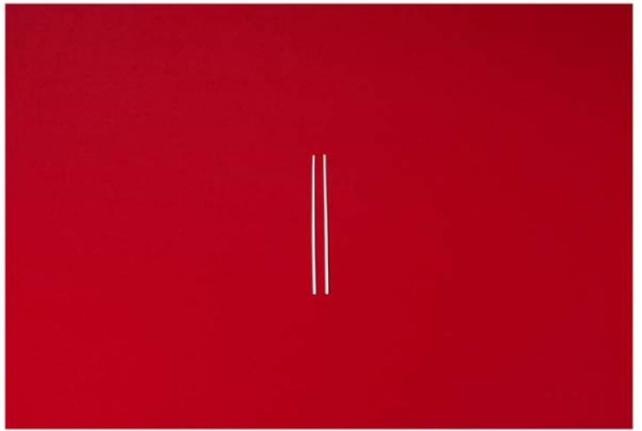
CREATE

Download and print this [outline](#) of the butterfly from Grant's plate. Using pencil or pen, fill the wing shapes with your own pattern. Find an object or piece of furniture around the house that you would like to feature your design. How would you repeat your butterfly to decorate this object?



THINK

1. Why do you think the artist chose to paint butterflies on the plate?
2. Think of all the different colours of butterflies you see in your garden. Would you change the colour of these ones?
3. Do you think the average family in 1915 had plates like this?



LIU XIAO XIAN *THE WAY WE EAT 2001*

The way we eat 2001, references the ancient Chinese proverb 'less if more'. The work investigates complex ideas about cultural differences and excessive material consumption. It also discusses the movement of cultural objects and the magnificence of human imagination. A total of 33 pieces of Victorian flatware and a pair of chopsticks, have been reproduced in fine unglazed bone china. Eating utensils such as cake servers, tablespoons, cheese knives, soup ladles and knife and fork sets, lie opposite a single pair of chopsticks.

LOOK

This work features a number of different types of flatware that were used for very specific purposes. Have a look in your cutlery drawer at home – do you have any of the following? Lunch spoon, crumb scoop, sugar shifter, asparagus server, soup spoon, ice tongs, tea spoon, punch ladle, butter knife

CREATE

What are ten objects that you use every day? This could include a toothbrush, a cup, or a pencil. Can you do without any of these objects? Is there a way you can eliminate an everyday 'necessity' so that 'less is more'?

THINK

1. Why do you think the artist decided to re-make all of these cutlery pieces in porcelain?
2. What kinds of food can you eat with the items on the left? Can you eat the same foods with the chopsticks on the right?
3. There is a strong connection between food and culture. What are some examples of iconic foods from different cultures?

LOOK

Look carefully at this artwork and think about how big or small it could be. Try to guess how many objects there are in the work.

CREATE

Try arranging multiples of two different types of objects in continuous formation — such as an infinity shape or spiral — on the floor. Think about repetition and pattern.

Experiment by taking a single about out and moving it to a different spot or leaving a blank space. How does this affect the pattern and meaning of the work?



SIMRYN GILL *FORKING TONGUES* 1999

Forking tongues is created from cutlery and chillies, which have been arranged in a spiral shape pattern. The artist, Simryn Gill, uses the infinite form of the spiral as symbol to represent and reflect on the origins of the materials. Silver cutlery was introduced to Asia by European colonisers and is a reminder of the misguided civilizing ambitions of these migrants. Although now emblematic of South East Asian cuisine, chillies were brought to Asia in the sixteenth century through Portuguese migration. Through her artworks, Gill questions what makes something 'local' or identified as indigenous to a particular area.

THINK

1. Why do you think the artist decided to use cutlery and chillies together in this artwork?
2. Why do you think she arranged it in an infinity shape?
3. Speaking with a 'forked' tongue means not telling the whole truth. Do you think the red chillies look like cheeky tongues poking out?



VUTH LYNO *HOUSE – SPIRIT* 2018

Vuth Lyno's sculpture *House – Spirit*, honours the White Building and the communities of artists, performers and craftspeople that lived there. The White Building was home to these people before it was demolished in 2017 by a foreign developer. Spirit houses are very common throughout South-East Asia. They are small temples or shrines that are kept in the home and worshipped to appease the spirits. In return, homes and businesses are protected from harm. *House – Spirit* is comprised of over 100 shrines, which resemble a section of apartments and balconies that were once part of the White Building. Many of these spirit houses were abandoned or given to the artist.

LOOK

View this larger installation photo of the work on [Google Arts & Culture](#). Use the zoom to look closely at the objects that are inside the spirit houses.



CREATE

Write a list of small objects that are precious to you. Why did you choose these objects? Create a special box which will be like a 'home' for your objects. Decorate it using symbols and colours which represent you and your connection to what is inside.

You can also try out this activity from the Children's Art Centre called '[Home Sweet Home](#)' which asks you to draw different elements of your house!

THINK

1. Why do you think the artist arranged the shrines in a tower formation?
2. This artwork honours a place called the White Building in Cambodia which was demolished in 2017. What message do you think the artist is trying to tell the viewer about its destruction with this work?

CAPTIONS

Anne Dangar / Australia/France 1885–1951 / *Tea service* c.1945–51 / Wood-fired glazed ceramic / Eighteen pieces: teapot with lid: 16 x 14cm (diam.) (complete); milk pot with lid: 12 x 9cm (diam.) (complete); sugar bowl with lid: 13 x 12cm (diam.) (complete); six cups: 5.5 x 10cm (diam.) (each); six saucers: 2 x 15cm (diam.) (each) / Purchased 2011 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art | **Claire Healy** / Australia b.1971 / **Sean Cordeiro** / Australia b.1974 / *Future Remnant* 2011 / Resin, steel, plywood, laminated MDF, plastic cable / 285 x 180 x 485cm (irreg.) / Purchased 2013 with funds from the Josephine Ulrick and Win Schubert Foundation for the Arts through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Claire Healy and Sean Cordeiro | **Gwendolyn Grant** / Australia 1877–1968 / *Plate* 1915 / China painted white earthenware with border of four butterflies in black/brown, white and red against a grey ground enclosing GC (in monogram) black rim / 2.5 x 22.2cm (diam.) / Gift of Miss Anne Grant 1988 / Collection: Queensland Art Gallery | Gallery of Modern Art | **Liu Xiao Xian** / China/Australia b.1963 / *The way we eat* 2001 / Porcelain, slip-cast / Purchased 2002 with funds from Tim Fairfax AM through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Liu Xiao Xian | **Simryn Gill** / Malaysia/Australia b.1959 / *Forking tongues* 1992 / Assorted cutlery with dried chillies / Purchased 2001. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Simryn Gill | **Vuth Lyno** / Cambodia b.1982 / *House – Spirit* (detail) 2018 / Spirit houses, steel, door and window frames / Dimensions variable / Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / Image courtesy: Vuth Lyno and Sa Sa Art Projects / © Vuth Lyno / Photograph: Lim Sokchanlin

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This resource has been developed by QAGOMA Learning.

ACKNOWLEDGMENT OF COUNTRY

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) acknowledges the traditional custodians of the land upon which the Gallery stands in Brisbane. We pay respect to Aboriginal and Torres Strait Islander elders past and present and, in the spirit of reconciliation, acknowledge the immense creative contribution Indigenous people make to the art and culture of this country.