

Colour and Response Education Kit

Developed by the University of Southern Queensland in collaboration with Flying Arts Alliance and Art Education Association (AEA)







Australian art teachers recognise the Reconciliation journey as integral to all aspects of art teachers' work in education contexts. We acknowledge the original Owners of the land upon which we work with Australian art teachers and students, 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 and through our collaborations with First Nations People. Respectful art teachers keep at the fore of their practice the need to embody mindful, inclusive, accessible and culturally appropriate approaches to art teaching, learning and making with their students.



Contentsp. 1
For Teachersp. 2
Taking Art to the Skies
Map of Queensland p. 10
A Brief History of Art in Queensland p.11
Selected Key Eventsp. 15
The Artist's perspective - Mervyn Moriarty
The Impact of the Flying Arts School - Recollections from Students
Colour and Response p. 20
Artists and Colour p. 23
Colour and Response - Responding and Making activitiesp. 24
Australian Curriculum connections - General Capabilities, Content and Assessment p. 38
The General Capabilities in The Artsp. 40
Australian Curriculum links - Years 5/6 p. 42
Australian Curriculum links - Years 7/8p. 43
Australian Curriculum links - Years 9/10p. 45
Links to further resources/references of interestp. 47
Colour and Response - Reflective questionsp. 49

For Teachers

About this Education Kit

This education kit has been designed by the University of Southern Queensland in collaboration with Flying Arts Alliance and Art Education Australia (AEA) to support teacher and student engagement with the exhibition *Colour and Response* touring Queensland from November 2018 – March 2020. The *Colour and Response* exhibition was developed following the success of *Colour: Mervyn Moriarty, A Retrospective Exhibition*. Mervyn Moriarty is an artist, art educator and the founder of Flying Arts Alliance.

The *Colour* part of the exhibition provides an opportunity to engage with Moriarty's lifetime interest in the theory of colour, colour relationships and colour mixing utilising his Three-Section Colour wheel system. The exhibition consists of landscapes which Moriarty is intimately familiar with and in which colour is the predominate feature. The *Response* part of the exhibition provides the opportunity for each region (Bundaberg, Gladstone, Roma, Texas and Dalby) to curate an exhibition responding to Moriarty's touring works and the impact of his art teaching. These exhibitions will showcase works from artists in the community in addition to pieces from local private and public collections that demonstrate the impact of Mervyn Moriarty.

The activities outlined in this education kit are designed to introduce students and teachers to visual art centric learning opportunities associated with the *Colour and Response* touring exhibition. The activities outlined in the kit pay particular attention to the impact of colour and place. When explored in conjunction with this education kit, the exhibition positions students to consider the complexities of colour and their impact on our sense of place. Through the education kit students are encouraged to consider:

- the impact of nature on colour and colour combinations;
- how artists express and communicate ideas about relationships between place; and
- how the arts foster community connectedness.

Flying Arts is an arts and cultural development organisation which has been delivering visual arts projects and services to regional and remote Queensland for 45 years. Since 1971, the Association has played a significant role in inspiring artists and communities, as well as helping to overcome the impacts of regional isolation and remote living. Flying Arts was recently announced as the Regional Program Administrator in Queensland of the Regional Arts Fund: https://flyingarts.org.au/

The **University of Southern Queensland** (USQ) is a recognised leader in online and blended education, renowned for its student-focussed commitment to teaching and learning. Over 75% of USQ students choose to study online in order to complete their degrees as flexibly as possible. USQ's Creative Arts and Media degrees are designed to inspire creativity and develop technical expertise and practical experience. These degrees encourage creative and informed student reflection, critique and the formation and production of students' creative work. USQ's Education degrees combine theory and professional experience in order to equip and empower individuals and groups to engage in life-long, life-wide learning: https://www.usq.edu.au/

Art Education Australia (AEA) is the peak national professional association that supports and promotes all levels of visual art education practice and research as an integral part of general education across Australia. AEA is the national professional association for members of the Australian visual art teaching profession, working alongside and in collaboration with other art education state/territory, national and international peak associations and Arts industry sector stakeholders to deliver best quality visual art learning outcomes for Australian students: https://www.arteducation.org.au/

The **Colour and Response** Education Kit can be used by teachers to explore with their students the interrelated strands of **Making** and **Responding** in the <u>Australian Curriculum – The Arts</u>, focussing on the visual arts. Teachers are encouraged to contextualise this resource to their particular learning and teaching context.

The **Colour and Response** Education Kit has been designed to help teachers identify entry points for students from upper primary (grade 5/6) through to middle (grade 7/8) and upper secondary (grade 9/10) to consider a range of viewpoints and perspectives through the **Colour and Response** exhibition. The nature of questions threaded throughout the activities include questions for the teacher to consider, as well as questions for students to help guide their investigation and facilitate scaffolded inquiry.

While the activities outlined in this kit focus primarily on learning opportunities pertinent to visual art, teachers are strongly encouraged to consider the vast opportunities for interdisciplinary learning and teaching across other curriculum areas, and use this kit as a tool to broker collaborative projects with their teaching colleagues who specialise in areas beyond visual art.

This iteration of the **Colour and Response** Education Kit also indicates opportunities, relevant to content and context, for teachers to support the development of students skills and understanding integral to the Australian Curriculum General Capabilities (GCs). Whilst opportunities to explore some of the GCs are highlighted, these are certainly not offered as finite or inflexible. In using this education kit, teachers are encouraged to exercise their expertise, agency and preferences in how they might like to approach the activities outlined in this kit.

Flying Arts, USQ and AEA acknowledge that 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. 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 embedded, where relevant, in the learning experiences. Further detail and guidance regarding how to cultivate the GCs from an Arts-centric perspective can be found in the Curriculum Connections section of this kit (pp. 42-46).

In addition to the GCs, there is also scope for teachers to further tailor the activities for their students to feed into the Australian Curriculum Cross-Curriculum Priorities (CCPs) - Aboriginal and Torres Strait Islander histories and cultures; Asia and Australia's engagement with Asia; and Sustainability. Teachers are encouraged to exercise their expertise and identify opportunities to tailor the activities in this kit to explore the CCPs for their students. Flying Arts, USQ and AEA encourage 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.

In contextualising the activities outlined in this education kit teachers they may wish to explore artworks that deal with culturally situated knowledge, stories and complexities. Teachers are strongly encouraged to not do this in isolation, and instead seize the opportunity to collaborate with communities, organisations, industry and wider teaching and learning resources. A list of relevant, freely available and credible online resources and cultural protocol documents are located in the References and Resources section on pp. 47-48 of this education kit. Please refer to these resources before, during and after your explorations of artwork with students.

Taking Art to the Skies – Mervyn Moriarty and the Beginning of the Flying Arts School

Mervyn (Merv) Gregory Moriarty (1937 -), the founder of the organisation now known as Flying Arts Alliance Inc., is a passionate artist, printmaker, sculptor and educator who believes that everyone is entitled to have access to high quality art education experiences, no matter where they live. Moriarty was born and raised in the city of Brisbane, Queensland which at that time was still considered to be a large country town where the "pace of life was slow and trains and trams were the only form of transport" (England, 2009, p. 6) for most people who lived there.

Moriarty had always loved drawing and painting and was encouraged by his family to begin his art training after leaving school at the age of 14. His father was an actor and other members of his family were musical. He enrolled in courses at the Central Technical College (CTC) in Brisbane and taught by a number of Australia's important artists including Melville Haysom (1900-1967). Moriarty learned drawing techniques, how to prepare his canvas and the applying and mixing of colours during this time. However, Haysom also encouraged him to develop his own individual form of expression and creativity. Moriarty was excited by art that was new and contemporary and naturally gravitated towards other artists also working in Brisbane including Andrew Sibley (1933-2015) and Jon Molvig (1923-1970) who were "bohemian and certainly out of step with conventional Brisbane at the time" (Moriarty, 2016, para. 2).



Moriarty studied drawing and painting privately on weekends with Sibley and Molvig. They both became mentors and close friends of his as he developed his identity as an artist. He also appreciated the work of artists such as Charles Blackman (1928-2018) and John Olsen (1928-).

Portrait study of Mervyn Moriarty in charcoal and gouache by Andrew Sibley (1960s) National Gallery of Australia Collection After both of his parents suddenly passed away in 1962, Moriarty moved into Sibley's house and began teaching in Brisbane and in regional areas organised by the Queensland Arts Council. During this time, he also exhibited in solo and group exhibitions around Australia. His work was selected in the finalist categories of a number of prestigious exhibitions, including some multiple times. These

included the Archibald (1963; 1964), Sulman (1971; 1997) and Dobell prizes (1999; 2001).

Dr Gertrude Langer (1908-1984), was one of the many artists and intellectuals who fled the rise of Hitler's Germany to settle in Queensland. She became an art critic for the *Courier Mail* newspaper in Brisbane, was a passionate arts advocate and established the Queensland division of the Arts Council of Australia in 1957. It became the largest state division in the country with an extensive touring program covering a range of arts forms. In 1968, Langer invited Moriarty to teach at the Queensland Arts Council vacation schools she conducted at the University of Queensland. During this time, support was being provided for Queensland country towns to apply for an artist teacher to hold a creative art workshop in their area. Moriarty subsequently travelled to Blackall, Barcaldine, Mary Kathleen, Townsville and Charleville to share his love of art.



Dr Gertrude Langer viewing an artwork in Brisbane, 1940

By Contributor(s): Queensland Newspapers Pty Ltd - Copied and digitised from an image appearing in the Courier Mail, 3 April 1940, p. 2., Public Domain, https://commons.wikimedia.org/w/index.php?curid=15026194



Mervyn Moriarty on a Flying Arts tour c. 1970s Image courtesy of Flying Arts

In 1970 during a workshop in Charleville Moriarty met Dr Dorothy Herbert (1922-2014) who had bought her first plane in 1957 so she could attend medical emergencies on remote properties as quickly as possible. She introduced Moriarty to flying during this time and during a short flight allowed him to handle the controls and see what it was like to fly. Moriarty "loved the thrill of flying and found it inspiring" (England, 2009, p. 8).

The following year Moriarty began to take flying lessons using his prize money from the 1970 James Cook Bicentenary Art Award for his painting titled *Another Place*. He opened his Eastaus (for Eastern Australia) Flying Art School (now Flying Arts Alliance Inc.) in 1971. Moriarty created a two year course

taught by contemporary artists which gave students "an art course previously only available to people living in major cities such as Sydney and Melbourne" (England, 2009, p. 3). Jack Wilson from Dalby recalled that when Mervyn arrived "he opened our eyes to contemporary art and a new and exciting way of looking at reality. He freed us from the narrowness of traditional painting as we knew it and we were now free to use our imaginations. Mervyn came as a breath of fresh air and dragged us into the 20th century" (England, 2009, p. 10).

Although the number of people interested in Moriarty's course steadily grew, their membership fees were not enough to cover the costs of hiring and fuelling a small plane. Despite intense efforts to address the cost of teaching over 240 students throughout eighteen centres in Queensland there was a funding shortfall. Moriarty approached the Arts Council of Australia for funding but they were unable to assist.

On the 5 December 1972 Gough Whitlam (1916-2014) became Australia's 21st Prime Minister. His Labor Government, the first in 23 years, set out to change Australia through a number of new programs and policy changes including the end of conscription, the institution of universal health care and free university education. Gough Whitlam also loved culture and provided support for numerous institutions including the new National Gallery of Australia which purchased the iconic painting *Blue Poles* by Jackson Pollock under his leadership. Gerard Vaughan described him as a "crucially important figure in the world of the arts in Australia" (Cuthbertson, 2014, para. 14).

Moriarty decided to write directly to Gough Whitlam who responded with a positive reply. Whitlam

said he thought the Flying Arts School was a wonderful idea and that he would like to send a friend of his to see how it worked. Whitlam was referring to his friend the artist Clifton Pugh (1942-1990) who had won the Archibald Prize in 1972, ironically with his portrait of Whitlam. Pugh spoke very highly of the work Moriarty was doing and recommended that the school receive funding. To obtain funding a board needed to be set up to manage the funds and it was decided at the same time to also change the name of the school from 'Eastaus' to 'The Australian Flying Arts School'.



The Hon. E. G. Whitlam, oil on canvas, by Clifton Pugh
Archibald Prize Winner, 1972
Collection of Art Gallery of New South Wales – Estate of Clifton Pugh

Moriarty included a range of Australian artists in his flying arts school as guest tutors, such as Roy Churcher, Pat Hoffie, and Kevin Grealy who flew with him to the workshops. He knew how important it was for his students to see how other artists worked, but also to have a sense of continuity in order to build their confidence. Moriarty argued that "a fairly long-term relationship enables the learning process to be as much coming from the student as from the tutor. It is that relationship between student and tutor that supplies them with continuity and security" (England, 2009, p. 14).

From 1971 to 1983 Moriarty overcame the tyranny of distance to make more than 1250 trips, flying

over 400,000 kilometres, visiting 25 different locations in remote and regional Queensland and delivering 20,000 tutorials in a state equivalent to the size of Western Europe (Brown, 2016, para. 6). People would drive hundreds of kilometres to attend the workshops and in the process participate in important networking between isolated artists. England (2007, p. 7) contends that:



Mervyn Moriarty with a group of Flying Arts students

Flying Arts brought personal and social regeneration to country women by supplying friendly and relaxed workshops which encouraged the exchange of ideas. Stimulating discussions that centred on being creative helped to reduce the feeling of mental isolation in rural communities. They gave purpose to the lives of many country women (and some men) living in remote areas and coastal towns throughout regional Queensland. The Flying Arts workshops encouraged them to express their sense of place in their

environment, when through distance, family commitments, or economic circumstances, they were unable to travel to the city.



Mervyn Moriarty (left) and Kevin Grealy (right)
Courtesy of Flying Arts

The passion and commitment of people such as Mervyn Moriarty has enabled Flying Arts to survive and thrive. He has been an inspiration to several generations of art students and artists throughout Australia. Kevin Grealy one of the Flying Arts tutors revealed that: "Though I was trained as a teacher, Merv showed me by his example that education (bringing the best out of people) was more effective than teaching (putting the best into people). I still hold that view."

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Map of Queensland



Commonly designated regions of Queensland: CC BY-SA 3.0, https://commons.wikimedia.org/w/index.php?curid=498691

Interactive Indigenous languages map of Queensland:

http://www.slq.qld.gov.au/resources/atsi/languages/indigenous-languages-map

A Brief History of Art in Queensland

We acknowledge that Aboriginal people occupied this country and held strong arts and cultural customs for tens of thousands of years before the colonial history outlined below.

(Frances) Vida Lahey (1882-1968) born at Pimpama in Queensland, was the eldest of 12 children. She became a prominent artist and teacher who exhibited regularly in Australia and in Paris, London and the United States. Lahey was well-travelled and recognised the importance of Indigenous artists' work "as important expressions in art tradition" which earlier in Australian history had aroused anthropological rather than aesthetic interest (Lahey, 1959, p. 1). She was taught art by R. Godfrey Rivers from 1898-1904 at the Brisbane Technical College, later renamed the Central Technical College (CTC) in 1908. Lahey also studied at the National Gallery School in Melbourne under the artists Bernard Hall (1859-1935) and Frederick McCubbin (1855-1917). After her studies she returned to

Brisbane and established a painting and teaching studio in 1907. In 1916 she abandoned her art career in order to create a home base for her brothers in London, in addition to a number of cousins who had enlisted to fight in World War 1. She was heavily involved in assisting the war effort and after it ended she travelled to the Netherlands and France to rekindle her passion for art. She returned to Australia in 1920.

AUSTRALIAN WAR MEMORIAL

PO4598.001

Frances Vida Lahey and two of her brothers Noel and Romeo
Australian War Memorial PO4598.001

There had been a wave of prosperity in Queensland beginning in 1876 with the discovery of gold in Gympie and then Charters Towers and later Mt. Morgan, which had the effect of quadrupling the population of Queensland in a decade. The discovery of artesian water in 1887 "transformed the resources of the west and brought prosperity to the whole State" (Lahey, 1959, p. 7). Lahey recalled, due to the financial upturn and the persistence of R. Godfrey Rivers, the state was able to establish an Art Gallery. Rivers was instrumental in forming the Queensland National Art Gallery in 1895 – later known as the Queensland Art Gallery. During its early history, it was located in a number of temporary premises with a makeshift gallery in the Old Town Hall housing the beginnings of the collection until 1905. At around this time the wave of prosperity in Queensland was starting to decline as did interest in art.

During 1906, 1907, and 1947 the Queensland National Art Gallery sent part of its collection on tour to provide people in country areas the opportunity to see original works of art. This occurred again in 1951 with the nine-month 'Jubilee Art Train' exhibition, which toured in a specially outfitted train

that also served as a travelling art gallery. In 1962, the gallery organised a two month 'Aerial Art Exhibition'. As Lahey (1959, p. 14) noted however, "it was not country towns alone which were handicapped by isolation. Even the capital [Brisbane], during all these years suffered from this serious retardation to development; and lack of interest in art on the part of the public was the inevitable result of seeing pictures so seldom".

Vida Lahey and her friend the renowned sculptor (Lillian) Daphne Mayo (1895-1982), who was taught art by R. Godfrey Rivers and also sculpture under L. J. Harvey at the Brisbane CTC, were



instrumental in the establishment of the Queensland Art Fund in 1929. The purpose of the fund was to awaken interest in art and to purchase significant artworks. A condition on the bequest of £10,000 (pounds) (at the time approximately \$800,000) by John Darnell stipulated that a similar sum would need to be raised within five years of his death, and if this was achieved £15,000 (pounds) (at the time approximately \$1.2 million) would be given to assist the Queensland National Art Gallery. This seemed to be almost impossible as Australia was in the grip of the Depression, and "the population was so small, and such a meagre proportion of the number knew or cared anything about art" (Lahey, 1959, p. 15). However, not to be deterred the Queensland Art Fund sprang into action and after six months of intensive effort raised the required amount to claim the bequest.

Portrait of Daphne Mayo John Oxley Library, State Library of Queensland

In 1932, Mrs Selina Rivers established the R. Godfrey Rivers Trust in memory of her husband to enable the purchase of works for the collection. The Rubin Gift, made in 1959, enabled the purchase of a number of important European works including Picasso's masterpiece *La Belle Hollandaise* (1905). At the time, it was valued at \$200,000 (the equivalent of \$2,367,132 today). When it was rumoured in 1967 that the gallery was considering selling the artwork to raise money for a new building on the southern bank of the Brisbane River, which is the current location of the Queensland Art Gallery, someone stole *La Belle Hollandaise* in protest. It disappeared for five days until it was left with Mrs Julie Rubin, the widow of Major Harold Rubin who had originally bestowed the work upon the gallery. She subsequently returned the artwork.



Pablo Picasso, La Belle Hollandaise Gouache, oil and chalk on cardboard 77.1 x 65.8cm, 1905 Queensland Art Gallery

MacAulay (1989) notes that although Brisbane remained isolated artistically until the 1930s, World War 2 accelerated the process so that by 1965 significant changes had occurred in relation to art in Queensland:

There was greater diversity in art teacher training: wider adoption of art curricula in schools; professionalization of the art-related institutions; a much higher incidence of visiting art exhibitions; an increase in the number and type of art societies and organisations, and of commercial galleries; and a rise in the number of cultural publications. (p. 14)

This change provided an important opportunity for art advocates such as Gertrude Langer to encourage and support artists and teachers, including Mervyn Moriarty to share their expertise throughout Queensland, so that everyone had an opportunity to engage with high quality art education. This also included children who Lahey had encouraged through Saturday morning workshops at the Gallery. Her approach has subsequently become an important part of the Queensland Art Gallery's programming (Horton, 1983). Online resources are also available for schools and teachers to assist particularly those located in rural and remote areas. It seems fitting therefore that two of the most requested artworks to see at the QAG (below) are by the artists and teachers R. Godfrey Rivers and Vida Lahey.

In 1982, on the 21 June the Queensland Art Gallery opened in its new permanent home, after eighty-seven years of temporary accommodation. The Gallery of Modern Art (GOMA) opened in 2006 on 1 December in conjunction with the 5th Asia Pacific Triennial of Contemporary Art.



R. Godfrey Rivers, *Under the Jacaranda Tree*Oil on canvas, 143.4 x 107.2cm, 1903
Queensland Art Gallery



Vida Lahey, *Monday Morning*Oil on canvas, 153 x 122.7cm, 1912
Queensland Art Gallery

References

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Selected Key Events

Pre-colonisation - Indigenous arts and cultural customs for tens of thousands of years 1859 Queensland separates from the Colony of New South Wales 1867 Gold discovered in Gympie, and later in Charters Towers and Mt. Morgan 1882 Birth of Vida Lahey 1887 Queensland Art Society founded 1890 Mr R. Godfrey Rivers appointed Art Master at the Brisbane (in 1908 it became the Central Technical College (CTC)), Ann Street 1895 Art Gallery established in Old Town Hall, Queen Street 1901-05 Executive Building built, and upon completion Art Gallery is accommodated on this site 1906-07-09 Artwork from the National Gallery goes on tour to country towns 1914 First Wold War (continues until 1918) Establishment of Queensland Art Fund 1929 1931 Art Gallery opened in the Exhibition Building (also known as the Old Museum) 1937 Birth of Mervyn Moriarty 1939 Second World War (continues until 1945) 1941 Children's art classes begin at the Art Gallery on Saturday mornings, with artist Vida Lahey as the first tutor 1949 Robert Campbell appointed Director of the National Art Gallery 1951 Robert Haines appointed Director of the National Art Gallery/Jubilee Art Train touring exhibition 1954 National Gallery Society founded 1957 Queensland Division of the Arts Council of Australia established (Gertrude Langer) 1967 James Wieneke appointed Director of the National Art Gallery 1968 Moriarty begins teaching at the Queensland Arts Council vacation schools

1971	Eastaus Flying Art School begins, founded by Mervyn Moriarty
1972	Gough Whitlam becomes Prime Minister of Australia
1973	Australia Council established
1974	Raoul Mellish appointed Director of the National Art Gallery
1975	Art Gallery opens in M.I.M. Building, Ann Street/Whitlam dismissed as Prime Minister of Australia
1978	Flying Arts becomes a part of the Kelvin Grove College of Advanced Education – Mervyn Moriarty is the lead tutor
1982	Queensland Art Gallery (QAG) officially opens on the south bank of the Brisbane River
1987	Doug Hall appointed Director of the Queensland Art Gallery
1991	Flying Arts becomes part of the University of Southern Queensland
1993	The 1 st Asia Pacific Triennial of Contemporary Art (APT1)
1996	The 2 nd Asia Pacific Triennial of Contemporary Art (APT2)
1999	The 3 rd Asia Pacific Triennial of Contemporary Art (APT3)
2003	The 4 th Asia Pacific Triennial of Contemporary Art (APT4)
2006	Gallery of Modern Art (GOMA) opens adjacent to the QAG/The 5 th Asia Pacific Triennial of Contemporary Art (APT5)
2007	Tony Ellwood appointed Director of the Queensland Art Gallery
2009	The 6 th Asia Pacific Triennial of Contemporary Art (APT6)
2012	The 7 th Asia Pacific Triennial of Contemporary Art (APT7)
2013	Chris Saines appointed Director of the Queensland Art Gallery
2016	Flying Arts 45 th Anniversary commemorated with the opening of <i>Colour: Mervyn Moriarty – A Retrospective Exhibition</i> / The 8 th Asia Pacific Triennial of Contemporary Art (APT8)
2018	The 9 th Asia Pacific Triennial of Contemporary Art (APT9)

The Artist's Perspective – Mervyn Moriarty



Mervyn Moriarty's Wallagoot paintings at the Judith Wright Centre, October 2016

Photo credit: Mick Richards

My earliest memory of experiencing colour is working with pastels at an early stage of my schooling. I made a grid-like design of squares and rectangles and filled them with colours. I recall it had a favourable response from the teacher. But I later realised that I also had to learn now to draw. That took a long time, starting with Tech College, where I discovered that this was more about spending time working from casts from the life nude. I was given special dispensation to attend the life class, as I was officially too young to be allowed in. Perhaps my love of the human figure was born then. It has always been my favoured subject, except during a few times when the landscape took my attention or when my work was, for a period, essentially colour-field or abstract in form.

I firmly believe that the connection between the subject and the artist is paramount. I often say to my students, "Don't start drawing until the subject has recognised your presence and accommodates you." Being out in the wind, racing to chase the changing light, standing cold as ice in the snow or working with a long-suffering model holding a painful, difficult pose: all these things contribute to a process that can at times be electric. It is the only way because the subject is not out there and cannot be photographed. It is, as it were, born out of the marriage of the artist's vision and the pattern of light and colour that is streaming towards them. This unique experience exists for that person alone and only they can put it down in form and colour. A painting from a photograph always remains a photograph. I am constantly striving to reveal, not imitate reality. This can be painfully difficult. I sometimes paint an area in and then reject it and do it again and again and again — "oh, I am imitating"; "no, that is a distortion" — until it seems right.

Often, I come home from working outdoors with a rudimentary idea put down with a portable medium and develop the potential of that image back in the studio. I have to constantly guard against imitating the sketch; the painting has to be free to find what it wants to become. I have to follow; that is where I have to find all the skill I can muster.

Like a wave that I cannot get off, my obsession with colour has always been there and still is, perhaps now more than ever, since I explore the nature of colour relationship mathematically as well as in paint on a surface. If I have been enamoured of colour in the past, I am in awe of it now. Colour relationships speak and, I trust, reveal things about life that has yet to be written down. I feel an obligation to respond to this at a very deep level.

Mervyn Moriarty

Extract from *Colour: Mervyn Moriarty – A Retrospective Exhibition*, 2016, p. 43 [exhibition catalogue]

Curator: Sarah Barron, 8 – 22 October, Judith Wright Centre of Contemporary Art

The Impact of the Flying Arts School – Recollections from Students

Not only did he (Merv) improve art practice but he broadened horizons; introduced new ideas; gave people the confidence to be different. He freed us all up and enhanced our lives considerably. He made a difference in Dalby and I am sure he did everywhere he went. (Elsie Brimblecombe)

Your four seminars per year provided such an extraordinary gift for a young painter, to paint and learn at a considered rate, knowing that sometime in the weeks ahead that you would be back to provide critiques, knowledge, humour and wisdom, It was an education that allowed us to find ourselves as painters, to learn and deeply value the craft and for me, the added benefit of observing what a good teacher is and the profound effect that a teacher can have. (John Honeywill)

We all learn through the senses and the languages of hearing and seeing must be learned through experience. I consider I was most fortunate to have recognised music as a language at a very young age but it was through his (Merv's) introduction to the elements of design that the full joy of visual language, was mine. (Glen Henderson)

In 1972 I was a young mother in a remote area of Queensland. I'd grown up in an even more remote spot and was happy and at home in the bush, but like many young mothers I was struggling to preserve some sense of identity among teething woes, infant tantrums, nappies and station issues, and these two day seminars seemed heaven-sent. They provided two days a quarter of sacred ME time. (Carol McCormack)

I wrote a letter to the ABC asking Merv if he would consider coming out to the Clermont district ... I remember that things happened pretty quickly after I wrote that letter ... Dad and I went and met his plane, he stayed at our place and people came for a couple of days of art, which in those days was amazing! (Susan Barratt)

Colour and Response

Human beings are natural story tellers who "understand the world through narrative" (Clandinin & Connelly, 2000, p. 17). It has been suggested by Abbott "that narrative is a 'deep structure', a human capacity genetically hard-wired into our minds" (2002, p. 3). Through the process of telling and listening to stories people narratively construct, and continually re-construct, who they are (Bruner, 2002; Clandinin & Connelly, 2000; Søreide, 2006).

Artists are important storytellers who have told visual stories for millennia, evidenced in prehistoric cave paintings created using a combination of soil, animal fat, burnt charcoal, and chalk, with red ochre being a consistent colour in these works.

The history of colour in art has benefited from many scientific advancements including the portable paint tube invented in 1841 by portrait painter John Goffe Rand (1801-1873), which replaced for some artists the pig bladders and glass syringes they were using to transport paint. In addition, since the late 19th century many synthetic colours have been created which have also benefited artists, and particularly their health, as a number of the older pigments (both natural and early synthetic variations) were highly toxic and included lead, mercury, chrome, arsenic and cyanide.

Colour has also been used by to showcase wealth and privilege. For example, ultramarine one of the most expensive and brightest pigments, was used by Renaissance artists in order to emphasise their patron's wealth. It was made by grinding the lapis lazuli gemstone down to a powder and then adding various resins to bind it.

There have been of people who have explored colour scientifically, including Sir Isaac Newton (1643-1727) who in 1706 arranged red, orange, yellow, green, blue, indigo and violet on a rotating disk – an early form of the traditional colour wheel. When the disk spun quickly the colours blurred together and appeared as white. This makes sense because when a beam of white light passes through a prism, the light splits into the colours of the rainbow.

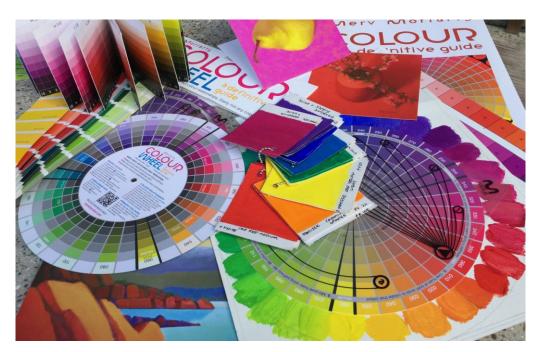
Colour is significant in visual art as it evokes an emotional response informed by personal taste and cultural background. Chang (2013, p. 373) posits that "colour is one of the important characteristics that represent a culture ... all cultures have their unique colour connotations". Lenclos (cited in Chang, 2013, p. 373) argues that every place in the world has its own distinct colour created by elements such as vegetation, latitude, local materials, and characteristics of climate. In addition to natural elements, he also contends that human geography including national identity, local culture, traditions, and customs also contribute to the distinctive colours of a particular area.

The importance of colour in relation to place is evident in the *Colour and Response* exhibition, which in fact features two exhibitions, both inspired by local colours. *Colour II: Merv Moriarty, in the Field* will travel to five Queensland regional Galleries during 2019 and 2020. In response, each of the

galleries will present a locally curated exhibition responding to Moriarty's artworks. Moriarty has spent a significant period of his life exploring the complexity of colour. He has developed the *Moriarty Three-Section Colour Wheel* in order to clearly define a mathematical pathway between combinations of colours depending on their position on the wheel. Moriarty (2018, p. 3) states "many years ago I recognized that if I divided the colour wheel at the three primaries of pigment: Cyan, Magenta and Yellow, into three sections representing the primaries of light: Red, Green and Blue, I could clearly define a mathematically correct pathway between combinations of colours depending on their position on the wheel relative to the three sections." This has allowed him to mix colours accurately, and to determine harmonious colour relationships between colours. Moriarty has also published on this subject and provided numerous presentations on his investigations into colour and the importance of this knowledge for artists.

For further information please see the following link where Mervyn Moriarty discusses his theories about colour: https://www.wheelercentre.com/broadcasts/lunchbox-soapbox-merv-moriarty-on-understanding-colour-relationships

For further information on how the Moriarty Three-Section Colour Wheel works please see: https://mervmoriarty.com/about the colour mixing system



Mervyn Moriarty's Three Section Colour Wheel ©Merv Moriarty https://www.moriartycolour.com/colour-tools.html

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Artists and Colour

Some of us come to earth seeing. Some of us come to earth seeing colour. (Louise Nevelson)

He who wishes to become a master of colour must see, feel and experience each individual colour in its endless combinations with all other colours. (Johannes Itten)

Remember the enemy of all painting is grey: a painting will almost always appear greyer than it is, on account of its oblique position under the light. (Eugene Delacroix)

I found I could say things with colour and shapes that I couldn't say any other way — things I had no words for. (Georgia O'Keefe)

Colour is a power which directly influences the soul. (Wassily Kandinsky)

The purest and most thoughtful minds are those which love colour the most. (John Ruskin)

Colour is the place where our brain and the universe meet. (Paul Klee)

Colour! What a deep and mysterious language of dreams. (Paul Gaugin)

Colour is my day-long obsession, joy and torment. (Claude Monet)

I've been forty years discovering that the queen of all colours was black. (Pierre-Auguste Renoir)

Light is a thing that cannot be reproduced, but must be presented by something else – by colour. (Paul Cezanne)

Colour and Response Responding and Making Activities



Exploring 'Colour and Response'

Before you visit the gallery: Discuss with the students the differences between artworks featured in books and online and the same ones displayed in a curated exhibition setting. Some useful prompt questions and ideas could include:

What might be missing or different in an online/virtual encounter, and how might that shape our interpretation? How might those differences influence our understanding?

(For example, how might differences in scale affect what we can see, and assume?)

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)

What opportunities do online/virtual spaces offer when face to face encounters aren't possible?

(For example, what does the online/virtual gallery space enable us to consider or have access to that we might otherwise not to be able to explore? What can we do with that information?)

How important is it to consider artworks in relation to the artists' statement and information they provide about their practice?

(Allowing a balance of opportunity for students to have time and opportunity to 'read' the artwork, and respond intuitively before engaging in critical examination of the artists' intention is valuable. This helps students to consider their own interpretations in relation to the artists' intended meaning)

 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/scale. (For example, 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)

Extending the discussions

- Engage the students in a process of focussed response and interpretation in relation to an artwork by Mervyn Moriarty and one of the artworks from the 'Response' exhibition. You might have your own preferred pedagogical strategies for investigating artworks; if not, you might like to look at Visual Thinking Strategies (VTS) from Harvard Project Zero, (2007, see reference/resources for further information).
- Ask students What do you see/think/feel and wonder about the artworks, individually and collectively in relation to each other? What might these artworks be trying to tell us about the importance of colour and our response to it? How might you ask students to communicate/articulate the interpretation and meaning they make? (i.e class discussion, individual reflection, through their making)
- Use this as an opportunity to explain how artists express themselves in different ways, because they are all different, and have different experiences and backgrounds, which necessarily affect the work they create. For example, if the students consider the two artworks they chose earlier, what synergies/differences can they see? Discuss the similarities/differences between the artworks using VTS or your preferred pedagogical strategy.
- Further questions could relate to asking students to think about the importance of physical encounters (experiencing in person), and how the artists', through their work, speak about particular places that are important to them. How do artists help us establish connections to special places? How do they use colour and are they inspired/challenged by colours in nature?
- Dedicate some time to discuss encounters and how these inform response and meaning making. You could explain that most artists expect people to see their work in 'real life' not through photographs. 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).



Gallery tour – Looking at *Colour and Response*

Suggested materials for this activity:

- + Clipboards (for mobility)
- + Drawing media (i.e range of soft/hard pencils, charcoal, pastels)
- + A4 cartridge and newsprint paper

Responding – What do you see?

Pair Activity

Ask the students to explore the *Colour and Response a*rtworks with a classmate and decide on two artworks they like together. On page 49 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.

Explain it might take a little while to make their final two choices, and allow adequate time for this process. Once they have decided on the two artworks, they need to write down the key details for one of the artworks each, including the name of the artist, title, materials, size and year.

Students then each decide on which one they will create a simple line drawing (A4 paper), capturing the features that stand out to them, or that they notice the most. You might ask them to include some adjectives or brief notes to capture their initial response to their chosen work. Emphasise they only have to draw the major shapes and provide necessary detail to help them recall 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?

(Perhaps they will comment of the use of/lack of colour, or how use of shade/tone is used to create atmosphere or an affective/emotive response. Encourage students to focus on and use appropriate art terminology to explain their choices such as line, colour, shape, tone, texture ... These may be new or familiar terms)

- 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?
- What are some of the similarities and differences you notice about Mervyn Moriarty's artworks, particularly his use of colour, and those from the 'Response' section of the exhibition?

(This question provides an opportunity to challenge and extend older students to explore the relationship between the written and the visual)



Making marks – Creating textures: Technical exploration of elements

Students are to create an artwork of a place or cause that is special to them, inspired by the stories, ideas and technical approaches adopted in their favourite artwork from **Colour and Response**

Before any artmaking, it is important to have a conversation with students about the importance of 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 style and techniques inherent to cultural knowledge in artworks, is not acceptable. These can be difficult differences and distinctions for children and adults alike to grasp initially, but it is not beyond any of us. It is our shared responsibility to expand our cultural awareness, and it is important to start and continue having these conversations early in any child's education. Whenever and wherever appropriate, make opportunity and allow time to explore the cultural protocol resources shared in the *References and Resources* section of this kit to help you have these important conversations with your students *before* they start making their artwork.

Suggested materials for activity:

- + Clipboards (for mobility if necessary)
- + Materials pertinent to whatever 2D art making activity you will do with your students, ie:
- + Drawing media (i.e range of soft/hard pencils, charcoal, pastels)
- + A3 cartridge, card and other papers, canvas, boards
- + Glue, Scissors, masking tape, recyclables/materials to repurpose as part of artmaking

If you work on A3 cartridge paper, you might consider asking the students to divide their paper in half (from landscape to make two A4 sections) or use separate pages if creating larger works. They will be using the bottom half of the A3 page (or another separate page) to write a message to the artist whose work they drew their inspiration from.

On the top half of the A3 cartridge paper, they are to create their own work depicting their favourite place, with a particular focus on colour, similarly to how the artists in Colour and Response have responded to this theme. You might consider framing this place to somewhere special in your school or local community, or expand the inquiry out to allow for something more personally significant to individual students.

Students are to use this as an opportunity to explore and further develop their own personal style, ensuring they do not copy from the artworks they were most drawn to from the **Colour and Response exhibition**. It is important for students to be able to refer to their initial sketching and any notes taken during their planning stage, but once it comes to making their own artwork, discouraging or limiting access to the gallery during their primary making stages can help reduce the likelihood for copying. Students should continue to refer to and experiment with their own interpretive sketches and details they noted down about the work they liked throughout the process of making their individual artwork.

To assist students in creating their artwork, ask them to consider the following:

- How do you think your artist created their interpretation of their special place?
- Why do you think they chose to depict what they did?
- What do you notice about how they have presented their ideas through their artwork?
- What visual elements/principles do you see evidence of, and are one or more of these emphasised (i.e. colour, texture, line, tone)?
- What materials do you think they have they used, and what special methods/techniques have they used to create their artwork?
- How might you use different techniques to include a special message or clue for your audience?
- Consider how colours, shapes, images, or words can be used to let your audience know how special this place is to you, and why it is special.

When they have finished their artwork, the students need to write a message to the artist whose work they drew inspiration from. Ask the students to describe how their own experiences and background informed the work they created, and how they have sought to present something about themselves, and what's important to them through their artwork. They also need to reference/acknowledge and explain the ways in which their work was inspired by any of the techniques the artist used to create their work.

An important part of the students making activity is their artist statement. This is a short piece of writing to accompany their artwork, that their audience can look to find further information about the idea, message or story they have sought to convey in their artwork. When putting together their artist statement, ask students to include details for the following:

- What did you learn about your colour and yourself as you created your artwork?
- What ideas are you wanting to communicate to your audience?
- What parts of the artwork should I pay closer attention to in order to better understand what you are trying to say?

The next activity incorporates making and responding, where students can become actively involved in the curatorial process, where their artworks (and accompanying statements) can then be exhibited together as a collaborative classroom exhibition.



Class exhibition

When the students have completed their artworks ask them to share and discuss their artwork with another classmate. The following questions can be used to encourage further responding and meaning making:

- 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.
 - (For example, if they look closely at the some of the line drawings from their earlier planning stages, they will see they have all drawn in response to the artworks a little bit differently, because they notice different things and are responding in relation to their unique experiences and background)
- Ask each student to pair up (with their original pair or a new partner) and view and look at each others' artworks, sharing with each other how they have incorporated special clues in their artwork for their audience.
- Ask student to describe to each other 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 class group, work with the students to curate an exhibition, including all the artworks and using their knowledge to look for connections between the works to assist in deciding how works will be placed. It is essential that all students have the opportunity for their artwork to be celebrated through display.

- If space is an issue in your classroom, you might consider grouping a small number of artworks, perhaps 5 7 each week and then rotating these until all artworks have been shown. Alternatively, you could consider curating a digital display of artworks.
- You may also consider sending colour JPEG files of the artworks to Flying Arts or Art Education Australia and discuss with them the possibility of curating a digital exhibition of your classroom artwork in the virtual gallery.



Expanding ideas and perspectives

The following section of this kit builds on the above making and responding activities to identify how and where steps can be adapted to incorporate added complexity and challenge. Information and ideas for extension, and further activities to extend student inquiry through making and responding are offered to assist teachers in their differentiation of tasks.

Extending making and responding:

Opportunities to further investigate the relationship between person and place.

We sometimes tend to associate landscape art as being of a natural scene outdoors without any people or building, which is not always the case for many artists. For many contemporary artists, landscape art is about showing and acknowledging their presence in, and relationship with land, sea, waterways 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.

'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 non-Indigenous writer 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).

The following questions/suggestions are divided into three sections; *Making* and *Responding*, to help you and your students (depending on their year/need for differentiation and/or extension) to delve further into learning about the relationship between place and person as captured in the artists' work in the Colour and Response exhibition, and their own ensuing artworks.

Responding

- Are there any places you recognise in the artworks? If so, how does the artist's depiction compare with your own knowledge/memories of this place?
- 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.
- Ask students to describe to each other 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.
- 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.
- Are there any places you recognise in the artworks? If so, how does the artist's depiction compare with your own knowledge/memories of this place?

- Do you think it is it a quiet place or a noisy place? You can convey ideas about your interpretations through the material/s you choose. For example, by using soft pastels for a quiet place, or bold oil pastels for a noisy place.
- 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.
- What meaning do you make from the work/s? Make some notes around the story you see (in the artwork) and the story you read (in the statement).
- Consider the elements and/or principles of art and design and make some notes about the specific elements and principles that you observe to be most prominent in your chosen work/s. Try to put into words what makes them stand out for you.
- Make some notes about how you think the artist has used art and design elements and/or principles in their work. Don't worry about being right or wrong – this is an opportunity for you to interpret an art work and making observational notes from your own unique artist perspective.
- In your pair, 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.

Making

- Are there any people or animals you will include in your artwork? Why/why not?
- 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.

- Create a gallery with all the artworks. In pairs look at the artworks together and discuss, using art terminology, which parts do you think work well and why.
- Place all the 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.
- Consider how an artwork can be enhanced by being closely positioned to another artwork, or away from particular artworks.
- You could adapt the tasks to focus on 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.
- 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 whole class and why is this significant?
- In addition to developing individual artist statements to accompany artworks, develop a bigger picture statement about the premise of your class exhibition (i.e explain the theme, how it was decided upon and responded to by individual students).
- Students identify and with the support of the teacher, broker a suitable space to hang their classroom body of work.
- Decide upon an agreed date that all students will commit to complete their art
 work by, and for the opening of your exhibition. Consider how this might intersect
 with an existing school community event (i.e Arts night, school fair, parent-teacher
 event).

- Develop a promotion plan for the exhibition design and create an e-Invite, and decide how you will circulate details of your exhibition and the opening event (i.e school newsletters, appropriate endorsed school social media channels; our state/territory art teacher professional learning association).
- Organise a suitable guest speaker to open the exhibition.
- Identify dates and individual jobs for the exhibition install and take down.
- 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?



Australian Curriculum Connections – General Capabilities

The **Colour and Response Education Kit** describes a range of making and responding activities through which teachers can support their students' development of a broad range of skills and understandings integral to the *Australian Curriculum* General Capabilities (GCs). Whilst specific GCs are incorporated into the above curriculum connections sections across years 5/6, 7/8 and 9/10, these are certainly not offered as finite or inflexible.

In using this education kit, Flying Arts, AEA and USQ encourage teachers to exercise their agency and preferences in how they might like to approach the activities outlined in this kit. We acknowledge 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. Depending upon the topics, themes and mediums teachers work with their students to explore, teachers are encouraged to identify opportunities to utilise the activities in this kit to explore the CCPs with 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 communities and their protocol resources. (Please refer to the list of freely available online protocol resources on p. 47 of this kit for further information).

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 and can be cultivated through the Arts.

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

tion, work collaboratively, share and exchange

Jilles in the Australian Curriculum

Successful

learner, confident and creative

individual, and active and

informed citizen

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, n.d., General Capabilities, http://docs.acara.edu.au/resources/Arts - GC learning area.pdf)

Australian Curriculum Links – Years 5/6

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.
- 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.

Connecting with the content (Content Descriptors):

- ACAVAM114: Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different, views, beliefs and opinions.
- ACAVAM115: Develop and apply techniques and processes when making their artworks.
- 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 (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 describe how the display of artworks enhances meaning for an audience
- Students demonstrate different techniques and processes in planning and making artworks.

Australian Curriculum Links – Years 7/8

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.
- 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.
- 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.

Connecting 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.
- 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.

- ACAVAM122: Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience.
- **ACAVAR123:** Analyse how artists use visual conventions in artworks.

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.
- 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

Australian Curriculum Links – Years 9/10

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.
- 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.

Connecting with the content (Content Descriptors):

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

General Capabilities:









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

- Evaluate how representations communicate artistic intentions in artworks they make and
- 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.
- Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.

Links to Further resources/references of interest

Links to the following resources are provided to assist teachers with discussion of Indigenous perspectives, histories and any artworks they might wish to explore in their adaptations of the described activities. These resources are freely available online and provide excellent guidance for teachers looking to help themselves and their students to further understand the Aboriginal and Torres Strait Islander Histories in relation to the three dimensions of The Australian Curriculum (learning areas, GCs, CCPs):

- Protocols for Indigenous arts and culture (National Gallery of Australia) https://nga.gov.au/exhibitions/pdf/protocols.pdf
- 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
- The Orb (2018.) Department of Education Tasmania, Retrieved from: https://www.theorb.tas.gov.au/
- Valuing Art, Respecting Culture (National Association for the Visual Arts)
 https://visualarts.net.au/media/uploads/files/Valuing Art Respecting Culture 2.pdf

Further resources of interest

- ACARA (n.d.). General Capabilities. Retrieved from: https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/
- ACARA (n.d). The Australian Curriculum The Arts. Retrieved from: https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/
- Mitchell, W. T., & Mitchell, W. J. T. (Eds.). (2002). Landscape and power. Chicago: University of Chicago Press.
- Phillips, L. G., & Bunda, T. (2018). Research Through, With and As Storying. Routledge.
- Project Zero. (2007). Visible thinking. Harvard Graduate School of Education. Retrieved from: http://www.visiblethinkingpz.org/VisibleThinking_html files/03 ThinkingRoutines/03c Core routines/SeeThinkWonder/SeeThinkWonder Routine.html

- Rose, D. B. (1996). Nourishing terrains: Australian Aboriginal views of landscape and wilderness, *Australian Heritage Commission*, Canberra, ACT.
- 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 (205-213). VIC: ACER Press.

48

Colour and Response Reflective questions

lame:
Vhat is your favourite artwork?
artist's name:
rtwork title:
Vhat do you like about this artwork?
Vhat material(s) has the artist used?
low does this artwork make you feel?

On the back of this page draw the major shapes/patterns/lines featured in your chosen artwork.