

PERSPECTIVE

**2023 QUEENSLAND REGIONAL ART AWARDS
TOURING EXHIBITION**

Education Resource

Perspective is the touring exhibition of the 2023 Queensland Regional Art Awards.

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About the Queensland Regional Art Awards

The Queensland Regional Art Awards (QRAA) is Flying Arts' signature annual art awards for established and emerging artists living in regional, rural and remote Queensland. The award aims to showcase new artworks while providing a platform for artists to receive both cash prizes and further professional development and opportunities.

About 'Perspective

In 2023, the QRAA is an invitation to explore the concept of 'Perspective', calling artists to enter work which considers the concept of perspective in its many facets, viewpoints and nuances. The theme plays on a term known in the visual arts and relevant to our modern society. Flying Arts Alliance is looking for stimulating entries that address this broad concept through the visual arts.

The 2023 QRAA was judged by Director of Rockhampton Museum of Art, Jonathan McBurnie, and Professor Fiona Foley.

Jonathan McBurnie is an artist and curator, and is the Director of Rockhampton Museum of Art. McBurnie began self-publishing comic books at the age ten, and his life has been a series of constant projects ever since.

Completing a PhD at Sydney College of the Arts, University of Sydney in 2014, his thesis and accompanying studio works explored the shifting role of drawing in the digital age.

Fiona Foley is Badtjala artist, curator, writer and academic. She pursues a diverse artistic practice encompassing painting, printmaking, photography sculpture, mixed-media work, found objects and installation.

Her work examines and dismantles historical stereotypes and explores a broad range of themes that relate to politics, culture, ownership, language and identity.

About the Artists

The *Perspective* touring exhibition features the works of 33 artists who were selected as finalists in each prize category. This Education Resource contains activities relating to the artworks of the High Commended and Winning artists for each prize category that are included in this touring exhibition.

1. 'ART FOR LIFE' AWARD

Thanks to Holding Redlich and Artist Profile.

Winner – Lincoln Austin *I saw myself, in you, wondering, how did I get here, 2023*, synthetic polymer paint on aluminium composite board, 80 x 111 cm.

Highly Commended – Rosella Namok *Temple Bay (Mangrove Story), 2023*, bronze, patinas & steel, 15 x 50 x 15 cm.

2. THE MERVYN MORIARTY LANDSCAPE AWARD

Thanks to the Watco East West, Chroma Australia, and Rockhampton Museum of Art

Winner – Naomi Hobson *Red Kangaroo and Little River Rock Cod 2023, 2023*, Ceramic installation, 50 x 11 x 17 cm.

Highly Commended – Jo Lankester *Illuminate – Cyanobacteria I, 2023*, Multi-colour plate intaglio print with hand stitching, 100 x 75 cm.

3. FIRST NATIONS ARTIST AWARD

Thanks to Queensland University of Technology and Arts Queensland.

Winner – Clare Jaque Vasque *Excess baggage, 2023*, Acrylic and impast on stretched canvas, 100 x 100 cm.

Highly Commended – Solomon Booth *Awareness, 2023*, Pochoir print, 128 x 88 cm.

4. REMOTE ARTIST AWARD

Thanks to EDF Renewables and The University of Queensland.

Winner – Colina Wymarra *Athamu Ulwung – Picinini Belowing Me, 2023*, Acrylic on Canvas, 50 x 40 cm.

5. EMERGING ARTIST AWARD

Thanks to Consolidated Properties Group, Onespace and FireWorks Gallery.

Winner – Naomi McKenzie *Where We Meet*, 2023, Silver Gelatin Photograph on Metallic Paper, 51 x 51 cm.

Highly Commended – Anna Guthrie *Arcadian Apertures #2*, 2023, Stoneware Clay, 12 x 5 x 14 cm.

6. ENVIRONMENTAL ART AWARD

Thanks to the Turner Family Foundation and Griffith University Queensland College of Art.

Winner - Michelle Le Plastrier *Food-O-Matic + Pixel Printed Food.*, 2023, Ceramics, underglaze, glaze, porcelain paint, 120 x 120 x 25 cm.

Highly Commended – Barbara Cheshire *Portal to Nothingness*, 2023, Oil on canvas, 76 x 76 cm.

7. DIGITAL ART AWARD

Thanks to Queensland University of Technology.

Winner – Fiona Harding and Elijah Huckel *Night Body*, 2023, Video work, 16:9 aspect ratio.

Highly Commended – Warwick Gow *Self #3*, 2023, Single channel video, 90 x 56 cm.

8. THE ANNIE TAN MEMORIAL WATERCOLOUR AWARD

Thanks to Booth Memorial Fund of Annie Tan (Yuh Siew) and The Geoff Booth Foundation.

Winner – The Phuong Ly *Homes in Perspective*, 2023, Watercolour on 300gsm paper, 42 x 30 cm.

Highly Commended – Michelle Turner *The Kingfisher's Catch*, 2023, Watercolour on Langton Board, 36 x 25 cm

8. THE TEXTILE ART AWARD

Thanks to John and Lyn Reynolds.

Highly Commended – Jodie Handley *The Four Swords of Rest & Recovery*, 2023, Hand Embroidery on Cotton Fabric, 40 x 24 cm

About this Resource

Perspective, the touring exhibition of the Queensland Regional Art Awards 2023, is visually and conceptually rich. The display features artworks from 33 regional Queensland artists, with this Education Resource serving as an entry point to further discussion surrounding the artist's stories, the content of their creative practice and activities relating to the materiality of their work.

This resource is most suitable for students in upper primary and lower secondary, however can be adapted to early primary, upper secondary and adult learners.

Throughout, students will be offered the opportunity to explore new technologies, materials and equipment. The artist's personal stories and their diverse locations will take young creatives on a 'tour of Queensland', spanning the Moa Island to Broadwater.

Commonality between activities is found in the opportunity for reflection, creative thinking and invention. Inspired by the Queensland Regional Art Award's guiding theme of 'Perspective', each artist and their contribution to the exhibition offer an opportunity to see visual art as a way to implement alternative ideas.

The overall 'Art for Life' award winner, Lincoln Austin's work encourages the viewer to image the world from the perspective of others. Their work allows for 2 or more people to view the same work, at the same time, yet to see something quite different.

Lincoln Austin

I saw myself, in you, wondering, how did I get here (2023)

synthetic polymer paint on aluminium composite board

79 x 111 cm

Empathy assists us in imaging the world from the perspective of others. This artwork, existing in the space between image and object, depicts 2 'views' spliced together and seen simultaneously. The surface topography distorts this image, allowing 2 (or more) people to look at the same thing, at the same time, yet see something quite different. This artwork rewards the viewer optically if they adjust their point of view, encouraging interaction and movement.

I saw myself

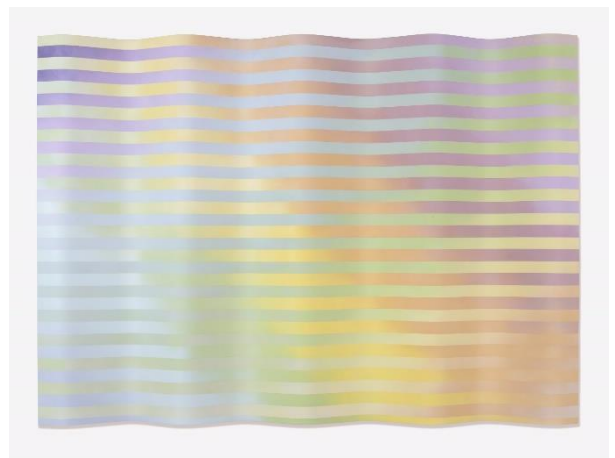
in you

wondering

how did I get here

is a love lament, made in memoria of desperately seeking to understand the unique view of another, to the point of almost losing sight of myself.

Artist statement, Lincoln Austin



PROMPT QUESTIONS

1. What do you feel when you look at this work?
2. How do you think the work links to the theme *Perspective*?
3. The artwork encourages viewers to see the work from different perspectives changing their viewpoints as they observe the work. Think of a time recently where you were challenged to consider something from another perspective. Did this change your own point of view?

WORKSHOP

Woven Paper Op Art

This workshop takes conceptual and aesthetic inspiration from Austin's *I saw myself in you, how did I get here*. Students will create two contrasting artworks on paper, each representing an opposing perspective/theme/idea. They will then juxtapose these, creating their own optical illusions, weaving the two artworks together.

Additional secondary materials and instructions highlighted. These are optional for primary.

Materials:

3 contrasting pieces of paper, at least one plain (see options below)

- Scrap collage/magazine paper

-Handmade watercolour paper (water buckets, brushes, water colour paints)

- Coloured craft paper

- Scissors

- Ruler

-Pencil

-Glue

Method:

1. **Create** two contrasting artworks, each representing one of your opposing themes. You might want to create a watercolour work, a collage, or both. It can be abstract, literal or symbolic, keeping in mind it will be deconstructed. Set your works aside to dry.
2. **Fold** your third (plain) piece of paper in half
3. Using a ruler, measure a 2cm border around 3 sides, leaving the crease edge borderless.
4. **Draw** 6 vertical lines of your choice (angled, straight, organic) from top border down to crease. Ensure lines don't touch each other.
5. **Cut** your lines from crease to top border. Open once finished.
6. Collect your two contrasting artworks or coloured craft papers and measure 2cm lines across the width of the paper. Cut into strips. (preferably pre-cut for early primary students)
7. **Weave** your first strip of paper across the cut outs, beginning over and under, repeating from left to right.
8. **Weave** the second strip from the second colour/artwork, this time beginning under and over.
9. Repeat this alternating pattern until the page is filled.
10. **Glue** loose ends to paper on both sides to secure strips.

Visual example for teachers: <https://www.youtube.com/watch?v=aYgpKtVih-Q>

Rosella Namok

Temple Bay (Mangrove Story) (2023)

bronze, patinas & steel

15 x 50 x 15 cm

Temple Bay connects Rosella's definitive painterly designs through a poetic landscape source into sculptural form. Temple Bay is a remote coastal location north of Lockhart River where the artist grew up. Rosella has vivid memories of visiting the bay during her fishing trips, viewing the mangrove coastline from the water. Assembled on a curved base, the sculpture shows 16 vertical bronze 'ribbons' representing the mangrove lines, finished with three distinctive patinas. One side is an oceanic sea-green patina, the other an earthy ochre. Both the front and rear faces are high-polished bronze, which replicate Rosella's finger marking patterns. "It's like I'm looking through the mangroves...When we go walking, or when we go past in a dinghy, the mangroves are all different sizes... We always go in and get the mud shells and crab and get eaten alive by sand-flies, but it's a beautiful place with good memories".
Artist statement, Rosella Namok



QUESTIONS

1. How does Namok explore the theme *perspective* within this work?
2. Think of your favourite natural place. Close your eyes and picture your surroundings. Write down 3 things you see and list the lines, shapes, patterns, textures within each underneath.
3. Namok simplifies her surroundings, using repetition of line, shape, pattern and texture to communicate her perspective of place. Using your answer from Q2 as your guide, draw/simplify each of the 3 things from your favourite place in the boxes below.

A simple black-outlined rectangular box intended for drawing the first subject matter identified in the previous question.

Subjects matter 1:

A simple black-outlined rectangular box intended for drawing the second subject matter identified in the previous question.

Subject matter 2:

A simple black-outlined rectangular box intended for drawing the third subject matter identified in the previous question.

Subject matter 3:

WORKSHOP

Wire sculpture workshop

This workshop draws from Namok's work both aesthetically and conceptually. Students are encouraged to explore ways of communicating place through a personal context. They will firstly deconstruct elements of their favourite place into simplified drawings, before further developing their ideas into three-dimensional forms.

Materials:

- Base
Find a rock around the size of your palm or **smaller flat stone for early primary** (preworkshop activity- maybe for homework)
- 2m of wire aluminium wire **(pipe cleaners for junior primary)**
- Masking tape
- Scissors
- Decorative materials eg. fabrics, beads, string, pipe cleaners (optional)

Method:

1. Measure and cut 6 50cm pieces of wire from your 3m, covering each end with 1cm of masking tape after cutting (for eye safety).
2. Hold all 6 pieces of wire together vertically and use table as base to shuffle into even length.
3. Rotate horizontally and use your left hand to pinch your wire about 10 cm in from left end (length depends on rock size as this end will attach to your base).
4. Use your right hand to pinch about 5cm inward from your left hand and twist the wires together in a wringing motion.
5. Spread out the left end into a root like form to create a structure to grasp your rock.
6. Push the bottom of the twisted wires onto the centre or high point of your rock and begin to wrap the roots around your base until the form can stand on its own.
7. Separate the remaining upper wire (above the twist) to create a branch like effect.
8. Choose one of your 3 patterns in the sketch boxes above to create one of the elements of your favourite place and recreate this in a 3D form using your wire. Consider the type of line, angles, textures you want to create when bending your wire. Is it swirly, sharp, angular, geometric? Decorate as you go.



Naomi Hobson

Red Kangaroo and Little River Rock Cod 2023, (2023)

Ceramic installation

50 x 11 x 17 cm

This work belongs to the series *The love story of the little*. It addresses the powerful links between Country and Identity.

Artist statement, Naomi Hobson



QUESTIONS

1. Consider the title. Which part of the work do you think represents the rock cod and which part represents the red kangaroo? Use the art elements to explain your answer.
2. Consider how the work has been displayed. How does this impact the way you read the work?
3. Research and write down the definition of Country. How do you think Naomi Hobson has used texture, pattern and colour to communicate an essence of Country through her work?
4. What is a place that you would consider to be your version of Country? Picture this place in your mind and list 2 colours, 2 textures and 2 patterns you see.

WORKSHOP- Clay Pinch Pots

Workshop overview

This is a great workshop for students who are new to working with clay. Students will create their own pinch pot vases inspired by the material, conceptual and aesthetic aspects of Hobson's work. Students will explore with creating texture and pattern in their pinch pots to represent their place of belonging.

Materials

(If have access to kiln)

- Firing clay (1-2 fist sizes worth each)
- Clay tools (for creating texture)
- Glaze or paint
- Kidney tool (for smoothing)
- Tooth picks (for signing)

Materials

(if do not have access to kiln)

- Air drying clay (1-2 fist sizes worth each)
- Acrylic paint
- Tools for creating texture (forks, paddle pop sticks, clay tools)

Method

<https://www.youtube.com/watch?v=yJTNmOYfVol> (pinch pots for teachers)

<https://www.youtube.com/watch?v=070yLDbwFXs> (pinch pots FOR KIDS)

<https://www.youtube.com/watch?v=nvBxX7vteqA> (glazing basics for teachers)

1. Roll your clay on bench to create the desired overall shape of the pot. A sphere is what you want for a shorter pot and an oval is what you want for a taller pot.
2. Place your thumb into the centre of the sphere (or centre of the end of the oval), and pierce through form until thumb is around 2cm from poking all the way through. (this will be the bottom of your pot).
3. After thumb is poked in, pinch the clay between your thumb and fingers and turn the pot in a circular motion (spinning around your thumb). Continue until you've pinched the sides all around your pot.
4. Continue this process until you're happy with the shape of your pot. Ensure the walls are NOT thinner than 1cm.
5. Flatten the bottom of the pott by pressing gently on table, then do the same to the top (only if you want an even rim).
6. Use tools provided to add texture and pattern (inspired by your answer from prompt Q4).
7. Paint or glaze your pots, emphasising or adding to the pattern and texture created.

Jo Lankester

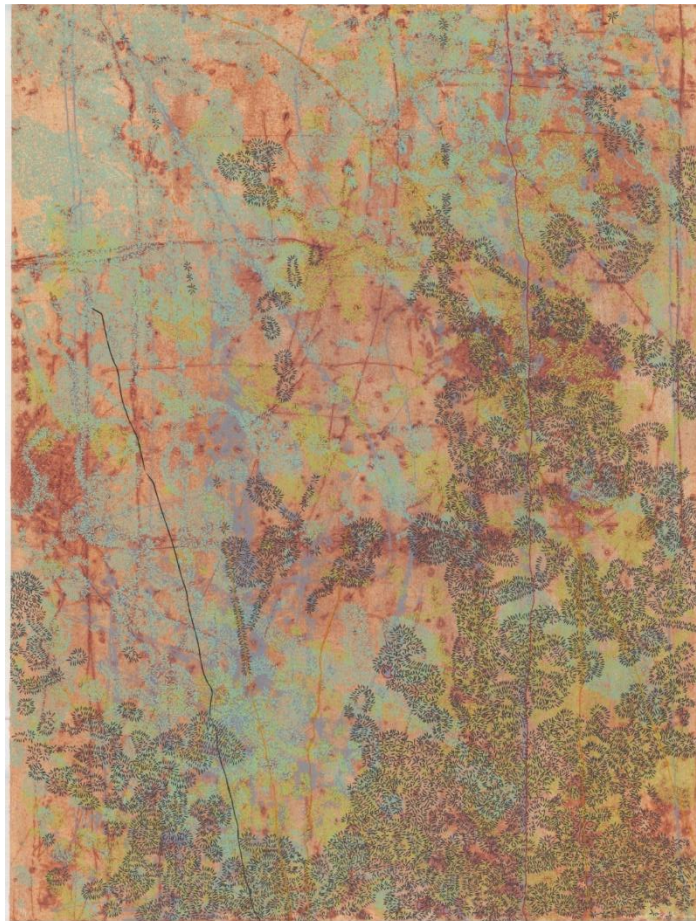
Illuminate - Cyanobacteria I, (2023)

Multi-colour plate intaglio print with hand stitching

100 x 75 cm

Illuminate - Cyanobacteria I, celebrates the beauty and significance of tiny organisms that play a crucial role in our planet's ecosystem. Cyanobacteria are unique in their ability to directly use atmospheric nitrogen, which is essential for plant growth. This artwork aims to highlight the intricate and delicate nature of these microorganisms and start a conversation about ecology and the impact of climate change on a micro level. Humans are connected to the natural world and must take responsibility for its preservation. *Illuminate - Cyanobacteria I*, reminds us of the importance of paying attention to the details of our planet's habitats and taking action to protect them.

Illuminate - Cyanobacteria I, is my perception of the Australian landscape, relying on bushwalking memories in Cutheringa to capture its essence and draw attention to lichen growing on natural substraights.



Artist statement, Jo Lankester

QUESTIONS

1. How might *Illuminate – Cyanobacteria* alter the viewer's perspective of the natural world?
2. Research and list 5 ways bacteria are vital to our ecosystem.
3. Did you know approximately 90% of the cells within our body are bacterial? Research and list 3 ways bacteria are vital to our bodies' survival.

WORKSHOP- Bacterial Self Portrait

Workshop overview

This is a 2-lesson workshop that involves a science experiment with bacterial growth. Depending on the year level, resources and PPE you have available, you may choose to only do the second half. Students will be encouraged to think about bacteria in an unconventional way, exploring our reliance on bacteria for survival. As 90% of our bodies' cells are bacterial, students will create their own bacterial self-portrait by growing bacteria from a swab they've taken somewhere on their face in petri dishes. Students will photograph and create a Lankester inspired pen and ink work of their findings OR of an image of bacteria found online.

Materials

Experiment (for teacher)

- Agar water (½ tsp agar powder to ¼ hot water per student)
- Large microwavable jug to hold agar mixture
- Microwave

Experiment (per student)

- Plastic petri dish
- Cotton tip
- Water bucket (1 per table)

Art making

- Camera
- Fine tip pens
- Ink/ watercolour
- A3 watercolour paper

Option colour coding:

Only if undertaking experiment

Only if not undertaking experiment

Method

Prep instructions for teacher

1. Stir agar powder into jug of hot water and microwave until water has boiled for 1 minute. Set aside to cool and cover with foil.
2. Fill each petri dish half way (only removing lids to pour agar water in). Leave to cool for minimum of half an hour, until set- agar solution will solidify.
3. Hand one prepared petri dish out to each student.

Experiment: For students

1. Collect one petri dish and write your name on the bottom in permanent marker. DO NOT open lid.
2. Using a cotton tip, take a swab from somewhere on your face or mouth, DO NOT stick in ears or eyes.
3. Carefully lift lid from petri dish and swipe cotton tip onto solid agar solution.
4. Close lid immediately and tape shut.
5. Leave with teacher to place in warm (20-37 degrees) dark place for a week.

Art making

1. Choose a minimum of 3 colours to use to create a watercolour painting inspired by Lankester's background. Remember this is an unconventional self-portrait, so choose colours that represent you.
2. Set aside to dry on dry.
3. Collect your petri dish from teacher DO NOT REMOVE LID)
4. Ensuring the lid stays closed, photograph the bacterial colonies in your petri dish. Consider composition.
5. Choose one of the vital bacteria needed for our survival (answered in prompt Q3) and find a microscopic image of it that you will be able to draw. (no petri dish)
6. Arrange photo on an A3 word document page, using Lankester's work as compositional inspiration. Image does not have to fill the page.
7. **Print** and **cover** the back of your printout with charcoal (held horizontally), ensuring there are no white gaps (only needed in bacterial areas).
8. **Tape** the printout on top of your watercolour painting with the charcoal facing down. Consider composition/the placement of your portrait on the page.
9. **Trace** the bacterial outline and texture onto your watercolour by **drawing with pressure** over lines.
10. Gently **remove** taped printout to reveal your traced image on your watercolour paper.
11. Pat over the charcoal with a tissue or paper towel to remove excess charcoal.
12. Draw in your bacterial portrait using a fine tip pen. Avoid outlining the actual shape, instead use the charcoal line as a guide for adding texture stippling/hatching inspired by Lankester's work.

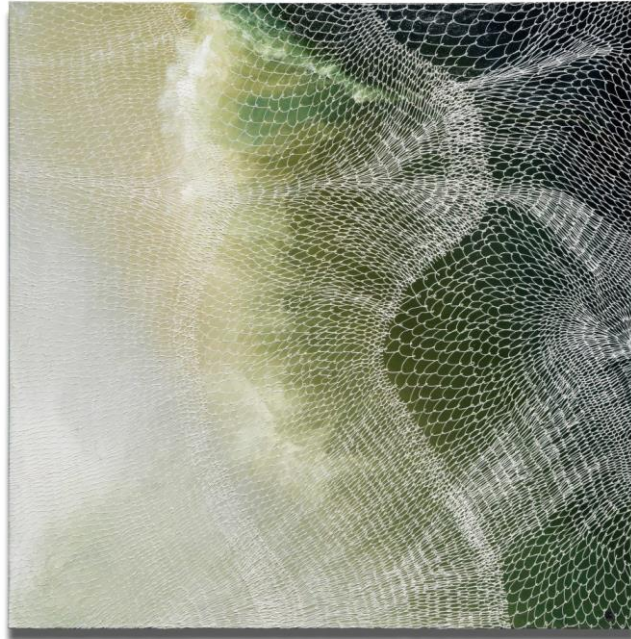
Clare Jaque Vasque

Excess baggage, (2023)

Acrylic and impast on stretched canvas

100 x 100 cm

To me, woven bags from my grandmother are what we would see as the modern-day handbag. I've captured three woven linked bag motifs in my work to demonstrate the unseen things we carry with us each day, the load and the journey it takes us on. The three woven layers symbolises and pays homage to being surrounded by three generations of Gomeri/Kamilaroi women who helped grow and refine my perspective in life.



I want viewers to move and shuffle in the space, view the work from different angles and from a close proximity. The artwork morphs and shifts depending on what perspective the viewer approaches the artwork from. The subtle raised impasto woven linked motifs shift and intertwine. There's almost a dance that happens when viewers experience my work. They double-back for more and try to touch and connect. The artwork appears different, when a viewer is ready to see.

Artist statement, Clare Jaque Vasque

QUESTIONS

1. How does Clare Jaque Vasque use symbolism to communicate perspective in this work?
2. How does she use pattern, texture, layering and line to communicate this?
3. List 5 motifs/objects that have made you who you are today. These might symbolise place, home, culture, family, or happenings that have shaped your identity.

WORKSHOP- Watercolour and ink monoprint

This workshop is inspired by Jaque Vasque's work both conceptually and aesthetically. Students digitally explore the layering and repetition of a particular motif that holds meaning to them before tracing this onto a pre-prepared watercolour/ink painting using a monoprint technique. Students experiment with elements of pattern texture and colour within a personal context. This workshop develops Information and Communication Technology (ICT) and requires a digital device.

Materials (to be adapted by teachers)

- Digital device
- Printer
- Aprons
- Water colour paint or ink
- Watercolour paper
- Paint brushes and water buckets
- Water based print Ink (acrylic paint for younger grades)
- Slow drying medium
- Ink roller (or sponge roller for younger grades)
- Plastic sheet (for older grades)
- Biodegradable plate (for younger grades: must be firm surface)
- Masking tape
- Pen/pencil

Method

<https://www.youtube.com/watch?v=AoPcMhoOIUs> (for assistance)

Pre-workshop preparation

1. Select one motif from your list as a focus for your artwork. Keep in mind this workshop has a strong focus on pattern and texture, as seen in Jaque Vasque's work.
2. Research and find a series of images of this motif and create a digital collage, preferably using either Photoshop or Procreate, but otherwise Word. Ensure this collage takes up the entire page.
3. Print onto A4 or A3 paper

Workshop instructions

1. Consider the essence of what you're wanting to represent and select at least 2 colours that best symbolise this. Use the table below if you need guidance.

Suggestive Symbolism
Yellow = warm, happy, fun
Green = nature, healthy, exploring
Blue = cool, sad, fresh, ocean
Red = angry, hot, danger, stop, love
Pink = love, comfort, femininity
Orange = warm, vibrant, cheerful, earthy
Purple = Rarity, royalty, spirituality, mystery
Black = Death, darkness, power

Grey = Boredom, conformity, sadness
Brown = earthy, sustainability, warmth, safety

2. With a sole focus on colour and texture, create a watercolour painting. Avoid use of line. Use Jaque Vasque's first layer of her work as inspiration.
3. Place watercolour painting on drying rack.
4. Tape all four edges of plastic sheet onto bench
5. Place 1 fingernail-size dollop of ink onto plastic sheet and evenly roll out (horizontally and vertically)
6. Retrieve watercolour painting from drying rack and place **face down** onto inked surface. Use an inch of masking tape to tape down the middle of each side.
7. Tape motif print-out **face up** on top of watercolour image.
8. Trace collage as you like with a pen/pencil, pressing harder for stronger line and softer for lighter line. Avoid resting hand on paper, as this may produce unwanted smudge marks.
9. Gently remove layers of paper and place print on drying rack.

Solomon Booth

Awareness, (2023)

Pochoir print

128 x 88 cm

Modern times has shown that plastic bags are detrimental to the environment and may often be mistaken for jellyfish, which are a food source for marine predators such as the Waru (Green-Sea Turtle). The Waru can be found throughout the waters of Zenadh Kes (Torres Strait Islands) and has been a part of our peoples diet for thousands of years and it is important why we should look after our environment, for the sustainability of our people and our future generations.

This artwork also serves as an analogy for us to be mindful of what we consume both physically and mentally but importantly in a spiritual state if we are to live a fruitful and productive life.

Artist statement, Solomon Booth



QUESTIONS

1. How might this artwork impact the viewers' perspective on the environment?
2. List 3 ways you have been or could be more conscious of the waste you produce in your daily life.
3. A collograph print is a collage of different materials which is inked and then printed onto paper. Think of 5 pieces of rubbish of yours that you might be able to upcycle into a collograph print before the workshop. These must be able to be flattened, the more variety in texture the better (eg. muesli bar wrapper, chip packet, empty bread bag, used alfoil/gladwrap baking paper etc.)

WORKSHOP

This workshop draws from Booth's work both materially and conceptually, encouraging students to think about different ways they can reuse/upcycle waste. Students will use a monoprint method to create textural prints of their upcycled rubbish.

Materials:

- 5 pieces of rubbish
- Cardboard (backing)
- PVA glue
- Scissors
- Ink roller
- Water based relief print ink (or acrylic paint and slow drying medium)
- Perspex (for rolling)
- Paper
- Print press, spoon or ink roller for printing

Method

1. Cut and arrange pieces of rubbish as you wish on the cardboard, keeping in mind the print on paper will be backwards.
2. Glue each piece onto the card backing.
3. Place a fingernail sized dollop of ink onto Perspex and roll out evenly (horizontally and vertically) until you begin to hear a ripping sound and the ink ripples are fine and consistent.
4. Gently and evenly coat your print surface with ink.
5. Position inked print surface on print press (or on table) and carefully place paper over top of it. Roll through the printing press or rub with hands before pressing with spoon. You should see indents of the texture of the rubbish/card through the paper.
6. Slowly remove paper and place on drying rack.

Colina Wymarra

Athamu Ulwung - Picinini Belowing Me, (2023)

Acrylic on Canvas

50 x 40 cm

For centuries women have experienced Violence in many forms. Wandinu was a Gudang woman from Somerset Cape-York who experienced Violence not only through unwelcome settlements, but also in the form of being raped by a white man as a 13year old child which resulted in the birth of a Son - My Grandfather. She was originally "promised" to King Billy Wymarra and was now "spoiled" and exiled from the tribe. A perspective of the ill treatment of Women is depicted here. Wandinu experienced violence in many ways - Invasion of her country, Invasion of her body, Judgement and Isolation. Throughout all of this, Wandinu survived, but tragically died from a snake bite a few months after giving birth and my grandfather was raised by the tribe. I have never met Wandinu, but my view of her is a hurting but strong woman of whom I am a proud descendant of.

Artist statement, Colina Wymarra



QUESTIONS

1. Whose perspective is Wymarra communicating throughout this work? Explain the perspective and why it's relevant today.
2. What does this work say about the impacts of colonisation on First Nations women?
3. What do you feel when you look at this work? Determine the emotion evoked, list 3 contributing visual conventions used and explain how each has been manipulated to achieve this.

WORKSHOP - Self-Portraiture Workshop

This is a longer workshop which may be broken up into halves as there is a fair amount of preparation required before painting. Chiaroscuro is an Italian method of painting where light emerges from dark to create form. Intense contrast is key to this technique. Students will adopt Wymarra's aesthetic to create a dramatic self-portrait.

Materials

- Camera (phone/digital device is fine)
- Microsoft Word
- Watercolour paper
- Charcoal (preferably willow)
- Pencil/pen
- Black ink
- Paint brush
- Masking fluid
- Masking tape
- A3 Watercolour paper
- A4 photocopy paper
- Small water buckets
- Dishwashing liquid

Method

1. **Separate** into pairs or groups of three and photograph one another's portrait. (Consider how you want to represent yourself, facial expression, proximity, lighting etc. and direct your photographer partner). Ensure your face isn't cropped.
2. **Insert** your image into Microsoft Word, double click the image to enter *Picture Format* and select the *Colour* drop down button (towards top left). Under *Recolour* select either the 50% or 75% Black and White effect to achieve the chiaroscuro effect.
3. **Expand** the image to cover the full page and **print** in A4..
4. **Cover** the back of your printout with charcoal (held horizontally), ensuring there are no white gaps (particularly in detailed areas).
5. **Tape** the printout on top of your watercolour paper with the charcoal facing down. Consider composition/the placement of your portrait on the page.
6. **Trace** the image onto your watercolour by **drawing with pressure** over lines (where black meets white).
7. Gently **remove** taped printout to reveal your traced image on your watercolour paper.
8. **Fill** your water bucket with around a tablespoon of dishwashing liquid and then with water. This dishwashing liquid will coat the brushes with a protective film from the masking fluid.
9. **Dip** your brush in masking fluid and thinly **paint** the white areas of your work using your printout as a guide.
10. Using your black ink and water, **create** a chiaroscuro effect (where your light masked areas will emerge from the predominantly dark background). Consider texture, tone and contrast.
11. Gently **peel** off masking fluid once ink is dry.

Naomi McKenzie

Where We Meet, (2023)

Silver Gelatin Photograph on Metallic Paper

51 x 51 cm.

This image photographed on medium format Silver Gelatin film and hand processed explores perspective from psychological view point. It tussles with the different personas often harboured within us. In my case, it's the mother verses the artist. We experience the world from totally different perspectives yet there is a sweet point, and calculated consolidation where those identities create something extraordinary.

Using texture, shadow and reflection the image invites the viewer to contemplate perspective both from a personal and universal point of view. The inverted image, coupled with the amalgamating shadow and reflections creates a sense of whimsical wonder throughout the scene.

'Where We Meet' creatively celebrates the diverse tapestry of internal perspective, amongst the reality of an external environment.

Artist statement, Naomi McKenzie



QUESTIONS

1. When McKenzie says 'We' in her title, who do you think she is referring to? Explain how this relates to perspective.
2. McKenzie delves into the complexities of our identities and the 'different personas we harbour within us'. Describe how she has communicated these varying layers of the self.
3. List some different layers of your identity, considering how you might exist differently in varying contexts. Think about how you can represent these visually using reflection and shadow.

WORKSHOP - Reflections and shadows self-portraiture

Throughout this workshop, students will explore unconventional self-portraiture inspired by Naomi McKenzie's work. This workshop should only take one 70 minute lesson. This workshop develops Information and Communication Technology (ICT) and requires a digital device.

Materials:

- Camera
- Photoshop/procreate
- Dramatic lighting (natural or artificial)
- Reflective surfaces (windows, mirrors etc.)

Method

1. In preparation for your photography task, consider the composition of your work. Some techniques to consider might be the rule of thirds, balance, symmetry, negative space, rule of space, rule of odds. Research each of these and write down their definitions.
2. Think about how you could use these techniques within a self-portrait that includes either shadows or reflections of yourself.
3. Separate yourselves into pairs, keeping these techniques in mind, direct your partner as to how you want your photo taken. Experiment, taking at least 3 directly including your face and 3 not including your face (as seen in McKenzie's work).
4. Once you have 6 photos that you're happy with, experiment with digital layering using the opacity tool (on Photoshop or Procreate). Here you may want to also decide if you want the work oversaturated, muted, greyscale.

Anna Guthrie

Arcadian Apertures #2, (2023)

Stoneware Clay

12 x 5 x 14 cm

"Arcadian Apertures" is a geometric ceramic vessel, bearing a small, incised aperture that serve as a portal into the realm of Arcadia. The opening is a deliberate invitation to explore the balance between architecture and nature, as the textured surface and subtle washes of colour, echo abstract landscapes.

This artwork embodies a mindful exploration of the coexistence between human-made structures, and natural spaces through the metaphor of Arcadia. Through the tactile textures and inviting apertures, this artwork

seeks to engage viewers in a reflection on the delicate interplay of geometry and the earth in the context of the Arcadian ideal.



Artist statement, Anna Guthrie

QUESTIONS

1. How does Guthrie communicate the overlap between nature and the man-made in her work? Consider texture, colour and form.
2. What comes to mind when you look at the work? Does it remind you of anything?
3. Research and write down the definition of arcadia (utopia). When and where was the term coined?
4. Research and save 3 ancient Greek artworks that represent Arcadia and 3 renaissance artworks that represent Arcadia. This should give you a visual idea of the ideal that was fantasised about.

WORKSHOP – Greek Relief Sculpture inspired workshop

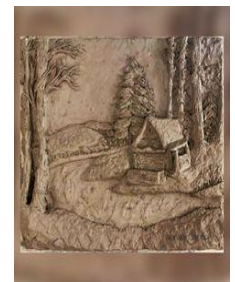
Throughout this workshop, students will explore Arcadian ideals through clay making. Students will be required to create a square/rectangular slab that acts as a window to an arcadian utopia, where humans and architecture live in conjunction with nature. The work may be abstract (like Guthrie's) or representational (Greek relief sculptural inspired).

Materials

- Clay (air drying or ceramic)
- Clay tools (or forks, paddle pop sticks, objects to create texture)
- Rolling pins or something similar
- Baking paper (for underneath clay slab)
- Acrylic paint and water
- Brushes

Method (Inspiration/examples found below)

1. Close your eyes and imagine your version of Arcadia. What does the landscape look like? What man-made structures can you see?
2. Grab 2 fists worth of clay
3. Roll clay out on backing paper and shape/cut into around a 15 x 15cm square or rectangle around a similar size. The clay should NOT be thinner than 2cm.
4. Use cut offs to build off the slab, creating contour, texture, and embellished imagery. You may want to create a representational scene or an abstract, suggestive scene similar to Guthrie's work.
5. You may also create texture and shape in a reductive way (scratching/digging away from slab). Ensure you do not carve anything deeper than 1cm unless you're wanting to create an aperture.
6. Once clay is fired or dried, use acrylic paint and this with water to create a wash of natural colours that communicate the essence of your arcadian ideal.



Michelle Le Plastrier

Food-O-Matic + Pixel Printed Food., (2023)

Ceramics, underglaze, glaze, porcelain paint

120 x 120 x 25 cm

“Introducing the FOOD-O-MATIC!
A retrofuturistic dot matrix is the
appliance of the century! Technology is
rarely without its
limitations though, occasionally there’ll
be the odd misprint or microplastic that
you’ll consume if you’re not careful. A
full steak and veg dinner in seconds isn’t
too bad though!”

This work tells the story of an imagined
future ‘The next 80’s’. Using
retrofuturism aesthetics as a device to
highlight the variance between our
previous perspective of the future (1980’s)
and our current reality, hypothesizing
new trajectories for the future (2080).
Exploring the interconnectedness
between progression and the regressive
symptoms of these advancements. For
example, our shortened attention spans
and fragmented thinking born from the
way we use technology and consume
information, or advancements in
convenience tied to overconsumption
and pollution.



Artist statement, Michelle Le Plastrier

QUESTIONS

1. What do you feel when you look at this work?
2. How does Le Plastrier use the concept of time to explore perspective?
3. How does she manipulate the visual conventions to achieve a retro aesthetic?
4. Le Plastrier looks at the paradoxical relationship between progression and regression. Research and list 3 advances/inventions since the 1980s and think about how these might also have negative impacts on our quality of life (these negative impacts might relate to the environment, mental health, physical health, community, culture etc.)

WORKSHOP - Advertisement workshop

Throughout this workshop, students will study retro advertising to find inspiration for their own inventions in a contemporary context. Students will combine text and image to create futuristic advertisement posters that advertise their inventions as the way of the future.

Materials

- Texters/watercolour/photoshop (students may choose)
- A3 paper
- Pencil

Method (see PowerPoint for guidance)

1. Create a mind-map to brainstorm your invention. How is it futuristic? What is it bringing to society?
2. Choose an audience to advertise to (if not everyone).
3. Think of a slogan. Your poster must combine text (words) and image. Think of a slogan that will help to sell your product. Consider use of rhyme, humour, puns and alliteration.
4. Choose a medium (texters/watercolour/photoshop)
5. Create your poster! If using tactile media, begin by sketching. Consider composition, space, contrast, lettering font, and bold use of colour to capture your audience's attention.

Barbara Cheshire

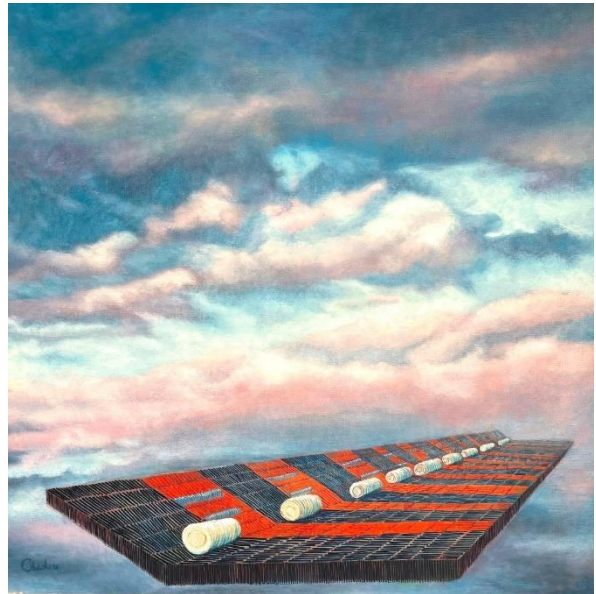
Portal to Nothingness, (2023)

Oil on canvas

76 x 76 cm

The Perspective of life as I know it has both positive and negative happenings and as the saying goes, it is our reaction to the experience of each happening that becomes important in the environmental challenges we face during life. However, the understanding and helplessness through the cause of destruction often defies comprehension although the affects and memories become part of life. This artwork, therefore, represents the calm of acceptance that eventually arises after a storm of destruction when the difficult experience of seeing the forest environment you grew up in and loved destroyed into a Portal of Nothingness.

Artist statement, Barbara Cheshire



QUESTIONS

1. What do you feel when you look at this work?
2. How has Cheshire used symbolism to evoke this feeling?
3. The process of art making is often used as a therapeutic outlet. Cheshire has combined the natural with the manmade to create a surreal 'Portal to Nothingness'. Think of one natural scene and one manmade object that makes you feel at ease.

WORKSHOP - Surrealist Painting Workshop

This workshop is heavily inspired by Barbra Cheshire's *Portal to Nothingness*, both aesthetically and conceptually. Students will create a surrealist painting within a personal context, exploring symbolism that represents calmness to them.

Materials

- Digital device
- Aprons
- Canvas paper
- Chalk pastel
- Paint brushes
- Water bucket
- Acrylic paint (primaries and white for seniors, or premixed paint for younger years)
- Palette for mixing

Method

1. Research to find an image of each of the things you listed in question 3.
2. Luminosity (as seen in Cheshire's sky) is something that can be achieved through thin layering of paint. Begin your painting with a pastel-coloured wash (the colour you choose to mix will be the underlying luminous hue).
3. After wash has dried, draw your background and foreground images onto the canvas using your chalk pastel.
4. Mix the colours in your background (minimum 5 colours, at least a tablespoon of each colour to prevent it from drying quickly).
5. Using a smallish, flat brush paint from darkest areas to lightest without worrying too much about blending (vivid brushstrokes are fine). As you get to the lighter areas, thin your paint with water (the thinner the layer, the more the pastel underlayer can shine through giving depth to the brightness).
6. Mix the colours in your foreground (the object).
7. Paint foreground.

Fiona Harding and Elijah Huckel

Night Body, (2023)

Video work

16:9 aspect ratio

<https://www.spirityou.com/night-body/>

Night Body is a video performance work, combining spoken word, costume design, sound, and movement. The title makes reference to the fruiting body of the luminous *Mycena Chlorophos*, a species of agaric fungus, only visible at night.

Flipping the perspective of the familiar, the artist, as performer, is seen as a free-floating figure edited in multiple configurations; upside-down, sideways, layered, and reversed.



Requiring darkness to glow, the hand-constructed, mushroom-shaped costume (made from 660 hand-rolled ceramic beads, and a cap painted in layers of glow-in-the-dark paint) leaves the work void of a horizon line, to further remove the familiar.

An otherworldly soundscape, by Elijah Huckel, disrupts the ordinary, whilst the luminosity of the mushroom becomes an emblem of the inherent magic within our more-than-human world.

Artist statement, Fiona Harding and Elijah Huckel

QUESTIONS

1. How do you feel when you watch this video work?
2. What aspects of the work transport the viewer to an unfamiliar world?
3. Explain the important role that scale plays in this work.
4. How might this otherworldly experience alter viewers' everyday perspective?

WORKSHOP - Video task

Through her large costume design, Harding uses scale in an interesting way that almost psychologically shrinks the viewer, transporting them into the miniature world of the Mycena Chlorophos. This alters our perspective, as it brings light to the often overlooked small world around us. Throughout this workshop students will explore macro filmmaking (the art of filming tiny things in close-up detail). Students will be required to explore outdoors and film a 1-minute video of a small-scale movement within nature (eg. the journey of an ant, rain dripping off a leaf, a spider making a web etc.) They will then create a haiku poem about what they've captured to recite as spoken-word over the video.

Materials

- Video camera
- Voice recorder
- Video editor (eg. iMovie, to combine sound and video).

Macro-filmmaking Task

Macro filmmaking is the art of filming tiny things in close-up detail. Explore outdoors and film a 1-minute video of a small-scale movement within nature (eg. the journey of an ant, rain dripping off a leaf, a spider making a web etc.).

Haiku Task

Write a poem that has:

- Three lines.
- Five syllables in the first and third lines.
- Seven syllables in the second line.
- Lines don't rhyme.
- Kireji, or cutting word.
- Kigo, a seasonal reference.

Your layout should look like this:

Line 1: 5 syllables

Line 2: 7 Syllables

Line 3: 5 Syllables

The poem should be a form of narration for your video, and therefore should be inherently seasonal.

Editing Task

Record yourself reciting the poem you've written. Consider your tone of voice as this will impact the ambience of the video work. Use a video editor program that allows you to overlay this voice recording onto the video, and export as one file.

Warwick Gow

Self #3, (2023)

Single channel video

90 x 56 cm

<https://vimeo.com/871802560>

Self #3 - moving self portrait featuring body collaged with self portraits taken from 2018 to 2023.

Self#3 is an attempt by the artist to rebuild a version of self, incorporating various aspects of their identity, both public and private, from over a five year period. The assembled pieces of self inherently make up a whole person and in particular reflect a version of self censoring, especially from the perspective of being in a conservative regional setting. Each iteration of this performative work is dictated by how the collaged pieces fall from the artists body, with the work ending just before their identity is revealed.

Artist statement, Warwick Gow



QUESTIONS

1. How do you feel when watching this work?
2. Describe the main progression occurring throughout the video. Explain what this might represent, linking your answer to the concept of *perspective*.
3. Unfortunately, self-censorship can be a common thing in a school context with the pressures of fitting in. This can be intensified in regional and remote areas. Do you ever feel as though you hold yourself back from being your true, authentic self? List some examples.

WORKSHOP- Self-portraiture photography

Throughout this workshop, students will take inspiration from Gow both materially and conceptually. Students will explore self-portraiture through photography to communicate their experiences of self-censorship. The workshop requires students to photograph themselves over the period of a week in a range of different contexts before bringing these to class to digitally synthesise into an artwork.

Materials

- Adobe Photoshop OR Procreate
- Camera

Preworkshop activity

1. Use pinterst to research a range of conceptual self-portraiture photography inspiration, saving at least 10 images to a word document. These should be experimental artworks that have been digitally manipulated.
2. Between now and next week, take a minimum of 10 self-portraits/selfies of yourself in a range of contexts (eg. at home, in public, at school, in bedroom on phone, at kitchen table eating, outside in nature etc.). Ensure these contexts represent a range of complexities of your authentic identity.

Editing workshop

3. Insert your 10 photos onto your digital editing program. It is up to you whether you want to layer all 10 in one artwork or make several artworks with at least two photos in each.
4. Experiment with removing background, colour effects, layering, opacity, layer masking and motion blur.

Helpful resources for teachers and students

<https://www.remove.bg/upload> (BACKGROUND REMOVER)

<https://www.youtube.com/watch?v=0dOvqYO5nfg> (LAYERING IMAGES, opacity, double exposure- watch whole video)

<https://www.youtube.com/watch?v=aNpO6G72O3w> (LAYER MASK- watch first 3 minutes)

<https://www.youtube.com/watch?v=LB5k2tQeR4k> (MOTION BLUR)

The Phuong Ly

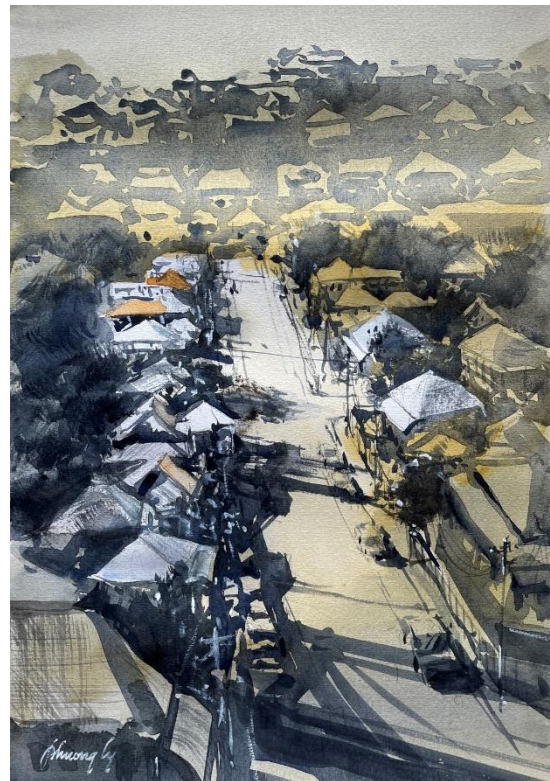
Homes in Perspective, (2023)

Watercolour on 300gsm paper

42 x 30 cm

“Homes in Perspective” is a watercolour painting that captures the essence of home amidst a socio-economic crisis. The aerial view of Queensland homes, rendered in monochrome, reflects the stark reality of high inflation and scarce supplies. Yet, the homes stand resilient, symbolizing happiness and sanctuary for all. The yellow ochre sunlight piercing through the black and white landscape signifies hope amidst adversity. This painting is not merely an artistic representation but a commentary on our times. It urges viewers to appreciate the importance of home and the strength it provides during challenging times. “Homes in Perspective” is a tribute to our collective resilience and the comforting embrace of home.

Artist statement, The Phuong Ly



QUESTIONS

1. What do you feel when you look at this artwork?
2. Which art element does Phuong Ly use to ‘capture the essence of home amidst a socio-economic crisis’? Explain how.
3. Think of your home. How does this place make you feel? List the colours you would use to represent that feeling. You can use the table for low if you need guidance.

Suggestive Symbolism
Yellow = warm, happy, fun
Green = nature, healthy, exploring, serene
Blue = cool, sad, fresh, ocean
Red = angry, hot, danger, stop, love
Pink = love, comfort, femininity
Orange = warm, vibrant, cheerful, earthy
Purple = Rarity, royalty, spirituality, mystery
Black = Death, darkness, power
Grey = Boredom, conformity, sadness
Brown = earthy, sustainability, warmth, safety

WORKSHOP- Watercolour of home

Throughout this workshop, students will create watercolour paintings that capture the essence of their home. This is an ICT workshop which requires use of Google Earth. This task should fit within a 70 minute lesson.

Materials

- Aprons
- Watercolour paint
- Water buckets
- Paint brushes
- Watercolour paper
- Digital device (google earth)
- Paper towel

Method

1. Search your home street or suburb on Google Earth.
2. Arrange the view with careful consideration of composition for your painting.
3. Screenshot the view and save to a word document.
4. Lightly sketch a rough outline of the proportions to give you an idea of placement on the page (eg. street, house size, surrounding trees/land etc.)
5. Add more detail to your sketch to better define the shape of everything, keeping the pencil marks light as you will be painting over this.
6. Using the colours listed in prompt Q3, begin a watercolour painting that best captures the essence of your home. The colours do not have to be realistic, instead carefully consider tonal qualities. Where are the shadows, highlights, darker areas? Paint from dark to light.
7. Use a paper towel to remove excess paint, water, and to create highlights (when paint is still wet).
8. Once finished place your painting aside to dry.

Michelle Turner

The Kingfisher's Catch, (2023)

Watercolour on Langton Board

36 x 25 cm

This composition is a powerful metaphor for the duality of human existence. Depending on our perspective, we can either be the kingfisher, seizing opportunities and taking control of our lives, or the fish, navigating through the currents of existence with vigilance and resilience. The composition reminds us that life's circumstances may change, but our perspective determines whether we are the hunter or the hunted.

Artist statement, Michelle Turner



QUESTIONS

1. Who do you empathise more with in this image, the bird, or the fish?
2. What are the two perspectives Turner is representing throughout this work?
3. The work suggests that there are two different ways we choose to live our lives. Which way do you see yourself living your life?

WORKSHOP- Pen and Ink drawing

This workshop is inspired by Turner's technique and subject matter. It will require a full 70 minute lesson.

Materials

- Apron
- Fine tip pen
- Watercolour paints
- Pencil
- Watercolour paper
- Paper towel
- Digital device (for image research)

Method

1. From the two different animal classes (bird or fish), choose a species that you think best represents you.
2. Use your device to find an image of this that you can draw.
3. Lightly sketch the broader shapes of the animal (eg. body and head). This should take up around a third of the entire page.
4. Lightly sketch details (wings, beak, feathers, tail, legs, feet OR fins, scales, eyes, tail etc.)
5. Once you're happy with proportions, carefully draw over your sketch with a fine tip pen, adding texture and tone/hatching. It may be a good idea to practice hatching on a separate piece of paper first.
6. After pen ink is fully dried, gradually add thin layers of watercolour to colour your animal. If you use too much watery paint your paper will disintegrate. Be mindful of the level of dilution as this will alter the tone/strength of the pigment.
7. Use paper towel to soak up any mistakes, excess paint or water on page. It can also be gently dabbed to create highlights.
8. Paint wet on wet when you want soft blending, and wet on dry when you want sharper brush strokes.

Jodie Handley

The Four Swords of Rest & Recovery, (2023)

Hand Embroidery on Cotton Fabric

40 x 24 cm

“The Four Swords of Rest and Recovery” portrays the emotional burden of forced rest required by chronic conditions such as chronic fatigue syndrome. When you become ill with a chronic condition, you gain a new perspective on rest. Something you used to wish you had more time for is now the only thing your body allows you to do. You experience so much guilt and anger at yourself, because you essentially become trapped by your own body and you perceive yourself as the problem.

For those without chronic illnesses, there is often no comprehension of the grief and frustration you experience when your body fails you. Their perspective can be that you are lazy, overdramatic and antisocial. This disconnect is illustrated by the skeleton being rendered in greyscale, with the rest of the world being shown in bright colours.

Artist statement, Jodie Handley



QUESTIONS

1. Explain how Jodie Handley effectively translates a perspective that many have ‘no comprehension of’ to her viewers in this work? Consider her use of colour and symbolism.
2. Think of a time when you have felt disconnected to the world around you and write it down.
3. Handley uses juxtaposition of colour to single herself out from the rest of the world. If you were to recreate this scene (from question 2), which of the elements of art would you choose to juxtapose? (colour, line, shape, texture, tone/value).
4. Handley uses a skeleton to symbolise how she’s feeling. If you could use symbolism to represent yourself and how you felt in that time, what would you use?

WORKSHOP - Symbolic self-portrait drawing

This workshop is inspired by Handley's work both conceptually and aesthetically. It will require a full 70-minute lesson.

Materials

- Black marker
- Fine tip pens
- Oil pastels
- A3 paper

1. Research to find images of your answer from prompt Q4. Save one image as a reference. This symbol represents you.
2. Using a pencil and ruler, lightly rule a thick border (at least 3cm on your page).
3. Begin to sketch your scene within that border, leaving negative space that will merge with the border once pencil is erased (as seen in the yellow area of Handley's work).
4. Using your symbol and your answer from prompt Q3, begin to sketch out your scene. It does not have to be exact to what you remember, it may be a symbolic representation of the scene. Use Handley's work as inspiration for your composition. Consider the balance between negative space (where there is nothing- the yellow) and positive space (busy areas where the subject matter is).
5. Once happy with your scene begin to outline using black marker.
6. Depending on whether you wanted to use varied colour, texture, or tone, you may decide to use fine tip pen (for a black and white artwork) OR oil pastels (for coloured artwork). They cannot be used together as drawing over oil pastel will wreck the fine tip pens.
7. Ensure there is stark contrast between yourself/symbol, and the outside world/scene.