

An abstract painting featuring a dense composition of thick, expressive brushstrokes. The color palette is dominated by earthy tones: various shades of yellow, olive green, and brown, with occasional strokes of blue and dark grey. The texture is highly visible, suggesting the use of heavy paint. The overall effect is one of dynamic energy and layered complexity.

PAINT THE TOWN

**THE TOURING EXHIBITION OF THE 2021
QUEENSLAND REGIONAL ART AWARDS**

EDUCATION RESOURCE

ACKNOWLEDGEMENTS

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122 Gerler Road, Hendra Qld 4011
P: 07 3059 9740
E: information@magsq.com.au
W: www.magsq.com.au

Teachers' Notes and Responding and Making activities
developed by Kerry-Anne Reeves

Education Resource
designed by Lucy Dougall

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For information on the exhibition tour, go to
M&G QLD website
<https://magsq.com.au/touring-exhibitions/paint-the-town/>
Flying Arts Alliance website
<https://flyingarts.org.au/qraa2021-paint-the-town/>

VIEW THE VIRTUAL EXHIBITION

Step into a virtual regional Queensland town to explore the vibrant artists and communities that enrich our vast state. *Paint the Town* touring exhibition is available to view as an interactive, online exhibition on Flying Arts' 50th Anniversary extended reality (XR) platform. Scan the QR code below with a smart device to immerse yourself in a virtual world, with new 'experiences' being unveiled until October 2022, or search flyingarts50.holoscribe.site in your web browser.

Paint the Town, touring exhibition of the 2021 Queensland Regional Art Awards, is an initiative of Flying Arts Alliance in partnership with Museums & Galleries Queensland. This project is supported by the Queensland Government through Arts Queensland; and proudly sponsored by Holding Redlich.



IMAGES

Front cover:

Kym Barrett
Gympie Region, Wide Bay–Burnett
Gateway (detail) 2021
Oil and mixed media on canvas
120.3 x 120.3 cm

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Michelle Kurth
Noosa Shire, South East Queensland
Ignite 2021
Plastic food packaging, metal fan case and cotton wrap
54 x 54 x 12 cm

Page 4:

Nicole Jakins
Glenwood, Wide Bay–Burnett
A Gentle Sway 2021
Stoneware clay, brass and eucalypt pigment
50 x 93 x 21 cm

Page 5:

Cara-Ann Simpson
Toowoomba Region, Darling Downs
medicinae crescente de terra I
(*medicine growing from our earth I*) 2021
Ink infused metal
77.5 x 77.4 cm

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Darren Blackman
Gureng Gureng and Gangalu with Vanuatu
heritage on maternal side
Nambour, South East Queensland
Stolen 2021
Acrylic and enamel on linen
92 x 122 cm

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Melanie Doheny
Blackbutt North, South Burnett
Jimmy and Denis – it's in his jeans 2021
Photograph
37 x 34 cm

Page 7 (bottom):

Libby Derham
Sunshine Coast, South East Queensland
Celebrating the Colours of Cooloom 2021
Watercolour on paint chips
71 x 63 cm

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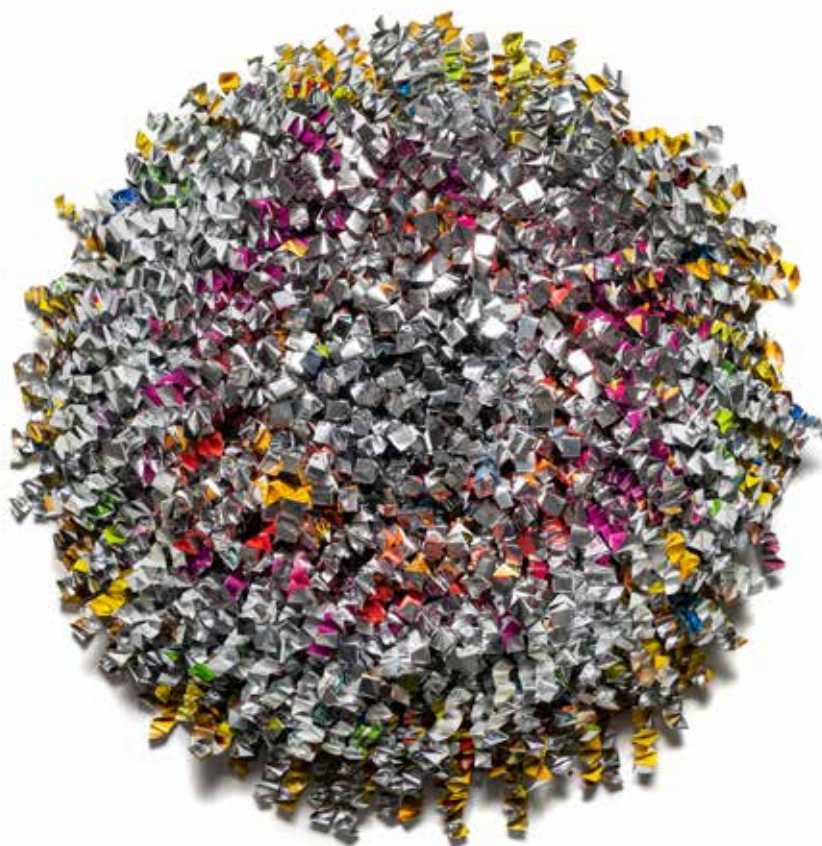
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Paint the Town, the touring exhibition of the 2021 Queensland Regional Art Awards (QRAA), is an initiative of Flying Arts Alliance in partnership with Museums & Galleries Queensland.

The QRAA is Flying Arts' signature annual art awards for established and emerging artists living in regional and remote Queensland. The awards aim to highlight the wealth of creative talent located outside of the capital city and to provide a platform for professional development.

Evoking the spirit of celebration, artists were invited to respond to the question: How do you celebrate? Is it a jubilant party or a simple elegant affair, serene or riotous, extended explosions of joy or quiet moments of reflection and gratitude, ceremony, tradition or ritual, expressed in dance or song, full of sentiment or tears, an anniversary, a farewell or a whim, with family, friends, a whole community or alone, a sense of occasion, a festival, or just because.

Paint the Town is travelling to metropolitan and regional galleries throughout Queensland from February 2022 to April 2024.

ARTISTS

The touring exhibition, *Paint the Town*, features the works of 28 artists. This Education Resource contains activities relating to the works of 19 of these artists.

Kym Barrett

Andrea Baumert Howard

Darren Blackman

Catherine Boreham

Weston Campbell

Cynthia Copley

Helen Dennis

Libby Derham

Saren Dobkins

Joolie Gibbs

Brian Hatch

Michelle Kurth

Netta Loogatha

Anne Mossman

Grant Quinn

Gabriel Smith

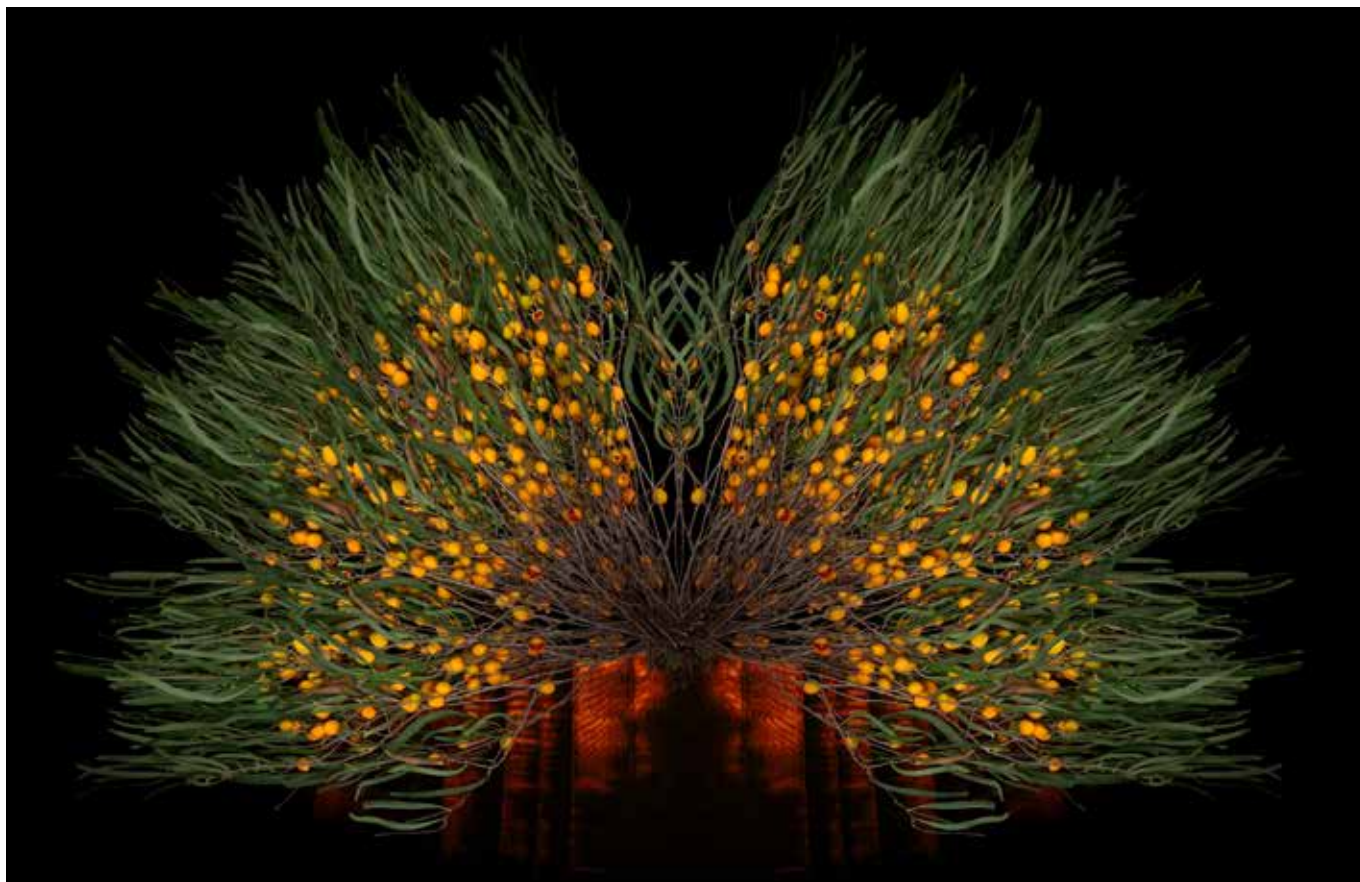
Jasna Spiranovic

Bianca Tainsh

LeAnne Vincent



TEACHERS' NOTES



This Education Resource is intended to enable upper primary and lower secondary students to explore both the practical skills and the ideological principles embedded in the artworks in the *Paint the Town* touring exhibition. Teaching and learning opportunities have been designed to assist students in the acquisition of cross-curricular content and to aid in the development of skills, knowledge, understandings and techniques from the viewpoints of artist, designer, critic and audience. Learning experiences have been organised by means of the interrelated strands of Responding and Making.

Through this Education Resource, students will experiment with a range of equipment, materials, media and technologies to design and make artworks that communicate their ideas, feelings and observations. By exploring traditional media, new

technologies, established codes and conventions, students will develop an understanding of visual arts as a field of knowledge informed by diverse histories, theories and cultures. They will make choices to define artistic intentions, express ideas and produce artworks. Their work will reflect understanding of venue, space, purpose and context. Students will create works that include evidence of conceptual and problem-solving processes. In addition, students will make observations about artworks, using the language of visual arts to talk about what they see. They will respond to a range of artworks, applying aesthetic criteria to make judgements about their own and others' work.

Teachers might also explore the QRAA Ekphrasis Challenge, detailed on page 27 of this Education Resource. The Challenge invited poets from across Australia to respond to the *Paint the Town* artworks. Nine of these poems are featured on labels in the touring exhibition. Teachers may wish to use these to create additional Responding and Making tasks related to various forms of poetry.

FROM THE TOURING EXHIBITION CURATOR

CHRIS STANNARD



This essay was written for the Paint the Town touring exhibition catalogue. Not all artworks mentioned in the catalogue essay are included in this Education Resource.

It is a strange thing, an art contest. For decades, I've had a profound ambivalence about the merits, and demerits, of competitions for artists and their work. As a curator, I am frequently faced with decisions and choices about inclusion in exhibitions and other projects. This artist, this artwork, or that one? Who am I to judge? Ordinarily, a good curator shares curatorial decisions with participating artists, colleagues, project partners, etc. But when it comes to competitions, that becomes inappropriate.

This is why we have judging panels. Like fish, we group and swim through our dilemmas as one body, looking, to any shark, bigger than we are. My fellow fish in this year's judging panel were Jan Manton and Carol McGregor, both of whom I have come to admire for the genuine care and sensitivity they brought to this task.

Without breaking the tradition of judges deliberating behind closed doors, I'm sure Jan and Carol wouldn't mind me sharing some of the discussions that these artworks provoked. As we poured through all the entries in a long zoom meeting, then sat amongst the finalists' entries at the Judith Wright Centre, we were struck by the strength of the themes that had emerged. Many of the entrants had responded to the title *Paint the Town* by addressing notions of Place and Community – perhaps not surprisingly, given we've spent much of the last eighteen months travelling only within Queensland, and our focus has become increasingly localised. The result is a collective body of work that is very much from and about regional Queensland, as seen by its artists.

Some of the entries made an immediate impression on us all. Darren Blackman's text-based painting *Stolen*, for example, is almost audible – two syllables, like a stamp and a clap, over a rumble of words in the background: sacred sites, sovereignty, dignity. Darren's artist's statement simply states the truths of colonisation and his assertion that facts are not controversial. As judges, we were grateful that such a work was received and how important its place in the exhibition would be.

Other entries crept up on us over time. For days after my first glance at the photograph *Jimmy and Denis – it's in his jeans* by Melanie Doheny, I kept seeing the image of this man and his horse in my head. And I wondered why. Discovering that my fellow judges had the same experience was comforting, but we had to talk about this photograph for quite a long time to work out why it had this effect. Both man and horse have the look of love. The man stands solidly in his jeans, with his legs astride, yet folds his arms protectively to his chest. The horse stands behind, with his head peering round the man's shoulder. There's nothing in the photograph to tell us what the horse is thinking, but somehow we know.

Another work we enjoyed for its sheer cleverness is Libby Derham's *Celebrating the Colours of Coolum*, watercolour on paint chips; a series of nine vignettes featuring details of the landscapes, architecture and vegetation of Coolum. Searching a colour swatch for the hues of her hometown, Derham has neatly plucked out the essence of the place. This was certainly one of the most creative approaches to the theme, *Paint the Town* and, at least for that reason, it belongs in the exhibition and deserves an award.

The Young Artist Development Award winner, Weston Campbell, captured more than a moment with his photograph, *Town Meets Town*. This shot of action at a polocrosse match in Charleville was taken with his camera in the rust-red dirt on a blue-sky day. Anyone familiar with Western Queensland recognises this landscape and knows that the distances between towns are measured in hours. Roma – Charleville: 3 hours, with horse and family. Campbell's artist statement talks of celebration; of communities coming together. To him, it is not about the contest of the sport. *Town Meets Town* is about the meeting. Just as the Queensland Regional Art Awards is not about the contest. It's about the coming together of artists and communities.

Chris Stannard is Curator, Tanks Arts Centre, Cairns Regional Council.



RESPONDING AND MAKING

KYM BARRETT GATEWAY



Kym Barrett
Chatsworth, Wide Bay-Burnett
Gateway 2021
Oil and mixed media on canvas
120.3 x 120.3 cm

RESPONDING

1. What does the title of this artwork conjure for you?
2. Artist Kym Barrett celebrates her connection to green places as “a source of emotional and spiritual sustenance” during COVID-19 restrictions.¹ Do you have a place which lifts your spirits? How did you first discover it? How do you feel when you visit this place?
3. The artist made initial drawings beside a rainforested creek at her home. Kym Barrett describes her technique: “drawing with quick gestural marks, later tearing and reconstructing these drawings as collage. This led to the urge to allow the raw, bold, untidy and risky marks to be on the surface of my oil and cold wax paintings rather than covered up.”² Look for evidence of the torn drawings beneath the surface of this artwork.
4. In this exhibition, there is another artwork created with cold wax and oil. Which is it?

MAKING

1. Create your own artwork of a landscape using a photograph, magazine or online images as your inspiration. Make several photocopies of your finished artwork and then tear up these photocopies. Arrange the pieces onto a larger sheet of paper or card and glue into place. When this is dry, apply coloured washes or draw over the surface of the collage to express your connection to your original landscape/artwork. Compare the two finished artworks. To which do you feel most connected? Why?
2. Investigate online sources to learn more about the oil and cold wax painting technique used by Kym Barrett. If you have the opportunity, experiment with this medium to broaden your experience as an artist.

¹Kym Barrett, Artist's Statement

²Kym Barrett, <https://www.kymbarret.com/news>

“I’m not a party girl. Never have been. What makes me feel most alive and uplifted is the simplicity of being in Nature, alone. No “painting the town red” for me.

I live in open hilly bushland beside a rainforested creek. That fact is cause for daily celebration and, especially during COVID-19 restrictions, it was a source of emotional and spiritual sustenance.

Gateway emerged as an abstract expression of the animating and sustaining life-force that flows at my place and in all of nature. In all our busyness and distractions, it is a reminder of our need to connect with and celebrate the green places. When we pay attention, listen and just be there, it can be a portal to slowing down, breathing deeply and feeling joy. Our hard edges soften and our difficulties subside.”

– Artist's Statement, Kym Barrett, *Gateway* 2021

RESPONDING AND MAKING

ANDREA BAUMERT HOWARD *BIRD ON A WIRE*



Andrea Baumert Howard
Ipswich, South East Queensland
Bird on a wire 2021
Digital print on handmade paper
41.4 x 33 cm

RESPONDING

1. To create *Bird on a wire*, what procedure might the artist have undertaken?
2. What would the artist need to consider when making and selecting the paper?
3. Do you think that the artist chose the digital print to complement the handmade paper or chose the paper to complement the print? Why?
4. Based on this artwork, what do you think gives Andrea Baumert Howard cause for celebration?

MAKING

1. Imagine how the bird might look from various perspectives – at eye level (such as, from a parallel wire), from above, from directly below, from in front of or behind. Select one of these views then create your own portrayal of this bird.
2. Try your hand at making paper in class or at home. An online search will uncover diverse procedures, from simple to more complicated. Making thin, smooth paper for use in a home printer can be achieved with practice. If you are successful, you may wish to explore digital printing on handmade paper as an alternative or additional art practice. If your handmade paper is not printer-friendly, there is a range of alternative uses. Gift cards, bookmarks, journal covers, Christmas decorations, and other paper crafts will be unique and more personalised when crafted with handmade paper.
3. Experiment with digital prints on a diverse range of printer-friendly surfaces. Ask friends and family to share what they may already have, such as glossy sheets, acetate, tissue paper, fabric, digital silk, vellum, tracing paper. Reflect upon which of the materials was easiest to work with, which produced the sharpest images, and which materials you might use again for your own artworks.
4. Search online for images of birds on a wire. Use at least one image in an artwork of your own.

“For me celebrations are an everyday thing. Finding quiet moments to celebrate the beauty of an ordinary life.

The joy when you witness a magpie serenading the sun and, for a moment, you are the one being serenaded. Listening with closed eyes to their incredible and haunting songs.

Remembering that there are a million reasons to smile throughout the day and opening your heart to finding them.

This piece is a further exploration into my experimenting with handmade paper. The image is a digital photograph printed onto a sheet of handmade paper. The multilayered paper is made from the pulp of junk mail, hand dyed office discards and cartridge paper.

As a small-batch artist, I am constantly trying new things and I am celebrating the joy that working with paper can offer me. ”

– Artist's Statement, Andrea Baumert Howard, *Bird on a wire* 2021

RESPONDING AND MAKING

DARREN BLACKMAN *STOLEN*



Darren Blackman
Gureng Gureng and Gangalu with Vanuatu heritage on maternal side
Nambour, South East Queensland
Stolen 2021
Acrylic and enamel on linen
92 x 122 cm

RESPONDING

1. What can you assume about this artist's personal and cultural identity, simply by observing this artwork?
2. Reflect: Are you an Australian who is "... willing to acknowledge and reconcile with Australia's past."¹ What has influenced your thinking?
3. Agree or disagree: "True history supports reconciliation and a harmonious relationship between contrasting cultures."² Share your thoughts with others.
4. How does *Stolen* relate to your culture?
5. Reflect upon how history is recorded and by whom. Do events in society generate only one story or many stories? How do these narratives contribute to our sense of national identity?
6. Write a list of questions that you might ask artist Darren Blackman. Try to predict his responses.
7. Consider how different audiences might respond to this artwork.

MAKING

1. Read the background text in this artwork. Choose one word or phrase that resonates with you. Select one of the following tasks:
 - a. Write a reflective piece to explain why you chose that word or phrase.
 - b. Illustrate the word or phrase.
 - c. Create an audio-visual response to the chosen word or phrase.
2. Choose a word or phrase that reveals a topic about which you are passionate; for example: refugees, aged care, logging, mental health, endangered species, vaccinations, global warming. Write a list of words and phrases associated with your word. Give voice to your passion by creating an artwork in a similar style to that seen in *Stolen*.
3. Create an artwork to convey something of your cultural identity. Write an artist's statement to accompany it.

^{1,2} Darren Blackman, Artist's Statement

“*Stolen* is an indigenous perspective of ‘Paint the Town’. *Stolen* isn’t a controversial subject or a resistance statement but a simple truth.

Australia is a young, immature nation that is coming to terms with history in all its entirety. Pre Native Title, Australian history was politically worded, hand-picked articles that ignored indigenous sovereignty while reinforcing Eurocentric conquest. As the nation matured, and global human rights evolved, the less heroic stories of genocide, separation, deprivation and survival were recognised, as accounted by First Nation peoples, early pioneers, explorers, government officials, missionaries alike. These were presented to a whole new generation, as well as those Australians willing to acknowledge and reconcile with Australia's past.

True history supports reconciliation and a harmonious relationship between contrasting cultures.

As every town in Australia has a story of settlement, every ‘traditional owner’ has a story of loss and dispossession. Discovery is a partisan story, while stolen is a shared truth.”

– Artist's Statement, Darren Blackman, *Stolen* 2021

RESPONDING AND MAKING

CATHERINE BOREHAM *PAINTING AARON*



Catherine Boreham
Yeppoon, Central Queensland
Painting Aaron 2020
Acrylic and oil on canvas
121.9 x 76.5 cm

RESPONDING

1. Who is Aaron? Why has Catherine Boreham chosen this person as subject matter? If you were to paint someone's portrait, whom would you choose? Someone ordinary? Someone extraordinary? Assuming availability and willingness, who might be your first choice for a portrait? Why?
2. Describe Aaron as depicted in this artwork. Write or dictate at least two hundred words. Imagine his character, his thoughts, his past. Consider his physicality, his location, his mode of dress, his expression.
3. Given Aaron's background as stated in Catherine Boreham's Artist's Statement, one would forgive the artist for setting this portrait against a backdrop of stage or screen. Why might she have chosen this setting?
4. Analyse what the artist has communicated about her relationship to this setting and to the subject.
5. Consider the mood of this artwork. How is it achieved? Does the mood appeal to you? Why or why not?

MAKING

1. Cut a ten-centimetre square from a sheet of paper and use the frame to isolate a section of this artwork. Write a critique of this section, commenting on aspects such as style, paint application, brush strokes, layering, space, light and shadow.
2. Visualise someone you know well. Sketch that person from memory, with as much detail as possible. Once completed, sit facing your subject and make another detailed sketch. Compare the two sketches. Did sketching from memory alone work for you? Were you more accurate in your first or second sketch? Were you more creative in your first or second sketch? Which did you prefer? Make your sketches available to others to critique your work.

Whilst getting to know Aaron in the last few years I realised he gives everything 100% effort. Much later I discovered that his skill set includes actor, writer, director and he has performed in numerous Australian and American stage and screen productions. Aaron is a graduate of QUT's Acting Strand and some of his roles were in *Sea Patrol*, *Harrow* and *Hobson's Choice* just to name a few. He wrote, produced, directed and starred in an Australian film *Talking Back at Thunder*. His outstanding achievements go further than I have space to mention here. In this portrait there are no balloons, no confetti, no festivities. There is, however, a lot of quiet gratitude, reflection and sentiment.

For me, painting a portrait is a joyous activity and a special opportunity that has the potential of bringing a whole community together to celebrate alongside me. It may be an achievement, or a person's admirable character, a life that was well lived, or a life full of generosity, but also the forgotten, or the poorly esteemed. In an age that validates fame, fortune and followers, what a blessing it is to bring people together, to paint the town with the colours of an ordinary, or an extraordinary person's life. Not always necessarily for what they have done, but for who they are. ”

– Artist's Statement, Catherine Boreham, *Painting Aaron* 2020

RESPONDING AND MAKING

WESTON CAMPBELL TOWN MEETS TOWN



Weston Campbell
Charleville, Western Queensland
Town Meets Town 2021
Photograph
58 x 77.5 cm

RESPONDING

1. What comes immediately to mind when viewing this artwork? Share your thoughts with others.
2. Which event has Weston Campbell captured? Refer to the Artist's Statement for details.
3. Consider the clarity of the image. Which details pop? Which ones recede? What is in clear focus and what is distorted?
4. Comment on the artist's composition of the scene.
5. How has the artist captured movement in this artwork?
6. Recall a time when you attended an event in which your community came together. What was the reason for the event? Where did it occur? Were you a spectator or a participant? Who were the organisers? How often does the event occur? What changes, if any, did you observe in your community during the lead-up to this event? Were the changes temporary or permanent?

MAKING

1. Write or dictate at least two hundred words describing the event you attended.
2. Illustrate a scene from that same event.
3. Weston Campbell has captured the energy of this competition by photographing the horses and players on the move. Hone your camera skills by practising action photography. Pursue clarity in your images and vitality in your subjects.

This photograph captures a high energy moment from a polocrosse event, held at the Charleville Polocrosse Grounds, during the game of Charleville (green) VS Roma (red). The team colours aggressively clash and contrast against the endless blue sky and soft red soil. The sport of polocrosse and the rural clubs that organise these events certainly build upon the unique atmospheres surrounding these outback towns, bringing people of all sorts together to compete, celebrate and ultimately have fun. The colours of each team's jersey bring the community together, vividly painting whichever town the events occur, as entertainment flourishes through the sport and the mingling of outback communities.

– Artist's Statement, Weston Campbell, *Town Meets Town* 2021

RESPONDING AND MAKING

CYNTHIA COPLEY *WHITE ROCK BLUE SKY*



Cynthia Copley
East Ipswich, South East Queensland
White Rock Blue Sky 2021
Oil on canvas
53.1 x 53.1 cm

RESPONDING

1. "I celebrate my feet on the land."¹ Reflect: Is the artist's feeling of joy obvious in this artwork? How does she achieve, or fail to achieve, this feeling for her audience?
2. The artist has chosen a sandstone formation of local cultural significance. Has this artwork communicated the artist's connection to this place? Do you have a place of cultural significance near you? In what way is it significant to you?
3. Where do the diverse colours of rock formations originate? What gives a natural landscape its colours?
4. How might geology be a consideration for a landscape artist when selecting a subject? What might the artist look for?
5. Consider which tools and techniques the artist may have used to create *White Rock Blue Sky*. Look for evidence of tool marks or brush strokes.
6. Brainstorm a list of words and impressions to describe the subject of this artwork.

MAKING

1. Create a colour palette for this artwork using pastels, watercolours, or acrylics; or challenge yourself by using ground spices or powdered earth.
2. Experiment with colours sourced from your local landscape. Make paint from coloured sandstone. Make plant dyes from local flora. See page 17 (Joolie Gibbs) for details of how to make plant dyes.
3. Photograph and/or paint a natural formation from your local community. Write a brief comment about why you chose your subject.

¹ Cynthia Copley, Artist's Statement

"I explored the concept of 'Paint the Town' through my celebration of White Rock; a magnificent landmark of cultural significance located at the Spring Mountain Conservation Park in Ipswich. The short walk to this rock, for me, musters feelings of excitement and anticipation, enlivened by the surrounding scrub, the sounds of bustling birds, scurrying lizards and the watchful gaze of kangaroos. Ascending slowly, climbing stair after stair, I finally stand in the presence of this enormous rock that has stood for eons of time. A feeling of amazement and history washes over me. It's a humbling experience; I realise I am here for just a short time. I celebrate my feet on the land. I run my hand over the warm sandstone. I am here."

– Artist's Statement, Cynthia Copley, *White Rock Blue Sky* 2021

RESPONDING AND MAKING

HELEN DENNIS *EPHEMERAL LAGOON, BRANCH CREEK, CHINCHILLA*



Helen Dennis
Chinchilla, Western Downs
Ephemeral Lagoon, Branch Creek, Chinchilla 2020
Acrylic on canvas
61 x 92 cm

RESPONDING

1. Explore synonyms for “ephemeral”. Do you think that the title of this artwork is apt? Why or why not? Suggest an alternative title and explain your choice.
2. Do you think that Helen Dennis created this artwork as she was looking at the landscape, or sometime after she had seen it? Why do you think that?
3. For artists who create artworks from memory, what might they do to help them remember the details of the landscapes?
4. Discuss the technique/s the artist has used to create the illusion of depth.
5. What is the smallest/largest feature of this artwork?
6. What activity/activities would you do if you were in this landscape? Why?
7. Brainstorm the types of animals which may have been present in this landscape at the time that Helen Dennis was painting this artwork.
8. Does this artwork motivate you to paint or photograph landscapes? Why or why not?
9. Imagine you have stepped into this artwork. What can you see/hear/smell/feel? Write one or two sentences about each sense aroused/stimulated by this virtual experience.

MAKING

1. Place a sheet of coloured cellophane over a reproduction of this artwork. Does the change in colour affect the mood of the piece? Record a brief oral or written response. Experiment with other colours of cellophane. Do you prefer a particular colour? Why?
2. Try re-creating this or a similar landscape in monochrome.

“Celebrations for those who choose the rural pathway are centred around the whimsy of Mother Nature. One season may be abundant, the next woefully lacking. When she chooses to be indulgent, her generosity is shown in the abundant blooming of the land. When she chooses to be frugal, there are cataclysmic consequences for all.

The ephemeral lagoons which fill from our property's creek are witness to celebrations of enduring life. Indigenous 'Trade Tracks' followed the watercourses and lagoons, providing substance, trade goods, tools and shelter. Early European settlers used the waters for irrigation and livestock. Today the ephemeral lagoon is a refuge for weary feathered travellers; animals foraging for succulent grasses and mussels; insects and frogs which add to the night-time chorus. It is our place of quiet contemplation and celebration, our grandchildren's playground, a gateway to the natural world and, finally, our refuge from an increasingly confusing world.”

— Artist's Statement, Helen Dennis, *Ephemeral Lagoon, Branch Creek, Chinchilla* 2020

RESPONDING AND MAKING

LIBBY DERHAM *CELEBRATING THE COLOURS OF COOLUM*



Libby Derham
Peregian Springs, South East Queensland
Celebrating the Colours of Coolum 2021
Watercolour on paint chips
71 x 63 cm

RESPONDING

1. What is your opinion of the artist's selection of materials?
2. Paint swatches, paint colour charts and/or sample cards are readily available from most hardware stores. If the artist was not able to access paint swatch samples, what might she have used as a substitute?
3. Which paint swatch appeals to you the most? Why?
4. Which paint swatch appeals to you the least? Why?
5. If the scale of this artwork was increased by two hundred percent, would it change your opinion of the work? Why? What if the scale was just ten percent of the original? Would that alter your opinion of the artwork? How?
6. Identify where the artist has used complementary colours. Reflect on why complementary colours work well together.
7. Discuss how the artworks created on warm colour swatch samples are different to those created on cool colour swatch samples.
8. Read the Artist's Statement to discover more about the colours chosen by Libby Derham. Consider the colours of your local area. How are they similar or dissimilar to those depicted in *Celebrating the Colours of Coolum*?

MAKING

1. Photograph up to twelve scenes from your local area. Analyse each photo to identify the dominant colour. Display selected photographs as an artwork titled *The Colours of [insert your own place name]*.
2. Imitate Libby Derham's vision by combining similar materials, processes and technologies into an artwork depicting your local area or favourite place.
3. Collect three paint swatch samples from your local hardware store and make line drawings on each inspired by places in your community. Did the colour of your paint swatch samples influence what you drew?
4. Write or dictate a paragraph to describe the mood of your artwork that you made in activity 3.

“ I have the best job in the world. Celebrating my surrounds every day as a landscape painter, and my local town doesn't disappoint. The colours are majestic, Stumers Creek golden orange, Tickle Park green and famous golden sands of Coolum Beach. Aqua hues emerge beyond rocky outcrops below Point Perry and boardwalk views take in salt and sand. This is the natural beauty that Coolum is renowned for and many flock from near and far to appreciate these great delights. Mt Coolum even has its own water show in monsoonal rain! Come together where the community and tourists meet, at the local surf club, where red represents courage and dedication and raise a cold one for Coolum, a celebration of the unspoilt beauty. ”

– Artist's Statement, Libby Derham, *Celebrating the Colours of Coolum* 2021

RESPONDING AND MAKING

SAREN DOBKINS *A LITTLE BIRD TOLD ME*



Saren Dobkins
Tewantin, South East Queensland
A Little Bird Told Me 2021
Oil on canvas
79 x 104.5 cm

RESPONDING

1. How would someone normally use the phrase “A little bird told me” in conversation?
2. “Her painted face is the artist bursting with colour and hope.”¹ What might the little bird have said to have caused this reaction?
3. The artist has created imbalance in the composition of this artwork. Saren Dobkins has elected to dominate the left side with a self-portrait, whereas the right side is more open. Share your thoughts on the artist’s use of space.
4. Do you think the colours on the face are significant? Why or why not?
5. Suggest why this self-portrait depicts the artist’s head slightly askew on her neck.
6. Share your thoughts regarding how the artist has applied the paint to the background.
7. The human subject draws focus from the viewer, yet the bird is less noticeable. In what way/s has the artist drawn attention to the human?

MAKING

1. Paint or draw a self-portrait that radiates a positive vibe.
2. Gather about a dozen images – digital or magazine cut-outs – of people and objects. Arrange them on paper or card to demonstrate asymmetry. Photograph your composition. Using the same images, arrange them to achieve balance. Also photograph this composition. Which do you prefer and why?
3. Sketch or photograph your own face to illustrate each of the following:
 - a. A little bird told you that you just won a large amount of money.
 - b. A little bird told you that you are now homeless.
 - c. A little bird told you that you have bird droppings on your shoulder.
 - d. A little bird told you that birds cannot speak.

¹ Saren Dobkins, Artist’s Statement

Spring is a time for celebration. I feel energised, inspired and, above all, awed by the way the seasons cycle through the years, and I look forward to Spring coming again. It has felt like a long Winter for many reasons. With the world full of uncertainty, people have been hunkering down. I look with anticipation for the awakening that comes with Spring when all the plants, trees, flowers, birds and creatures come to life again. The tree ‘dances’ with the life that it embodies. The broad, painterly strokes of the background create movement that expresses ‘aliveness’. Her painted face is the artist bursting with colour and hope.”

– Artist’s Statement, Saren Dobkins, *A Little Bird Told Me* 2021

RESPONDING AND MAKING

JOOLIE GIBBS WALLUM 3



Joolie Gibbs
Gympie, Wide Bay-Burnett
Wallum 3 2021
Local botanical inks on Arches paper
94.5 x 74 cm

I feel thoroughly fulfilled with a day walking, listening and observing nature – particularly in the Wallum Heathland. I find quiet celebration sighting the new wildflowers each season, or contemplating the brave women in the 1960s who advocated to save the Cooloola National Park from destruction from mining and logging.

In respecting this fragile but impermanent environment, constantly in a state of transience, I chose to only use botanical inks I have made from my property. Luscious sepia-red colours from Gympie Messmate, Iron Bark, Eucalyptus, Bunya and golden yellow from the Red Kamala, compound my love of my environment.

– Artist's Statement, Joolie Gibbs, *Wallum 3* 2021

RESPONDING

1. What is the artist celebrating through this artwork? Read the Artist's Statement for more information.
2. What is the ecosystem known as wallum? Is it important? How and/or why?
3. Which plants do you recognise in this artwork? Do you know any of their names? Do you see any of these plants in your local community? Which

climatic conditions would support the growth of these plants?

4. How has the artist achieved perspective in this artwork?
5. Share your thoughts about the artist's use of line, form and space; for example, does the extension of lines create focus? Does the positive space balance the negative space?

MAKING

1. Artist Joolie Gibbs makes inks from plants on her property. Search online to discover how to make botanical inks. Experiment with local plants and use the inks that you have created in an artwork to depict your local flora.
2. It is possible to make dyes and inks with fruits and vegetables. Discover the diverse hues extracted from onion skins, plums, beetroot, carrots, lemons, berries, spinach. Roughly chop the produce and place it into a saucepan. Add water so that the food to water ratio is 1:2. Bring the water to the boil, reduce the heat, and allow to steep for at least one hour. Stronger colours will result from leaving the produce in the water overnight with the heat turned off. Strain out the produce and discard before using the dye. These dyes fade quickly unless a fixative such as salt or vinegar is added. Search online to learn which fixative to select and how to add it.
3. Cut a ten-centimetre square from a piece of paper or card to make a window/frame. Use the frame to select a section of *Wallum 3*. Using a pencil on a sheet of paper, reproduce the lines and shapes within the frame.
4. Using pencil or ink, recreate the image (below) of a banksia, a plant frequently seen in wallum country.



Photo by Jay Wemington on Unsplash

RESPONDING AND MAKING

BRIAN HATCH *TOWN AND COUNTRY*



Brian Hatch
Cleveland, South East Queensland
Town and Country 2021
Oil on canvas
76 x 101.7 cm

RESPONDING

1. How has the artist differentiated “Town” from “Country” through colour, shape and space?
2. Into which artistic style does this artwork best fit?
3. Scrutinise the artist's decision not to paint his town orange/red, as implied by this exhibition's title, but to paint his sky orange/red to capture the sense of extreme summer heat.
4. Do you identify best with “Town” or “Country”? Or somewhere else?
5. Brian Hatch's Artist's Statement identifies three stages undertaken to create *Town and Country*. As you read his description, try to visualise the processes.
6. What is the visual art technique known as ‘scumbling’? Where has Brian Hatch incorporated scumbling in this artwork? What does the artist achieve by using the technique?

MAKING

1. Create a colour palette for this artwork. Use these colours to depict your own “Town and Country” painting. You may like to incorporate scumbling into your artwork.
2. In describing his process, the artist notes “under painting” and “overpainting” with oils.¹ If available, experiment with acrylics under oils. Alternatively, use washes in watercolour, acrylic or both to create layers and depth to your painting. Record the procedures that you followed.

¹ Brian Hatch, Artist's Statement

“The theme ‘Paint the Town’ leaves an artist with many options. My interpretation is to do just that, namely paint a town as perched on a hill in the countryside using a contemporary approach. The blocks of colour represent shops and buildings stretched along a ridge with fields suggested by the larger yellow shapes below. The theme suggests painting the town red, but instead I painted what can be interpreted as sky in orange/red to indicate the heat of an Australian summer.

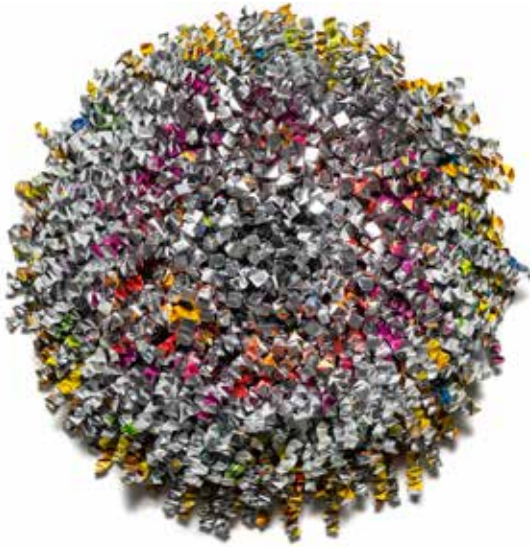
The painting had three stages; firstly blocking in the shapes of the town, then altering the colours to free up the image. The last stage was to modify the colours by scumbling lighter tones over the previous colours to unify the whole painting. The under painting was blocked in using acrylics and then overpainting with oils to secure a more intense paint effect.

This then is my version of ‘Paint the Town’.”

– Artist's Statement, Brian Hatch, *Town and Country* 2021

RESPONDING AND MAKING

MICHELLE KURTH *IGNITE*



Michelle Kurth
Cooran, South East Queensland
Ignite 2021
Plastic food packaging, metal fan case and cotton wrap
54 x 54 x 12 cm

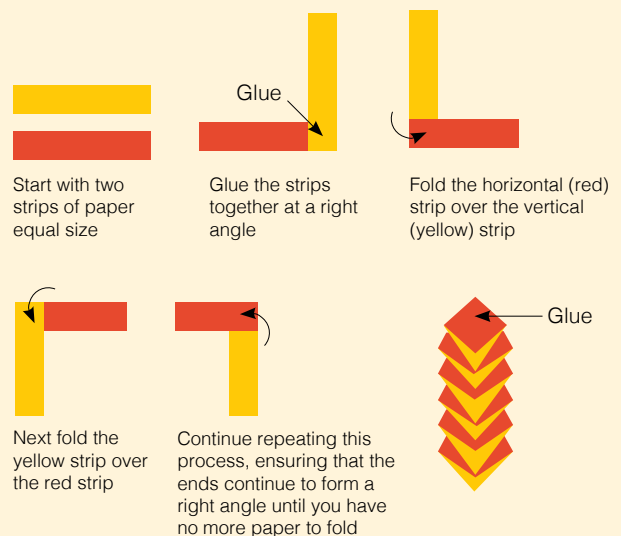
RESPONDING

1. Michelle Kurth's Artist's Statement provides insight into her motivation for this artwork. Where do you find motivation for your ideas?
2. If you were to recall a time of celebration, which emotions would dominate?
3. Do emotions influence your creativity? Share examples.
4. Consider the elements of design in this artwork: shape, form, space, line, texture, value, colour. Which ones has the artist considered most carefully? Speculate as to why she focused upon those elements.
5. Has the artist achieved unity in this artwork? Share your thoughts.
6. Research other Australian artists who use recycled materials.

MAKING

1. If you had the opportunity to enter this competition, how might you express celebration? Write or illustrate a draft proposal of what you might create to impress the judges.
2. Using recycled materials only, create a visual artwork to reflect how you might celebrate a chosen event.
3. The individual pieces used in this artwork have been created using an origami spring technique.

Make your own origami spring chain:



TIP: If you want to make a longer spring, add more strips of paper to extend its length. Join everyone's origami springs to make a long festive chain to decorate your classroom.

“My memories of fun and celebration always have a brightness about them. Thoughts re-ignited and brought back to life with feelings of joy, the images bold and full of colour.

Growing up in an English seaside resort, a special outing was often focused around the fairground. The amusement arcade with its coloured lights and brash signs. The carnival that preceded it with its balloons, streamers and everything that sparkled.

With these events there were always treats. Food or novelties that came in bright plastic wrappers. Overwhelmed by the choice as a child, yet wanting to have it all.

In adult years, the contents of the event changed. Bright colours came from lights in a nightclub, or behind the band. Later still came the observation that celebration and fun doesn't always need to be an external source and an important learning how to create that sweet sparkle within.”

— Artist's Statement, Michelle Kurth, *Ignite* 2021

RESPONDING AND MAKING

NETTA LOOGATHA *MY COUNTRY*



Netta Loogatha
Bilmee, Bentinck Island
Gununa (Mornington Island), Far North Queensland
My Country 2021
Acrylic on Belgian linen
91.4 x 91.2 cm

RESPONDING

1. Where is this artist's Country located? Where might you find this information?
2. Discuss the difference between landscape and Country. Explore what is meant by caring for Country.
3. What might each shape and/or colour represent in the landscape?
4. The artist has chosen various methods of paint application. Which can you identify? What tools might the artist have used?
5. What might Netta Loogatha want her audience to know about her Country through this artwork?
6. Ask your friends and family for their interpretations of *My Country*. Do you detect examples where gender, race and/or culture might influence how a person sees this artwork?
7. Write or dictate words and phrases to describe the diverse ways in which the artist has applied the paint in the making of *My Country*.
8. Locate Gununa, Mornington Island, Queensland, Australia using an online program such as *Google Earth*. Compare features from the satellite image with those in this artwork. Do you think the artist was aiming for an accurate depiction? Why or why not?

MAKING

1. This artist has painted onto a medium known as Belgian linen. Experiment with acrylic paint on at least three different fabric swatches, testing for ease of application, absorption and permanence of colour. Document your experiment. Which medium offered the best results?
2. Contribute to a class display of artworks, photographs and stories about Mornington Island, or about a community that is quite different from your own.
3. Create a colour palette for your own community. Consider how you might celebrate your community through visual art; for example: collage, mural, map, aerial view, portraits, etc. Create a mock-up/sketch using your colour palette to depict your ideas.

“This is my Country on Bentinck Island at Oak Tree Point. We call it Lookati in our Kayardild language. I was born here at Bilmee, Dog Story Place. This is the place where the Dingo came on his journey from island to island, we saw him with our own very eyes, half man and half dog. It's also a place where the love stones are found. They bring lasting and faithful love to the one who owns them.”

– Artist's Statement, Netta Loogatha, *My Country* 2021

RESPONDING AND MAKING

ANNE MOSSMAN *EUCALYPTIAN GLAD RAGS*



Anne Mossman
Elanora, South East Queensland
Eucalyptian Glad Rags 2021
Coloured porcelain
25.4 x 22.6 x 22.3 cm

Mossman's inspiration is drawn from the disparate colours on some of the eucalypt tree trunks that surround her hinterland environment. In the summer, the eucalyptus bark peels off in sheaths to reveal nude-like patches of new 'skin' which is invariably smooth and lighter coloured than other parts of the bark. The contrast in colours and tones is wondrous and provides an ever-changing visual feast. This vessel purposely exaggerates the colour palette as a celebration of Australia's iconic trees.

– Artist's Statement, Anne Mossman, *Eucalyptian Glad Rags* 2021

RESPONDING

1. What is your interpretation of the title of this artwork?
2. What are "glad rags"?
3. Read the Artist's Statement to reveal Anne Mossman's inspiration for this artwork. From what or where do you draw inspiration?
4. Which medium has the artist used for this artwork? Where can you find this information?

5. What are the qualities of this medium?
6. Do you consider this to be a functional or a decorative artwork?
7. If it is a decorative piece, does it bring you joy? If yes, which features appeal to you? If no, explain.
8. "The contrast in colours and tones is wondrous and provides an ever-changing visual feast."¹ What is your opinion of this statement?
9. How was this vessel created? Discuss the processes that are likely to have occurred.

MAKING

1. Visually depict at least five ways in which this vessel may be used functionally. Be sure to consider characteristics such as size, total mass, fragility and ability to hold liquid.
2. Collect fallen leaves and bark as material for one or more of the following:
 - i. a natural collage celebrating the beauty of trees.
 - ii. inspiration for a watercolour painting of a forested landscape.
 - iii. a value chart demonstrating gradations of the same colour in leaves/bark.
3. Using the leaves collected above, create an embossed clay tile by following the directions below:
 - i. Roll a piece of air-dry clay out flat, approximately one centimetre thick.
 - ii. Cut the clay into a square or rectangle.
 - iii. Gently place a leaf/leaves over the clay.
 - iv. Using a rolling pin, gently roll over the leaves pressing them into the clay. Laying a piece of paper over the leaves first may assist this process.
 - v. When dry, remove the leaves to reveal their pattern embossed into the clay. You may like to paint your tile or leave it as is.
4. From less than a metre away, photograph a plant in your local area. Replicate the hues of the plant by creating a tonal display. For this task, explore unusual media such as powdered eyeshadows, cotton reels, ground spices, fabric scraps, nail polish or ceramic tiles. Photograph your tonal display and exhibit it alongside the photograph of the plant.

¹ Anne Mossman, Artist's Statement

RESPONDING AND MAKING

GRANT QUINN *GUNNA NEED A BIGGER BRUSH*



Grant Quinn
Bundamba, South East Queensland
Gunna Need a Bigger Brush 2021
Photograph
68 x 96 cm

RESPONDING

1. Reflect upon the title of this artwork. What does it conjure for you?
2. Why do you think Grant Quinn chose this building for his subject matter?
3. Does this photograph express an idea, a message or an emotion? Does it capture a moment in time? Tell a story? Share your thoughts.
4. The basic elements used by artists are colour, value, line, shape, form, texture and space. Which elements can you identify in this artwork? Which ones dominate?
5. Observe and discuss the interplay between the shadows and the light in Grant Quinn's photograph.
6. Is there any indication whether this is a digital photograph or analogue photograph? Do you think the artist has manipulated the image in any way?
7. Which built feature of your local community would you like to preserve for future generations? Why?
8. Identify a run-down building in your local area. Compose an argument for its restoration. Then compose a counterargument for its demolition. You may wish to share your preferred argument with your local council or news service.

MAKING

1. Make a line sketch of this artwork. Add shading to accentuate the light and shadow depicted in the photograph.
2. Using digital images, create a display of buildings whose appearance appeals to you. Label each with its location, current purpose, and a brief comment about why it appeals to you.
3. Find a digital image of an old building. Save two copies of the image. With the first copy, use photographic software to rejuvenate the building in a way that retains its historical significance. With the second copy, enhance it to give it a contemporary look and feel.

When you respect and preserve a town's history, you are preserving and respecting its personality – the very thing that gives it character, and brings new residents and new life. When most people think of preserving history, they envision painting the town, restoring old buildings and historical sites, and beautifying our urban landscape. But preserving the history of our town is so much more. Preserving our history has many benefits, from improving economy, to becoming more environmentally conscious. Having pride and celebrating where we come from improves connection to community, and a strong community makes for a strong town. Our history is the heart and soul of our town, and it is vital to our future success that we work to protect it, as with preservation comes rejuvenation. In our beautiful town, our history has been our heartbeat, and we need to continue to work tirelessly to respect and embrace it. ”

– Artist's Statement, Grant Quinn, *Gunna Need a Bigger Brush* 2021

RESPONDING AND MAKING

GABRIEL SMITH *THE VILLE*



Gabriel Smith
Townsville, North Queensland
The Ville 2020
Cold wax and oil on board
103 x 94.5 cm

RESPONDING

1. What is the personal connection between this artwork and the artist?
2. Artist Gabriel Smith combines her love of patterns, colours and aerial views in this artwork. How do you suppose she envisioned this view of her local area? What resources might she have employed when planning *The Ville*?
3. How might an artist achieve an aerial perspective in the year 1922? Or the year 1822?
4. Imagine that you are the curator for this exhibition. Consider the merits of displaying this artwork on a horizontal surface as opposed to a vertical mounting.
5. Has Gabriel Smith made a distinction between natural and built features?
6. What do you already know about using cold wax and oil as an artistic medium? In *The Ville*, the wax and oil medium is applied to canvas. Can it also adhere to other surfaces? What are the pros and cons?
7. In this exhibition, there is another artwork created with cold wax and oil. Which is it?
8. Locate Townsville, Queensland, Australia using an online program such as *Google Earth*. Compare features from the satellite image with those in this artwork. Has the artist made an accurate depiction of her city, or has she employed artistic licence?

MAKING

1. Gabriel Smith has indulged her love of pattern in *The Ville*. Draw eight squares on a sheet of paper. In the first four squares, duplicate four of the patterns seen in this artwork. In the remaining squares, create your own patterns.
2. Map makers usually include a list of symbols and/or patterns to represent features on the map. This is known as a “legend” or “key”. Create a legend for *The Ville*.
3. Execute an aerial representation of your community. Use diverse patterns to indicate areas of interest, such as recreation spaces, shopping areas, housing, nature trails.
4. View online videos to explore techniques using cold wax. If you have the opportunity, experiment for yourself.

“I have a love for patterns, colour, and how the land looks from the sky. This work explores my home of Townsville and how the built-up areas interact with the wild spaces. Castle Hill has always been my special place and I wanted to explore its delicate wildness through pattern and colour, juxtaposed with the more structured pattern created by our built environment to ‘Paint the Town’.”

– Artist’s Statement, Gabriel Smith, *The Ville* 2020

RESPONDING AND MAKING

JASNA SPIRANOVIC ABUZZ



Jasna Spiranovic
Hollywell, South East Queensland
Abuzz 2020
Acrylic and oil on canvas
90.5 x 75.5 cm

The village surrounding my art studio becomes Abuzz each year for weeks leading up to the annual Music Festival. This painting depicts the excitable energy that I witness in this community.

I aim to capture the ambience before the festival, where sounds of the community, nature and everyday life combine as crowds enter and people anticipate the musicians.

– Artist's Statement, Jasna Spiranovic, *Abuzz* 2020

RESPONDING

1. The inspiration for this artwork was born from the feverish energy of a local music festival. Try to recall a time when the frenzy of an event may have enveloped you. What did you see, think, feel?
2. Chaos or ordered chaos? Which of these might have been the artist's intention?
3. Consider whether the colour choices and placements are incidental or deliberate. Are layers evident? What tools might the artist have used to apply the paints to the canvas?
4. Do you think that artists become caught up in the vitality of the subject matter? Did Jasna Spiranovic apply the paint feverishly or were her brush movements more disciplined?
5. Research other artists whose artwork is inspired by or responds to music or sound, e.g. Wassily Kandinsky, Piet Mondrian.
6. Instead of a visual representation of the festival, how might you interpret this artwork as an auditory depiction – a soundscape? Consider festival sounds you might attribute to each brush stroke and/or colour; for example: drumbeats, applause, excited chattering, stomping, singing.
7. Imitate the artist's brush movements by tracing her orange lines. Please respect the original artwork by tracing 'in the air' or use the version of this artwork available through the virtual gallery – go to [FLYING ARTS: PAINT THE TOWN \(holoscribe.site\)](https://holoscribe.site)
8. Write or dictate a description of the movement needed to apply the bright yellow paint.
9. The continuum below describes the extremes of the energy expended by an anonymous artist. Complete the continuum by adding words to describe ever-increasing vigour. Compare your responses with those of others.
10. Jasna Spiranovic has three artworks in this exhibition. Using a Venn diagram, compare *Abuzz*, *Drought Rain*, and *Bushwalk*. You may wish to target a specific design principle, such as harmony, rhythm or unity.

MAKING

1. Paint the intense energy of a different event, such as motor racing, swarming bees, a cattle stampede, a sporting match.
2. Using sheets of paper, paint, brushes, pencils, crayons or pastels, create two separate artworks. Create the first while listening to classical music and the second while listening to rap or pop music. Let the music infuse your senses and paint or draw whatever comes to mind. Consider the two finished paintings. Did the music relax you? Did the music's melody result in long sweeping lines or brush strokes or sharp, pointed marks that responded to a beat? Did the music influence your colour choices? Discuss.



RESPONDING AND MAKING

BIANCA TAINSH *TO THE CITIZENS OF PARADISE*



Bianca Tainsh
Weyba Downs, South East Queensland
To the Citizens of Paradise 2021
Digital print on Hahnemühle Bamboo paper, graphite,
frame made from sustainable timber, wood chips from
land cleared for a shopping mall expansion. Online
video 1:46 minutes
64.6 x 44 cm

RESPONDING

1. What might you assume about this artist's values, just by looking at the list of media used?
2. Why include wood chips? What do you suppose is the artist's message or intention?
3. Read the Artist's Statement to discover the artist's motivation for this artwork.
4. What might you infer about Bianca Tainsh's vision of Paradise? Is it a real place? What does your vision of Paradise involve?
5. Reflect upon this artwork as a response to social change.
6. Consider how humans relate to the environment aesthetically, emotionally, culturally and/or spiritually. How do these connections contribute to feelings of identity and belonging?
7. How might visual art shape the relationship between artist and audience? How might it challenge the relationship? Or be beneficial?
8. How might different audiences respond to this artwork? Consider the viewpoints of property developers, retirees, unemployed workers, politicians, art educators, new home buyers, low-income families, you.
9. Analyse whether symbolic meanings or metaphors occur in this artwork. Reflect on how your own artwork might use metaphor to enhance its meaning.
10. Use the QR code to view the artist's short video.

MAKING

1. Conceptualise an artwork based upon your vision of Paradise. Pay homage to Bianca Tainsh by adopting a sustainable approach. Identify your medium, techniques and tools. Make sketches and/or use digital images to enhance your ideas. You may wish to follow up by executing your concept.
2. Translate this visual artwork into a written letter to the citizens of Paradise.
3. With your class or in groups, make your own short film that addresses a social/environmental issue in your community.

With a practice grounded in social change, open-disciplinary artist Bianca Tainsh generates spaces for reflection on social dilemma, with suggestive cues to self-evolve. Her work To the Citizens of Paradise was conceptualised as a response to the exodus of urban inhabitants to idyllic rural locations in the wake of COVID-19. As towns swell, commercial development is accelerated. This multidimensional work is an entreaty to these new neighbours to discard urban penchants for convenient consumerism and celebrate a life elevated by locality – our beautiful biosphere and village culture.

As a development of her own recent return to 'paradise', Tainsh's more current works seek to reframe the magnificence of the wilderness. At the same time, she avoids romantic and empirical approaches and comes from a place where primal connections become fundamental for the individual to identify with our true nature, as part of the whole.

– Artist's Statement, Bianca Tainsh, *To the Citizens of Paradise* 2021

RESPONDING AND MAKING

LEANNE VINCENT *THE ROYAL*



LeAnne Vincent
Sadliers Crossing, South East Queensland
The Royal 2021
Pigment print on photo rag, edition 1/5
67.5 x 122 cm

RESPONDING

1. The iconic name, *The Royal*, has embellished the façades of grand theatres, hotels and pubs throughout the British Empire. Locate and list at least five more buildings in Queensland with this title.
2. LeAnne Vincent has listed 'pigment print' as her chosen media. To what process does this refer? Look online to learn another term for this method of printing.
3. What are the advantages of using photo rag paper?
4. What comment or message do you think LeAnne Vincent is communicating to her audiences?
5. Think about how you represent meaning or make a statement in your own artworks. Is it articulated explicitly or implicitly? Consider this as you plan future artworks.
6. Write at least three creative ideas that you might develop in response to this artwork.

MAKING

1. Experiment with diverse types of printing material available for standard home ink-jet printers, such as fabric, matte or glossy photo paper, card, textured art paper. Print the same image onto each printing medium. Compare image resolution, colour accuracy, tonal range, ink permanence, highlight and shadow detail, and/or consistency of ink application, overall look. Would you consider using any of these for your own art? Why or why not?
2. Photograph a building in your own community. Make a line drawing of your photograph. Focus on the lines as you draw. Think about the angle, length, curvature, width and weight of each line. Consider whether each line needs to be thick or thin, light or dark, curved or straight, short or long, horizontal, vertical or diagonal.

“The outback town of Winton asserts a festive atmosphere ideal for celebration, with a main street lined with carnival lights, lively hotels, and *The Royal* theatre, Australia’s most iconic open-air cinema, and one of only two still operating.

Constructed in 1938 and still standing triumphantly, this building has largely escaped graffiti, bar a solitary, roughly painted face, aptly reminiscent of the Greek theatre masks of comedy and tragedy. The simple architecture of this shed-like structure of corrugated iron walls without a roof, adds to the quirky ambiance that serves to recreate the excitement of the silver screen era in the outback.

A chance moment led me to this experience on a recent road trip from Ipswich to Winton. On a cold evening, with freshly cooked popcorn in hand, I celebrated being in the outback, with John Wayne in *The Desert Trail*, set against the Winton evening sky. ”

– Artist’s Statement, LeAnne Vincent, *The Royal* 2021



QRAA EKPHRASIS CHALLENGE

A co-production of Flying Arts and Queensland Poetry Festival, the QRAA Ekphrasis Challenge asked poets Australia-wide to respond to the ten award-winning artworks in the Queensland Regional Arts Awards 2021.

The selected poet for each of the eight categories received a publication fee. Nine of the winning artworks have their matching poem featured on a label in the touring *Paint the Town* exhibition, while the other winning poem that responded to the *Mervyn Moriarty Landscape Award* is exhibited in Brisbane at the *Mervyn Moriarty Landscape Award* exhibition.

The QRAA Ekphrasis Challenge 2021 category winners are Kai Jensen, Ben Walter, Linda Albertson, Pri Victor, Carlo Caponecchia, Anna Black, Dave Drayton, Judy Durrant and Roger Callen.

Queensland Poetry Festival's mission is to support great artists to inspire, entertain and challenge a diverse audience base by delivering excellence in all forms of poetry and spoken word, to create stronger communities and improve people's health and wellbeing through the power of poetry.

The QRAA Ekphrasis Challenge is supported by Australian Poetry via the Cultural Fund.

View all the Ekphrasis Challenge winners online via the Queensland Poetry website!

