

*Landscape and Memory: Frank Hurley
and a Nation Imagined*

Education Kit



Garry Dolan, *Villers-Bretonneux*, 2015, Watercolour on canvas, 78 x 62cm
Photo Credit: David Martinelli

Introduction

About this Education Kit

This education kit has been designed for use by students visiting the *Landscape and Memory: Frank Hurley and a Nation Imagined* exhibition. It is intended to enhance the understanding and enjoyment of students and teachers attending the exhibition. The exhibition will introduce students to a range of contemporary Australian landscape artworks inspired by the iconic photographs of war photographer Frank Hurley. The Education Kit has been developed by art education specialists 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 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 Queensland Senior Secondary Art Syllabus including [Visual Art](#) and [Visual Arts in Practice](#). Teachers are encouraged to contextualise this resource to their particular learning and teaching context.

The Education Kit includes the work of artists who have engaged with the themes of landscape and memory from a range of diverse perspectives. The topic of country is also very important to 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 in this education kit.

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Frank Hurley (1885 - 1962) – War Photographer



Frank Hurley was an Australian photographer and adventurer. He is most well known for a number of expeditions he photographically documented in Antarctica with Douglas Mawson (1911-1913) and later with Ernest Shackleton (1914-1916) and also for the role he played as official photographer with the Australian Army.

Hurley used a number of artistic effects to create many of the memorable images he achieved by using staged scenes, composites and photographic manipulation.

In 1917, Hurley joined the Australian Imperial Force (AIF) and was made an honorary captain. During this time, he took many risks to photograph scenes of battle. His experimentation with composites (see Zonnebeke image below) was seen to contradict the ‘truthfulness’ of the photographs he was commissioned to take and he was ordered not to produce these as an official war photographer. Australia’s official war historian Charles Bean described Hurley’s composite images as “fake” and subsequently exiled him to the Middle East during the final year of WW1.

Frank Hurley (taken on board *Endurance*).
By Frank Hurley –
Scanned from *The Endurance*
by Caroline Alexander ISBN 074754123X.,
Public Domain, <https://commons.wikimedia.org/w/index.php?curid=3825862>

His post-war work was no less impressive, and “for three decades he inspired Australian film makers and photographers and was the most powerful force to shape Australian documentary film before World War II” (Pike, 2018). Hurley’s “immortal pictures” have, without doubt, “flow[n] into history” (Bickel, 1980, pp. 8-9).

An episode after the Battle of Zonnebeke (a composite image)
By State Library of New South Wales, CC BY-SA 3.0 au,
<https://commons.wikimedia.org/w/index.php?curid=25316327>



From the Curators – About the Exhibition

In the closing months of the 2018 centenary commemorations of the First World War eight contemporary artists accepted an invitation to engage with iconic photographs taken by Frank Hurley (1885 – 1962). The exhibition *Landscape and Memory: Frank Hurley and a Nation Imagined* includes artworks in a range of media that have been informed by the interplay between Hurley's work and the artists' own 'imagining' of conflict filtered through a variety of cultural artefacts, family history and personal experience. In doing so, they offer the viewer an acknowledgement and an exploration of the horror of war. Reflection in practice is a critical part of an artist's process and after 100 years it might appear that there is little left for artists to say about a conflict that affected almost every family in Australia. However, this exhibition proves that this is not the case.

Artists make a multitude of decisions when creating artwork using their skills, expertise, and experiential approaches. They undertake a journey of discovery, experimentation and problem-solving. This exhibition represents the visible culmination of that process and the unique vision of each of the eight artists who have brought new perspectives to imagery that has become an integral part of the Australian story. Landscape evokes poignant memories, particularly when associated with global seminal events such as the First World War.

Without the ubiquitous use of technology that we are accustomed to, photographs such as Hurley's take on even greater significance. The landscapes he captured were of a world scarred by war. Over time the land has healed itself, softening and obscuring the surface evidence of war. This has simultaneously brought a sense of comfort, but also a fear that with the loss of immediacy, there is only oblivion. 'Lest we forget' becomes less the expression of a determination to remember, but a fear of forgetting. Writing about Hurley's photographs of Australia in the 1950s, John Thompson (1999) observes that he gave Australians the means for understanding and appreciating their own country. His imagining was "clear, uncomplicated and based firmly in reality" (p. 9). This was equally true of his work between 1917 and 1918, though in place of the wide open spaces, we see battlefield vistas that are, almost in spite of the subject matter, hauntingly beautiful. For there is, as Bevan (2006, p. 7) observes, "both a horror and a fascination at something so apparently permanent as a building, something that one expects to outlast many a human span, meeting an untimely end". Hurley's images of the great Cloth Hall in Ypres, just as much as the famous one of the shattered landscape of Chateau Theirry, are disconcertingly beautiful despite the horror they record.

Each of the artworks in this exhibition seeks to connect with a specific Hurley image and reimagine it through a personal aesthetic. In this way, the artists not only challenge the loss of memories, but also explore the process of remembering.

Dr Martin Kerby (School of Teacher Education & Early Childhood, USQ) and
Associate Professor Janet McDonald (School of Arts and Communication, USQ), Curators, August, 2018

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 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 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 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 (CCP's) - Aboriginal and Torres Strait Islander histories and cultures, Asia and Australia's engagement with Asia and Sustainability. Depending upon the topics, themes and mediums the artists 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 towards the end 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 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.



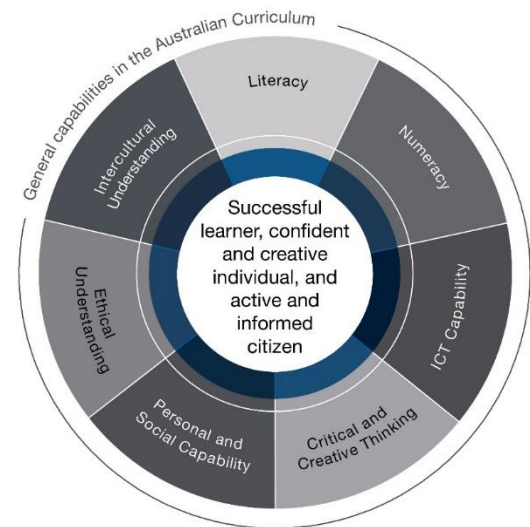
Numeracy – Students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. They recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale 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)

Upper Primary

In the Exhibition – Years 5/6

Before your class excursion: 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.

Another question could relate to details you can see on 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 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.

Further questions 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. You could ask the students what differences 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.

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 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 to visit and share their artworks with each other explaining why they like the one they chose.

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 *Landscape and Memory: Frank Hurley and a Nation Imagined* Exhibition.

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 difficult 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.

Ask the students to divide a piece of A3 cartridge paper in half in portrait format. They will be using the bottom half of the page to write a postcard message to the artist whose work they drew inspiration from.

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 from the artwork they were most drawn to from the exhibition. It would be helpful for them to have access to images of the artworks during their planning stage, but once it comes to making their own artwork, the artwork images should be removed to help avoid any 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 inspired by the Frank Hurley photograph?*
- *Why do you think they chose this particular photograph?*
- *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.*


When they have finished their artwork, the students need to write a message to the artist on the bottom half of the A3 cartridge paper (portrait format). They are to divide the bottom half of the A3 cartridge paper in half with a vertical line. On the right hand side they can address the postcard to the artist using the gallery address.

On the postcard 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. The students also need to 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.

Suggested materials:

- | | |
|----------------------|--------------------------|
| + A3 cartridge paper | + Cardboard/ brown paper |
| + Colour pencils | + Coloured card |
| + Pastels | + Oil pastels |
| | + Charcoal |



CLASS
EXHIBITION

Making – Class Exhibition

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

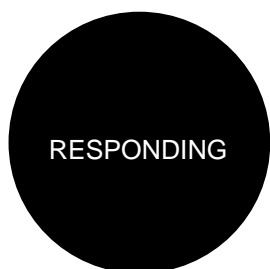
- Before this process begins, remind each student that each artwork they have created is individual and personal, just like the artworks they have viewed in the gallery. It is important and appropriate that they are different because art is a personal form of expression.
- Ask each student to view and read the postcard artwork in their pairs and to share through discussion 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 used to create their artwork.
- As a group, work with the students to create 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 or digital photographs of their artworks to the curators 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

In the Exhibition – Years 7/8

Before your class excursion: This may be the first time some of your students have attended an art gallery exhibition. 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 gallery and explore the exhibition. Later, come together and have a conversation about the artworks. On the following pages there 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.

Activity Worksheet

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



- *Which is your favourite artwork? Explain why you like it using art terminology.*
- *Is there an artwork you don't like? If so, try and express using art vocabulary 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.*
- *Is there any imagery in the artworks that seem familiar to you? Explain what they are using your own knowledge/memories.*
- *Is there an artwork that inspires you to try a new art technique?*
- *Consider the different approaches the artists have used to create an artwork inspired by a photograph taken by Frank Hurley. If you were able to choose one of Hurley's photographs which one would it be and what type of artwork would you create.*

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.



My Favourite Place

For this activity you are 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 in this education kit).

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. (Look at some of the titles the artists have used to see if they are plain or contain some mystery regarding the artwork they have created.)*
- *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 | + Black paper |
| + Pastels | + White paper |
| + Oil pastels | + Cardboard/ brown paper |
| + Charcoal | + Coloured card |

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.

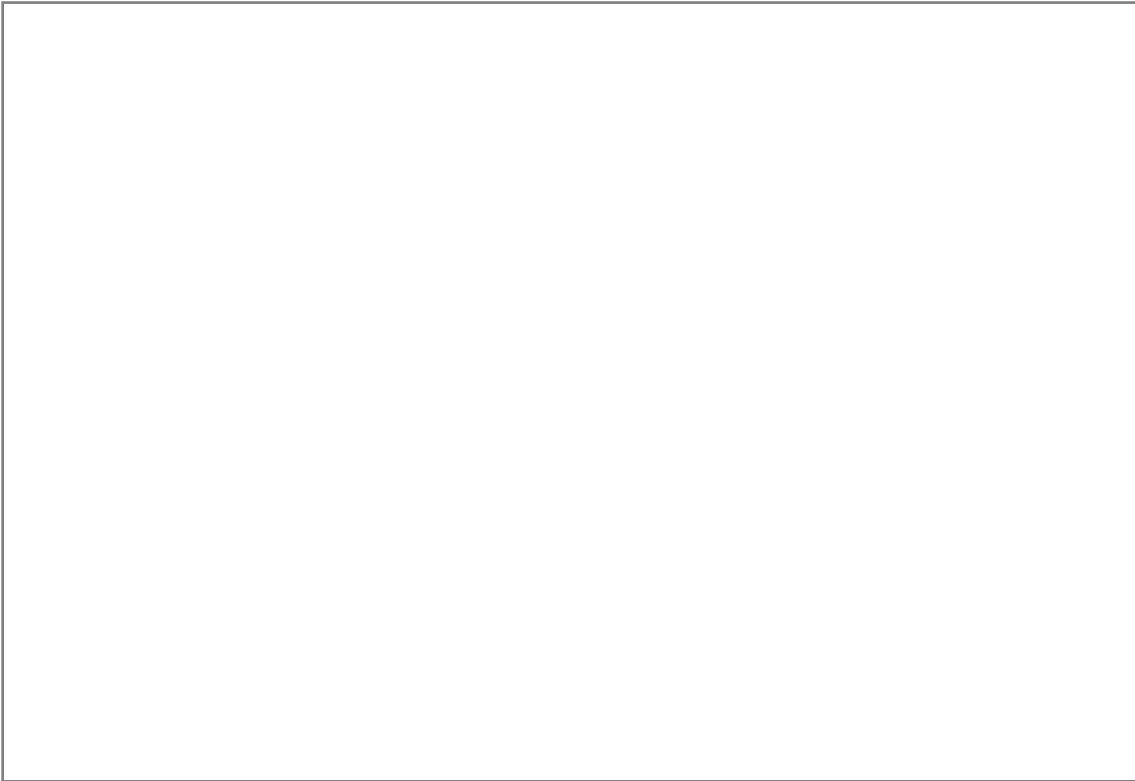
Tips for encouraging students to talk appropriately about each other's artwork:

- 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 catalogue sections about these artworks. 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 *Landscape and Memory: Frank Hurley and a Nation Imagined* 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 Template



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.

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 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

Responding: *What do you see?*

Take some time to explore the exhibition – look at the artworks and allow time to also read about the artists in the catalogue. Decide on two artworks which catch your eye (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 catalogue).*
- *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 art work and making observational notes from your own unique artist 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****Discussion – Comparing/expanding perspectives**

In small groups, share with each other the observations you 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 launch pad for your making work back in the classroom.

- *What's similar and different about the things you noticed?*
- *Talk about the use of mediums and techniques in the works. What mediums do you recognise, and how do you think they are being used by the artist?*
- *Share the 'story' you have read from one of the artworks you looked at, and unpack it 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 the following pages.

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):

- ACAVAM126: Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions
- ACAVAM128: Plan and design artworks that represent artistic intention
- ACAVAM129: 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 exhibition, part of the responding activities during your excursion asked you to identify common or contrasting themes. As a class, review the themes identified, and make a decision around a key theme that will be used to guide your own class body of work for exhibition.

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

- *What 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.*
- ***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 (ie. 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 (ie. 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 (ie. 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.



ACTIVITY
(RESPONDING)

Post exhibition reflection activity

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

- *What did we learn about the curatorial process?*
- *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?*

QLD Senior secondary – Visual Art Senior Syllabus

This section of the education kit outlines critical reflective activities students can work through in exploring the exhibition. The activities are foregrounded with notes that articulate explicit connections to the Queensland *Visual Art Senior Syllabus* (2007, Authority subject) and the *Visual Arts in Practice* (2015, Authority-registered subject) *Syllabus*.

Discussion – Visual Art Senior Syllabus

The **Visual Art Senior Syllabus** prepares young people to seek creative solutions to complex design problems, think divergently and use higher order learning skills to convey an informed and individualised aesthetic style/expression. An inquiry learning model is used to explore the two interrelated strands of *making* (visual literacy and application) and *appraising*. The inquiry learning model includes the processes of Researching, Developing, Resolving and Reflecting which are non-hierarchical and non-sequential.

Within the Senior Visual Art course students develop and resolve bodies of work through making and appraising tasks. Year 11 students explore and work with a wide variety of media, techniques and processes resulting in a formative body of work in Semester 2. Year 12 students engage in self-directed learning experiences in which they build on the conceptual framework they have established during Year 11. During this year they develop and complete two bodies of work which evidence their increasingly personal and unique style and aesthetic.

Year 11	Year 12
<ul style="list-style-type: none"> • Evidence of research, development and reflection • Emerging personal aesthetic • Emphasis is not on “finish” but on developing knowledge and skills • Some end-point is reached • Concepts, focuses, contexts and media areas are used to solve problems of visual language and expression. 	<ul style="list-style-type: none"> • Evidence of depth of research, development and critical reflection • Own personal aesthetic is communicated • A degree of “finish” showing knowledge, understanding and skills • End-points are reached • Concepts, focuses, contexts and media areas are used to solve problems of visual language and expression.

(Queensland Studies Authority, 2007, p. 28.)

In relation to the Senior Visual Art Syllabus, the *Landscape and Memory: Frank Hurley and a Nation Imagined* exhibition provides a space in which students can explore and further their understandings in relation to the following culminating criteria in the course:

Criterion 1: Visual Literacy

This criterion refers to the student's ability to:

- Define visual problems and communicate solutions with relevant concepts, focuses, contexts and media
- Create and communicate meanings through the use of visual language and expression
- Research, develop, resolve and reflect to demonstrate a personal aesthetic (style/expression).

Criterion 2: Application

This criterion refers to the student's ability to:

- Construct meaning using knowledge and understanding of materials, techniques, technologies and art processes
- Select, explore and exploit materials, technologies, techniques and art processes, informed by researching, developing, resolving and reflecting.

Criterion 3: Appraising

This criterion refers to the student's ability to:

- Analyse, interpret, evaluate and synthesise information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media
- Justify a viewpoint through researching, developing, resolving and reflecting
- Use visual art terminology, referencing and language conventions.

The following pages can be printed and distributed to Senior Visual Art students for them to take around the exhibition to prompt their note-taking.

Landscape and Memory: Frank Hurley and a Nation Imagined – Visual Art Senior Syllabus

“there’s no story without place, and no place without story”

– Yunkaporta (2009, p.6)



ACTIVITY

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)

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, what landscape is the artwork referencing? 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 Landscape and Memory

- *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

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).

For contemporary Australian artists, there are many different ways of engaging with and representing place. Contemporary landscape art can be 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.

Consider the points above and see if you can expand on them using the artworks from the *Landscape and Memory: Frank Hurley and a Nation Imagined* exhibition in your response.

QLD Senior secondary – Visual Arts in Practice Syllabus

This section of the education kit outlines critical reflective activities students can work through in exploring the exhibition. The activities are foregrounded with notes that articulate explicit connections to the *Visual Arts in Practice* (2015, Authority-registered subject) *Syllabus*.

Discussion – Visual Arts in Practice Syllabus

The **Visual Arts in Practice Syllabus** strongly emphasises the role that visual arts play in the community and how students can become involved in community arts activities. Three core topics are explored through this course of study:

- Visual mediums, technologies and techniques;
- Visual literacies and contexts; and
- Artwork realisation.

The dimensions and objectives underpinning the Visual Arts in Practice course are:

Dimensions	Objectives
Knowing and understanding	<ul style="list-style-type: none"> • Recall terminology and explain art-making processes • Interpret information about concepts and ideas for a purpose • Demonstrate art-making processes required for visual artworks
Applying and understanding	<ul style="list-style-type: none"> • Apply art-making processes concepts, and ideas • Analyse visual art-making processes for particular purposes • Use language conventions and features to achieve particular purposes
Creating and evaluating	<ul style="list-style-type: none"> • Generate plans and ideas and make decisions • Create communications that convey meaning to audiences • Evaluate art-making processes, concepts and ideas

(Queensland Curriculum & Assessment Authority, 2015, p. 4).

Students undertake areas of study which can include: 2D, 3D, Digital and 4D, Design and Craft. An area of study undertaken during the first year is further developed in the second year. Inquiry questions are used to explore the concepts and ideas through the three core topics. The following pages can be printed and distributed to Senior Visual Arts in Practice students for them to take around the exhibition to prompt their note-taking.

Landscape and Memory: Frank Hurley and a Nation Imagined – Visual Arts in Practice Syllabus

“there’s no story without place, and no place without story”

– Yunkaporta (2009, p.6)



Storied ways of knowing

Drawing from Yunkaporta’s linking between the importance of story with a particular 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)

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? Does the artwork provide any clues to help you to ‘read’ the story the artist is telling?*

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

- *How has the artist created the artwork you have chosen? Please explain using art terminology to describe their art making processes.*
- *How does your background knowledge of the current centenary commemorations influence the way you 'read' the artworks in this exhibition?*
- *Compare the photograph that inspired the artwork you have chosen. What sort of links are evident between the works, for example are the contemporary artworks in the exhibition a literal representation of Hurley's photographs or do they seek to use devices such as metaphors or symbols to convey the essence of the image?*
- *In what ways have the artworks challenged your understanding and perception of landscape art?*
- *If you were one of the artists in this exhibition describe which photograph you would have chosen and how you would have approached creating your artwork.*
- *What sort of impact do you think this type of exhibition has on the community?*

Exhibition Images – Michael Armstrong



*Supporting troops of the 1st Australian Division walking on a duckboard track near Hooge, in the Ypres Sector.
 Photograph by James Francis (Frank) Hurley – State Library of New South Wales. Public Domain Mark 1.0.
http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=FL1071430&embedded=true&toolbar=false*



Michael ARMSTRONG / *Untitled* 2018 / graphite and beeswax/ 26 x 20cm

Exhibition Images – Margaret Baguley



*A regiment of the Australian Light Horse on the march near either Bethlehem or Jerusalem.
 Photograph by James Francis (Frank) Hurley – State Library of New South Wales. Public Domain Mark 1.0.
http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=FL1071430&embedded=true&toolbar=false*



Margaret BAGULEY / *It Came Upon a Midday Clear – The Battle of Jerusalem 1917* 2018 / 90cm

Exhibition Images – Beata Batorowicz



A scene on the Menin Road near Hooge, looking towards Birr Cross Roads, during the battle on 20 September 1917.
 Photograph by James Francis (Frank) Hurley – State Library of New South Wales. File:
 a479035http://acms.sl.nsw.gov.au/album/albumView.aspx?acmsID=423850&itemID=824019. Public Domain Mark 1.0.
<https://commons.wikimedia.org/w/index.php?curid=9105737>



Beata BATOROWICZ / (A) mending WWI History: Seamstress' Shawl 2018/
 Leather, Cotton Thread, Felt, Fur, Found Object / 32 x 73cm

Exhibition Images – Garry Dolan



Australian infantry wounded at a First Aid Post near Zonnebeke Railway Station. Photograph by James Francis (Frank) Hurley – State Library of New South Wales. Public Domain Mark 1.0.

http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=FL1071430&embedded=true&toolbar=false



Garry DOLAN / Villers-Bretonneux 2015 / Watercolour/ 78 x 62cm



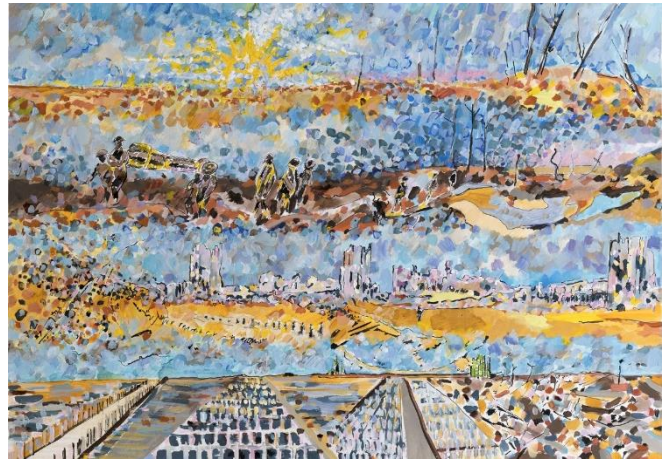
Garry DOLAN / Bullecourt 2015 / Watercolour on canvas / 62 x 183cm

Exhibition Images – Neville Heywood



Ypres Sector, Belgium. 25 October 1917. Australians on the way to take up a front line position in the Ypres Sector. The ruins of Ypres, including the Cloth Hall, can be seen in the background. AWM E04612
 Photograph by James Francis (Frank) Hurley – Australian War Memorial E04612. Public Domain Mark 1.0.
<https://www.awm.gov.au/collection/C1351>

Neville HEYWOOD / *Ypres sector: Belgium*
 25 Oct 1917 2018 / Acrylic on paper / 50× 70cm



An Australian Light Horseman collecting anemones near Belah in Palestine. Photograph by James Francis (Frank) Hurley – Australian War Memorial P03631.046. Public Domain Mark 1.0.
<https://www.awm.gov.au/collection/C979439>



Neville HEYWOOD / *For Glory* –
 Australian Light Horse 2018 /
 Acrylic on paper / 70 × 50cm

Exhibition Images – Abbey MacDonald



*The ruins of the Cloth Hall at Ypres.
Photograph by James Francis (Frank) Hurley – State Library of New
South Wales. Public Domain Mark 1.0.*

http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=FL1071430&embedded=true&toolbar=false



Abbey MACDONALD/ Act 2: *Replay the scene* 2018
Oil on canvas/ 40 x 70cm

Abbey MACDONALD/ Act 1: *Recast the victims and villains* 2018
Oil on canvas/ 40 x 70cm



Abbey MACDONALD/ Act 3: *Rebuild the stage* 2018
Oil on canvas / 40 x 70cm

Exhibition Images – Anne Smith



Two unidentified soldiers look at the inscriptions on the crosses at the cemetery at Vlamertinghe, near Ypres.
 Photograph by James Francis (Frank) Hurley – Australian War Memorial E00847. Public Domain Mark 1.0.

<https://www.awm.gov.au/collection/C54921>



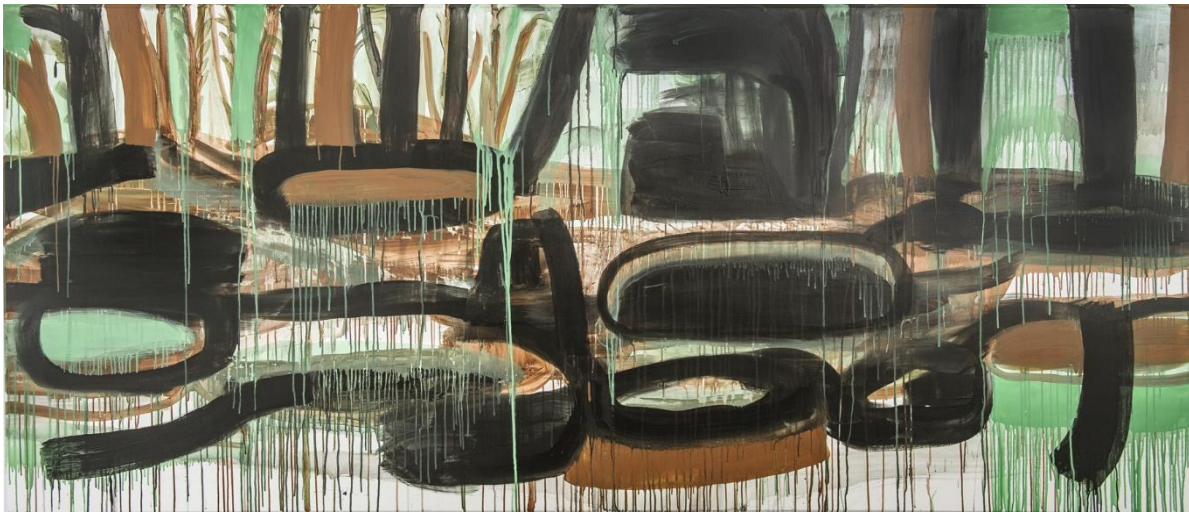
Anne SMITH / *Lest We Forget* 2018 / Metallic photographic paper mounted behind 6mm ultra clear toughened safety glass with polished edges / 104.5 x 2300cm

Exhibition Images – David Usher



Soldiers of an Australian 4th Division field artillery brigade on a duckboard track passing through Chateau Wood, near Hooze in the Ypres salient, 29 October 1917. Photograph by James Francis (Frank) Hurley – State Library of New South Wales. Public Domain Mark 1.0.

http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=FL1071430&embedded=true&toolbar=false



David USHER / *The Weight of the World* 2018 / Acrylic and oil on canvas / 160 x 280 cm

Links to Further Resources/References

Links to the following resources are provided to assist teachers with discussing Indigenous artworks with their students and may also assist towards further understanding of the Aboriginal and Torres Strait Islander Histories and Cultures Cross Curriculum Priority:

- *Respecting cultures: Working with the Tasmanian Aboriginal Community and Aboriginal artists* (Tasmanian Museum and Art Gallery),
http://www.arts.tas.gov.au/_data/assets/pdf_file/0017/91232/Respecting_Cultures_October_2009_Revised_2014.pdf
- *Valuing Art, Respecting Culture* (National Association for the Visual Arts)
https://visualarts.net.au/media/uploads/files/Valuing_Art_Respecting_Culture_2.pdf
- *Protocols for Indigenous arts and culture* (National Gallery of Australia)
<https://nqa.gov.au/exhibitions/pdf/protocols.pdf>

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- Mitchell, W. T., & Mitchell, W. J. T. (Eds.). (2002). *Landscape and power*. Chicago: University of Chicago Press.
- Rose, D. B. (1996). *Nourishing terrains: Australian Aboriginal views of landscape and wilderness*, *Australian Heritage Commission*, Canberra, ACT.
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- Queensland Studies Authority. (2007). *Visual Art – Senior Syllabus*. Spring Hill, QLD.
- Yunkaporta, T. (2009). *Aboriginal pedagogies at the cultural interface** (Unpublished doctoral thesis). James Cook University, Australia. Retrieved from <https://researchonline.jcu.edu.au/10974/4/04Bookchapter.pdf>
- Yunkaporta, T., & Kirby, M. (2011). *Yarning up Aboriginal pedagogies: A dialogue about eight Aboriginal ways of learning*. In N. Purdie, G. Milgate & H. R. Bell (Eds.), *Two way teaching and learning: Toward culturally reflective and relevant education* (pp. 205-213). VIC: ACER Press.

* 8 Ways Pedagogy captioned as 'The Eight Ways as Symbols' is included on p. 3.