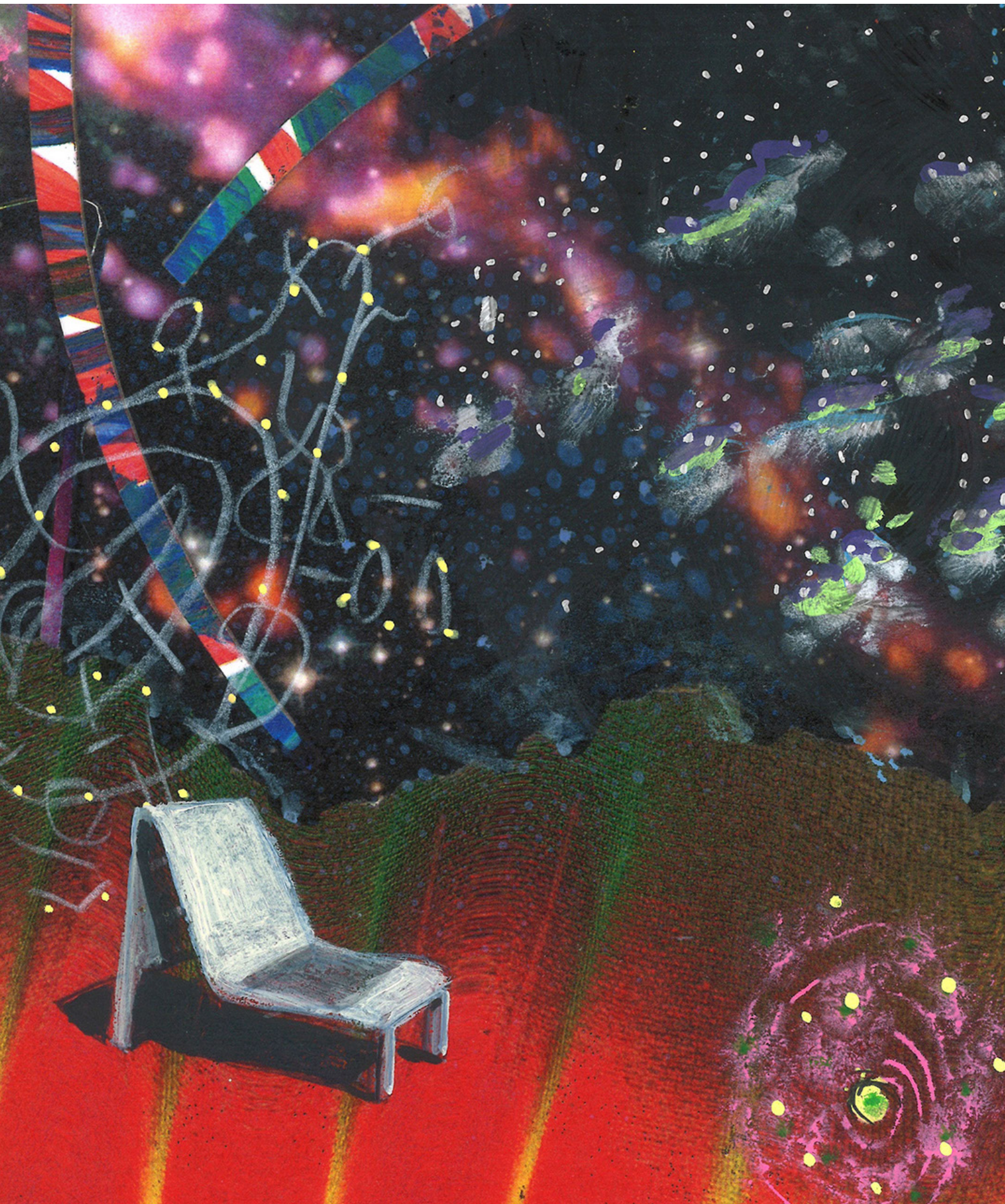


# POSTWORLD Education Kit





We acknowledge the Traditional Owners of the land on which we work and live, and of the lands and waters through which *POSTWORLD* travels. We offer our respect to Aboriginal and Torres Strait Islander peoples and recognise their continuing connection to land, water and community. We pay respect to Elders past, present and emerging.

# POSTWORLD

## ARTISTS:

Alison Bennett  
Neil Binnie  
Keith Deverell (Blue Screen of Death)  
Gail Mabo  
Ron McBurnie  
Jenny Mulcahy  
Catherine Parker  
David Rowe  
Jason Sims  
Stephen Spurrier  
Rhonda Stevens

## CO-CURATED BY:

Kate O'Hara  
Daniel Qualischefski

## EDUCATION KIT TEXT:

Meg Allford

Supplementary texts and images by the artists and Umbrella Studio Contemporary Arts unless otherwise noted. All artworks by the exhibiting artists unless otherwise noted. Education kit design by Daniel Qualischefski. © Umbrella Studio Contemporary Arts 2024.

## PROJECT ORGANISATIONS

Umbrella Studio Contemporary Arts  
408 Flinders St, Gurambilbarra (Townsville), QLD 4815

Museums & Galleries Queensland  
122 Gerler Road, Hendra, QLD 4011

## MORE INFORMATION:

[magsq.com.au/postworld](http://magsq.com.au/postworld) and [www.umbrella.org.au/postworld](http://www.umbrella.org.au/postworld)

## IMAGES PREVIOUS PAGES:

Cover: Ron McBurnie, Catherine Parker and Stephen Spurrier, *The ghosts sleep beneath our feet and dance above our heads* (detail) (*Cosmic Witness* series), 2020-2022, Mixed media on paper, 42 x 29cm.  
Previous: Alison Bennett, *vegetal / digital* (*Grevillea*), 2021, Still of photogrammetry pointcloud.

POSTWORLD is a touring initiative co-curated by Kate O'Hara and Daniel Qualischefski, developed by Umbrella Studio Contemporary Arts (Umbrella), commissioned by NAFA and toured by Museums & Galleries Queensland (M&G QLD). This project has been assisted by the Australian Government's Visions of Australia program and by the Queensland Government through Arts Queensland.

Umbrella and M&G QLD are supported by the Queensland Government through Arts Queensland. Both organisations are also supported by the Tim Fairfax Family Foundation and receive funding from Creative Australia through the Australian Cultural Fund. Townsville City Council is a strategic partner of Umbrella's program.





Image: Gail Mabo, *Wer (Star)*, 2022, Cast bronze with tortoise shell patina, dimensions variable. Image courtesy UAP.

## HOW TO USE THIS RESOURCE:

This Education Kit has been developed to support quality teaching and learning, and to promote a deeper understanding and engagement with the concepts, themes and artworks contained in the *POSTWORLD* touring exhibition.

It provides information about a selection of artists and artworks featured in the exhibition, and highlights some of the many possible interpretations of the exhibition's themes. The Education Kit is intended to aid educators, teachers and students in their enjoyment of the exhibition.

## ACTIVITIES HAVE BEEN GROUPED UNDER THREE HEADINGS:

EXPLORE

THINK

CREATE

Each activity has been designed to encourage students to explore the themes and artworks in the exhibition; to inspire group and class discussion; to stimulate individual or group research; and to promote creativity through hands-on art making.

'Teacher Notes' contain references, additional questions and prompts to further promote students' engagement with the exhibition and support quality learning are also included, along with relevant references to Australian Curriculum links across Visual Arts for years 7 & 8 and 9 & 10.

Teachers and students are encouraged to recognise and respect the importance of Aboriginal and Torres Strait Islander Peoples' histories and culture as one of the oldest continuous living cultures in the world.<sup>[1]</sup>

Activities in this Education Kit may be adapted to suit the learning needs of students.

<sup>[1]</sup> <https://v9.australiancurriculum.edu.au/teacher-resources/understand-this-cross-curriculum-priority/aboriginal-and-torres-strait-islander-histories-and-cultures>

## WHAT DO YOU THINK POSTWORLD MEANS?

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POSTWORLD features artists and collectives who create parallel universes in their creative practice. Audiences will be invited into playful, sublime, poetic and cautionary explorations in contemporary works and installations by nationally significant artists including those based in North Queensland. Drawing on the detritus of the human epoch, these worlds have their own internal iconographies and languages existing in alternate time and space.

The exhibition engages with contemporary discourse in object-oriented ontology, vegetal thinking, and the post-Anthropocene. New fictions rendered in the past, present and future provide alternate perspectives on the environment, gender, and capitalist hegemony.



Image: Ron McBurnie, Catherine Parker and Stephen Spurrier, *The ghosts sleep beneath our feet and dance above our heads* (detail) (*Cosmic Witness* series), 2020-2022, Mixed media on paper, 42 x 29cm.

## WHAT DO YOU THINK POSTWORLD MEANS?

Encourage students to think about the meaning of “POSTWORLD”.

Be mindful that there are no right or wrong answers.

**Discussion starters or possible answers:**

- Is it looking at the world after human existence?
- Is it a statement about the current state of the world?
- Does it refer to privileged histories?
- Is it simply a concept and exhibition title?

What types of subject matter or artwork would you expect to see in a “POSTWORLD” exhibition?

### CONTENT DESCRIPTIONS (7&8)

**Students learn to:**

- investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts AC9AVA8E01
- generate, document and develop ideas for artworks AC9AVA8C01
- curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences AC9AVA8P01

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### CONTENT DESCRIPTIONS (9&10)

**Students learn to:**

- reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice AC9AVA10D02
- evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice AC9AVA10P01

## GAIL MABO

Gail Mabo is a Townsville-based artist experienced with many modes of making — she started out in dance, but now has installation, sculpture, printmaking, painting and other skills in her extensive practice. *Mamus Wer (King Star)*, 2023 draws on Gail's memory of her father (Eddie Koiki Mabo) placing sand in her hand on the beach of Mer, their island home in the Torres Strait.

“What do you see? look closely!” he said.

This was the magic moment of realising each piece of sand took the form of a star.

The unique star sand of Mer connects the land, sea and sky in Torres Strait Islander Knowledge and astronomy supporting navigation, seasonal planting, hunting and spirituality.



Image: Gail Mabo, *Mamus Wer (King Star)*, 2023, Cast bronze with tortoise shell patina and cushion, dimensions variable. Photograph: Amanda Galea.



## EXPLORE

Look carefully at *Mamus Wer (King Star)*. Imagine holding one 'star' and how it would feel in your hand. Consider the weight and texture. Explore how these objects were enlarged and created from miniscule grains of sand.

## THINK

*Mamus Wer (King Star)* is made from cast bronze. Consider the significance of this material, particularly its source, histories and uses. What associative or symbolic qualities does this material hold?

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*Mamus Wer (King Star)* is displayed on a heavy royal blue cushion. How does this change your interpretation of the work?

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Consider what other objects might be displayed in this manner. Explain how Gail Mabo's choice of materials and subject matter connect to her own history and identity.

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How is *Mamus Wer (King Star)* connected to both land and sky? List as many connections as you can.

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Stars have been an important part of storytelling for thousands of years. Research the iconography of stars in different cultures. What did you discover?

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## GAIL MABO

Discuss responses to the 'EXPLORE' and 'THINK' activities in class.

Visit the following websites to share images of microscopic sand with the students:

[www.sandgrains.com](http://www.sandgrains.com)

[www.intelligentliving.co/sand-magnified](http://www.intelligentliving.co/sand-magnified)

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### CONTENT DESCRIPTIONS (7&8)

**Students learn to:**

- investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts AC9AVA8E01
  - investigate the diversity of First Nations Australians' artworks and arts practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights AC9AVA8E02
  - experiment with visual conventions, visual arts processes and materials to develop skills AC9AVA8D01
  - reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice AC9AVA8D02
  - generate, document and develop ideas for artworks AC9AVA8C01
  - select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning AC9AVA8C02
  - curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences AC9AVA8P01
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### CONTENT DESCRIPTIONS (9&10)

**Students learn to:**

- investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning AC9AVA10E01
- investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice AC9AVA10E02
- experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression AC9AVA10D01
- reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice AC9AVA10D02
- evaluate critical feedback when planning, developing and refining their visual arts practice AC9AVA10C01
- select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning AC9AVA10C02
- evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice AC9AVA10P01

## CREATE

Study microscopic sand. Investigate other microscopic objects and choose the most interesting form to enlarge. Recreate your chosen form in modelling clay.

Carefully consider how you will replicate its surface texture in clay.

Which tools will you use?

Like Gail Maboo's *Mamus Wer (King Star)*, your sculpted object will need to be flat on the base to be easily cast.

## MOULD MAKING AND CASTING

### Object and Mould Design:

Consider the shape, complexity, and undercuts of the object you want to mould. Simple shapes are easier to work with. Design the shape with a flat or easily supported backing. This provides stability during casting and makes removing the object from the mould simpler.

### Avoid Thin and Fragile Features:

Designs with thin, delicate features might break or get damaged during the casting process or when removing the object from the mould.

### Mould Box Construction:

To make a mould of your sculpted object you will need to create a containment structure (mould box). This can be made from various materials such as cardboard, plastic, or wood. The mould box should be sturdy and leak-proof to prevent the mould casting material from escaping.

### Choose the Right Material:

Select an appropriate casting material based on your project's requirements. Common materials include plaster, silicone, or resin.

### Casting Process - Mixing and Pouring:

Place your sculpted object, with the flat side down, onto the base of your constructed box (applying a thin layer of releasing agent such as soap, Vaseline etc. will make it easier to remove the object from the cast when demoulding).

Prepare the casting material according to the manufacturer's instructions and then gently pour the casting material into the mould box, covering the object completely. Ensure a slow and even pour to minimise air bubbles.

### Allow to Cure:

Let the casting material cure or set according to the recommended time. Follow the instructions for the specific material you are using.

### Demoulding:

Once the casting material has fully cured, carefully remove the mould box.

### Demould the Object:

Gently remove the object from the mould, exposing the cast shape. If you applied a releasing agent and designed the shape with demoulding in mind, it should come out easily. You can now use your mould to create multiples of your object using different materials such as paper pulp, wax, plaster or resin. Consider how these different materials affect your finished artwork.

## GAIL MABO

### QUESTIONS TO ASK

Asking the students the following questions, will assist in the delivery of a session on casting and mould making:

What materials could be used for casting?

What materials do artists use for casting? Have these materials changed over time? How and why? Do contemporary artists use different casting methods and materials?

What are some examples of moulds and casts used in everyday life? e.g. ice-block tray, cake mould, bricks

What found objects can could students repurpose to create a mould? e.g. shoe box, take-away container

Casts are used by artists to create 3D multiples of their artworks. What other professions use casts? e.g. geologists, palaeontologists

What kinds of conditions are needed to allow the material to harden or solidify? e.g. heat, freezing, time, chemical reaction

What connections can be made with what you are learning in other subjects like Science or Mathematics?

What do you need to consider when creating a silicone mould? How might this be different to creating a plaster mould or mould from other materials such as sand or wax?

### LINKS

The following links will assist in the delivery of a session on casting and mould making:

#### How to Make and Use 'Sprigs'

<https://www.instructables.com/How-to-Make-and-Use-sprigs-low-Relief-Sculpture-Mo/>

#### Bas Relief Plaster Tiles

[https://assets.ctfassets.net/f1fikihmjtrp/6YxX7NboELM07TjUJqnyss/230437132fedb6c06c4b0aeda85dc29d/Bas\\_Relief\\_Plaster\\_Tiles.pdf](https://assets.ctfassets.net/f1fikihmjtrp/6YxX7NboELM07TjUJqnyss/230437132fedb6c06c4b0aeda85dc29d/Bas_Relief_Plaster_Tiles.pdf)

#### 'Beginner's Basics' – Mouldmaking and Casting Explained

<https://davidneat.wordpress.com/methods/mouldmaking-and-casting/beginners-basics-mouldmaking-and-casting-explained/>

#### Playing with Plaster V&A Blog

<https://www.vam.ac.uk/blog/caring-for-our-collections/playing-with-plaster>

#### How to Make a Plaster Mold: 2 Easy Methods

<https://www.wikihow.com/Make-a-Plaster-Mold>

## RON MCBURNIE, CATHERINE PARKER & STEPHEN SPURRIER

Artists Ron McBurnie, Catherine Parker and Stephen Spurrier collaborated to make the *Cosmic Witness* series over a period of around 15 years. This project began very casually with nothing else in mind other than creating works through a sense of play and collaboration. 73 works are touring in *POSTWORLD*.

Ron McBurnie says, “The project initially began in 2008, whilst visiting Catherine and Stephen’s Magnetic Island studio. Stephen handed me a group of 20x20cm sheets of paper that had been partially painted, drawn, or screen-printed by him and/or Catherine. After returning to my studio in Townsville, I then added my own responses to the works before returning them to Stephen and Catherine for their next round of art making.”

The works would travel back and forth via post and road between Magnetic Island, Townsville and Toowoomba. The artists say it was always interesting for them to receive a new batch of works – it was a wonderful surprise to see what each artist had added and to then devise responses, adding something new to the work. Some works were even exhibited during this development process.

The project is reminiscent of the famous “Exquisite Corpse” figure drawings made playfully by the early Surrealists, whereby each artist would add one part of a figure in isolation without seeing what each of the other artists had drawn. Each artist had no control over what their colleagues added to their image. The results were often remarkable. The *Cosmic Witness* series artists adopted this spirit of trust and humour. Collaborating continues to challenge each artist’s own studio practices, bringing to the fore new ideas, along with a healthy dose of curiosity, joy and pathos – all essential for the project to flourish.



Image: Ron McBurnie, Catherine Parker and Stephen Spurrier, *Pixie Rides Horse* (detail) (*Cosmic Witness* series), 2014, Mixed media on paper, 20 x 20cm.



Image top: Ron McBurnie, Catherine Parker and Stephen Spurrier, *Blue pool swingers* (detail) (*Cosmic Witness* series), 2020-2022, Mixed media on paper, 37 x 27cm. | Bottom: Ron McBurnie, Catherine Parker and Stephen Spurrier, *Rainbow Seekers* (detail) (*Cosmic Witness* series), 2019-2020, Mixed media on paper, 20 x 20cm.

## EXPLORE

Look carefully at the *Cosmic Witness* series of works. How many different art-making techniques and materials can you see? More than one artist worked on each artwork. Research each of the artists and their practice. Are their individual contributions recognisable? Why or why not? Is this important?

Consider how each artist has responded to each other's input. Investigate other artists who collaborate in this way.

## THINK

What peculiarities do you notice about the *Cosmic Witness* series of works?

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Do you think each artists' addition was planned? Why or why not?

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How does an artwork's title influence the way we interpret the work?

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Explain how working and collaborating with other artists can challenge your own practice.

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Choose one work from the *Cosmic Witness* series and imagine it is a parallel universe. Pretend to be a science fiction writer and write 250 words to describe this world and its inhabitants.

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Look at the images on the following pages. What differences can you spot between the works-in-progress and the completed artworks? Can you tell which artist/s have added the finishing touches?



Image: Ron McBurnie, Catherine Parker and Stephen Spurrier, *Orange haired starman* (work-in-progress then completed) (*Cosmic Witness* series), 2014-2022, Mixed media on paper, 20 x 20cm.



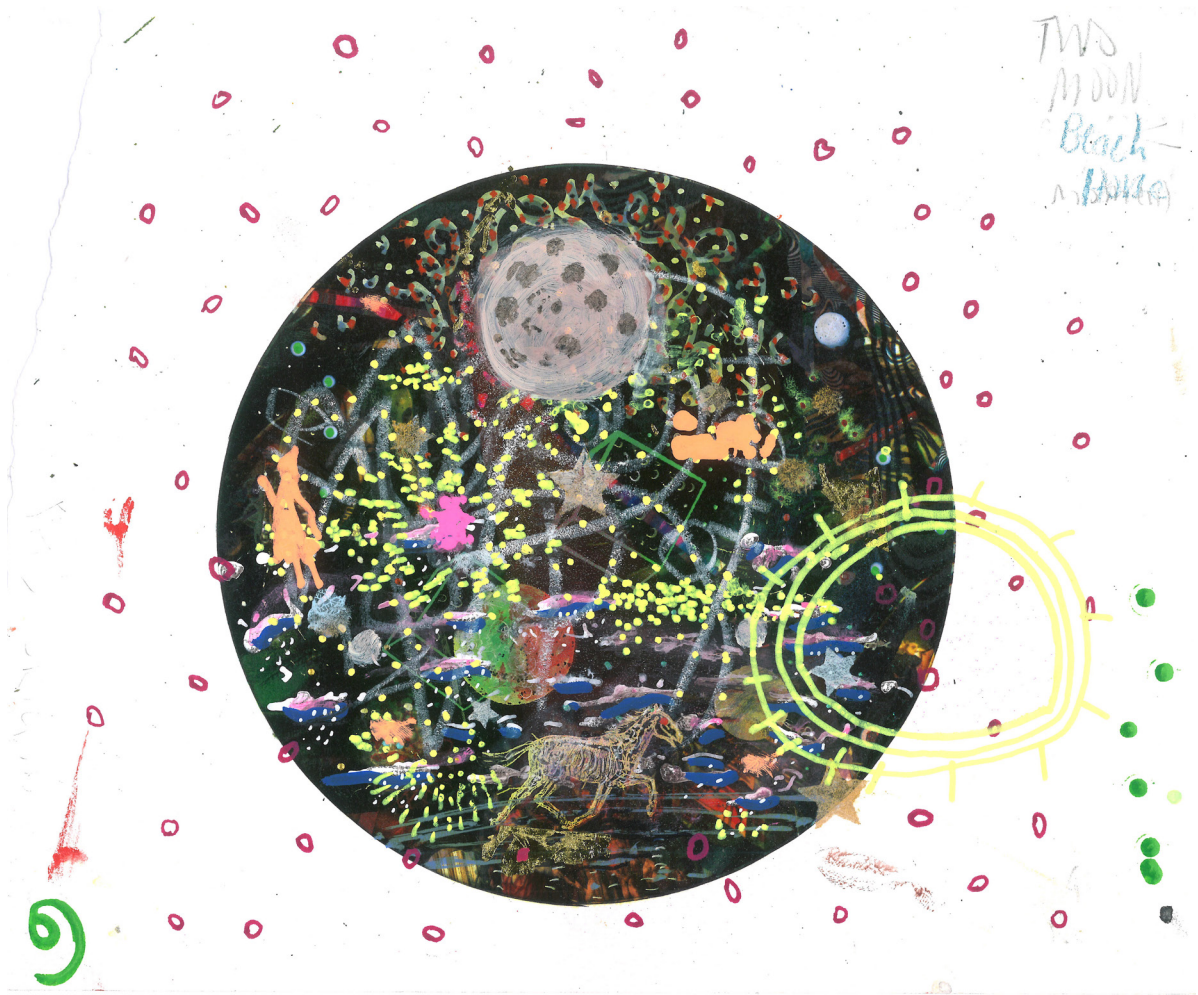


Image: Ron McBurnie, Catherine Parker and Stephen Spurrier, *Ghost horseconstellatio* (work-in-progress then completed) (*Cosmic Witness* series), 2020-2022, Mixed media on paper, 21 x 25cm.

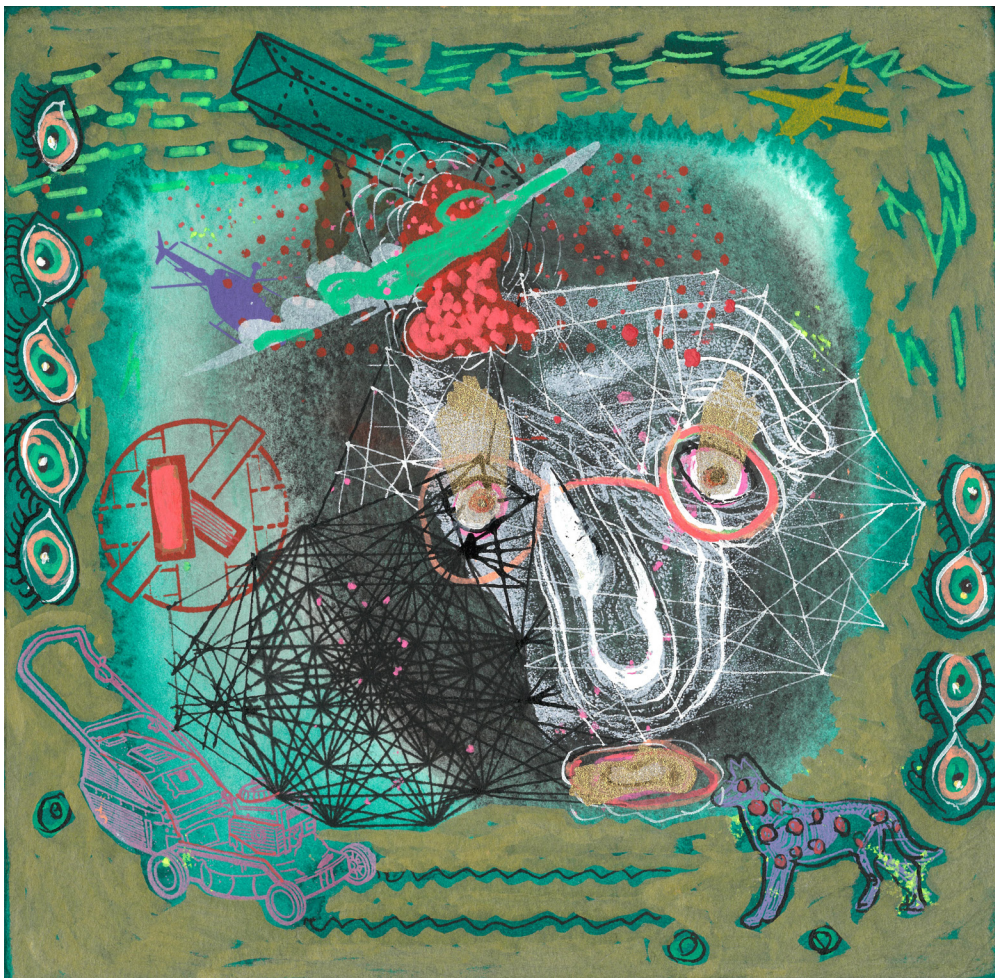


Image: Ron McBurnie, Catherine Parker and Stephen Spurrier, *A Very Green Day* (work-in-progress then completed) (*Cosmic Witness* series), 2014-2022, Mixed media on paper, 20 x 20cm.

## RON MCBURNIE, CATHERINE PARKER & STEPHEN SPURRIER

Discuss responses to the 'EXPLORE' and 'THINK' activities in class. Also explore these links which provide information on other artists well known for collaborating:

**Co-creating brilliance: Famous artistic collaborations**

<https://artfervour.com/co-creating-brilliance-famous-artistic-collaborations/>

**7 Artist Couples Who Collaborate to Create Amazing Works of Art**

<https://mymodernmet.com/artist-couples/>

**Jake & Dinos Chapman - Collaborations**

<https://avantarte.com/artists/jake-and-dinos-chapman>

### CONTENT DESCRIPTIONS (7&8)

**Students learn to:**

- investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts AC9AVA8E01
- experiment with visual conventions, visual arts processes and materials to develop skills AC9AVA8D01
- reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice AC9AVA8D02
- generate, document and develop ideas for artworks AC9AVA8C01
- select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning AC9AVA8C02
- curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences AC9AVA8P01

### CONTENT DESCRIPTIONS (9&10)

**Students learn to:**

- investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning AC9AVA10E01
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- experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression AC9AVA10D01
- reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice AC9AVA10D02
- evaluate critical feedback when planning, developing and refining their visual arts practice AC9AVA10C01
- select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge ideas, perspectives and/or meaning AC9AVA10C02
- evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice AC9AVA10P01

## CREATE

Play the Surrealist art game Exquisite Corpse on the page overleaf. Each participant takes turns drawing on a sheet of paper, folding it to conceal their contribution (with only a small amount of overlap revealed), and then passing it to the next player to contribute further, until each player has taken a turn and the final artwork can be revealed.

### EXQUISITE CORPSE INSTRUCTIONS

1. Fold a piece of paper into three or four equal parts.
2. Using drawing materials, fill the top section of the page to create the head of a real or imaginary creature.
3. Fold your image to hide it from the next collaborator. Extend the lines of your figure's neck over the edge of the fold so that your collaborator will know where to start the body.
4. Pass the page to the next collaborator in the group to add their contribution to the next section of the page.
5. Repeat! Pass the paper to the next collaborator, making sure each contribution is concealed. Remember to draw lines over the fold so the following collaborator knows where to start.
6. Unfold the page to reveal your collaborative image.



Surrealist artists played this game to get weird and wonderful results!

Were you surprised by the final image?

Now try making an Exquisite Corpse using collage, or a combination of collage and drawing.

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**RON MCBURNIE, CATHERINE PARKER & STEPHEN SPURRIER****Exquisite Corpses**

'Exquisite Corpse' is similar to an old parlour game called 'Consequences', in which each contributor added a word without knowing the ones that came before. When a group of Surrealist artists first played the game, the first sentence they created was (translated from French into English) "The exquisite corpse will drink the new wine."<sup>[1]</sup> This is how the pictorial version of the game, 'Exquisite Corpse', got its name!

To make Exquisite Corpses in the classroom, place students into groups of 3 and have them complete a top, middle and bottom for each templated page. Instruct students to use the following website to create a name for their group or artwork title:

**[www.randomwordgenerator.com](http://www.randomwordgenerator.com)**

The following links provide also provide Exquisite Corpse inspiration and instructions:

**Make Your Own Exquisite Corpse**

<https://thencbla.org/the-history-of-the-exquisite-corpse-art-form-and-how-it-is-played/>

**Surreal activity: Invent a creature with friends**

<https://www.tepapa.govt.nz/learn/kids-and-families/surreal-activities/surreal-activity-invent-creature-friends>

<sup>[1]</sup> <https://thencbla.org/the-history-of-the-exquisite-corpse-art-form-and-how-it-is-played/>

## ALISON BENNETT

Alison Bennett started this project during the global pandemic when Melbourne's population was restricted to their homes and nearby neighbourhood. Through 262 days of lock-down, residents of Melbourne retreated to the hyper-local, often reinforced by a 5-kilometre travel bubble and a one-hour daily time-limit outdoors.

The extreme sensory and social constraints of lock-down forced Bennett to slow down and notice the beautiful, ephemeral springtime flowers of street trees. She wanted to share that beauty with others through her artwork.

### EXPLORE

Artist Alison Bennett innovatively combined specialised photographic and digital techniques and processes to turn Australian native flowers into 3D images. They can be seen in POSTWORLD on a large screen and controlled with hand movements.

The use of a gesture-controlled sensor in the exhibition creates the impression that the work literally turns towards the viewer. This interaction encourages the viewer to slow down and take notice, inducing an almost meditative state of mind. The work can also be interacted with on your own devices via scanning QR codes.

Look closely and interact with each 'vegetal/digital' artwork. Allow yourself time to explore the interplay between the plant, the darkness, and your gestures. How many different angles can you find? What happens when you zoom in? What does it remind you of?



Image: Alison Bennett, *vegetal / digital (Waratah)*, 2021, Video screen capture of photogrammetry point-cloud.



Image: Alison Bennett, *vegetal / digital (Waratah)*, 2021, Video screen capture of photogrammetry point-cloud.



## THINK

Why does Alison Bennett work with these materials and processes?

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How would the artwork change if different materials, techniques, or processes were used?

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How does Alison Bennett's work challenge or support the *POSTWORLD* theme?

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How does being able to interact with the art change the way you engage with it?

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Consider the study of botany and how artists and scientists contribute to unravelling the intricate mechanisms of nature. What can we learn about nature from art and science?

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## CREATE

Examining a plant or object up close sparks inquiry and contemplation about its composition, identifying its parts and the mechanisms that make it work. However, delving into drawing an object in intricate detail takes us a step closer to truly understanding it. Our hands possess a unique memory that enables us to eternally "know" this object.

Using different plant or flower samples, draw them from as many different angles as possible. Zoom in on particular parts of the plant to study and draw. Research your plant specimen and label the different parts of the plant, or note your observations.

Taking a different approach, photograph the same plant or flower sample using your mobile phone. Then, using Photoshop or other photo editing programs, manipulate your photographs to create an artwork. You may choose to capture different angles of the flower / plant or to focus in on particular sections.

Did these processes give you a better understanding of the plant and its structure?

## ALISON BENNETT

Discuss responses to the 'EXPLORE' and 'THINK' activities in class.

For the 'CREATE' activity, provide the students with different plant or flower samples, and instruct them to draw it from as many different angles as possible. Display the finished drawings and photographs in the classroom, or create a virtual gallery or PowerPoint presentation to share the images with the class. Discuss how the two different approaches to artmaking influenced the students' final compositions. Students may find it helpful to look at the work of botanical artists such as Margaret Mee, Rory McEwen, Elizabeth Blackwell, Sydney Parkinson, Pandora Sellars, Georg Dionysius Ehret and Anne Hayes. Students may also find it helpful to look at the work of artists who use botany as their subject, e.g. Ambrosius Bosschaert, Vincent Van Gough, Claude Monet, Georgia O'Keeffe, Margaret Olley, Margaret Preston and Tim Maguire.

Alison Bennett's interactive artworks can be accessed via this link:  
<https://alisonbennett.net/2021/10/14/vegetal-digital-2021/>

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  - select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning AC9AVA8C02
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- 

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Students learn to:

- investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning AC9AVA10E01
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# GLOSSARY

**Anthropocene:**

the current geological age, viewed as the period during which human activity has been the dominant influence on the Earth's climate, biological life and the environment.

**Capitalism:**

an economic and political system in which a country's trade and industry are controlled by private owners for profit.

**Detritus:**

waste or debris of any kind.

**Epoch:**

a particular moment in time marked by a significant event or change.

**Fiction:**

imaginary or not real.

**Hegemony:**

leadership or dominance, especially by one state or social group over others.

**Iconography:**

a form of visual communication that uses icons, symbols, motifs or figures to represent ideas or themes and/or convey deeper meaning when used in different contexts or settings.

**Metaphysical:**

an idea, doctrine, or posited reality outside of human sense perception.

**Microscopic:**

something that is very small and only able to be seen with a microscope.

**Object-Oriented Ontology:**

the philosophical study of non-hierarchical existence with respect to non-human objects or things.

**Surrealism:**

an art, philosophical and literary movement that originated in the early 20th century in Europe, which explored the complexities of the unconscious mind and liberated imagination.

## AUTHOR BIOGRAPHY

**Meg Allford** is an educator, artist and writer who has worked in diverse settings, from international schools in Thailand to remote Queensland state schools. Meg holds a Bachelor of Fine Arts, Honours (ceramics major) as well as a Bachelor of Teaching from the University of Tasmania. These qualifications have offered Meg the opportunity to teach abroad as well as take part in artistic endeavours in London, Paris and Bangkok. Her travels inform much of her practice evident in her painting and ceramic artwork.

## ARTIST BIOGRAPHIES (FROM THIS EDUCATION KIT)

**Gail Mabo** is a multidisciplinary artist working across sculpture, installation, printmaking and painting. Most recently Mabo has been experimenting with cast bronze, empowered by her 2021 residency at Urban Art Projects. Her work often connects Torres Strait Islander Knowledge and political histories including that of her own family to manifest contemporary advocacy. Storytelling and sharing Culture are important to her work. In 2018 she co-curated the Umbrella-produced exhibition *Legacy: Reflections on Mabo*. This exhibition premiered in Mabo's hometown of Gurambilbarra / Townsville, then toured for four years across Australia. It won the 'projects by organisations with paid staff' category in Museums & Galleries Queensland's 2021 Gallery and Museum Achievement Awards (GAMAA). The tour received a Highly Commended award in the 'partnerships' category of the 2024 Queensland Reconciliation Awards. Mabo's most recent exhibition, *House of Cards*, mined her personal and emotional archive to speak to the socio-political climate of three generations of powerful Aboriginal and Torres Strait Islanders. This immersive installation premiered at Umbrella Studio Contemporary Arts in 2021 and toured to the Rockhampton Museum of Art. Mabo has been commissioned to create major new works for Tarnanthi and AGNSW. Both commissions were subsequently collected. Her work is also held in the Art Gallery of New South Wales, Queensland Art Gallery | Gallery of Modern Art, National Gallery of Australia and Artbank among other nationally significant collections.

**Ron McBurnie** was born in Brisbane, Queensland, and has lived and worked in Gurambilbarra / Townsville for over three decades, becoming one of Australia's most respected artists. After studying painting and printmaking at the Queensland College of Art, McBurnie moved to North Queensland and lectured at the Queensland College of TAFE which in 1986 morphed into a University art school at James Cook University (JCU). McBurnie taught at JCU for a number of years and completed a Master of Creative Arts in 2000. He has been an artist-in-residence at various international locations including at Carleton College, Minnesota; Frans Masereel Centrum, Belgium; Alayrac, France; ANU, Canberra; National Art School, Sydney; Tanks Art Centre, Cairns; and Artspace Mackay. McBurnie has an extensive exhibition history including more than 30 solo and touring exhibitions and over 100 group exhibitions. He has received numerous awards and grants including the Fremantle Print Prize, 1988 and the Australia Council overseas studio grant at the Cite' International des Artes, Paris, in 1991. His work is featured in many regional gallery collections, most major Australian state galleries and the National Gallery of Australia. He was also an exhibiting artist in Umbrella's landmark touring exhibition *Legacy: Reflections on Mabo*.

**Catherine Parker** is a painter, mixed media artist and educator, based in Toowoomba, Queensland for the majority of the year, but also spends time annually on Yunbenun / Magnetic Island. She has a metaphysical interest in nature and spiritual systems and celebrates the beauty in both the Australian urban and natural landscape, choosing to honour, rather than divide the two. Although her landscapes are essentially Australian they also have a universal quality. Parker has facilitated yearly sketchbook art tours to India for over a decade, and is adept at creating portable studios to make work for extended periods of time. Parker has been exhibiting since 1989, has held 18 solo exhibitions and exhibited in close to 100 group exhibitions internationally. The artist holds a B.Ed. Visual Arts, University of Melbourne, 1986-1989. She is represented in numerous public and private collections, including QUT Art Museum, Brisbane, RMIT Melbourne, Baillieu Library, Cultural collection, The University of Melbourne, Gagens Lawyers, Brisbane, Mater Hospital, Brisbane, and Redland Art Gallery, Brisbane. She has been an awards finalist, including the Hawkesbury Art Prize, 2021, the Lethbridge Landscape Prize, 2021, Redlands Art Prize, 2018 and the Blake Prize for Spiritual + Religious Art (2008 + 2011).

**Stephen Spurrier** has been exhibiting since 1966. He is based in Toowoomba, Queensland for the majority of the year, but also spends time annually on Yunbenun / Magnetic Island. His current practice involves works on paper, painting and artist books. Spurrier has held 31 solo exhibitions including a 2016 survey exhibition covering fifty years of his practice at Toowoomba Regional Art Gallery. His collaborations range from his exhibitions of collaborative artist books, co-curated projects such as the Gallery Artomat (a sequential vending machine project involving a group of artists for the Melbourne Art Fair) and an ongoing artist books project with Ron McBurnie since 1999. Spurrier has been awarded numerous prizes and acquisitive awards, including a recent Fremantle Print Prize, 2012, Hutchins Prize, 2000, Jacaranda Drawing Awards, 2006, and Swan Hill Print Prize, 2006. He was selected as a finalist for the Sulman Prize, Art Gallery of NSW, 2009. His work is held in state galleries and in many public collections including the Museum of Modern Art, New York, Tate Modern, London, Art Gallery of NSW, National Gallery of Victoria, Artbank and the National Gallery of Australia. He was awarded an Australia Council Development Grant in 2002 and has been an artist-in-residence in many Australian universities and elsewhere internationally, including at Bundanon (NSW), Rigalto Studios (Italy), and Global Arts Village (New Delhi, India). He holds a MA (Fine Art), RMIT 1994, Fellowship Diploma, RMIT, 1970 and Associate Diploma, RMIT 1967.

**Alison Bennett** is based in Naarm / Melbourne. Her practice is situated in 'expanded photography' where the boundaries have shifted in the transition to digital media and become diffused into ubiquitous computing. Creative projects have tested the creative and discursive potentials of augmented reality, photogrammetry, 3D scanning, point clouds, virtual reality and webXR as encompassed by the medium and practice of photography. As a neuroqueer new-media artist, she has explored the performance and technology of gender identity and considered the convergence of biological and digital skin as virtual prosthesis. Bennett's work has been shown at international venues such as Musée du Louvre, Kunstmuseum Bonn, and the San Francisco Museum of Modern Art, and featured on ABC TV Australian Story, the New York Times, Mashable, The Huffington Post, BuzzFeed, Motherboard, The Creators Project, ABC TV News, Artlink and The Guardian. Bennett is a founding member of the QueerTech.io artist collective, a member of the Gertrude Street Projection Festival Advisory Committee and has served on a number of development panels for the Midsumma Festival. In 2021 she was a member of the Digital Advisory Group of the Australia Council for the Arts, the Australian Government's arts funding and advisory body. Bennett works as a senior lecturer in photography at RMIT School of Art where she is the Associate Dean (Photography).

## **CURATOR BIOGRAPHIES**

**Kate O'Hara** has over 20 years' experience working in the arts. Her work has encompassed curatorship, art management and cultural maintenance in institutional, not-for-profit, commercial and independent arts environs. Prior to working at Umbrella, Kate managed Maningrida Arts & Culture, a large and prestigious Indigenous art centre in Arnhem land. Kate previously worked with a number of arts organisations in South East Asia, including Romeet Contemporary Art Space in Phnom Penh, Cambodia as their inaugural Curator and Manager.

**Daniel Qualischefski** is an arts professional who has worked in regional and contemporary galleries across eastern Australia. His roles have encompassed curation and gallery management, marketing, public programs and collection management. Qualischefski holds a Master of Arts and Cultural Management from the University of Melbourne, a Bachelor of Visual Arts and a Bachelor of Visual Arts (Creative Arts), Honours from the University of Southern Queensland (UniSQ). Daniel was the inaugural 2023 UniSQ School of Creative Arts Alumni Fellow and the recipient of a Museums and Galleries Queensland funded mentorship, which he undertook in 2023 at the National Gallery of Australia. Daniel is passionate about contemporary art, making art accessible and engaging audiences with innovative exhibition designs, curation and programs. Qualischefski's curatorial interests lie in recontextualising collections and forging and showcasing collaborations. He also creates multi-disciplinary artwork under the pseudonym of Danish Quapoor. He finds that making art informs his work in galleries (and vice versa).

## ADDITIONAL ARTIST BIOGRAPHIES

**Neil Binnie** is a visual artist based in Gurambilbarra / Townsville. His practice incorporates visualising the urban landscape in a reflective approach, combining observations from life supported by the studio environment where geometric relationships materialise via translation rather than representation. Binnie recently completed a Master of Philosophy (Creative Arts) at James Cook University (JCU), and holds a Bachelor of New Media Arts (JCU) and a Bachelor of Visual Arts (University of Canberra). He has exhibited in group exhibitions since 2014 and held his first solo exhibition *Urban Construct* at Umbrella Studio Contemporary Arts in 2020. Binnie has been a finalist in the Marie Ellis OAM Prize for Drawing and the 9×5 Landscape Prize. He received the Dean's Excellence Award (University of Canberra) and Illustration & Visual Media Excellence Award (JCU).

**K.Verell (Blue Screen of Death)** is an Australian/UK video, sound and installation artist based in Tasmania. They have exhibited widely in Australia, including their signature ultra slow-motion moving image works. The artist's video installations have been installed in both the Melbourne Laneways Commission, 2009, and the Melbourne International Arts Festival, 2010. In 2011 Keith's work *The Hawker's Song*, made in collaboration with Sue McCauley and two Cambodian artists Srey Bandol and Meas Sekorn, was acquired by the Singapore Art Museum (SAM) and was included in the SAM and Centre Pompidou exhibition, *Video, An Art, A History, Videos from the Centre Pompidou and SAM collections*. K.Verell has a professional background in installation design and data visualisation. They have been the CEO of Music Tasmania and more recently worked as a projection designer for *From Campfire To Stage Light*, a groundbreaking play told through the life experience of David Bindi Hudson, well-known and loved cultural leader and global ambassador for Indigenous Australia. As a designer and programmer, they have a Master of Design from RMIT University and was employed as a Associate Researcher at the Australian Centre for Interaction Design (ACID). In 2012 they worked on a project through RMIT University that engaged over fifty leading architectural thinkers to envisage new forms and structures for Maribor the European City of Culture. They designed and produced the installation to display these outputs as an audio visual installation in the Australian Pavilion during the Venice Biennial of Architecture.

**Jenny Mulcahy** is a multidisciplinary artist based on Yunbenun / Magnetic Island. Initially a ceramicist, Mulcahy's work now spans diverse and mixed mediums including ceramics, glass, crystal, stone, steel, found objects and plant materials. Her work often explores social, political and environmental issues such as mining, (de)extinction, the plight of refugees and the commonality of our human relationship with place. Over her four-decade practice, the artist has held 13 solo exhibitions and received multiple awards and grants. Mulcahy has completed residencies in Wales, Canada and Australia. She holds a PhD in Creative Arts (James Cook University, 2009) following diplomas and certificates in visual arts and tertiary education. For over a decade she worked at institutions including TAFE and James Cook University as a course facilitator, tutor and sessional tutor in ceramics and sculpture. Her work is held in numerous collections of national and international public and corporate institutions, including the Queensland Museum, Queensland State Library, Gold Coast City Gallery, Museum of Tropical Queensland, North Queensland Potters' Association, Banff Centre for the Arts (Canada), and Bath University (United Kingdom).

**David Rowe** is a surrealist and landscape painter based on Warrgamay, Nywaigi & Bandjin Country / Ingham, North Queensland, who has been practising since 1978. Rowe's work predominantly consists of oil on canvas and paper, pencil drawings and shaped sculptural canvases. The artist's work explores domestic and religious abstracts; portraits, landscapes, seascapes, surreal fantasies and conceptual nature studies. He has attended extensive training in a range of workshops and residencies, including twice in the McWhirter Art Centre (Fortitude Valley). He has taught art to several regional primary schools, as well as private tutoring to small groups from his home. The artist has been a finalist in the Percival Portrait Prize and won a range of major awards in North Queensland, including Townsville Grammar School Art Show, Townsville Art Society awards, and numerous iterations of the Hinchinbrook Shire Council's Awards and Cardwell Art Awards. Rowe has exhibited widely in Queensland, with solo, group and joint exhibitions. He was a featured artist in Pop Up North Queensland (PUNQ) 2021 and has created over 20 murals for Queensland festivals and businesses. Rowe's work is held in the Townsville City Gallery collection and private collections throughout Australia, the USA and the United Kingdom.

**Jason Sims** is a Boandik-born, Kurna-based interdisciplinary artist who works in the realm of perceptual art. Using the properties of light and reflection, he creates sculptural works, large-scale installations and public art that create simple illusions of space and form. Since graduating with a Bachelor of Visual Arts (Honours) from the University of South Australia in 2006, Sims has exhibited across Australia, Hong Kong, the USA, the UK and Europe. His work is held in public and private collections, including Artbank, the Art Gallery of Western Australia and Gippsland Art Gallery, and he has been a finalist in numerous awards. As an emerging artist, Sims received an ArtStart grant from the Australia Council for the Arts and was invited to exhibit in SafARI, an unofficial fringe event to the Sydney Biennial of Contemporary Art. More recently, Sims was commissioned by Illuminate Adelaide to deliver his third major public artwork as a gift to the city to celebrate the Festival's inaugural year. Sims is represented by MARS Gallery in Melbourne; HOFA Gallery in London, Palm Beach and Mykonos; and ARTITLED Contemporary in Amsterdam.

**Rhonda Stevens** is a contemporary visual artist based on Yunbenun / Magnetic Island. Her work spans multiple disciplines, including sculpture and printmaking, to realise her gestural assemblage works. Guided by curiosity, Stevens' artistic life is invigorated by her sense of wonder and thirst for knowledge of how things work and develop. She seeks to reflect on wabi-sabi, the asymmetrical, flawed and aged and contrasting the natural environment with the contrived environment of materialism. Stevens completed a Bachelor of Fine Art at the Victorian College of the Arts in Melbourne in 1993. The artist's work is held in numerous collections, including the Victorian Teachers Union, Perc Tucker Regional Gallery and national and international private collections. Stevens was awarded the Pursuit of Excellence Award: Printmaking Award from the Barrier Reef Institute of TAFE Townsville in 2010 and the Victorian Teachers Union, Acquisition Award (Association of Sculptors of Victoria Annual Exhibition) in 1988. She has exhibited widely internationally, with strong connections to Naarm / Melbourne, Gurambilbarra / Townsville and Sydney.

