



Reflecting on artworks from the Lismore Regional Gallery Permanent Collection

Lismore Regional Gallery Art and Literacy Kit



LISMORE
REGIONAL GALLERY



Arrival of the Circus (detail)

Edna Jane McKenzie, 1988, oil on board, 48 x 58cm, Donated by the artist 2007

Arrival of the Circus Edna Jane McKenzie

The painting *Arrival of the Circus* depicts a travelling circus that has set up in a small country town park. Elephants can be seen standing next to brightly coloured circus tents and the circus trailer displays the Wirth Circus name.

Arrival of the Circus is part of a collection of paintings by McKenzie depicting the Lismore region and botanical subjects from the 1920s to the 1980s.

The collection is of particular local significance as Edna McKenzie was a long time Lismore local and her connection to the area goes back to the pioneering days. Edna McKenzie was a long term member of the Lismore Art Club and she kindly donated this artwork to the Lismore Regional Gallery Permanent Collection in 2007.

Naplan Writing Task : Persuasive Text

This exercise can be used to practice NAPLAN narrative writing skills

Q. Do animals belong in the circus?

- What do you think?
- Do you agree or disagree?

Perhaps you can think of ideas for both sides of this topic

Write to convince your reader of your opinions

Start with an introduction

An introduction lets a reader know what you are going to write about

Write your opinions on this topic

- Give reasons for your opinions
- Explain the reasons for your opinions

Finish with a conclusion

A conclusion is a way to sum up your writing so that a reader is convinced of your opinions

Remember to:

- Plan your writing
- Choose your words carefully to convince the reader of your opinion
- Write in sentences
- Pay attention to your spelling and punctuation
- Use paragraphs to organise your ideas
- Check and edit your writing so it is clear for a reader



The Inlet Beach (detail)

James Coleman, 1954, oil on board, 39.5 x 50cm, Donated by the artist 1954

The Inlet Beach James Coleman

James Coleman was born in Sydney in 1920 and died in 1976. At the age of 16 he raced bicycles to raise tuition fees so that he could attend the Sydney Art School. He studied landscape painting with Will Ashton and the human figure with Norman Lindsay. He was a member of the Royal Art Society and finalist for the Wynne Prize in 1953 with two paintings, one of Brooms Head and one of Yamba Headland.

During the 1950s and 1960s he travelled by caravan along the coast of New South Wales and later, with his family, around Western Australia. He sold paintings in the evenings to people in the towns through which he travelled. This itinerant lifestyle resulted in a legacy of paintings in public and private hands.

The Inlet Beach painting was donated by the artist to Lismore Regional Gallery in 1954. According to John Stretch, long-time supporter

of Lismore Regional Gallery: “James Coleman came up here on a trip in a caravan. He was a friend of Dr Boyd-Law, who was a Trustee of the Art Gallery and apparently James would go travelling every now and again and he’d bring his brush and easel and go painting. He was quite a quick and prolific painter. His painting of Evans Head captured a local scene but it has become historically significant. The spot is difficult to locate today because it has been developed with a wall and breakwater going out on the northern side skirting around where that beach was. You can see the little shacks that used to run around the edge of the dunes. Indeed it was a lovely spot for weekenders, great bathing for children and good fishing as well”.

Naplan Writing Task : Narrative

This exercise can be used to practice NAPLAN narrative writing skills

Inlet Beach at Evans Head looks very different today than it did in 1954 when it was painted by James Coleman. Landscape paintings describe the way a place looks, and the landscapes that inspire these paintings may change over time.

Landscapes are changed by the effects of nature and natural occurrences such as floods, storms or fires. They are also altered by the way people use them through activity or development. You can look on the internet for images of Inlet Beach or visit it to see how it has changed since James Coleman created his painting.

Today you are going to write a narrative. The idea of your story is:
‘The holiday we will never forget’

You could use the painting *The Inlet Beach* as a starting point for your story.

Your story might be about a family holiday, a school camp or a time during school holidays when things went wrong, or you had the most amazing time ever.

Think about:

- The characters in your story
- When and where your story takes place
- The complication or problem and how it is solved
- How the story ends

Remember to:

- Plan your story before you start
- Choose your words carefully
- Write in sentences
- Pay attention to your spelling, punctuation and paragraphs
- Check and edit your writing

Writing & Artmaking: Design a Postcard

Before text messages, social media and emails, people mainly shared their holiday adventures through sending postcards.

Postcards were written as holiday recounts within a letter format. As there was limited space on the postcard, main points were considered for the text which was traditionally written on the left hand side, with the address and a postage stamp placed on the right hand side.

- Imagine yourself within the setting of *The Inlet Beach* painting
- Create a postcard design using the template provided with this card.
- Draw on the blank side of the postcard your version of *The Inlet Beach* painting
- Then on the writing side, write a postcard to a friend or family member describing your holiday in Evans Head.

Have you been to Evans Head?

Do you know any interesting information about this location?

Can you see any activities happening within the painting that you can write about in your postcard?



Headless McTavish (detail)

John Witzig, 1966 (printed 2017), inkjet print from photographic negative, 40 x 60cm, Gift of the artist 2017

Headless McTavish John Witzig

John Witzig is an Australian photographer, writer and designer, born in Sydney in 1944. From the early 1960s Witzig combined university with surfing journalism and photography. He wrote for *Surfing World* from 1963, becoming de facto editor of that magazine in 1966. He edited *Surf International* in the late 1960s, and in 1970 co-founded *Tracks* magazine.

His photographs of people and places of the Northern Rivers region were included in Lismore Regional Gallery's 2014 exhibition, *Not Quite Square: The Story of Northern Rivers Architecture*.

He has also exhibited as part of *Magicians of the Sea* at the Australian Centre for Photography in 2005 and *50 Years of Australian Beach Culture* at the Dickerson Gallery in 2010. The National Portrait Gallery in Canberra purchased Witzig's photographs of Midget Farrelly, Mark Richards and Nat Young in 2007–2008.

John Witzig's photograph *Headless McTavish* is a portrait of Bob McTavish, surfer and legendary Australian surfboard designer. He invented the V-bottom surfboard and is considered instrumental in the development of shortboard surfing. The photograph shows Bob McTavish appearing headless, as his head disappears under the water.

"that headless photo of me [by John Witzig] is the genesis of carving, carving, carving into the wave rather than skimming on top of it. That board I was on had the first vee bottom. I feel it carving up onto the face in that photo. Momentum, ease. Starting to introduce vertical surfing. A third dimension"

Bob McTavish

From: *What I Have Learned: Bob McTavish, 72, shaper, holy man, inventor of the shortboard*, Author, Matt George, Swellnet Dispatch, Wednesday, 14 September 2016.

Research & Design Task: Surfing Culture

Have your students tried surfing?

Do they know a surfer?

Have they spent time within surfing culture?

Many people who begin surfing often ‘fall head over heels in love’ with the sport! It is a mix of the adrenalin of riding the waves, the companionship of other surfers and the opportunity to spend time interacting with nature.

Surfing culture has many creative components which go beyond riding the waves, these include fashion, surfboard design and art, music, movies and so much more!

Have your students investigate the many arts involved within surfing culture.

Ask them to focus on one area and create a product that compliments this unique genre.

Have them present their product to the class, explaining their design principles and showcasing their artistic ideas.

Set up a Shark Tank or Dragons Den style presentation where they will sell their idea.

Writing: Horror Stories

'I'll try to terrify you first, and if that doesn't work, I'll horrify you, and if I can't make it there, I'll try to gross you out. I'm not proud.'

Author Stephen King on writing horror stories.

Write a scary story based on the headless surfer featured in John Witzig's *Headless McTavish* photograph.

As well as being inspired by John Witzig's photograph *Headless McTavish*, there is a rich tradition of legends and folktales to inspire your story, such as legends of the Headless Horseman which have been a theme in many European and American folklores. One of the most famous Headless Horseman stories is *The Legend of Sleepy Hollow*, written by author Washington Irving in 1820.

A great starting point in writing horror stories is to think about what scares you as a writer and focus on

this subject matter within your story. The best horror stories share at least five elements in common:

1. They explore 'wicked' characters, deeds or phenomena.
2. They arouse feelings of fear, shock or disgust as well as the sense of the uncanny – things are not what they seem. There is a heightened sense of the unknown and/or mysterious.
3. Horror books convey intense emotion, mood, tone and environments. Together, these produce the sense that everything is charged with ominous possibility.
4. They contain scary and/or shocking plot twists and story reveals.
5. Horror tends to deal with morbid situations, from repetitive cycles of violence to death-related uncanny scenarios, such as a Zombie march, or vampires who make you join their legion.



Niagara Falls, Ontario, Canada (detail)

Robert von Sternberg, 1983 (printed 2016), gelatin silver print, 20.1 x 30.5cm, Donated by the artist 2016

Niagara Falls, Ontario, Canada Robert von Sternberg

Photographer Robert von Sternberg was born in Glendale, California, USA in 1939. He received a Bachelor of Arts in 1965 and a Master of Arts in 1970 from California State University at Long Beach. As well as being a professional fine art photographer he has worked as an Assistant Professor of Art at California State University, Northridge, a Lecturer for University of California and Chairman of the Department of Art at Santa Ana College in Santa Ana, California. Robert von Sternberg has shown work in exhibitions throughout the world since 1967 and is held in a number of permanent gallery collections worldwide.

This highly contrasted black and white photograph by von Sternberg shows a line of tourists walking at Niagara Falls, a major tourist destination along the border of Canada and the United States. A strong visual element in the photograph is the repetition of the long, protective raincoats providing a ghostly glow.

The photograph *Niagara Falls, Ontario, Canada* was created as a silver gelatin silver print, an analogue film process as opposed to a digitally printed photographic process. See below a description of this process:

Gelatin silver printing has been the primary black-and-white process since its development in the late 1880s and consists of three layers — paper, baryta, and gelatin — on which an image is produced. The paper essentially serves as a base, with the baryta layer (a surface preparation of barium sulfate) sitting on top to separate the image-containing gelatin layer from the paper support. The gelatin layer is made up of an emulsion that consists of light-sensitive silver compounds that form the image following exposure of the negative and development in a chemical bath. Another distinguishing feature is the smooth, even image surface. Photographers often use additional chemicals on gelatin silver prints in order to alter the range of tone and make the print more permanent.'

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Writing: Travel Writing

'Avid travelers, von Sternberg and his wife Patricia are especially fond of road trips, where the photographer delights in the offbeat side of the American touristic tradition. ...The artist seizes on the visual possibilities of overlooked roadside attractions and chance conjunctions. The surreal artificial lighting that illuminates the American nighttime often provides the "definitive photographic images" that von Sternberg seeks in his travels: an incandescent gas station, the lurid red glow from a paper lantern, a grid of ceiling lights that mimic distant stars. Camera-toting fellow tourists also become subjects as they seek their own "definitive images"— which sometimes also include the photographer himself.'

On Robert von Sternberg's photography
Caitlin Silberman :: Norton Simon Museum, Pasadena, California

Many people dream of travelling the world and writing stories of their far-flung adventures. Travel writing is not only a great way to record and share your holiday experiences but it also provides the potential to earn money as well!

- Ask students to think of a place they can easily recall visiting, which would be of interest to tourists.
- Ask them to write a recount of their experiences, sharing interesting places to visit, delicious places to eat, other things to do whilst in the region, possible accommodation choices etc.
- Have your students take into consideration if their travel review will be printed in a book, blog, magazine, newspaper or website?
Who is the desired audience of the writing?

Share the travel writing stories amongst the group.

- Which ones seem more appealing? Why?
- What language structure works the best with this writing genre?

Students may want to publish their story in the School Newsletter or on a writing Blog you start for your class.

Writing: Cinquain Poetry

A cinquain is a poem of five lines. There are two forms. The first form is a ‘syllable cinquain’; it is similar to a Haiku or a Tanka Poem, in that the length of each line is based on a set number of syllables. The five lines have the following syllable pattern: 2, 4, 6, 8 and 2.

Below is a **syllable cinquain poem** inspired by the photograph *Niagara Falls, Ontario, Canada* by Robert Von Sternberg

Niagara Falls

	Line	Syllables
The crowd	1	2
Dressed in white coats	2	4
Mesmerised they circle	3	6
Journeying through the waterfall	4	8
Like ghosts.	5	2

A word cinquain relies upon a set number of words per line. It uses nouns, adjectives and verbs to make up its pattern. Below is a word cinquain poem

inspired by the photograph *Niagara Falls, Ontario, Canada* by Robert Von Sternberg.

Niagara Falls

Niagara	Line 1: 1 word naming the subject of the poem (noun)
Tourist Attraction	Line 2: 2 words describing the subject (adjectives)
Falling, splashing, spraying	Line 3: 3 words describing the subjects’ actions (verbs)
Such power and strength	Line 4: 4 words giving the writers ‘feelings’ about the subject.
Waterfall	Line 5: 1 word describing another name for the subject (noun)

Have a go at finishing these Word Cinquains inspired by the photograph *Niagara Falls, Ontario, Canada* by Robert Von Sternberg.

Tourists (or try Raincoats / Photograph / Ghosts)

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____



Night (detail)

Herbert Badham, 1956, oil on composition board, 45.3 x 37.6cm, Purchased by the Trustees of Lismore Regional Gallery 1957

Night Herbert Badham

Herbert Badham (1899-1961) was an Australian realist painter who painted the urban life of Sydney from the 1920s until the 1960s.

Badham studied at Julian Ashton's Sydney Art School between 1925 and 1938 where he was taught by Julian Ashton, George Washington Lambert and Henry Gibbons. He was a genial man who painted what he knew. Badham's work features in major Australian collections including Art Gallery of NSW, National Gallery of Victoria, and the National Portrait Gallery.

The painting *Night* depicts the seedy streets and greasy shadows of inner city Sydney in the 1950s. A feeling of loneliness is evoked in this scene by the presence of the single female figure in a darkened alley way.

Post World War 1 society's restrictions on women had lessened considerably, and it was

socially acceptable in most classes for women to venture out at night. The depicted girl seems appropriately dressed, with a respectable clothing and white gloves, but her reason for being alone in this dark alley is ambiguous. What is she doing alone in a dark alleyway at night?

This late work is an example of Badham's great interest in geometric perspective, curved spaces and surfaces. He loved complicated angles and reflections. His lucid economy of method brings the character of the woman to life. The street lamp illuminates the sharp edges and corners of the alley while shedding curved arrays of light upon the figure of the woman. The ambiguity of atmosphere emanates from the boldly expressed shadows above the lamp and at the end of the alley.

Naplan Writing Task: Narrative

This exercise can be used to practice NAPLAN narrative writing skills

Write a Mystery Story

A mystery story is a story with a plot that might involve a crime or other event that remains strangely puzzling, mysterious and uncertain until the story ends.

The theme of your story is: 'Night'

Your story might be about an adventure that happens late in the evening, a complication that takes place on a full moon, or a mysterious series of events that take place. Let your story be inspired by the visual qualities of Badham's painting.

Think about:

- The characters in your story
- When and where your story takes place

- The complication or problem and how it is solved
- How the story ends

Remember to:

- Plan your story before you start
- Choose your words carefully
- Write in sentences
- Check and edit your writing
- Pay attention to your spelling, punctuation and paragraphs

Artmaking: A Portrait Of Someone At Night

Paint a picture of a person in the night time — you might be standing in a dark city alleyway like the painting by Herbert Badham, or in a big open field under a sky full of stars, or even alone in your room with a torch.

Think about:

- How you might paint the darkness of the night
- Experimenting with colours and tones that will make up your night-time scene
- Consider the other sources of light that might appear in the painting
- Are there street lights or stars, a candle or a torch lighting up the darkness?
- How would you represent these lights?

Look closely at how Herbert Badham has painted a night scene in his painting *Night*. He has painted his source of light, a street light, at the left hand top of the painting. He has then created geometric shapes across the painting

from lighter and darker tones of paint, to show where the light falls, illuminating the picture.

Study photos and paintings by other artists who have created artworks of a night-time scene — such as *The Potato Eaters*, an oil painting by Dutch artist Vincent van Gogh painted in 1885, or Edward Hopper's 1942, social realist oil painting, *Nighthawks*.

Take your time, do study sketches and experiment with different materials and techniques to produce an artwork you are proud of.

When you finish your painting write a label and a short artist statement a for it.

Artist: Title: Medium: Dimensions:

An Artist Statement is a short statement about what the artwork is about and why you as an artist created it.



Kookaburra

Clive Murray-White, 1982, steel, 78 x 69 x 40cm, Acquired 1983

Kookaburra Clive Murray-White

Clive Murray-White is an English/ Australian artist, born in 1946 in England and now resides in Australia.

Murray-White created *Kookaburra* during an artist residency at Lismore Regional Gallery in 1983, with the work becoming part of the Gallery's permanent collection.

Murray-White's *Kookaburra* sculpture was made by bending and welding metal into the shape of a kookaburra outline. The artist's technical abilities of working in metal are showcased in this sculpture, as he has used a hard metallic material to create a flowing rounded sculpture that looks as though a kookaburra shape has been drawn in metal.

Throughout his art practice Clive Murray-White has employed a number of different mediums to create his artworks, from metal, to marble and

ephemeral materials such as smoke. *Ephemeral sculpture refers to sculptural works that last for a very short time.

He has been sculpting Australian marble for over 25 years, and in his earlier practice he created steel sculptures, installation works and performance art. One of his best remembered ephemeral works was his *Smokebomb* sculpture of 1971 staged on the lawn in front of the Forgan-Smith Tower, adjacent to the University of Queensland Art Museum.

He restaged this work in 2006 and titled it *Smokework*.

Clive Murray-White continues to make artwork in his studio at Cowwarr Art Space in Gippsland, Victoria and a number of his artworks are held in National Gallery of Victoria's permanent collection.

Writing & Artmaking: Shape Poems

A Shape Poem is a type of poetry that describes an object and is shaped the same as the object the poem is describing.

Encourage your class to create and share a list of vocabulary that describes the artwork *Kookaburra* by Clive Murray–White, or about the meta-language they may already know regarding kookaburras.

Apply this list of words to create poetic sentences that will become the border of the bird.



image source: www.mrswarnerarlington.weebly.com/poetry.html

Here is an example of a shape poem, using a star as the inspiration for the creative writing process.

Now, have a go at filling the negative space of the kookaburra with your descriptive words about kookaburras.



Onomatopoeia

Onomatopoeia is word that mimics the sound of the object or action it refers to. When you pronounce these words, they will mimic its sound.

Some examples of bird related Onomatopoeia include chirp, tweet, quack, hoot, cuckoo and cluck.

Can you think of any words that relate directly to the unique song of the kookaburra? Use your sound effect words to make a border or fill the inside of the kookaburra.



Sheep and standing stone, Avebury England

Barry W. Anderson, 1995, digital photograph, 25.5 x 32cm, Donated by the artist 2016

Sheep and standing stone, Avebury England Barry W. Anderson

Barry W. Andersen is an American photographic artist born in 1945. He is Professor Emeritus of Art at Northern Kentucky University. From 1970 to 1973 he studied art and photography at California State University, Northridge, and at University of Florida, graduating with a Master of Fine Arts in 1975.

In his most recent photographic work he has embraced digital photography as a medium, allowing him the flexibility to play and experiment with his photographs the way a painter may experiment with paint.

I can readily remove objects from a scene and slightly alter the land before me to enhance the structure of the picture and clarify the visual experience I am seeking.

Barry W. Anderson

Barry W. Anderson's photographs focus on landscape, and he has been making pictures of the land and sky for over thirty years. He is interested in exploring how humans engage with and affect the land through activities such as farming. In his photo *Sheep and standing stone, Avebury England*, Anderson has created an image of farmland in Avebury England and has made the standing stone a central feature of the photograph. The stone sits surrounded by the green grass and the big cloudy sky, encircled by sheep, echoing the clouds of the vast sky.

Writing: Writing From a Different Viewpoint

Write a diary entry from the viewpoint of one of the sheep in the photograph *Sheep and standing stone, Avebury England* by Barry Anderson.

Preparation

Look at the scene in the photograph, the weather and the size of the flock within the photograph; does this visual information give you any further insight into the day to day life of these sheep?

Create 2 lists of words to prepare for this writing task:

List 1. Descriptions

Make a list of words to describe elements in the photo.

i.e.

- A moody sky
- Lush green pasture

List 2. Personifications

Make a list of personifications to describe the standing stone and sheep in the photograph.

Personification is a metaphor in which human characteristics are given to non-human things; it can give great power to your writing. Use the concept of personification to give the standing stone and the sheep human-like qualities.

i.e.

- The Standing Stone protected the sheep from the weather like an old grey bearded grandfather standing against the wind.

Artmaking: Make An Illustration For Your Diary Entry

Create an illustration to accompany your diary entry.

- Take the time to chose a key part of your diary entry to illustrate.
- Use the descriptive language in your diary entry to inspire your drawing.

The image is a detail from a larger artwork titled 'Nulla 4 eva III' by Fiona Foley. It depicts a classroom scene. In the foreground, several students are seated at their desks, looking towards the right. In the background, a teacher is standing and interacting with a group of students. The classroom has a brick wall and a large window. The entire image is overlaid with a semi-transparent red filter.

***Please note that due to the sensitive issues raised within this artwork, it is suited more towards a high school aged classroom. Please use your professional judgment to determine if this image is suitable for your class.**

Nulla 4 eva III (detail)

Fiona Foley, 2008, UltraChrome print on Hahnemühle paper, 104 x 140cm, Gift of the Grose family 2017



Nulla 4 eva III (detail)

Fiona Foley, 2008, UltraChrome print on Hahnemühle paper, 104 x 140cm, Gift of the Grose family 2017

Nulla 4 eva III Fiona Foley

Fiona Foley was born in 1964 and is a Badtjala artist from Fraser Island, Queensland. She is also an influential curator, writer and academic as well as an internationally recognised artist and currently Adjunct Professor, The University of Queensland. She studied at Sydney College of the Arts and her artistic practice includes photography, video, sculpture, painting, found objects and installation. Foley has been exhibiting since the mid-1980s, and was one of the founding members of the Boomalli Aboriginal Arts Co-operative in 1987. Foley is represented in Australia by Andrew Baker Art Dealer, Brisbane and Niagara Galleries, Melbourne.

This photo *Nulla 4 eva III* was taken in the Mecca Cafe in Lismore, NSW. It is part of a series created by Fiona Foley in response to the 2005 Cronulla race riots in Sydney, stemming from tension between youths from Australian Lebanese and Anglo-Australian backgrounds.

In her series *Nulla 4 eva*, Foley points out the irony of the young Anglo-Australians involved in the riots exclaiming that Lebanese Australians were not welcome in Australia when they themselves were historically from families who came to Australia from somewhere else. In *Nulla 4 eva III* Foley places young Anglo-Australians in an aggressive pose toward the young Aboriginal Australian people who represent the original inhabitants and custodians of Australia, and points out the irony of statements that were seen during the Cronulla riots such as 'We grew here, you flew here'.

This work examines and questions historical stereotypes, exploring a broad range of themes that relate to politics, culture, ownership, language and identity.

Appreciating Art: Look at Art Through The Frames

The Frames provide a way to look for meaning in an artwork and better understand the intentions of the artist. The Frames are named the Structural, Cultural, Subjective and Postmodern.

Appreciating artworks through the use of 'The Frames' provides an excellent platform to interpret an artwork from multiple viewpoints. The photograph *Nulla 4 eva III* by Fiona Foley provides many layers of interpretation, which can be unpacked using The Structural Frame, Cultural Frame, Subjective Frame and The Postmodern Frame.

Creative Task

Ask your students to create a photograph based on their own cultural, political or personal beliefs. They might be interested in exploring issues they are passionate about, such as climate change, freedom of speech, human rights etc.

Students may want to work in groups or pairs to create their photograph. They may want to construct scenery or develop a visual narrative or use a photo editing program such as Photoshop to develop some of the elements in their image.

To prepare for the creative task ask your students to look at *Nulla 4 eva* and discuss some of the elements, concepts, materials and techniques employed by the artist.

Appreciating Art: Look at Art Through The Frames

The Structural Frame

Look at the photograph through the Structural Frame and discuss with students the way that artist Fiona Foley has constructed the image:

Questions for your Students

1. Discuss the compositional elements of the photograph with your class as a way to prepare your students for creating their own photograph.
2. What is the focal point in the image?
3. What materials and processes has the artist used to create this artwork?
4. What colours has the artist incorporated into the image? What do you think the colours and clothes each group of young people are wearing might represent or symbolise?

The Cultural Frame

Look at the photograph through the Cultural Frame and discuss with students the way that artist Fiona Foley has developed cultural

meaning in her photograph:

Questions for your Students

1. What does this image tell the viewer about identity, culture, race, history and place?
2. Is a particular cultural group represented?
3. What different visual signs or symbols are shown in the image and how might they represent a cultural, political or personal belief?
4. Race, culture and identity in post-colonial Australia is a very important issue to artist Fiona Foley — what is an issue that you feel strongly about?

- : Write a paragraph about why this issue is important to you?
- : Think about how you might make a photograph based on the issue?
- : Plan your photo using a series of sketches or collages to visually represent the photograph you will make.
- : Create your photo in pairs or with a group using real scenery or performers, places in nature or in the urban space or through digital manipulation with a photo editing program.
- : Print the photographs and exhibit them in the art classroom.
Encourage students to discuss the issues represented in the different photographs.

Appreciating art through The Frames

The Frames are a tool that support your students in looking at, thinking about, and discussing art from multiple points of view. They are the Structural, Cultural, Subjective and Postmodern Frames.

The Frames **Beginner Version** | K–6

BLUE FRAMES

THE STRUCTURAL FRAME

Communication, system of signs

- Who made this artwork?
- When was it made?
- What is the subject about?
- What style of artwork is it?
- Are there any signs or symbols within this artwork that can give us clues to its meaning?

GREEN FRAMES

THE CULTURAL FRAME

Cultural and social meanings

- Who or what is in this artwork?
- Are any cultural groups represented in this artwork?
- Why were they chosen?
- Is this artwork about an important event or place?

PINK FRAMES

THE SUBJECTIVE FRAME

Personal psychological experience

- Do you like the artwork? What do you like most about it?
- Describe how this artwork makes you feel? Safe, sad, excited, worried, calm?
- Would you put this artwork on display in your house? If so, what room?

BLACK FRAMES

THE POSTMODERN FRAME

Ideas that challenge the mainstream

- Does this artwork challenge your thinking in anyway?
- Do you think the artist is trying to express a message through their artwork? If so, what?
- Is there anything about the artwork that you would like to discover more about?

The Frames **Advanced Version** | **7–12**

Adapted from the 'Stage 6 Visual Arts: Key Concepts and Terms'. pp. 19. NSW Department of Education and Training.

BLUE FRAMES

THE STRUCTURAL FRAME

Communication, system of signs

- Describe the visual language of line, shape, colour, texture, tone, focal point, visual devices lighting, composition, 3D space.
- What style, or period, or art movement?
- What materials and processes are used?
- Why were these symbols, signs selected?
- How do all of these explain the world at the time and now?

GREEN FRAMES

THE CULTURAL FRAME

Cultural and social meanings

- What cultural group, race, place, identity is represented?
- What social class, gender?
- What significant events?
- What meanings?
- What signs and symbols reveal this information?

PINK FRAMES

THE SUBJECTIVE FRAME

Personal psychological experience

- What is my first impression?
- What do I see, hear?
- What is the emotional impact?
- Do I like it?
- What am I reminded of?
- What do I feel, recall, remember?
- What has it got to do with me or my experiences?
- What emotions does the artist want to express?

BLACK FRAMES

THE POSTMODERN FRAME

Ideas that challenge the mainstream

- Is this artwork mainstream?
- Does this produce humour, irony, parody, wit, playfulness?
- What is challenged in social cultural values, beliefs, power authorities?
- What is challenged in art practices, art movements and styles?

Reflecting on artworks from the Lismore Regional Gallery Permanent Collection

Lismore Regional Gallery Art and Literacy Kit

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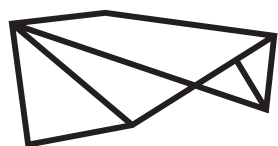
Design: rangestudio.com



LISMORE
REGIONAL GALLERY



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