Education Kit

www.hadleysartprize.com.au

Presented by

Hadley’s Orient Hotel

Art Education Australia
Introduction

About the 2019 Education Kit

This education kit has been designed for use by students visiting the 2019 Hadley’s Art Prize Hobart (HAPH) exhibition of finalists. It is intended to introduce students and teachers to the Hadley’s Art Prize, and enhance their understanding and enjoyment of the exhibition. The exhibition will introduce students to a range of contemporary Australian landscape artworks that reveal how identity and land are interlinked, and how artists express their relationships to place in Australia. The HAPH Education Kit has been developed by art education specialists in partnership with the HAPH curator, and is endorsed by Art Education Australia (AEA). AEA is the peak national professional association that supports and promotes art education at all levels as an integral part of general education and art education research within Australia. AEA represents the art teaching profession at national arts and education forums and in national and international peak associations. https://www.arteducation.org.au/

The HAPH Education Kit can be used by teachers to explore with their students the interrelated strands of Making and Responding in the Australian Curriculum – The Arts, as well as intended learning outcomes within the Tasmanian Assessment, Standards and Certification (TASC) courses Art Studio Practice and Art Theory and Criticism. Teachers are encouraged to contextualise this resource to their particular learning and teaching context.

The HAPH includes the work of artists who encounter landscape from diverse cultural perspectives, including works from Aboriginal and Torres Strait Islander artists. When exploring artworks that deal with culturally situated knowledge, stories and complexities, teachers should not do this in isolation. Wherever possible, and for authentic learning experiences, it is best practice to collaborate with people from the communities within the culture your students are learning about. In addition to this, and when collaboration cannot be achieved face to face or virtually, it is important for teachers to familiarise themselves with the protocols of the culture they are learning about.

A list of useful freely available and credible online resources and cultural protocol documents can be found in the References and Resources section on p. 55 of this education kit. Please refer to these resources before, during and after your explorations of artwork with students.
Information

Exhibition dates
20 July – 18 August 2019

Opening hours
11am – 5pm daily
Other times by appointment

Exhibition venue
Hadley’s Orient Hotel
34 Murray Street, Hobart, 7000

School groups
School groups can visit during opening hours, or private guided exhibition tours with an art expert can be arranged. To book a guided exhibition tour for a school group, please contact Sietske on contact@hadleysartprize.com.au

Admission
Entry to the finalists’ exhibition is free.

Risk Assessment
The last two pages of this Education Kit contain a Risk Assessment plan for excursions.

Further information
For more information visit hadleysartprize.com.au
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Amelda Read-Forsythe, *Grieve and Reach* (detail), 2017, Oil on Board, 147 x 89 cm

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From the Curator – About the Hadley’s Art Prize

The team at the Hadley’s Art Prize would like to acknowledge and pay our respects to the traditional owners of this island lutruwita (Tasmania). We also acknowledge that Hadley’s Orient Hotel is on the country of the muwinina people of nipaluna (Hobart). We honour Elders past and present, and value the history, culture and strength of the Tasmanian Aboriginal community.

The Hadley’s Art Prize is the richest landscape art prize in Australia. The prize is sponsored by the owner of Hadley’s Orient Hotel, Don Neil who dreamt up the idea on the 90th anniversary of the first art exhibition held at Hadley’s Orient Hotel. The Hadley’s Art Prize brings art back to the historic walls of Hadley’s Orient Hotel and celebrates the work of contemporary Australian landscape artists. The prize exposes artists to new audiences and enables emerging artists to be shown alongside established artists. Being held just after the Festival of Voices, the prize contributes to Hobart’s winter calendar of events.
Background Information

The History of Hadley’s Orient Hotel

Hadley’s Orient Hotel is host to almost two centuries of stories, scandals and secrets with the floorboards whispering of the hotel’s rich and often tumultuous history. The hotel’s halls house memories of gentlemen’s lunches, nights of cabaret, and the most marvellous soirées. There are tales of convicts, entrepreneurs, celebrities—past, and countless other patrons of days gone by. Some such figures include Sir William Don (1862); Tasmania’s first royal visitor, the Duke of Penrieve, France (1866); Dame Nellie Melba (1909); Antarctic explorers Douglas Mawson (1911) and Roald Amundsen (1912); and a host of visiting governors, premiers and prime ministers.

Art is woven into the history of Hadley’s Orient Hotel. In the late nineteenth century, landlord John Clay Hadley collected art and exhibited pieces around the hotel, including a striking picture of Hobart Town by Haughton Forrest (1882) which is now on display outside the premier’s office. Howard Hadley, John Clay’s son, also collected art and was himself a landscape painter who won an Art Society of Tasmania prize for his painting of Mt Wellington from Risdon Road in 1895. In the early twentieth century, the hotel was a meeting place for the Art Society of Tasmania and hosted some notable art exhibitions.

Landscape painter John Eldershaw had several exhibitions at the hotel, the first being in 1926. James E. Flett had an exhibition of watercolours and linocut prints at Hadley’s in 1931. In 1934 W. B. Barnard exhibited a series of watercolours. Also in 1934, Jessie C. A. Traill had an exhibition of oil paintings, watercolour paintings and etchings, which included several of her etchings of Sydney Harbour Bridge under construction, as well as a number of paintings of Tasmanian outdoor scenes and indoor studies of significant Tasmanian properties.
2019 Judging Panel

Jane Clark (pictured left)
Jane is a Senior Research Curator at MONA. Previously Curator of Major Special Exhibitions in both international and Australian art at the National Gallery of Victoria, Melbourne, and then Deputy Chairman of Sotheby's in Australia, she is based in Melbourne.

Raymond Arnold (pictured centre)
Raymond is a printmaker and painter of international reputation. He has held more than 50 solo exhibitions and participated in group shows in Australia, Europe and the USA.

Susan McCulloch OAM (pictured right)
Susan is an adjunct professor, art writer, book publisher, curator and speaker. She has written on Australian art for major media since 1981 including 11 years as The Australian’s visual arts writer.
For Teachers

Australian art teachers recognise the Reconciliation journey as integral to all aspects of art teachers’ work in education contexts. Art Education Australia acknowledge the original Owners of the land upon which we work with Australian art educators, and we pay our respects to Elders, past, present and emerging. In doing so, we commit to listen deeply to Story and be respectful of Country in our collaborations with First Nations People.

Art Education Australia impels art educators to embody mindful, respectful, inclusive, accessible and culturally appropriate approaches to art teaching, learning and making with their students.

The HAPH Education Kit has been designed to help teachers identify entry points for students from upper primary through to senior secondary to consider a range of viewpoints and perspectives through which the HAPH finalists’ artworks can be explored and interpreted. The activities within the kit have been designed to help teachers align those explorations to aspects of the Australian Curriculum that can be embedded within their art teaching/learning programs for assessment and reporting purposes.

This iteration of the HAPH Education Kit also flags opportunities where teachers can support their students’ development of skills and understanding integral to the Australian Curriculum General Capabilities (GCs). Whilst opportunities to explore the GCs are highlighted, these are certainly not offered as finite or inflexible. In using this education kit, AEA encourages teachers to exercise their agency and preferences in how they might like to approach the activities outlined in this kit. AEA also acknowledges that art teachers are in the best position to make decisions around how their students’ learning experience should be structured to maximise engagement, and ensure that the activities they undertake reflect the priorities, needs and interests of their individual students and school context.

In addition to the GCs, there is also scope for teachers to further tailor the activities for their students to feed into the Australian Curriculum Cross-Curriculum Priorities (CCPs - Aboriginal and Torres Strait Islander histories and cultures; Asia and Australia’s engagement with Asia; and Sustainability). Depending upon the topics, themes and media the exhibiting finalists work with, teachers will no doubt identify opportunities to further tailor the activities in this kit to explore the CCPs for their students.

AEA encourages all those teachers who might consider exploring CCPs, particularly those relating to aspects of cultural perspectives and histories to do so collaboratively and in consultation with community protocol resources. (Please see the online protocol resources on p. 55 of this kit).

The seven GCs in the Australian Curriculum encompass knowledge, skills, behaviours and dispositions to equip students to live and work successfully in the twenty-first century and are therefore embedded, where relevant, in the learning experiences. The following section provides a summary of how the General Capabilities are evident in the Arts. The symbols for each will be used with the suggested learning activities for the HAPH Education Kit.
General Capabilities in the Australian Curriculum with specific reference to the Arts

**Literacy** – Students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others’ artworks. Students understand that the terminologies of the Arts vary according to context and they develop their ability to use language dynamically and flexibly.

**Numeracy** – Students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. They recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions; pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles.

**Information and Communication Technology (ICT) Capability** – Students engage with digital and virtual technologies when making and responding to artworks. Students learn to apply social and ethical protocols and practices in a digital environment. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

**Critical and Creative Thinking** – Students use critical and creating thinking when making and responding to artworks by drawing on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. They consider and analyse the motivations, intentions and possible influencing factors and biases that may be evident in artworks they make to which they respond. They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation, and innovations to a variety of audiences.
**Personal and Social Capability** – Students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability. They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practice social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

**Ethical Understanding** – Students develop and apply ethical understanding when they encounter or create artworks that require ethical consideration such as work that is controversial, involves a moral dilemma or presents a biased point of view. They explore how ethical principles affect the behaviour and judgement of artists involved in issues and events. Students apply the skills of reasoning, empathy and imagination, and consider and make judgements about actions and motives. They speculate on how life experiences affect and influence people’s decision-making and whether various positions held are reasonable. Students develop their understanding of values and ethical principles when interpreting and evaluating artworks and their meaning. They consider the intellectual, moral and property rights of others. In particular, students learn about ethical and cultural protocols when engaging with Aboriginal and Torres Strait Islander Peoples and their histories, cultures and artistic practices.

**Intercultural Understanding** – Students develop and act with intercultural understanding in making artworks that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships. Students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live. Through engagement with artworks from diverse cultural sources, students are challenged to consider accepted roles, images, objects, sounds, beliefs and practices in new ways.

(ACARA, u.d., General Capabilities)
From the judges

Artist Raymond Arnold, curator Jane Clark and art writer Susan McCulloch OAM met under the guidance of Dr Amy Jackett to shortlist a selection of remarkable artworks for the Hadley’s Art Prize exhibition to be held in July this year at the Hadley’s Hotel, Hobart, Tasmania.

“One of the most generous of all Australian art prizes, it was pleasing to be judging artworks from every state and territory. Collectively the paintings and prints express ideas about the Australian landscape, its history and structure. Individual expressions of rendered forms ‘shape shift’ through glittering patternation, expressive colour flow and darkly poetic gesture.”

- 2019 Hadley’s Art Prize judges statement

From the curator

“The finalists’ exhibition varies greatly from year to year. It’s important that we have a different panel of art specialist judges each year to keep the prize dynamic and give everyone a chance to be selected as finalist. It’s also important to me that at least one of these judges is a practicing artist who can understand and relate to the time taken to create every artwork entered. The first round of judging to select the finalists is done based on digital images of the artworks the artists enter. We had a custom app built to help the judges view and rate every entry out of 10.

With the second round of judging, the judges have a few days to spend viewing the finalists’ exhibition in person to decide on the winner and the four artists who will receive highly commended awards”.

- Dr Amy Jckett- Hadley’s Art Prize Curator
Upper Primary
Years 5/6
Upper Primary

In the Exhibition – Years 5/6

Before your class excursion:

View the 2019 exhibition catalogue by clicking here. Discuss with the students the differences between artworks featured in books and online and the same ones hanging in a gallery setting. Some useful prompt questions could include:

- **What difference in size might there be to an artwork in a book or on the internet to one you would see in real life?**

  Explain to the students that most artworks contain important details such as the title of the artwork, the name of the artist, the materials used to make the artwork and the size. Encourage them to look at artworks in books and online and to work out how large or small the actual artworks are that they are looking at using a ruler.

Further discussion

Further discussion could relate to the physical encounter between the viewer and the artwork. You could explain that most artists expect people to see their work in ‘real life’ not through photographs. Prior to exploring the exhibition, you could ask the students what differences they anticipate there might be between looking at a photograph of an artwork and then seeing the same artwork in real life (similar to meeting someone in real life when you had only seen their photograph). Discuss with your students how important it is to view artworks ‘in the flesh’ whenever possible so that you have the opportunity to really get a sense of what the artist has created.

It would also be useful to discuss the sorts of behaviour expected in an art gallery. This would include not touching artworks unless instructed to do so by the artist, being aware of your surroundings, not disturbing other people looking at the artworks, talking quietly, ensuring that the students allow other people to see the artworks, remaining a respectful distance from the artworks and not gesturing towards the artworks or taking notes and drawing near them with their pencils.

Another question that could be explored relate to details that can be seen in an actual artwork compared to one reproduced. You might ask:

- **What details do you think you would see on an artwork that might not be as easy to see when it is in a book or on the internet?**

  This might result in a discussion about the evidence of brush marks, or other materials that have been used in the work, as well as very small details that are not captured in photographs.
Let’s look at an example from this year’s art prize to think about the physical elements of an artwork, and consider how artists use particular media and elements of art to visually communicate and ‘speak’ through their artworks. Nigel Hewitt’s artwork *Understory* combines a fascinating choice of medium with a storyline that speaks directly to recent events within Tasmania’s natural environment.

**Artist:** Nigel Hewitt; **Artwork title:** Understory; **Medium:** Wood ash and polymer on 9 ply panels; **Size:** 179 x 140 cm

- **Curator’s questions:**
  - What do you think this work is made from?
  - Can you see any animals?
  - What do you think the work is about?

“*Understory* depicts a rain forest in the Lake St. Clair National Park. This subject was chosen because of the way it addresses the fragility of survival. The surface of the work, constructed out of the charred remnants of destructive fires around Tasmania speaks about the landscape’s innate vulnerability and its uneasy future. Despite the existing systems in place for protecting the natural environment, these remote and ancient landscapes are not protected from changes in our climate. At a distance we can admire the environment’s beauty, but it is not until we are close that we can truly appreciate its vulnerability.”

– *Nigel Hewitt, Hadley’s Art Prize artist statement*

Nigel Hewitt has used wood ash in his artwork *Understory* to speak about the fragility, survival and precarity that accompanies climate crisis.
Australian Curriculum Links

In Years 5 and 6 for Visual Arts (Band Description), students:

- Draw ideas from other artists, artworks, symbol systems, and visual arts practices in other cultures, societies and times.
- Extend their understanding of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.

Interacting with the content (Content Descriptors):

- ACAVAR117: Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks.

General Capabilities:

Opportunities for assessment (year 5/6 Achievement Standard):

- Students explain how ideas are represented in artworks they make and view.
- Students describe how the display of artworks enhances meaning for an audience.
Gallery Visit

Materials for gallery visit:
+ Clipboards
+ Pencils

Ask students to bring or provide plastic clipboard folders that they can use to support their writing and drawing during the exhibition. Remind students of the importance of only taking pencils in order to ensure the work is not accidentally damaged by a permanent marker.

Responding – What do you see?

Pair Activity
Ask the students to walk with a classmate through the exhibition and decide on two artworks they like together. Explain it might take a little while to make their final two choices. Once they have decided on the two artworks they need to write down the details for one of the artworks each, including the name of the artist, title, materials, size and year. They then each decide on which one they will create a line drawing of. Emphasise they only have to draw the major shapes so they can remember which artwork it is.

Group Activity
Once they have completed this task ask them to come back together as a group and ask the following questions:

- How did you decide on the two artworks you finally chose?
- What features of the artworks do you like? Please use art terminology to explain your choices such as: line, colour, shape, tone, texture ...
- What details did you see in the artwork that might not be visible in a photograph of the artwork?
- What do you think your artwork is about? Are there any clues in the details you have written down about the artwork that can help you, such as the title or the materials that have been used?
- How was your artwork presented? Take note of whether there is/isn’t a frame and why you think the artist chose this way to present their work.
• Does the artwork have a lot of space around it? Make some notes about where the artwork is placed and why space might be important.

• What connections do you notice between your artwork and the other artworks nearby? Think about the decisions made by the curator to put artworks together, or far away from each other.

**Extending the Group Activity**

• Ask the students to find other people who liked the same artwork they chose and to sit in a group with them. Quickly ask each group to show their pictures and to explain which artwork they had chosen. You might also ask them to briefly explain what they liked about the artwork.

• Use this as an opportunity to explain why artists express themselves in different ways because they are all different and have different experiences and backgrounds, which necessarily affects the work they create. If they look at their line drawings they will see they have all drawn the artworks a little bit differently because they see different things in the artwork and are responding because of their experience and background.

**Pair Activity**

• Ask each student to find another person who chose an artwork that was different to the one they chose and share their artworks with each other explaining why they like that particular artwork.
In the Classroom – Years 5/6

Australian Curriculum Links

In Years 5 and 6 for Visual Arts (Band description), students:

- Students use visual conventions and visual arts practices to express a personal view in their artworks.
- Students use different techniques and processes in planning and making artworks.

Interacting with the content (Content Descriptors):

- ACAVAM115: Develop and apply techniques and processes when making their artworks.
- ACAVAM114: Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions.

General Capabilities:

Opportunities for assessment (Years 5/6 Achievement Standard):

- Students explain how ideas are represented in artworks they make and view.
- Students describe the influences of artworks and practices from different cultures, times and places on their artmaking.
- Students demonstrate different techniques and processes in planning and making artworks.
Creating a postcard for ‘favourite place’ exhibition

Students are to create a postcard sized artwork of their favourite place inspired by the style of the artist whose work they selected at the Hadley’s Art Prize Exhibition. They can also write a short artist’s statement to accompany their artwork.
Have a conversation about Appropriation - When is/isn’t it appropriate?

Before any artmaking, it is important to have a conversation with students about the importance and difference between drawing inspiration from artworks they like and not copying the style of another artist. For example, Appropriation is a strategy traditionally associated with Western Art movements, such as Pop Art, but cultural appropriation, such as copying and using styles and techniques culturally situated in artworks, is not acceptable. These can be complex differences and distinctions for primary students to grasp, but it is not beyond them and it is important to start and continue having these conversations early in their education. Take time to explore the cultural protocol resources shared in the References and resources section of this kit to help you have this important conversation with your students before they start making their artwork.

The 2019 Hadley’s Art Prize includes a range of artworks that depict special places and events. An example of such work is Timothy Cook’s Kulama. In his artist statement, Timothy Cook shares the storylines of his work, offering rich insight into the traditional cultural story that is the subject of the artwork. Detailed description is also offered into the ways symbolism is used to depict different cultural elements of the story, including time, place and person.

“In the last few years Timothy has focused on representing the Kulama. The Kulama ceremony is a traditional initiation for young men which coincides with the harvest of wild yam in the late wet season when a ring appears around Japarra (the moon). The circles in his work symbolize the moon, yam and ritual circles of the ceremony, the "cross" reflects his spiritual life and the pwanga (dots) reflect the japalinga (stars). Timothy paints exclusively with natural red, white and yellow ochres that are sourced from country around Melville Island, creating a cultural and material representation of the rich Tiwi.”

- Timothy Cook, Hadley’s Art Prize Artist statement
Artwork: Timothy Cook, Tiwi Islands – NT Artwork; Title: Kulama; Medium: Natural Ochres on linen; Size: 150 x 120 cm

Curator’s questions and links to further useful resources:

- Can you guess what the circles and dots represent? Read Timothy Cook’s artist’s statement to learn more.
- The colours of this work are important, they’re distinctive markers of the place the artwork was made. What colours can you see in this work and how do you think they connect to place?
- [Here’s an interview](#) with Timothy, as well as film capturing [his dance](#), and another offering insight into artists’ practice for [finding ochre](#).
**Your favourite place**

Ask the students to divide a piece of A3 cartridge paper in half in portrait format. They can use the bottom half of the page to write a short artist statement about their artwork.

On the top half of the A3 cartridge paper they are to create their own work depicting their favourite place. They are to use this as an opportunity to explore and further develop their own personal style, ensuring they do not copy directly from the artwork they were most drawn to from the exhibition. It would be helpful for them to have access to images of the HAPH artworks during their planning stage, but once it comes to making their own artwork, the HAPH images should be removed to help avoid any inadvertent copying. They should continue to refer to their own interpretive sketches and details they noted down about the work they liked as they make their postcard.

To assist students in creating their artwork the following questions can be asked:

- How did your artist create their special place?
- Why do you think they chose it?
- How have they presented their ideas through their artwork?
- What materials have they used and what special methods have they used to create their artwork?
- How will you use some of their techniques to include a special message or clue for them? Consider how shapes, colours, images, or words can be used to let them know how special this place is to you.

Underneath their artwork, they need to describe how their experiences and their background have informed the work they have created and how they have presented ‘themselves’ through this artwork. They also need to acknowledge and explain how their work was inspired by any of the techniques the artist used to create their work.

When they have finished their artwork, the students can write a message to the artist on the back of the page.

The students should sign and date the postcard so the artist knows who they are.

The postcards and artworks can then be exhibited together as a collaborative exhibition.
Margate Primary School students working on their postcards, 2018.
(Margate Primary School won the inaugural Hadley’s School Art Prize, sponsored by Artery)

Suggested materials:

+ A3 cartridge paper
+ Colour pencils
+ Pastels
+ Cardboard/ brown paper
+ Coloured card
+ Oil pastels
+ Charcoal
Making – Class Exhibition

When the students have completed their artworks ask them to share their artwork postcard with another classmate.

Margate Primary School classroom exemplars of postcard activity, 2018.

(Margate Primary School won the inaugural Hadley’s School Art Prize, sponsored by Artery)

• Before this process begins, remind each student that each artwork they have created is individual and personal, just like the artworks they have viewed in the gallery. It is important and appropriate that they are different because art is a personal form of expression.

• Ask each student to view and read the postcard artwork in their pairs and to share how they have incorporated special clues in the artwork for the artist they are sending the postcard to.

• Ask each student to describe the particular techniques, art medium and/or elements of art (i.e. line, shape, colour, texture, form, space, tone) that they have purposefully used to create their artwork.
• As a group, work with the students to curate an exhibition with all the postcard artworks using their knowledge to look for connections between the works to assist in deciding how works will be placed.

• If space is an issue in your classroom, you might consider grouping a small number of postcard artworks, perhaps 5 – 7 each week and then rotating these until all artworks have been shown.

• You may also consider sending colour photocopies of the artworks to the curator of the art prize to see if one of the artists responds to their postcard. Alternatively, you could also contact Art Education Australia (AEA) to see if your exhibition could be shown in the AEA virtual gallery.
Lower Secondary
Years 7/8
Lower Secondary

In the Exhibition – Years 7/8

**Before your class excursion:** This may be the first time some of your students have attended an exhibition in an art gallery. It is important therefore to discuss beforehand the benefits of engaging with artworks ‘in person’ and expectations for a gallery visit. Ask students what differences they might expect between seeing an artwork reproduced online for example in contrast to viewing it in a gallery. You could discuss obvious differences such as the size of the artwork, its physicality, the opportunity to view details that may not be evident in a reproduction such as brushstrokes, the choice of framing, and perhaps an artist statement. It is also important to advise students that expected behaviour would include not touching artworks (unless directed to by the artist), not taking food/drink into the gallery, using pencils for writing, ensuring their conversations do not interrupt other peoples’ enjoyment of the exhibition, and allowing other people the opportunity to view artworks as well. In responding to and discussing artworks, students need to consider the context in which the artwork was created, and to be respectful of the diversity inherent in the approach and choice of subject matter by the artist.

**Materials for gallery visit:** Bring with you a means for making notes in response to the exhibition (a visual journal, tablet, notebook, pencils)

**Responding – What do you see?**

Let students wander around the galleries and explore the exhibition. Later, come together and have a conversation about the artworks. On page 26 is a worksheet which can be photocopied for students with questions to prompt their thinking about the artworks and to assist in identifying traits of a chosen artwork. There is also a related art activity which could lead to a class exhibition.
Australian Curriculum Links

In Years 7 and 8 for Visual Arts (Band Description), students:

- Extend their thinking, understanding and use of perceptual and conceptual skills.
- Acknowledge that artists and audiences hold different views about selected artworks, given contexts of time and place, and established ideologies.

Interacting with the content (Content Descriptors):

- **ACAVAM119**: Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes.
- **ACAVAM120**: Develop planning skills for art-making by exploring techniques and processes used by different artists.

General Capabilities: 🌐 🌐 🌐

Opportunities for assessment (grade 7/8 Achievement Standard):

- Students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making.
- Students explain how the display of an artwork can enhance its meaning.
- Students evaluate how they and others are influenced by artworks from different cultures, times and places.
Name: ________________________________

What is your favourite artwork?
Artist’s name: _____________________________________________________________
Artwork title: ______________________________________________________________

What do you like about this artwork? ___________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

What material(s) has the artist used? ____________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

How does this artwork make you feel? __________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

On the back of this page draw the major shapes/patterns/lines featured in your chosen artwork
Class Discussion – Comparing/expanding perspectives

- What do you think about the winning artwork?
- Would you have chosen another artwork as the winner and if so, why?
- Is there an artwork you don’t like? If so, try and express using art vocabulary to explain why you feel this way about it. You may like to consider design elements such as line, colour, shape, and/or texture in your response.
- Are there any places you recognise in the artworks? If so, how does the artist’s depiction compare with your own knowledge/memories of this place?
- Is there an artwork that inspires you to try a new art technique?
- Consider the different approaches the artists have used to depict a certain place. What place would you choose and how would you create it?
- If you could interview the artist what would you ask?
In the Classroom – Activity 1 – Years 7/8

Australian Curriculum Links

In Years 7 and 8 for Visual Arts (Band Description), students:

- Design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.
- Exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Continue to use and apply appropriate visual language and visual conventions with increasing complexity.
- Consider the qualities and sustainable properties of materials, techniques, technologies and processes and combine these to create and produce solutions to their artworks.

Interacting with the content (Content Descriptors):

- **ACAVAM118**: Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork.
- **ACAVAR123**: Analyse how artists use visual conventions in artworks.
- **ACAVAM122**: Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist’s intention to an audience.

General Capabilities: 🎨 ☑️ 🖼️

Opportunities for assessment (Years 7/8 Achievement Standard):

- Students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge to their artmaking.
- Students plan their art making in response to exploration of techniques and processes used in their own and others’ artworks.
- Students demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks.
Activity 1: *Creating a postcard exhibition exploring the theme of ‘Place’*

We tend to think about landscape art as being of a natural scene outdoors without any people or buildings. However, this is an older way of thinking. For many contemporary artists, landscape art is about showing and acknowledging their presence in, and relationship with, land, sea or sky. We all form our identity in relation to place. Certain places become important to us as we form memories in those places, and particularly if we move away from them.

Let’s explore artist Fiona Lowry’s artwork *It is night with glaring sunshine*. Fiona’s artwork and statement invites us to consider how complex connections are made in the environment as it shifts and evolves to create space or reduce distance over time. These connections can offer rich metaphors for people to think about our own relationships with people and places.

“It is night with glaring sunshine. On the way in to Nelson falls the tree ferns and mossy trees drip with dew. This part of Tasmania was once under water, then later under ice, and then split up into neighbouring forests that would tectonically drift as far as New Zealand and South America. Following the breakup of Gondwana, these species found themselves separated by vast distances. Contemplating this separation at the base of these falls reminded me of the haunting line in “The Blue House” by Tomas Tranströmer “We do not actually know it, but we sense it: our life”

—Fiona Lowry, Hadley’s Art Prize Artist statement
Artist: Fiona Lowry; Artwork title: *It is night with glaring sunshine*; Medium: acrylic on canvas; Size: 122 x 167 cm

Curator’s questions and links to further useful resources:

- How do you feel looking at this landscape?
- Why do you think it’s blurry and out of focus?
- Where do you think it’s set?
- [This video](from 1 minute 40 seconds) shows Fiona using an airbrush to paint
My Favourite Place

This activity asks you to create a picture of your favourite place in a postcard format. It can be anywhere you like, e.g. close to home, somewhere you go on holidays, etc. (A postcard template is included on p. 36).

Example artwork from Margate Primary School student Abigayle Svanvur ‘Cockle Creek Beach’

(Margate Primary School won the inaugural Hadley’s School Art Prize, sponsored by Artery)
The following questions are to help you begin thinking about how you will decide on your favourite place to create it in a postcard-sized artwork:

- Consider places where you have happy memories. Think about these memories and choose one that will help you to make your place special and significant to you as an artist.

- Do you have several places in mind and can’t decide? If so, you could write them down and either choose one at random, or create a picture which combines elements from all of them in the one artwork.

- Consider what time of the day you would like to capture in your artwork, such as early morning, during the day, at night. Consider what materials you will use to make your artwork, for example: A night picture could be made using white chalk or oil pastel on black paper; A daytime picture could be made with bright colours.

- Are there any people or animals you will include in your artwork?

- What are the colours and textures of the place you are creating?

- Is it a quiet place or a noisy place? You could convey this through the material/s you choose. For example, by using soft pastels for a quiet place, or bold oil pastels for a noisy place.

- You may also like to consider using coloured paper or interesting material such as newspapers, magazines or corrugated cardboard to help you create your work as a collage.

- As you create your artwork consider how the artists in the exhibition approached their work. What made their art special and different? What personal elements will you include in your artwork to make it significant, such as through the use of colour, text, a personal symbol that only you know the meaning of?

- Consider an interesting title for your artwork, something that provides a little bit of mystery but still allows the viewer some clues to help them ‘read’ your artwork. You may decide on a very plain title such as ‘My backyard on a Sunday morning’ or you might call it after how this special place made you feel, or it might be the name of a song or a favourite book that you connect to this special place.

- Write a short statement about your artwork (75 – 100 words) to help viewers looking at your work to understand why this place is special to you. In your artist statement please use art vocabulary to explain the approach you have taken such as your use of colour, line and texture for example.

Suggested materials:

+ Colour pencils
+ Pastels
+ Oil pastels
+ Charcoal
+ Black paper
+ White paper
+ Cardboard/ brown paper
+ Coloured car
Activity 2: *Curating exhibition of postcards*

**Australian Curriculum Links**

In Years 7 and 8 for Visual Arts (Band Description), students:

- Students exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Students design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.

**Interacting with the Content (Content Descriptors):**

- **ACAVAM122**: Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist’s intention to an audience.

**General Capabilities:**

**Opportunities for assessment (Years 7/8 Achievement Standard):**

- Students explain how an artwork is displayed to enhance its meaning.
- Students evaluate how they and others are influenced by artworks from different cultures, times, and places.
**Class Exhibition**

- Place all the postcard artworks on a large table or on the floor to see how they look together. Explore the concept of a ‘salon hang’ to see how many different pictures can be exhibited closely together and work as one larger artwork.
- Look for connections between each of the artworks. Small groups of students to make suggestions and explain to the group why they believe particular artworks would work better together.
- Explain how an artwork can be enhanced by being closely positioned to another artwork, or away from particular artworks.
- Create a gallery with all the artworks. In pairs look at the artworks together and discuss, using art terminology, which parts you think work well and why.

**Extension Activity:** Photocopy the postcard artwork into black & white and place together. Does it work as a diptych?

**Extension Activity:** Match the statements!
Have 4 students work together to create a small mini-exhibition.. Mix the statements and paintings up – can the rest of the class work out which belongs where?

**Tips for encouraging students to talk appropriately about each other’s artwork:**
- Respect the work of others
- Remember that your peers have put a lot of time and effort into their artwork and that their work may be quite personal
- Start sentences with I, not you, e.g. “I like the way you’ve used bright colours for the sky”
- Choose three artworks that you like and read the artist statements. See if this extra information helps you to understand the artwork further.

**Post-exhibition reflection activity**

- What do we need to consider when placing a large number of works together?
- Now that you know what a ‘salon hang’ is, can you describe its advantages and disadvantages in relation to this particular exhibition?
- What have you noticed about how each artist in your class depicted their special ‘place’?
- Can you see any influences from the HAPH on the exhibition of artists in your class? If so what are they are and why do you think your fellow artists have incorporated them?
My Favourite Place Postcard
Upper Secondary
Years 9/10
Upper Secondary

In the Exhibition – Years 9/10

Australian Curriculum Links

In Years 9 and 10 for Visual Arts (Band Description), students:

- Build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.
- Identify the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments of forms and styles in visual arts.

Interacting with the content (Content Descriptors):

- **ACAVAR130**: Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making.
- **ACAVAR125**: 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.

General Capabilities:  

Opportunities for assessment (Years 9/10 Achievement Standard):

- Evaluate how representations communicate artistic intentions in artworks they make and view.
- Evaluate artworks and displays from different cultures, times and places.
- Analyse connections between visual conventions, practices and viewpoints that represent students’ own and others’ ideas.
- Identify influences of other artists on their own artworks.
Before your class excursion:

To ensure your students are best prepared to engage in meaningful making and responding, prepare your students with an exploration of the elements and principles of art and design in lessons leading up to your gallery excursion.

Acquaint them with the concept of curating individual art works into a larger exhibition (framing individual stories within a bigger picture).

The gallery-based learning experience provides opportunities for various lines of inquiry for upper secondary students. You could adapt the tasks to focus on students’ exploration of the elements and principles of art and design; the ways artists communicate story and how students can interpret them; how curating of artworks can impact upon the meaning students make; and/or how story can be culturally situated by artists in their works.

Materials for excursion:

Ask students to bring a means for making notes and drawing in response to the exhibition (a visual journal, tablet, note book, pencils).

Please note: The following page can be printed and distributed to students.
Responding: What do you see?

Take some time to explore the exhibition – look at the artworks and consider the relationship they have to each other. Allow time to carefully read the artist statements. Decide on two artworks which catch your eye (this can be done individually or in pairs).

- What meaning do you make from the work/s? Make some notes around the story you see (in the artwork) and the story you read (in the statement).

- Consider the elements and/or principles of art and design and make some notes about the specific elements and principles that you observe to be most prominent in your chosen work/s. Try to put into words what makes them stand out for you.

- Make some notes about how you think the artist has used art and design elements and/or principles in their work. Don’t worry about being right or wrong – this is an opportunity for you to interpret an artwork and making observational notes from your own unique artist and audience perspective.

- Pay attention to how the artworks are displayed. Careful consideration has been given to how the artworks ‘work’ together as a whole curated exhibition. Make notes about any patterns, relationships or contrasts you notice across the arrangement of works.
Discussion – Comparing/expanding perspectives

In small groups, share with each other the observations you have made about your two chosen artworks. Come together for whole group sharing and see if any common or contrasting themes emerge. Make note of these themes – they could provide the launchpad for your making beyond this exhibition back in the classroom.

- What’s similar and different about the things you noticed?
- Talk about the use of material, mediums and techniques in the works. What materials and mediums do you recognise, and how do you think they are being utilised by the artist?
- Share the ‘story’ you have read from one of the artworks you looked at, and unpack these stories together. Try to help each other explain how the visuals informed the personal meaning you made.

In the Classroom – Years 9/10

There are two related classroom activities in this section, as detailed on pages 41 - 43.
Australian Curriculum Links

In Years 9 and 10 for Visual Arts (Band Description), students:

- Extend understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies.
- Identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints.
- Build on their experience from the previous band to develop their understanding of the roles of artists and audiences.

Interacting with the content (Content Descriptors):

- AC AVAM126: Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions
- AC AVAM128: Plan and design artworks that represent artistic intention
- AC AVAM129: Present ideas for displaying artworks and evaluate displays of artworks

General Capabilities: 🎨 🎨 🎨 🎨 🎨

Opportunities for assessment (Years 9/10 Achievement Standard):

- Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.
Developing a classroom body of work for exhibition that explores a theme

Having explored the Hadley’s Art Prize exhibition, part of the responding activities during your excursion asked you to identify common or contrasting themes that have emerged. As a class, review the themes identified, and make a decision around a key theme that could be used to guide your own body of work for a class exhibition.

Let’s look at an example from this year’s art prize to get a sense of what themes the artists are curious about or concerned with. Below is a painting from Hadley’s Art Prize 2019 finalist, Megan Walch.

**Artist:** Megan Walch; **Artwork title:** Land of Fire and Flood; **Medium:** Oil and acrylic on canvas 2019; **Size:** 180 x 100 cm
Curator’s questions:

- Stand back, before reading the title, guess what the work is about
- Now read the title and the artist’s statement – how has the artist expressed these three elements (land, fire and flood)
- How does the work make you feel after reading the statement and making meaning of the work together?

“Australia is a landscape of contrasts: in May 2018 a deluge flooded Hobart and in December bushfires ravaged the forests of Tasmania... they continue to burn. This painting has been transformed by fire and flood: the canvas was salvaged from the water and mud of the May flood, and completely re-painted and re-stretched with the addition of bruised skies and burning haze. The branch limbs are a motif for human resilience in the face of adversity and change.”

- Megan Walch, Hadley’s Art Prize artist statement

You will need to make some shared decisions (in collaboration with your teacher) around:

- **What materials, mediums and format your individual art works will include** (i.e. - painting, ceramics, 2D, 3D, mixed media).
- **What is it that you want to explore in the chosen medium/s** (i.e.- it might be experimenting with how a particular element/principle of art and design might be highlighted in your work. There may be a school/community priority that can help you determine what your theme will be. Consider opportunities to collaborate with other subject areas such as Science or Technology to help facilitate experimentation).

For the Teacher

- Consider whether an existing unit you have planned might be adapted to incorporate a class exhibition as an outcome to present and curate works.
- **Is there a particular object/symbol that students agree to each incorporate into their artwork design; what does this represent for the class and why is this significant?**
- **Developing individual artist statements to accompany artwork** and a bigger picture statement about the premise of your class exhibition (i.e explain the theme, how it was decided upon and responded to by individual students.)
• Identify and with the support of your art teacher, **broker a suitable space** to hang your classroom body of work.

• Decide upon **an agreed date that all students will commit to complete their art work** by, and for the opening of your exhibition. Consider how this might intersect with an existing school community event (i.e. Arts night, school fair, parent-teacher event).

• **Develop a promotion plan** to develop an e-Invite, and decide how you will circulate details of your exhibition and the opening event (i.e. school newsletters, appropriate endorsed school social media channels; our state/territory art teacher professional learning association).

• **Organise a suitable guest speaker** to open the exhibition.

• Identify dates for the **exhibition install** and take down.

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**Post exhibition reflection activity**

At the conclusion of your whole class exhibition, you can adapt these questions to help you round out learning outcomes and assessment.

— **What did we learn about the curatorial process and practice?**

— **How do artists communicate stories and messages through their artworks - What devices and practices do they use to convey ideas?**

— **Why are artworks important sites for learning about culturally situated stories and events?**
TASC Senior-secondary
TASC Senior-secondary

This section of the education kit outlines critical reflective activities students can work through in exploring the exhibition of finalists’ works. The activities are foregrounded with notes that articulate explicit connections to the Tasmanian Assessment, Standards and Certification (TASC) Board Level 3 pre-tertiary courses: *Art Studio Practice* and *Art Theory and Criticism*.

Discussion – Art Studio Practice

*Art Studio Practice* prepares learners for the study of art at a tertiary level. The course consists of two compulsory areas of learning: *Conceptual Knowledge* and *Practice*. Within the *Art Studio Practice* course, learners are required to prepare a research paper, visual schematic overview, artist's statement and present an exhibition for examination. Learners actively investigate the contemporary art world by engaging in self-directed inquiry and authentic learning experiences to build a relevant and meaningful context for their own studio practice.

In relation to Art Studio Practice learning outcomes, the HAPH exhibition provides a space in which students can explore and further their understandings in relation to the following intended learning outcomes (aligned to course criteria):

- Critique own art, and the art work of others (towards Criteria 2)
- Apply artistic judgements to resolve aesthetic and conceptual issues (towards Criteria 3)
- Understand historical and contemporary art issues, their impact on society, artists and own art works (towards Criteria 4)
- Apply the principles of reflective practice and academic integrity (towards Criteria 5), and
- Communicate artistic concepts (towards Criteria 1).

The following two pages can be printed and distributed to Art Studio Practice students for them to take around the exhibition to prompt their note-taking.
“there’s no story without place, and no place without story”
– Yunkaporta (2009, p.6)

Storied ways of knowing

Drawing from Yunkaporta’s entwined situating of story with place, the following activities are underpinned by two central guiding questions:

⎯ How can a work of art tell a story?
⎯ In what ways can you connect with and make meaning from a work of art?

Please note: Be mindful that when listening and learning in and through story that you are engaging in ways of knowing, wisdom sharing and meaning making that are inherently Indigenous. Aboriginal and Torres Strait Islander cultures have theorised through embodied storying for tens of thousands of years (Phillips & Bunda, 2018)

ACTIVITY

Walk around the exhibition and choose one work of art to focus on. Begin by making notes about the artwork using the following questions to guide you.

• What drew you to this artwork?
• What do you like/dislike about it?
• What is the title of the artwork? What clues does it give you as to how you might interpret the artwork?
• What do you think the artwork is about? Is it a formal expression all about colour or texture, or does it tell a story? Explain.
Now read the artist statement about the artwork. Perhaps it surprises you, or confirms your initial reading of the artwork. Articulate how the accompanying artist statement ‘shapes’ the storyline/s that speaks to you.

What can you learn more about the context surrounding the creation of the work? How does this affect your interpretation of the artwork? For example, where does the artist live? If you’re not familiar with the place, look it up and learn about its environment and history.

After you have responded to the above questions about your chosen artwork, consider the following questions:

**About the Prize**

- Why do you think the judges chose the winning artwork?
- Do you agree with their choice? Explain why.
- If you don’t agree with the judges’ choice, which artwork would you have chosen as the winner and why?
- Is there a work you don’t like? If so, try and explain why you feel this way.

**About Landscape**

- In what ways have the artworks challenged your understanding and perception of landscape art?
- Have any of the artworks changed your perception of a place? If yes, explain how/why
- Which artwork moves and inspires you the most to learn more about a particular place?
- Do any of the artworks portray a place you know or have been to? If so, how does the artist’s presentation of the place compare with your own knowledge/memories/impression of it?
Discussion – Art Theory and Criticism

Art Theory and Criticism enables learners with an interest in art, but who do not necessarily wish to be artists, to immerse themselves in learning about significant developments and movements in art history. Art Theory and Criticism encourages learners to be confident, think critically and be innovative. It deepens and broadens the knowledge and appreciation of those learners destined to become designers, architects, artists, arts administrators, exhibition curators, art critics or art gallery directors.

In relation to Art Theory and Criticism learning outcomes, the HAPH finalists’ exhibition provides a space in which students can explore and further their understandings in relation to the following intended learning outcomes (aligned to course criteria):

- Communicate about visual art works and contexts in oral/signed and written form (towards Criteria 1)
- Describe visual art in its cultural, social and historical contexts (towards Criteria 2)
- Identify significant concepts and principles of art theory (towards Criteria 3)
- Apply knowledge of artistic content and concepts to make judgements regarding art works (towards Criteria 3)
- Articulate connections between personal experience and the visual arts (towards Criteria 4), and
- Engage with local, national and global visual art communities to expand knowledge and appreciation of visual arts, artists and art movements (towards Criteria 2, 4)

Exploring inter-relationships between Landscape and Country

‘Landscape’ is a term laden with European ideological connotations. It traditionally suggests the artistic presentation of natural inland scenery from a distanced viewing position. This involves detachment and separation from the environment. In his book Landscape and Power (2002), art Historian W.T.J. Mitchell argues that landscape can be an instrument of cultural power. Landscape art can be about claiming and possessing land. The European notion of landscape differs in many ways from the complex spiritual Aboriginal notion of Country, which can include Sea Country and Sky Country. As Deborah Bird Rose writes in relation to her work with Indigenous communities on Country in Nourishing Terrains (1996): “Country is a place that gives and receives life. Not just imagined or represented, it is lived in and lived with” (p. 7). Yunkaporta and Kirby further emphasises the importance of links to land through the 8 ways of Indigenous knowing (2009), where “an indication of cultural integrity in storytelling is that land and place are central to the story. There’s no story without place, and no place without story” (p. 6).
Artist: Danie Mellor; Artwork title: *Landscape (shaping of memory)*; Medium: Wax pastel, wash with oil pigment, acrylic, watercolour, pencil, ink, balsa wood, twine, archival PVA and gilding on paper; two elements on paper mounted on aluminium; Size: 178 x 178 cm
Danie Mellor’s artist statement conveys a richly entwined storyline of the inter-relationship, connection and spaces between Indigenous and non-Indigenous Australian cultures.

“An enveloping mist in the rainforest reveals a scene of the world unfolding. An Aboriginal woman foregrounds the view and is witness to the inexplicable. Echoing Friedrich’s figures whose gaze meets landscape in private reverie, she stands; a moment is captured in the landspace, a landstory is shaped and born. This work brings together imagery from historical and contemporary source material, merging temporal division. Just as our pictorial archives sought to pause the passage of time to record and offer remembrance, so this work acknowledges a deep human need for story and memory in a world of fleeting impressions.”

– Danie Mellor, Hadley’s Art Prize artist statement

**Curator’s observations and questions:**

- Can you guess why the landscape is blue and white? Does it remind you of anything you may have seen somewhere else? Can you see the pale brown marks, what do you think these are about?

- The girl depicted is a Rückenfigur (a German romantic artistic device famously used by Caspar David Friedric. ‘Rückenfigur’ means ‘figure seen from behind’). Rather than looking at the girl depicted, we imagine we are her, looking into the land. Imagining you are this girl, describe what you see and how it makes you feel.

- Mellor’s work involves a collision of time through referencing archival images. How do the figures make you feel? What do you think the shell represents?

- Look closely at the embedded black mirror frame (unable to capture in depiction). See how it intensifies the work by extending the landscape making it seem infinite (beyond time, beyond control/possession).
For contemporary Australian Indigenous and non-Indigenous artists, there are many different ways of engaging with and representing place. Contemporary landscape art is concerned with and curious about:

- identity
- a dialogue with the natural environment
- belonging through forming and expressing connections to place
- expressing sensations of being immersed in the land
- a means to explore formal devices, such as colour and style and/or
- exploring human impacts on, and relationships with, the land.

DISCUSSION

Discuss the above points and see if you can expand on them using the artworks in the Hadley’s Art Prize exhibition as examples.
Links to Further Resources/References

Links to the following resources (Tasmanian and national) are noted here as a means to assist teachers with discussing Indigenous artworks with their students. The resources and readings may also assist teachers in cultivating their own classroom collaborations with community, and further understanding of the Aboriginal and Torres Strait Islander Histories and Cultures Cross Curriculum Priority in their respective contexts:

- **The Orb.** Aboriginal Education Services, Department of Education, Tasmanian Government. [https://www.theorb.tas.gov.au/](https://www.theorb.tas.gov.au/)
- **Indigital Storytelling.** [https://www.indigital.net.au/](https://www.indigital.net.au/)
- **Valuing Art, Respecting Culture** (National Association for the Visual Arts) [https://visualarts.net.au/media/uploads/files/Valuing_Art_Respecting_Culture_2.pdf](https://visualarts.net.au/media/uploads/files/Valuing_Art_Respecting_Culture_2.pdf)

References


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*8 Ways Pedagogy captioned as ‘The Eight Ways as Symbols’ is included on p. 3.*
2019 Hadley’s Art Prize Risk Assessment

Event: Hadley’s Art Prize Finalists’ Exhibition

Venue: Galleries at Hadley’s Orient Hotel

Address: 34 Murray Street, Hobart 7000, TAS

Phone: (03) 6237 2999

Insurance: Miramar Underwriting Agency Pty Ltd Public Liability Insurance $20,000,000

Access: Egress to and from the galleries are safe and without risk to visitors’ health; the galleries are wheelchair accessible; disabled toilets are available.

Emergences: Emergency procedures are in place at Hadley’s Orient Hotel; hotel staff and exhibition invigilators are trained to deal with emergency situations.

First Aid: First aid kits are available throughout Hadley’s Orient Hotel.

Child-rated employment: Employees engaged in child-rated activities as defined by the Commission for Children and Young People Act 1998 and the Child Protection (Prohibited Employment) Act 1998 have current Working with Children Registration.
<table>
<thead>
<tr>
<th>Activity</th>
<th>Personnel</th>
<th>Potential Risks</th>
<th>Control Strategies</th>
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| Visiting the venue            | Invigilators present for security; education officers have fine arts/visual arts degrees and/or bachelor of teaching qualifications | ▪ Stairs at front entrance  
▪ Interference from members of the general public | Reception staff are stationed at the entrance to assist with cloaking large bags and umbrellas and to guide groups, including school groups, into the galleries; invigilators supervise activity in the galleries; education officers may lead school groups; first aid kits are available. |
| Related events - lectures/talks/guided exhibition tours | Invigilators present for security; education officers have fine arts/visual arts degrees and/or bachelor of teaching qualifications | ▪ Stairs at front entrance  
▪ Interference from members of the general public and school groups | As above |
| Workshops/art classes         | Invigilators present for security; art instructors have fine arts/visual arts degrees and/or bachelor of teaching qualifications and, for youth events, Working with Children Registration | ▪ Stairs at front entrance  
▪ Interference from members of the general public  
▪ Art materials | As above + all art materials are non-toxic; students are briefed prior to commencement of assigned tasks. |