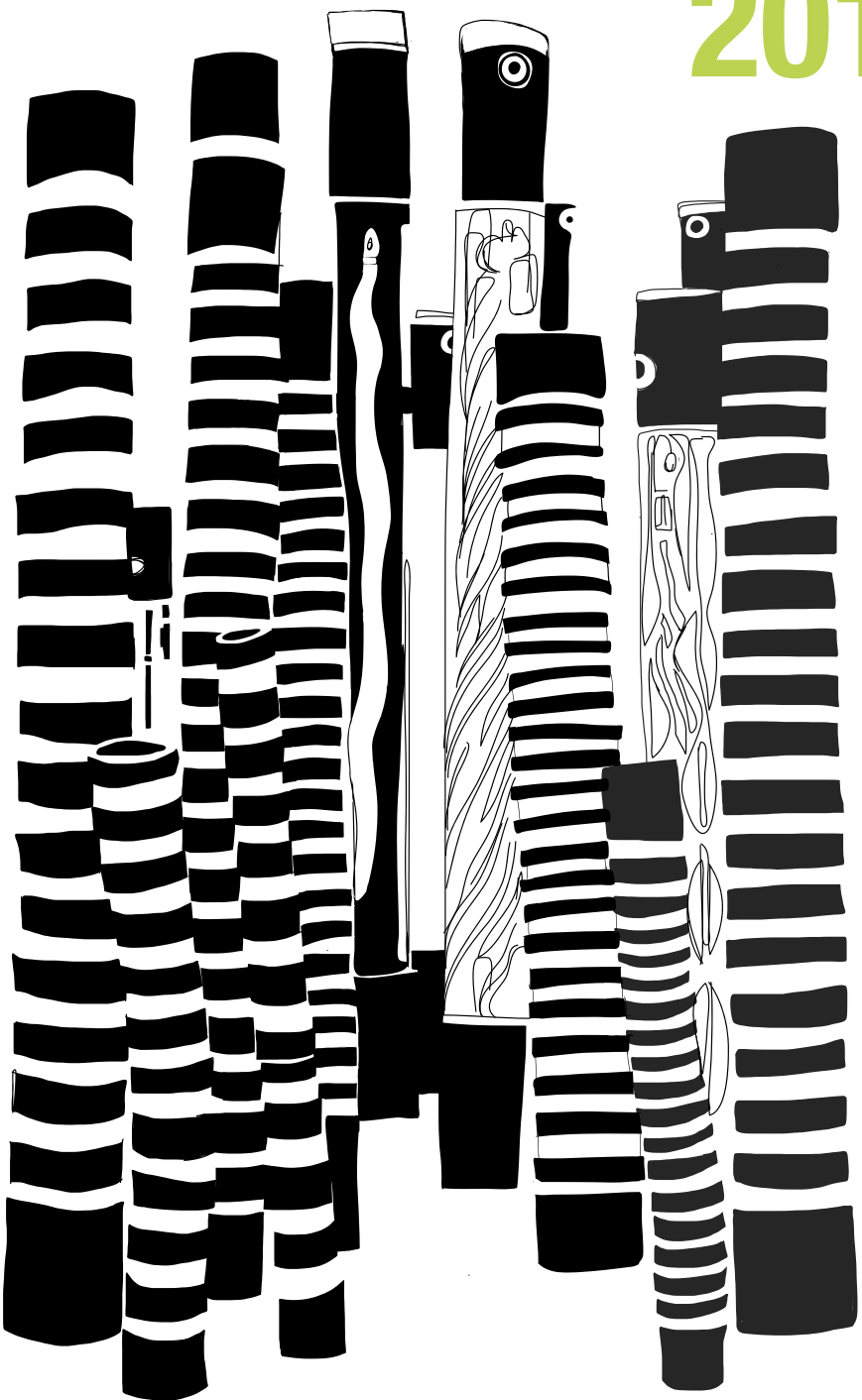


2014

NATIONAL VISUAL ART EDUCATION CONFERENCE



# NATIONAL VISUAL ART EDUCATION CONFERENCE 2014

Dear Delegates

The National Gallery of Australia welcomes delegates from across Australia and beyond to the 2014 National Visual Art Education Conference.

The program for 2014 focuses on connecting classrooms, curriculum and collections; creating an interdisciplinary dialogue between galleries, academics and teachers. This program reflects some of the most pertinent issues within visual art education today, as speakers from renowned institutions such as Tate Britain and Harvard University present on current developmental trends within art education. Practitioners will also present their work and discuss how it is shaped by the current arts milieu.

The plenary program ensures that major keynote speakers are able to engage with delegates, explore concepts and present their research in an environment that is accessible to all. For the first time, an open session has been scheduled where delegates will be able to exchange thoughts and ideas about translating concepts raised at this forum into classroom practice. Additionally, we welcome delegates to explore their personal interests through the breakout sessions. Here, a range of concurrent conference papers, showcases and practical workshops will be on offer; allowing delegates to tailor their experiences to reflect their own professional needs. In particular, the workshops offer an excellent opportunity to expand practical skills in a range of media areas. The workshops are scheduled in a variety of locations around Canberra; providing an opportunity to engage with the Gallery's expansive community of artistic contacts and its world class collection. Specifically, special viewings of exhibitions such as *Gold and the Incas: Lost worlds of Peru* at the National Gallery of Australia and *Elvis at 21* at the National Portrait Gallery are included in the program, allowing delegates to engage with diverse and exciting international art from around the world.

The social program organised for the National Visual Art Education Conference also gives delegates an opportunity to not only meet fellow teachers from around Australia, but also curriculum leaders, arts practitioners, academics and Gallery staff to build strong interdisciplinary links within the sector. This year a reception will be held on the first evening of the conference in addition to the conference dinner in Gandel Hall on Wednesday.

Your participation at the 2014 National Visual Art Education Conference is a valued contribution to the field of art education. Together classrooms, curriculum, and collections can be integrated to extend the artistic education of people everywhere. We thank you for your support of the 2014 conference and hope you enjoy this opportunity to expand your knowledge, enrich your practice and network with your colleagues. We wish you an enjoyable and enriching experience over the coming days.

## INFORMATION

### Conference dates and times

Tuesday 21 January 9:00 am – 5:30 pm (8.00 am for registration)  
Conference reception 5.30 – 7.30 pm

Wednesday 22 January 6.00 am (optional viewing of James Turrell's *Within without* 2010)  
Conference drinks 5.00 pm | Conference dinner 7.00 pm


Thursday 23 January 9.00 am – 5.00 pm

### Gallery admission times

10.00 am – 5.00 pm

### Share your comments, thoughts, photos and connect with colleagues and the Gallery via social media

 <https://www.facebook.com/NationalGalleryofAustralia>

 <https://twitter.com/NatGalleryAus>  
#NVAEC2014

 <http://instagram.com/nationalgalleryaus>

Wi-Fi is available throughout the Gallery

### Contact us

Recorded information: +61 2 6240 6501

General information: +61 2 6240 6411

For visitors with mobility difficulties: +61 2 6240 6411

General email enquiries: [information@nga.gov.au](mailto:information@nga.gov.au)

Membership: 1800 020 068

Conference enquiries: [NVAEC@nga.gov.au](mailto:NVAEC@nga.gov.au) | 02 6240 6524

### Context of the conference

**The National Visual Art Education Conference** brings together classroom and museum educators, artists, curators and academics to explore ideas and issues around visual art education in its many contexts.

# PROGRAM

<b>Tuesday</b> <b>21 January</b>		
8.00 am	<b>Conference registration</b>	Gandel Hall
9:00 am	<b>Plenary session 1</b>  Conference welcome: Katie Russell, Head, Learning and Access, National Gallery of Australia  Welcome to Country: Paul House	James O Fairfax Theatre
9:30 am	Intro: Katie Russell  Key note speaker: Fiona Hall AO	
10.30 am	<b>Morning tea</b>	Gandel Hall
11:00 am	<b>Plenary session 2</b>  Intro: Amanda Andlee Poland, Head of Art, Design and Technology, Radford College  Warren Perry, Writer, National Portrait Gallery, Smithsonian Institution	James O Fairfax Theatre
11:30 am	Intro: Amanda Andlee Poland  Linda Lorenza, Senior Project Officer, Arts, Australian Curriculum, Assessment and Reporting Authority	
12:30 pm	<b>Lunch</b>	Gandel Hall
1:30 pm	<b>Plenary session 3</b>  <b>21st Century learning – Changing classroom paradigms for students, teachers and institutions</b>  Chair: Mirah Lambert, Manager, Learning Programs, National Gallery of Australia  John Bennett, Senior Programs Manager, Department of Education Northern Territory Government  Michelle Fracaro, Program Coordinator, National Gallery of Australia  Melinda Garcia, Digital Learning Coordinator, Museum of Contemporary Art	James O Fairfax Theatre

2:30 pm	<p><b>Sharing classroom practice</b></p> <p>An open session for delegates to exchange thoughts and ideas</p> <p>Facilitator: Mirah Lambert</p>	James O Fairfax Theatre
3:00 pm	<p><b>Afternoon tea</b></p>	
3:30 pm	<p><b>Breakout session 1   Papers</b></p> <p>Chair: Rose Marin, Family Program Coordinator, National Gallery of Australia</p> <p>Louisa Penfold, Stephanie Ferguson and Dr Barbara Piscitelli AM, Ipswich Art Gallery</p> <p><b>Out of the box: Post war American photography and prints</b></p> <p>Facilitator: Rose Montebello, Collection Study Room Coordinator, National Gallery of Australia</p> <p>Emilie Owens, Acting Curator, International Prints and Drawings and Anne O'Hehir, Curator, Photography, National Gallery of Australia</p>	James O Fairfax Theatre  Collection Study Room
4:30 pm	Exhibition viewing: <i>Gold and the Incas – Lost Worlds of Peru</i>	Temporary Exhibitions Gallery
5:30 pm	<p><b>Reception</b></p> <p>Informal presentation of <i>Cones</i> by Bert Fugleman with Tess Horwitz, Gallery Educator</p>	Sculpture Garden Restaurant
<b>Wednesday 22 January</b>		
6:00 am	Viewing of <i>Within without</i> 2010 by James Turrell	Australian Garden
7:00 am	Early morning viewing of the Aboriginal and Torres Strait Islander Galleries	ATSI Galleries
9:00 am	<p><b>Plenary session 4</b></p> <p>Intro: Katie Russell</p> <p>Key note speaker: Shaun Gladwell</p>	James O Fairfax Theatre
10:00 am	<b>Morning tea</b>	Gandel Hall

11:00 am	<p><b>Plenary session 5</b></p> <p>Chair: Denise Ferris, Head, School of Art, Australian National University</p> <p>Kathy Temin</p> <p>Jonathan Jones</p> <p>Marian Drew</p>	James O Fairfax Theatre
12:00 pm	<p><b>Lunch</b></p>	Gandel Hall
1:30 pm	<p><b>Breakout session 2   Papers</b></p> <p>Chair: Gwen Horsfield, Program Coordinator, National Gallery of Australia</p> <p>Kathryn Hendy-Ekers, Victorian Curriculum and Assessment Authority</p> <p>Dr Donna Mathewson Mitchell, Charles Sturt University</p> <p>Mary Preece, Bundanon Trust</p> <p>Sasha Grbich, independent artist and writer</p> <p>Wendy Ramsay, University of Technology</p>	James O Fairfax Theatre
	<p><b>Breakout session 2   Showcases</b></p> <p>Chair: Karen Vickery, Manager, Access and Learning and Online, National Portrait Gallery</p> <p>Ilsa Bennion, Art on the Move</p> <p>Kryisia Kitch, National Portrait Gallery</p> <p>Lisa Jennings, Arts Victoria</p> <p>Anne Tassie, artist and CSIRO</p> <p>Justine E MacCormick, Griffith High School</p> <p>Prof. Mohammed H. Aldoyhi, King Saud University</p> <p>Eloise Cole, St Thomas Aquinas Primary School</p> <p>Frances Corkhill, Artsready education and employment</p>	Liangis Theatre National Portrait Gallery

2:00 pm	<b>Breakout session 2   Workshops</b> Pochoir workshop and hand printing relief blocks using low cost, accessible, equipment	Megalo Print Studio
2:30 pm	Coiled basket weaving workshop with Sandra and Melissa Aitken	Small Theatre
2:30 pm	Photographic workshop for primary school teachers	National Portrait Gallery
3:00 pm	<b>Afternoon tea</b>	Gandel Hall
3:30 pm	<b>Breakout session 3   Papers</b> Chair: Frances Wild, Program Coordinator, National Gallery of Australia  Dr Kim Snepvangers and Robyn Bannon, College of Fine Arts, UNSW  Donald Richardson, independent art educator  Julie Wren, Edith Cowan University  Kathryn Hendy-Ekers, Victorian Curriculum and Assessment Authority	James O Fairfax Theatre
5:00 pm	<b>Sculpture Garden Bar</b>	Sculpture Garden
7:00 pm	<b>Conference dinner</b> MC: Dr David Sequeira	Gandel Hall
<b>Thursday 23 January</b>		
9:00 am	<b>Plenary session 6</b> Intro: Michelle Fracaro  Key note speaker: Emily Pringle, Head of Learning Practice and Research, Tate Gallery, London	James O Fairfax Theatre
10:00 am	<b>Morning tea</b>	Gandel Hall
10:30 am	<b>Plenary session 7</b> Intro: Rose Cahill, Manager, Access Services, National Gallery of Australia  Key note speaker: Ron Ricthhart, Senior Research Associate, Harvard Project Zero and Fellow, University of Melbourne	James O Fairfax Theatre

11.30 am	Intro: Cara Kirkwood, Indigenous Program Coordinator, National Gallery of Australia Francesca Cubillo, Senior Advisor Aboriginal & Torres Strait Islander Art, National Gallery of Australia	James O Fairfax Theatre
12:30 pm	<b>Lunch</b>	Gandel Hall
1:30 pm	<i>Paths to Portraiture: A conversation</i> Facilitator: Sarah Engledow, Curator, National Portrait Gallery	Liangis Theatre National Portrait Gallery
1:30 pm	<b>Breakout session 4</b> Chair: Karen Vickery Wally Caruana, Consultant and former Senior Curator of Aboriginal and Torres Strait Islander Art, NGA and Jon Burchill, Designer and Project Manager Di Kerr, Educational consultant Tamara Winikoff, Executive Director of National Association for the Visual Arts	James O Fairfax Theatre
2:30 pm	<b>Breakout session 2   Workshops</b> Masterclass with Jenny Sages, artist	Terrace Room National Portrait Gallery
2:30 pm	Coiled basket weaving workshop with artists Sandra and Melissa Aitken	Gandel Hall
2:30 pm	Cardboard dari (ceremonial head dress) with artist Ricardo Idagi	Gandel Hall
3:00 pm	Dr Sketchy's anti-art school - Burlesque drawing	Gandel Hall
3:00 pm	iPad drawing with John Carey How can simple tools and limitations produce creative drawing projects?	Throughout the Gallery
3:00 pm	<b>NGA and NPG tour options</b>	NGA and NPG
3.00 – 5.00 pm	Screening: <i>Love me tender</i> PG (1956) Directed by Robert D Webb Free	Liangis Theatre National Portrait Gallery



# ABSTRACTS AND BIOGRAPHIES

Tuesday 21 January 9.00 am – 5.00 pm (registration from 8.00 am)

## Plenary session 1:

### WELCOME

**Katie Russell** is Head of Learning and Access at the National Gallery of Australia. Her role involves leading a multidisciplinary team to design, develop and deliver a diverse suite of learning programs for both virtual and actual gallery visitors across all ages. Her previous roles include Learning Coordinator at the National Portrait Gallery and Program Coordinator of Art After Hours at the Art Gallery of New South Wales. Katie's professional interest lies in the potential for Australian public art galleries to increase their accessibility and appeal to a broader cross-section of the community through interpretive programming. She holds a MA in Learning and Visitor Studies in Museums and Galleries from the University of Leicester in the United Kingdom and a BA (Hons) in Art History and Curatorship from the Australian National University.

### Welcome to Country: Paul House

**Paul House** has multiple Aboriginal ancestries; however, he identifies as a descendant of Ngambri-Walgulu man Henry 'Black Harry' Williams. He was born in the centre of his ancestral country, at the old Canberra Hospital. Paul plays the Didgeridoo (Yidaki) and has performed for former prime ministers Paul Keating, John Howard, Kevin Rudd and Julia Gillard at the national 'Welcome to Country' for the opening of the 42nd and 43rd federal parliaments. Other significant events include the opening of the *National 20/20 summit* in 2008 and welcoming the king and queen of Spain during their 2009 Australian visit. Paul's community responsibilities include membership of the Ngambri Local Aboriginal Land Council. He started his public service career in the commonwealth department of Aboriginal Affairs, followed by roles in both New South Wales and Australian public sector agencies. Paul holds a Bachelor of Community Management from Macquarie University and a Diploma of Government (Management).

### KEYNOTE SPEAKER – Fiona Hall AO: Artist

**Fiona Hall AO** is one of Australia's leading contemporary artists. She emerged in the 1970s as a photographer, graduating from East Sydney Technical College in 1975. During the 1980s Hall increasingly worked across diverse range of art forms. Her ever-growing repertoire includes sculpture, painting, installation, garden design and video.

Hall's choice of material, and the way she uses it, is critical to her art. Working across a broad range of media, she produces extraordinary works that often transform mundane man-made materials and objects into organic forms with both contemporary and historical resonances. Her works of art are painstakingly crafted with an attention to detail that emphasises the beauty and fragility of the natural world while engaging with issues concerning the environment, colonialism, consumerism and globalisation. Her work engages with contemporary life in intriguing ways, created at times reflecting a distinctly Australian perspective. Hall's visual aesthetic can be alluring and confronting, encouraging the viewer to contemplate the politically charged messages which underpin it.

Hall's work is represented in every major public art collection in Australia. She exhibits regularly in Australia and overseas. In the last decade, major retrospectives of Hall's work have been held by Heide Museum of Modern Art, Melbourne, Queensland Art Gallery, Brisbane and The Art Gallery of South Australia, Adelaide (2005). *Fiona Hall: Force Field* at the Museum of Contemporary Art, Australia (2008), toured to City Gallery, Wellington, and Christchurch Art Gallery, Christchurch, New Zealand. She has also completed several important public commissions. In 2012 she was selected for dOCUMENTA (13), one of the most prestigious surveys of contemporary art, which takes place every five years in Kassel, Germany.

It was recently announced that Fiona will be the Australian representation at the 56th Venice Biennale in 2015.

## Plenary session 2:

**Intro: Amanda Andlee Poland** is a visual artist with more than twenty five years of experience in visual art education, curating, lifelong learning and leadership in a range of settings, including primary and secondary schools, higher education and the gallery sector. She holds a Masters in Visual Art and a Bachelor of Education (Fine Arts) and Diploma Teaching (Art) from University of South Australia.

Joining the National Portrait Gallery in 2008 as Manager, Learning Programs, Amanda has managed education and public programs including those for the current NPG exhibition, *Elvis at 21*. Amanda was co-convenor of the highly successful inaugural National Visual Arts Education Conference in 2012. Amanda is on the national committee of Museums Australia Education National Network and on the executive of the Visual Arts Network of Educators of the ACT. In 2014 Amanda takes up the position of Head of Art, Design and Technology at Radford College, Canberra.

## Warren Perry: 'Elvis at 21'

The photos taken by Alfred Wertheimer in 1956 portray Elvis Presley at the beginning of a journey that would last twenty-one more years. In those early days, Elvis was not an icon, but rather he was a young man attempting to break from a family cycle of poverty by the only means he understood—song and performance. Wertheimer's photos began as publicity shots, but now these works frame the Elvis narrative of 1956. These pictures have transitioned from public relations photos to fine art photos and they serve to remind the world that there was a time when Elvis walked alone without the trappings of fame. This paper will discuss the beginnings of the icon, and the proximity of the artist to the sitter, a proximity that Elvis never again allowed another artist.

**Warren Perry** is a writer for the Smithsonian National Portrait Gallery. He holds graduate degrees in medieval literature and creative writing from the University of Memphis and in drama and playwriting from the Catholic University of America. He is the author of two published plays, *The Sitters* (2007) and *Swift to My Wounded: Walt Whitman and the Civil War* (2010). Also, he is editor of and a contributor to *Echoes of Elvis: The Cultural Legacy of Elvis Presley* (2012). Most recently he contributed four essays to the publication *Smithsonian Civil War: Inside the National Collection* (2013).

## Linda Lorenza: 'The Australian Arts Curriculum'

The Arts is one of the learning areas in the Australian Curriculum. It draws together five related but distinct art forms referred to as 'subjects': Dance, Drama, Media Arts, Music and Visual Arts. Each has its own different approaches and distinct knowledge, understanding and skills. Each arts subject enables students to examine past, current and emerging art-making and art criticism across a range of cultures and places. Arts education in Australian school education is not new. An education rich in the arts maximises opportunities for learners to engage with innovative thinkers and leaders and to experience the arts both as audience members and as artists. (National Education and the Arts Statement, 2007).

*There's very strong evidence that the arts are valuable in education – not only for themselves – but also as a link to better attendance at school, better engagement with school work and therefore better educational outcomes generally for students*  
(Martin, A., Mansour, M., Anderson, M. Gibson, R., Liem, G., Sudmalis, D., 2013)

This presentation will walk through the Australian Arts Curriculum considering the framework developed to assist generalist teachers in the primary classroom and the distinction of roles of state and territory education authorities and the Australian Curriculum Assessment Reporting Authority.

**Linda Lorenza** (BA Grad Dip Ed MA (Theatre) COGE) is Senior Project Officer, The Arts, Curriculum, Australian Curriculum, Assessment and Reporting Authority. She studied the anatomy of the voice within her first degree in linguistics focusing on speech and language disorders at Macquarie University after which she worked in speech technology at the University, analysing Australian English for computer recognition and synthesis of speech – the beginnings of the automated voice systems in use today (for which she accepts no responsibility). Linda studied opera at the Sydney Conservatorium and in Italy. She studied her Education degree at the University of New England and Gifted Education and her Masters' degree in theatre at the University of NSW. She has worked in schools as a teacher of drama, music, English and voice. Linda was Head of Education at the theatre company, Bell Shakespeare for five years before joining the Australian Curriculum Assessment Reporting Authority to facilitate the development of the Arts in the Australian Curriculum. She is currently a doctoral research student in the Faculty of Education and Social Work at the University of Sydney.

### **Plenary session 3: 21st century learning – Changing classroom paradigms for students, teachers and institutions**

**Chair: Mirah Lambert** has extensive experience in developing, delivering and managing learning programs in museums and galleries. Prior to joining the National Gallery of Australia as Manager, Learning Programs, Mirah was Manager, Digital Education and Outreach for Museum Victoria and this included leading the development of online resources supporting the Australian Curriculum, *Learning Lab* and the family app, *Time Lens* a treasure hunt around Melbourne Museum. Early in her career Mirah worked at the Goulburn and Campbelltown regional galleries in education and public programs in which her passion for visual arts education flourished following the completion of a Bachelor of Art Education and later a Master of Arts Administration from College of Fine Arts, UNSW.

### **John Bennett: 'Digital literacy and participatory multimodal media'**

'10 Work Skills for the Future: Sense Making, Social Intelligence, Novel and Adaptive Thinking, Cross Cultural Competency, Computational Thinking, New Media Literacy, Transdisciplinarity, Design Mindset, Cognitive Load Management, Virtual Collaboration' (Wilen-Daugenti).

Schools are hard wired to the future as they enable students to gain the appropriate skills to transition from school and participate in local, national and global socio-economic societies and workforce. School leaders need to determine a level of accountable autonomy to develop and sustain quality teachers and innovative programs, and to build a culture of learning where

students have the opportunities to control their application of technology. Technology is rapidly changing. Students' in-school and out-of-school ICT experiences are polarising and the possibility of innovative teaching programs are diminished by past generations' cultured mindset and fixed definitions of visual art.

Today's students and students of tomorrow will continue to enter a life of work requiring significantly more technical skills than previously demanded. The purpose of this paper is to discuss digital literacy proficiency, 21st century skills, and the value of ingenuity, innovation and creativity expressed through multimodal technologies.

Why is a learner-centred approach where the culture of learning is the definer of classroom activity, required by our 21st century youth?

**John Bennett** started his career in Victoria as an exhibiting artist. On moving to the Northern Territory John focused his energy on the integration of ICT within the classroom. Over the past decade John has been employed as an Assistant Principal, Director of Teaching and Learning with ICT, and Senior Program Manager of multiple systems level, cross jurisdictional and in-school projects. John is currently the eLearning Strategic Consultant of the Northern Territory Department of Education. His studio arts background influences his administration processes.

## **Michelle Fracaro: 'NGA online: bringing the permanent collection to the classroom'**

How can teachers find useful online resources amongst the over 100,000 works of art in the National Gallery's permanent collection? This presentation will show some of the new resources linked to the Australian Curriculum that have been developed for the online portals *Scottle* and *Times Education*.

**Michelle Fracaro** has worked as an educator in a range of cultural institutions for over 10 years. In her current role as Program Coordinator at the National Gallery of Australia her responsibilities include developing and delivering a broad range of learning and community programs that engage with the NGA's permanent collection and temporary exhibitions. She has extensive experience developing online and onsite learning resources that respond to the Australian Curriculum and she is interested in the opportunities that new digital technologies can create in enriching content and increasing access for visitors. In 2012, in partnership with the National Portrait Gallery, Michelle coordinated the National Visual Arts Education Conference and she is also convenor of the 2014 conference. She holds a Bachelor of Education from the University of Canberra, a Bachelor of Arts in Art History and Curatorship from the ANU and a Masters of Liberal Arts in Museums and Collections from the ANU.

## **Melinda Garcia: 'Digital connections at the MCA'**

Since the Museum of Contemporary Art Australia reopened in March 2012 with a new National Centre for Creative Learning the team has been investigating different ways of engaging school audiences with technology: in the Centre, in the galleries and virtually. These include digital learning programs, digital resources, video conferencing, mobile app and e-publications.

**Melinda Garcia** is Digital Learning Coordinator at the Museum of Contemporary Art Australia. She has a Master of Arts in e-Learning from the University of Technology, Sydney and a keen interest in the possibilities offered by new technologies to make the visitor/learner experience richer. Melinda works across the Learning Team to design experiences for a range of audiences in the Digital and Multimedia Studios in the National Centre for Creative Learning. Within the Digital Media team she produces content for MCA digital platforms including the website, online collection, mobile app and social media, and oversees the MCA's Digital Excursions program which connects the Museum via video conferencing to remote audiences. Melinda has also worked with the Biennale of Sydney, the Art Gallery of NSW and the Museum of Modern Art New York.

## **An open session for delegates to exchange ideas and thoughts**

**Facilitator: Mirah Lambert** [see bio page 11]

### **Break out session 1**

#### **Papers | James O Fairfax Theatre | 3.30 – 4.30 pm**

**Chair: Rose Marin**, Program Coordinator at the National Gallery of Australia, has a strong background working with children and families to deliver creative and engaging programs. She has received national recognition for her community arts projects, including two Imagine Awards from Museums and Galleries NSW. Prior to her arrival at the NGA she worked in regional galleries in NSW and Queensland devising and delivering programs for early childhood, schools, special interest and seniors groups to mention just a few.

Rose is a practising artist and designer with skills in design, drawing, ceramics, printmaking, book making and zines. She is the principal artist and owner of KickYourMaster Studio which has delivered a diverse array of community arts projects for the past 15 years.

Rose is a qualified Visual Art teacher who has worked as an educator in schools, aged care facilities, disabilities services and through TAFE NSW and Southern Cross University

## **Ipswich Art Gallery education team: 'Child – centered practice in the early years: Experiential learning through play at the Ipswich Art Gallery'**

In 2013, the Gallery developed and presented *Light Play* (15 July – 25 August 2013), an interactive exhibition designed especially for children under the age of eight that promoted the use of light as a creative material for making ephemeral art through collaborative play, experimentation and discovery-based learning. The exhibition was attended by more than 7000 visitors over its 6 week exhibition period.

As part of the exhibition, a formal research project was run as an integral part of *Light Play* sessions. This research documented the qualities that lead to successful creative play experiences for young children in art museums by examining three key aspects of the exhibition: the environment, program and participants.

In this presentation, the findings of the research project will be presented, many of which indicate a need for creative experiences in art museums to move towards an approach which embodies Universal Design practice and experiential learning through phenomenal based creative play.

This presentation focuses on the art gallery as the context of a public space to spark learning for children, parents and teachers. We will provide an informative analysis of the exhibition *Light Play* in regards to the environment, program structure and children's creative experience in the space. The presentation will focus on: exhibition rationale and research background, findings and future recommendations.

**Louisa Penfold** (BA, MMusSt) is the Children's Program Officer at the Ipswich Art Gallery. Within the role she is responsible for the development and delivery of children's exhibitions and programs at the Gallery. Louisa's research interest focuses on children's and family learning in art museums, her Master's thesis documented different approaches to family learning programs in American art museums which comprised of research placements in the family and education programs at Dallas Museum of Art, Denver Art Museum and The Museum of Modern Art.

**Stefanie Ferguson** (BA) is the Children's Program Officer at the Ipswich Art Gallery. Stefanie studied a BA in Sculpture at Edinburgh University in which she attained first class honours for her practice in sustainable arts. Her practice and interest in sustainable arts led to her appointment of Director and Arts Coordinator for an environmental reuse centre in Brisbane. During this role Stefanie developed and delivered art programs and activities for various community organisations in Queensland. Stefanie's involvement in community engagement with young people led her to take on her current role at the Gallery. Her interest focuses on program development for young people.

**Dr Barbara Piscitelli AM** has an academic background in early childhood education and creative arts. She specialises in audience research and program development for museums, libraries, hospitals, galleries and communities. Barbara serves on the Board of Directors of major Australian museums, advises widely in the arts and cultural sector, works directly with children and communities, and collects and curates children's art. Barbara was the consulting research advisor for the project.

## **Out of the box | Collection Study Room | 3.30 – 4.30 pm**

**Facilitator: Rose Montebello** is Coordinator of the Collection Study Room at the National Gallery of Australia and is a practicing artist living and working in the Canberra region. Rose studied at the Canberra School of Art completing an honours degree in Printmedia and Drawing in 2000. Rose began working in the Registration Department at the National Gallery of Australia 2002 where she worked as an art packer and as an art handler specialising in works on paper. Since 2007 Rose has been Coordinator of the Collection Study Room (CSR) and a member of the NGA Learning and Access team.

Within her personal art practice Rose explores themes around identity, relationships and mortality through the representation of the landscape and the animal world. She works primarily with photographic images, collage and construction to create detailed three dimensional tableaux. Rose has exhibited her work both locally and nationally. Some of her works were recently acquired by Artbank and her work is held in several private collections.

## **Anne O'Hehir: 'Out of the box: Post-war American photography'**

Post-war American photography is one of the great strengths of the photographic collection at the National Gallery of Australia. At the same time the great Abstract Expressionist painters were changing the landscape of modern art, innovative and daring photographers were also exploring new ways of depicting the world. They made work that made their audiences rethink both the great American dream and the way they thought about photography. Looking at the holdings of some of the most outstanding figures of the time – black and white work by William Klein, Robert Frank, Garry Winogrand, Lee Friedlander, Larry Clarke and Diane Arbus amongst others, and colour work by Ernst Haas, Helen Levitt and Saul Leiter – this session will look at the way they made work that explore both interior and exterior realities.

**Anne O'Hehir** is Curator, Photography at the National Gallery of Australia. She has put on numerous exhibitions and contributed to a number of publications including *Carol Jerrems: photographic artist* (2012, travelling 2012); *In the spotlight: Anton Bruehl photographs*



*1920s–1950s* (2010); *VIP: very important photographs from the European, American and Australian photography collection 1840s – 1940s* (2007); *Surface beauty photographic reflections on glass and china* (2005); *Colour + Concept: International colour photography* and *Jump: photographers get off the ground* and for the children's gallery in 2003. Anne is also the curator of the photography gallery at the NGA.

## **Emilie Owens: 'Out of the box: Post-war American prints'**

American master-printer Kenneth Tyler is a leading figure in post-war printmaking. The Kenneth Tyler Printmaking Collection at the National Gallery of Australia comprises over 7000 editioned prints, proofs, drawings, paper-works, multiples, and illustrated books. Complementing this collection are large holdings of rare candid photography, film and audio material that document the unique working environment of Tyler's workshops. Using works of art by a range of artists, this session provides an overview of the collection and introduces the dedicated collection website, an important educational resource envisaged as a 'virtual institute for fine art printmaking' <http://nga.gov.au/tyler>

**Emilie Owens** is Acting Curator, International Prints, Drawings and Illustrated Books at the National Gallery of Australia. She has worked in International Art at the Gallery since 2007 and with the Gallery's Kenneth Tyler Printmaking Collection since 2010. She is currently developing an exhibition showcasing the Tyler Collection's rare holdings of documentary film, sound and candid photography. Emilie is an Honours graduate of the Australian National University's Art History and Curatorship program.

**Wednesday 22 January 9.00 am – 5.00 pm**

## **Plenary session 4: Contemporary Australian artists**

**Intro: Katie Russell** [see bio page 6]

### **KEYNOTE SPEAKER – Shaun Gladwell: 'A gesture for your function: The skateboarders guide to the universe'**

This presentation will offer excerpts of video to illustrate Gladwell's research into contemporary habitats. These works depict the body used as an instrument to explore and test one's immediate environment. Within many of Gladwell's videos, the body itself is a stylus tracing and marking both urban and desert surroundings.

One field of thinking that has motivated his work over the past 15 years is the complex and varied notion of function. How do urban and non-urban environments function and what

is the potential for using (or misusing) these spaces creatively? The subject of function has always been part of artistic discourse – from the ideological ‘use’ of art through to ruptures within the 20th century, where art questioned its own social function etc. Gladwell will offer his influences and anecdotal thinking on urban design and utility.

Sydney-born **Shaun Gladwell** is one of Australia’s most significant artists, whose iconic images that critique personal history, memory and contemporary culture, have made an extraordinary impact both locally and internationally. His work references both street culture and a highly sophisticated apprehension of cultural history. Working across video, performance, painting and sculpture, his subject matter extends from ‘self-portraits’ that depict the artist engaged in various extreme sports, through to investigations of athletes and their dynamic relationship to the urban environment. Gladwell’s videos conjure complex ideas and associations; his works are illuminating studies of the human form in motion.

Gladwell completed an honours degree at Sydney College of the Arts, University of Sydney, and undertook postgraduate research with the College of Fine Arts, University of New South Wales. He was awarded the Samstag International Visual Arts Scholarship and conducted associate research at Goldsmiths College, University of London, in 2001–02. He has undertaken an Australia Council studio residency at the Cité Internationale des Arts, Paris as well as other residencies and commissions in Europe, North and South America and in the Asia-Pacific region.

He has exhibited widely in the past ten years throughout Australia and in the United States, Canada and Europe. He has had numerous solo exhibitions and importantly, he represented Australia at the 52nd and 53rd Venice Biennale in 2007 and 2009. His work is represented in the National Gallery of Australia, Canberra, the Art Gallery of New South Wales, Sydney, the Museum of Contemporary Art, Sydney, Artbank, Australia, Campbelltown Arts Centre, Sydney, the University of Technology, Sydney, The University of Sydney, Sydney, Govett-Brewster Art Gallery, New Plymouth, NZ as well as corporate and private collections in Australia, the United Kingdom and the United States.

## Plenary session 5: Contemporary Australian artists continued

**Chair: Denise Ferris** is an educator and art practitioner, who is the Head of the School of Art, at the Australian National University. Denise has lectured and supervised in Photography at ANU since 1987, worked as Honours and Graduate Convenor, as the Associate Dean (Education) for the College of Arts and Social Sciences, and is an elected member of the ANU Academic Board. Denise is currently on the Executive of ACUADS, Australian Council of Universities of Art and Design, as well as the newly established DDCA, Australian Council of Deans and Directors of Creative Arts. She still loves teaching and in 2011 was awarded an ACUADS Distinguished Teaching Award.

Her art practice and research is generated from intimate experience and also examines broader social politics. *Celestial Spaces* her most recent solo exhibition, draws attention to Kiandra where Chinese miners lived and worked in the 1860's. This current research on the politics of absence is being developed as an ARC multi-disciplinary project. Her photographs are in Australian public collections as well as international collections including the District Six Museum, Cape Town and Nara City, Japan.

## **Johnathan Jones: Abstract**

Working from the ground-up to create work that connect communities and individuals, histories, environments and ideas is the central process of Jonathan's creative practice. This process is embedded within sound principles of Indigenous methodologies to create works that support and acknowledge local community, promote local ambitions and foster ongoing engagements, and see the artist as an agent for community. This talk will highlight a number of recent works, both permanent and ephemeral, that have been created in collaboration with communities and have major public outcomes.

**Jonathan Jones**, Sydney-based Aboriginal artist and a member of the Wiradjuri and Kamilaroi nations of Australia, works across a range of mediums, from printmaking and drawing to sculpture and film. Jonathan often works with everyday materials such as fluorescent lights and blue tarpaulin, which he recycles and re-purposes to explore relationships between the community and individual, the personal and public and the historical and contemporary. Jonathan has exhibited both nationally and internationally and has worked on several major public art commissions, including those at Westpac Headquarters, The Star in Sydney, the AXA Centre and National Gallery of Victoria (The Felton Bequest's The Barak Commissions) in Melbourne. In past projects, Jonathan has sought to represent both the traditional and contemporary by working with a particular site's historical usage and current vision.

## **Kathy Temin: Abstract**

Kathy Temin's work is predominantly sculpturally based using the unconventional material of synthetic fur. Her work engages with the themes of cultural identity, displacement and remembrance through abstraction, materiality, scale, interior design from 1970's and suburbia. Her work is often site-specific, monochromatic and combines oppositional dialogues such as minimalism with sentimentality and play with remembrance. For this presentation she will talk about the process of her research using *My Monument: White Forest*, 2008 that is currently on display at GOMA; Queensland Art Gallery, Brisbane, *My Monument: Black Garden* for the AGNSW in 2011 and the *Memorial Gardens*, 2012 for

Anna Schwartz Gallery, Melbourne as examples. Current research for new work will also be discussed. The processes include travel, photography, drawing, model making and the stages of production of her work in the studio.

**Kathy Temin** is an Associate Professor at Monash Art and Design at Monash University. Recent solo exhibitions include: *Black Gardens* at Roslyn Oxley9 Gallery (2013), *Memorial Gardens* at Anna Schwarz Gallery (2012); *My Monument: Black Garden* at the Art Gallery of New South Wales (2011), *Kathy Temin* at Heide Museum of Modern Art (2009) and *My Monument: Black Cube* at Anna Schwartz Gallery (2009). Her recent sculpture commission Garden Islands 2012 from the City of Stonnington is on Claremont Street in South Yarra. Kathy's work has featured in numerous national and international projects, including *Louise Bourgeois and Australian Artists* at Heide Museum of Modern Art (2013), *Soft Sculpture* at the National Gallery of Australia (2009); *Contemporary Australia: Optimism* (2008) at the Gallery of Modern Art, *ART TLV* at the Helena Rubenstein Pavilion in Tel Aviv (2008), *High tide: new currents in art from Australia and New Zealand* at the Zacheta National Gallery of Art in Warsaw and Contemporary Art Centre in Vilnius (2006) and *New 05* at the Australian Centre for Contemporary Art (2000)

## **Marian Drew: 'Artistic process and the value of thinking through various media'**

The paper will examine the strategies and methodologies of Marian's art production. The visual presentation will include preparatory studies as sketches and photographic notes, as well as finished works. The paper will examine how works develop across media and how thinking through different media strengthen and clarify ideas.

**Marian Drew** is Associate Professor at the Queensland College of Art, Griffith University and has developed education and research of photographic art practice through twenty-seven years of teaching, administration and community service. She was guest curator at the Queensland Art Gallery in 2011, and received the Australia Council artist residency in New York in 2010 and 1989. She completed a Bachelor of Visual Art in 1984 at the Canberra School of Art with a Letter of Merit, and 1985 was awarded a German Government Scholarship from the DAAD and studied at Kassel University, Germany. In 1989, 1995, 2005 and 2010 she won Australia Council art awards and 2005, 1993 Arts Queensland awards. Commissions include the National Portrait Gallery, Brisbane Magistrates Court, Brisbane City Council, Environmental Protection Agency National Parks and Wildlife and Brisbane River Festival.

Marian Drew's work is held in numerous public and private collections, including the John Paul Getty Museum, Los Angeles, Museum of Photographic Art, San Diego, National

Gallery of Australia, Queensland Art Gallery, National Portrait Gallery of Australia, Art Gallery of South Australia and several Australian University art collections. Since 1984 Drew has held over 25 solo exhibitions in Australia, United States, France and Germany at private and public galleries and contributed to more than forty curatorial group shows in Australia, China, Germany, France, United Kingdom, United States and South America. She represented Australia in the *First Asia Pacific Triennial 1993*, *China 2010* and the *Pingyao International Photography Festival*, Paris 2011. Drew is a founder of the Queensland Centre for Photography and has supported the development of the institution for the last decade. Her first monograph was published 2006 titled *Marian Drew Photographs and Video* published by the Queensland Centre for Photography. Other recent book publications include *The Rock and the Tree – Peru Australia* 2011, a cross national project with Peruvian artist Jorge Deustua and her work was included in 2009 book published by Teuss, Switzerland. Private galleries represent her work in Melbourne, Sydney, Adelaide, Perth, New Zealand, Hong Kong and San Diego. See [mariandrew.com](http://mariandrew.com) for further details.

## Break out session 2

### Papers | James O Fairfax Theatre | 1.00 – 3.00 pm

**Chair: Gwen Horsfield** works as Program Coordinator at the National Gallery of Australia. She has diverse experience within the Gallery including curatorial, registration and online content coordination. She studied Art History at the Australian National University, where she also worked as a teaching assistant and visual resources curator, and conducted graduate research into Australian art and cultural policy.

### **Kathryn Hendy-Ekers: ‘Curriculum renewal and the implementation of the Australian Curriculum; quality in arts education practice’**

This paper presents recent research into excellence in arts education through the implementation of the Australian Curriculum in Victoria based on the framework of the *The Qualities of Quality: Understanding Excellence in Arts Education* (Sidel et al., 2009). The research has examined the implementation of arts programs and how to identify elements of quality in current school arts programs, including aspects of alignment between beliefs, policy and practice. The presentation will focus on a series of models and communities of practice that demonstrate best teaching practice in arts education in the delivery of the AusVELS curriculum as well as its relationship to the Australian Curriculum: The Arts. The General Capabilities and Cross Curricula Priorities of the Australian Curriculum will also be discussed and how these concepts are included in curriculum development in The Arts

in Victoria. The quality of the programs and student learning experiences are discussed through the 'Four Lenses of Quality in Arts Education Experiences' (Siedel et al., 2009) and outline the multiple outcomes of arts education in schools in Victoria.

**Kathryn Hendy-Ekers** is Curriculum Manager of Visual Arts at the Victorian Curriculum and Assessment Authority. She has 25 years teaching experience in visual arts and design in various states and internationally where she has worked in a number of school systems in curriculum development. Kathryn currently lectures sessionally in visual arts education at the Australian Catholic University in the Faculty of Education. She has a Master of Education (Visual Arts) in Museum Education from New South Wales University, College of Fine Arts, and is currently undertaking a PhD in this area with Charles Sturt University, Faculty of Education, School of Teacher Education. Kathryn is the author of several textbooks for secondary education.

### **Dr Donna Mathewson Mitchell: 'Distant connections: Connecting pre-service teachers to museums in a distance education environment'**

This presentation will explore the challenges of preparing secondary visual arts teachers in a distance education environment and will provide an example of one innovative approach. This approach developed in an emergent way from involvement in a cross-institutional project and collaboration with Bathurst Regional Council. Curriculum in two visual arts curriculum method subjects was revised to incorporate the study of sites of learning beyond the classroom context. This led to the development of a range of multi-modal teaching resources that enabled engagement with one particular historical site, the Chifley Home and Education Centre, as a case study. A project-based approach that utilised a virtual classroom space was then used to develop a collaborative exhibition in the museum space that enabled students to respond to the site using digital filmmaking, art-making and text. This presentation will outline the project and explore its use of a range of online technologies to connect students to each other, to the field of art education, to cross curriculum perspectives, to the site, to their local communities and to their own personal and professional identities. The presentation will include an overview of the final exhibition and examples of online student work.

**Dr Donna Mathewson Mitchell** is Senior Lecturer in Education at Charles Sturt University. She is an experienced art educator and currently lectures in visual arts curriculum and teaching pedagogy. Her research is focused on teaching practice, art education and teaching and learning in public spaces.

## **Mary Preece: ‘Touched by the Earth, an immersive enrichment program at Bundanon Trust, engages students in nature and the environment’**

*Touched by the Earth*, an immersive enrichment program at Bundanon Trust, engages students in nature and the environment. The year-long program, involves cross-curriculum research and studies, enabled through the arts. The students engage in the rich context of the properties, the collection and the landscape of Bundanon Trust over several visits, during different seasons of the year. The journey includes learning about bio-diverse ecosystems through visiting and documenting different vegetation communities. Using place-based methodologies, students study flora and fauna during the day and night. They engage with the Shoalhaven River, through a kayak journey and overnight camp at Bundanon with poetry and drawing activities culminating in the production of an artist’s book.

These unique experiences, allow students to reflect on their connection to place, expressed through artworks. *Touched by the Earth* provides the context for students to develop knowledge and skills to cope with and act on the changing world around them. A longitudinal research study by University of Western Sydney, commenced in 2012, is monitoring how these unique experiences of place and context impact student learning. There are implications for the students’ understanding of sustainability and global environmental issues developed through art practice.

**Mary Preece** is Education Manager at Bundanon Trust. With over 30 years’ experience as a secondary art and design teacher, Mary is passionate about linking the environment and the arts. Mary piloted the *Touched by the Earth* program at Bundanon Trust in 2010, and the program has since extended to four Shoalhaven schools. With an interested in site-based learning ecologies, Mary has developed a research partnership with the University of Western Sydney. At Bundanon, Mary develops unique education programs based around artists and scientists in residence and runs an extensive day and residential art education program.

## **Wendy Ramsay: ‘Connectivity and currents in contemporary practice’**

In this paper, the contemporary art theories of art historian, critic, curator and artist Terry Smith and current issues in the art world are investigated as a platform for a continuing discourse to facilitate independent student research.

Terry Smith refers to contemporary art as a multiple, internally differentiating, category-shifting, shape changing and unpredictable (diverse) entity-like contemporaneity itself.

Terry Smith is an innovative thinker, a leading exponent and defining force in establishing

new terminology in the theory of contemporary art. He interrogates the contemporary in a wide range of contexts and proposes key questions about what constitutes contemporary art. His propositions about evolving currents in contemporary practice provide a platform of enquiry for student research in developing their own premise and construction of knowledge. The currents are closely related yet distinct in their parameters and encompass the role of the curator in an expanded field incorporating global, social, political and cultural frameworks and their relationship to the agencies of the art world.

**Wendy Ramsay** has extensive experience in visual arts education, as a visual arts teacher, head teacher, deputy principal, state visual arts advisor for the NSW Department of Education and Training. Currently Wendy is a visual arts lecturer in the Faculty of Arts and Social Sciences at the University of Technology, Sydney and ARTEXPRESS Visual Arts Curriculum Advisor and presenter for teachers, pre-service teachers and students.

Wendy's research focuses on implementing contemporary practice in visual arts curriculum, the active construction of knowledge, student art writing, collaborative learning and innovative pedagogies.

### **Sasha Grbich: 'Teaching unpredictable things'**

*Teaching unpredictable things* explores the implications and challenges of working with 'performative' works of art in a tertiary visual arts framework. A work of art is an unstable event in which actions in motion operate in a continuous state of 'becoming' and from where they might be continually and differently constituted, described or categorised. At a time when many works of art are driven by notions of experience, encounter and participation, the 'performative' suggests a shift away from (or an expansion of) representational ways of knowing. A performative framework provides ways of addressing the unpredictable experience of works of art and the uncontrollable life of 'things'. Considering, what are the implications for measuring and assessing the success or failure of works of art that deal in audience experience, social engagement, participation or co-authorship? How can we facilitate process and experimentation where works of art utilise time and space? And where an event is key, what role does documentation play in making meanings? Starting from the assertion that works of art are shifting qualities, made with the variable agencies of audience, material and context and re-made differently in memory and documentation, this paper aims to provide an introduction to the implications of teaching with and from performative, unpredictable things.

**Sasha Grbich** is an artist, writer and lecturer working predominantly in the fields of sculpture, installation and video art. An avid collector of strange 'things', found footage, sounds and stories, she is fascinated by the ways art interacts with everyday life.



Sasha creates art experiences that explore how art performs with audience and in local environments. She lectures at the Adelaide Central School of Art in Foundation Studies and Contemporary Studio Practice, and is currently undertaking postgraduate research at University of South Australia. To see her projects or for further information, visit her online at [sashagrlich.com](http://sashagrlich.com)

## **Showcases | Liangis Theatre | National Portrait Gallery | 1.00 – 3.00 pm**

**Chair: Karen Vickery** joined the National Portrait Gallery in 2011 where she is Manager of Access and Learning and Online. Karen has had a long career in the performing arts, in which she has worked as an actor and director, and translator and dramaturge of Russian play texts. Karen lectured at the National Institute of Dramatic Art and was Head of Performance Practices there for five years specialising in the history of performance along with the history of visual art, architecture, literature and music before moving to the National Portrait Gallery. Karen has a strong interest in the relationship between cross platform performance and visual art along with a passion for communicating about the arts to as wide a public as possible through arts education. Karen has a BA Honours from the University of Melbourne, a Bachelor of Dramatic Art from NIDA, an MA from the University of New South Wales and is currently a PhD student at the Australian National University.

## **Prof. Mohammed H. Aldoyhi: ‘The concept of behavioural commitment as an approach of aesthetic values to muslim artists’**

Cultures, religions and beliefs differ tremendously on various aspects of thought. This research paper focuses on the concept of time in Islam and how it affected the works of some selected classical and contemporary muslim artists. Time is mentioned as the most valuable thing in many verses of the Holy Quran, as well as in the Hadith, the sayings of Prophet Mohammad, which is the second source of Islam copied of the prophets’ verbal sayings.

Muslim artists have, as believers, respected time and sophism; consequently, it had a great impact on their art. This presentation aims to clarify this impact through historical and critical writing from different times and parts of the world. It is hoped that this will enhance our understanding and connectedness of cultures, the following of cognitive styles and qualitative analysis by looking at the heritage of time as a concept amongst contemporary muslim artists. This paper will also explore how concepts such as decorative arts in daily life and understandings of time and the universe are affecting the new muslim modern existence. Through art production and guided history tours, we will look at the meaning and perception of time; it’s different categories in relation to Islamic arts and modern muslim artists now.

**Professor Aldoyhi** lectures in Education at King Saud University, Saudi Arabia and has a PhD from Ohio State University (1994) and a Masters' Degree from Michigan State University (1985). Professor Aldoyhi has been Vice Dean of the College of Applied Studies and Community Service for ten years. During this time he has worked on thirteen research projects, which were published in several Arab university research journals.

His main area of focus in education centres on technical methods used in teaching and problem solving methods for computer-based teaching.

## **Ilsa Bennion: 'Innovative engagement in art appreciation'**

*Art on the Move* has a 17-year relationship with Healthway for the sponsorship of the *Smarter than Smoking* artist on the move education program. This long term commitment has enabled the organisation to send artists and curators to regional venues and metropolitan schools to present talks on touring exhibitions to students, and thus enriching their visual arts learning experiences and appreciation and understanding of contemporary arts.

**Ilsa Bennion** worked as a visual art teacher in secondary schools in regional and metropolitan Western Australia for two decades before taking a turn towards non-school based arts education. As Arts Edge Project Officer she operated across the education and arts/culture departments to improve access to practicing artists in WA schools. Ilsa joined Art on the Move as Education Officer in 2011 and enjoys promoting West Australian contemporary artists to students and teachers through the production of education resources and managing the artist on the move education program.

## **Krysia Kitch: 'Mapping – Lines of connection'**

The National Portrait Gallery regularly participates in the *Big Draw*, an international annual celebration of drawing and in 2009 invited the Architecture studio of the University of Canberra to collaborate in developing creative programs that stimulate visitors of all ages to draw in innovative ways. The collaboration has occurred in four of the last five years and has offered excellent opportunities for the National Portrait Gallery, the University of Canberra and individual students to connect with community. The showcase *Mapping – Lines of connection* will illustrate the four very different projects and demonstrate the potential of collaborative art practice to stimulate Gallery visitors to get creative.

**Krysia Kitch** is Program Coordinator at the National Portrait Gallery with responsibility for developing programs for both the formal and informal learning sectors. Krysia has a degree in Art History and Curatorship with Honours from the Australian National University and is

currently undertaking a Master's degree at ANU. Krysia has twelve years' experience in visual art education in museums and her current role involves the scoping, development and delivery of quality education and public programs. For Science Week 2013 Krysia coordinated artist master classes in print making at the National Portrait Gallery, Gippsland Art Gallery and Deakin University, Geelong.

## **Justine E MacCormick: 'The Sahmat Collective: Activism and art in India since 1989'**

This case study investigates the Indian cultural group Sahmat that was formed after the death of Safdar Hashmi in January 1989. It looks at its beginnings, agendas, and outlines the projects it has been involved in. The case study focuses on two projects the group have overseen and finishes with a focus on one key practitioner. The aim of this case study was to explore Indian culture and history through the activities of the Sahmat collective. The presentation will end with a brief look at how this case study can be applied in the classroom. India is identified in the Australian National Curriculum as one of the Asia Literacy focus countries and this case study is specifically designed to meet this priority.

**Justine MacCormick** BA. (VisArt), Grad.Dip. (Fibre Art), Dip.Ed., Grad.Dip. (Asian studies) is an author for the NSW DEC for teaching units in line with the National Curriculum Asia Literacy priority. In 2012 she was awarded a Korean Foundation, Korean Studies Workshop Program grant and this year Justine was sponsored by the DEC to undertake a Graduate Diploma, Asian Studies. This year she has been awarded advanced standing at ANU in a Master of Asia Pacific Studies. Over the last five years Justine has been a leader at Griffith High School and its visual arts program in Asian Literacy.

## **Lisa Jennings: 'Education partnerships and their impact'**

Arts Victoria's Education Partnerships program funds collaborations between professional artists, arts organisations and Victorian schools.

The highly successful *Little Treasures* project was a partnership between Numurkah Primary School and the newly revamped Shepparton Art Museum (SAM). Artists involved were Angie Russi, Vipoo Srivilasa, Eric Brown, Ann Ferguson and Tina Lee. This partnership delivered strong artistic and learning outcomes.

**Lisa Jennings** has worked as an artist, lecturer & teacher and community development worker for the last twenty-five years. She holds a Master of Music and a Post-Graduate Diploma in Arts Management, and is currently completing a Master of Policy at the University of Melbourne, specialising in arts education policy.

She has taught in the music and creative arts departments at Monash University (Melbourne), Edith Cowan University (Perth) and The Charles Darwin University (Darwin), as well as at the Victorian College of the Arts High School, Methodist Ladies' College and Scotch College in Melbourne. She is currently lecturing at NMIT and managing the Extended School Residencies program at Arts Victoria. This program supports collaborations between professional artists, arts organisations and Victorian schools to deliver strong artistic and learning outcomes.

### **Anne Tassie: 'Art and science from a personal perspective'**

Anne Tassie has a background in both art and science and will present examples from her own art practice that examine that connection. This showcase will include a discussion of the collaboration with photographers Ian Haynes and John Tassie in presenting exhibitions with an environmental theme eg. 'Terra Aqua' at CSIRO Discovery as part of Science Week 2012.

**Anne Tassie** is a Science graduate from Australian National University, a graduate of Adelaide Central School of Art and has a MVA from the University of South Australia. She has been a practising visual artist since 1997 with an interest in environmental art and has worked for many years in the area of plant science. Currently she is a volunteer at the Australian National Insect Collection.

### **Eloise Cole: 'It's more than nice: Authentic purposes for visual art in the primary classroom that connect classrooms, curriculum and collections'**

Drawing on case studies across two primary schools, this presentation will use anecdotal evidence to show how visual art in a classroom setting can engage students in authentic ways. Through the implementation of a visual art program (whether stand alone or integrated) the development of intellectual quality through learning can be achieved. Through major school based art events, school communities can be transformed leading to building positive relationships through engagement with art, artists and collections. Describing the journey through two major art events, visual art can engage students authentically in the classroom setting where most primary school visual art education occurs. Visual art education is more than producing 'nice' pieces of 2D art work for the classroom walls; authentic visual art education is more than 'nice'. Visual art can develop intellectual quality through the way curriculum is planned and delivered which will be illustrated through the *Kid's Guernica Project* undertaken by a group of upper primary school students who have their collaborative art work published on the internet. Visual art can transform school communities through

engagement with collections both within the school and the gallery setting. Creating and appreciating art within the school setting and the engagement with artists will be explored in addition to experiences with major public galleries.

**Eloise Cole** has been teaching for 15 years across the primary, secondary and tertiary sector. She has taken up opportunities whilst working as generalist classroom teacher to develop capacity to teach visual art from foundation to year 6. She now works as a visual and performing art teacher in a primary school in suburban Canberra. She was introduced to the *Kid's Guernica Project* by Dr David Zyngier from Monash University and was inspired to undertake this art project with 100 year 5 and 6 children to produce a mural (3.5m x 7.8m). This art work has been exhibited and published on the internet and has come to the attention of the National Gallery of Victoria, Monash University, The Catholic Education Office in Melbourne, Frankston Arts Centre and the Victorian State Parliament.

## **Frances Corkhill: 'ArtsReady – Setting young people up for success'**

The ArtsReady program is all about a partnership with young people and industry. It is an entry-level training and support program that combines practical experience at work with vocational education, allowing a young person to get their foot in the door of a career in the arts and creative industries. It is geared towards young people who are not coming in via the more traditional pathways of university, internships, volunteering and other ways that people have utilised to develop a relationship with their local arts organisation or creative business.

ArtReady is supported by the Federal government and sits as a program under AFL SportsReady, which is a national not-for-profit employment and education company. The program has close to 20 years' experience – so far helping over 10,000 young people start their careers in a variety of back of house roles in sport, recreation, banking, finance, horticulture, IT, administration and other areas. The program works with close to 400 organisations from governments, schools, large corporate groups and a myriad of small and medium businesses and private companies; it currently has over 650 trainees across Australia of which over 220 are Indigenous trainees.

AFL SportsReady and ArtsReady provides support, advice and tailored employment solutions to organisations, enhancing their business. For trainees we deliver support, training and education that results in quality employment opportunities.

**Frances Corkhill** is Program Manager NSW/ACT, ArtsReady. She has worked in developing and fostering strategic partnerships within the arts, creative, business and education sectors. Frances was previously the Sponsorship Manager at the National Gallery of Australia working across Corporate Partnerships, Philanthropy and Development.

Frances moved onto becoming the General Manager of School Tours Australia which took the *Rock the School* education and entertainment program into high schools around Australia. More recently, Frances was the Business Development Manager for artsHub in NSW and the ACT, assisting to develop partnerships, grow the brand and create online advertising and editorial opportunities for the arts, creative industries, government and education sectors.

As the Program Manager for ArtsReady, Frances has been fortunate to combine a passion for the arts with working with partners to invest in the arts and creative industries by developing employment opportunities for young people.

## Break out session 3

### Papers | James O Fairfax Theatre | 3.30 - 5.00 pm

Chair: **Frances Wild** is Program Coordinator in the Learning and Access Department at the National Gallery of Australia. Her main responsibilities include writing curriculum related resources for major exhibitions, facilitating the voluntary guides' course and coordinating the Gallery's art and medicine program. Frances began her professional life as a nursing sister at St Vincent's Hospital, Sydney. She trained as a voluntary guide at the National Gallery of Australia during 1995 and then completed a BA in Art History and Curatorship at the Australian National University. She initially worked at the National Gallery as a casual educator before commencing a full-time role as Program Coordinator in 2009. Her research interests focus on the intersection of art and medicine and she is planning to pursue a Master's program in this area during 2014.

### **Donald Richardson: 'That art is not design'**

The problem is often characterised as one of nomenclature, and the inconsistent use of words by the field is certainly part of it. Historic works, like Duchamp's *Fountain*, Serra's *Tilted Arc* and Newson's *Lockheed Lounge* are discussed in terms of two other concepts: *the aesthetic* and *the functional*. Functionality distinguishes design from art, and the aesthetic unites the two. The universality and pre-eminence of aesthetic in daily existence can justifiably be considered a basic sense of all creatures. Together with the *ethical*, it is always a part of human life but – whereas we acquire an ethical sense from living life – we are innately aesthetic beings. This is a major justification for art education; yet, the absolute imperative of the *functional* in design marks it off decidedly from *art*.

**Donald Richardson** is a retired art educator who continues to work in the history and theory of the field. Donald was an Inspector of Art in the Education Department of South Australia for twenty years; retiring in 1987 following which he lectured at the University of South Australia for several years. Donald has published six books on this topic; the last of which is entitled *What Art is – and Isn't*. An Aesthetic Tract (Strategic Books, 2010). Currently in press is *Creating Remembrance: The Art and Design of Australian War Memorials* (to be released in 2014).

## **Dr Kim Snepvangers and Robyn Bannon: 'Fluid ecologies: Creative artefacts in a standardised world'**

Whilst retaining a level of hope, Connell (2013) provides a succinct discussion of an increasingly homogenised market agenda in education. Anticipating a need for reinvention, Connell suggests coalitions of social groups and the creation of spaces for educational invention. Experimental forms of inquiry have potentiality within both formal and informal sites of art education.

The premise of fluidity anticipated in the title is engaged with the key purpose of opening spaces of education, to counter restrictions such as Federal and State Government teaching standards. This paper showcases 'practice architectures' devised to engage with learning beyond that which standards set out to show or teach. The principle of ecology used in this framework forms a network of interconnected processes and recognises the complex nature of learning within visual arts. This research examines experimental approaches in the digital capture of 'curated artefacts' in a final year professional industry experience at the College of Fine Arts, UNSW. The concept of curation is vital within conceptions of digital curation and twenty-first century learning.

Rather than having a fixed benchmark for best practice, the eclectic nature of the numerous agents to which art educators respond requires fluidity in approach and practice.

**Dr Kim Snepvangers** is Head, School of Art History & Art Education, College of Fine Arts, UNSW. Her research focuses on ecologies of practice in social/educational networks. Kim investigates ways to connect audiences and artworks within the sphere of the art museum and professional practice.

**Robyn Bannon** is a lecturer in the School of Art History & Art Education, College of Fine Arts, UNSW. For the last five years Robyn has coordinated the professional experience internship program in visual arts education at COFA. Her research is informed by practices of teaching art historical studies in the visual arts classroom.

## **Julie Wren: 'Artworks in residence: How young children respond to adult created artworks'**

When young children look at artworks, what is it that they do to explore, construct and communicate meaning? In this research project a class of kindergarten students were given opportunities to respond to a range of 2D, 3D and 4D artworks sourced from artists in Western Australia. The artworks were displayed in their classroom for a week at a time and the children's responses were observed and video recorded. Findings indicate that children's responses to the artworks were embodied; they relied on use of signs and symbols in social contexts. This means that they created meaning by transmediating from one modality (such as talking or drawing) to other modalities (such as dancing, dramatic play, scientific inquiry or music). This study is significant because it potentially provides new evidence for the value of first-hand experiences in learning; the processes by which young children learn about and from art and it may provide educators with insights on how to support and shape learning in visual arts; re-emphasising the importance of learning through play, and challenging pedagogical approaches which may be overly formal and restricted.

**Julie Wren** currently lectures for the School of Education at Edith Cowan University in Western Australia and is a member of the Edith Cowan Institute for Education Research. Julie's experiences range from being an early childhood and primary classroom teacher to a school visual arts specialist. In addition she has worked as a Deputy Principal and School Development Consultant for the WA Department of Education. Julie's research interests are about how young children create and express meaning when they view and respond to artworks. Currently, Julie is working towards her PhD at the University of Melbourne.

## **Kathryn Hendy-Ekers: 'Linking the curriculum with museum experiences: Creating learning communities, forming partnerships between art gallery education programs and the Australian Curriculum'**

In the current educational climate, art galleries and museums are constantly researching ways in which they can connect with a wide range of learning communities to develop partnerships and communities of practice. They seek to develop programs that align with the outcomes of contemporary curriculum. However, the motivations of teachers to take their students to an art gallery are driven by providing students with an informal learning experience. How do art galleries, particularly those in regional and local communities seek to make connections with teachers whilst addressing the requirement of the curriculum and provide valuable learning experiences that differ from those structured in the classroom?

This paper will discuss how curriculum outcomes can be identified in gallery education programs and how galleries become innovative learning environments. A range of



case studies will be outlined as models for teaching and learning using the Australian Curriculum; The Arts, primarily with a focus of the delivery of the curriculum through AusVELS in Victoria. Both onsite and online programs will be outlined as the catalyst for curriculum development.

Arts learning through gallery education programs can be linked to cross curricular teaching and learning in schools. Various models and communities of practice between schools and galleries will also be a feature of the presentation. The work of experienced, graduate, pre-service teachers and gallery education officers will be exemplified surrounding why teachers take students to art galleries and how their learning experiences go beyond engagement to deep and diversified learning. The value of education programs in galleries from the perspective of a curriculum writer will be presented. The values will be defined with direct links to the General Capabilities and Cross Curricular priorities of the Australian Curriculum.

**Kathryn Hendy-Ekers** [see bio page 21]

## **Conference dinner 7.00 pm**

### **Master of ceremonies: Dr David Sequeira**

**Dr David Sequeira** is an artist, art consultant and art museum professional. Based in Canberra, David has worked in cultural institutions for almost 20 years including the National Gallery of Australia, the National Portrait Gallery and the National Film and Sound Archive. Following the successful completion of his doctoral studies in geometric colour based art; David established the gallery Everything Nothing Projects (ENP) in 2011. Focusing on geometry and colour, ENP shows works by emerging, mid-career and senior artists from across Australia and beyond.

As an artist, David is the recipient of several important residencies and scholarships including the Australia Council for the Arts studio in Paris, Asialink residencies in Pakistan and Indonesia and an Australian Post Graduate Award for his doctoral research. David's work has been featured in *Art and Australia*, *Art and Text* and has been shown in a range of private and public galleries around Australia and at the prestigious Nature Morte Gallery, New Delhi.

# Thursday 23 January 9.30 am – 5.00 pm

## Plenary session 6:

**Intro: Michelle Fracaro** [see bio page 12]

### **KEYNOTE SPEAKER – Dr Emily Pringle: ‘Speak to me! Dialogues with art in the gallery context’**

Finding ways to engage with modern and contemporary art in the gallery context can be both liberating and challenging for educators working within and beyond the museum. How can we find a way in to art works that seem either conceptually or formally impenetrable? How can we begin to develop meaning by entering into a dialogue with the work? What are we learning? How do we know if the experience is any good? Drawing on approaches adopted within Tate as well as theories of learning in museums and using specific examples of programmes in action in the gallery, this presentation will address these and other questions and outline ways to connect with art and develop a language with which to construct and articulate positive learning ‘events’ in the gallery.

**Emily Pringle** trained as a painter and worked for many years as an artist, educator, consultant and researcher in a range of cultural settings in the UK and internationally. She has a particular interest in the role of the artist in education contexts and in developing creative research and evaluation models. Emily’s publications include *‘What’s with the Artist? Researching Practice with Visual Arts Practitioners’* in *Researching Creative Learning Methods and Issues* (2011) and *‘The Gallery as a site for Creative Learning’* in *The Routledge International Handbook of Creative Learning* (2011). Emily is currently Head of Learning Practice and Research at Tate Gallery, London where she is responsible for strategic programme development and overseeing research and evaluation. Emily is also the editor of the recent publication ‘Transforming Tate Learning’ which is available at <http://www.tate.org.uk/download/file/fid/30243>

## Plenary session 7:

**Chair: Rose Cahill**

**Intro: Rose Cahill** is Manager of Access Services at National Gallery of Australia. Rose joined the team 5 years ago and previous to that worked at a number of other national cultural institutions across Canberra. She has worked in the cultural sector for 15 years in national, regional, community and private art collections focusing on education and public programs. Over that period she has developed, delivered and evaluated many learning resources and she is now responsible for managing and training 150 voluntary guides and educators, to

enable the Gallery to service the 80,000 school students that visit annually. She holds a BA of Art History and Curatorship from the Australian National University and has also worked in the school system focusing on the visual arts. She has a particular interest in observing and analysing the informal learning that occurs in our public galleries and museums and how this enhances a child's analytical framework and through that their own sense of self.

## **KEYNOTE SPEAKER: Ron Ritchhart – ‘Learning about, with, from, and through art’**

At Project Zero (Harvard Graduate School of Education) we believe that art is a powerful medium for learning. Art can engage, inspire and create opportunities for deep exploration and connection. For educators wishing to tap into the potential of art to advance students' learning, it is often useful to have tools to structure students' learning about, with, from, and through works of art. Thinking routines provide just such structures by scaffolding and directing students experience with works of art, helping them to look closely and giving them the tools to dig deeply. In this interactive keynote, we explore four thinking routines well suited to connecting classrooms, curriculum, and museum collection.

**Ron Ritchhart** is Senior Research Associate at Harvard Project Zero and Fellow at the University of Melbourne, Australia. His current research focuses on developing intellectual character, making thinking visible, and enhancing school and classroom culture. Ron's research and writings, particularly his theory of Intellectual Character and his framework for understanding group culture, have informed the work of schools, museums, and organizations throughout the world. Ron currently directs the worldwide project *Cultures of Thinking* aimed at facilitating effective learning in classrooms, schools, and organizations. Details and practices from this project can be found in Ron's latest book, *Making Thinking Visible*.

### **Intro: Cara Kirkwood**

**Cara Kirkwood** is Indigenous Program Coordinator, National Gallery of Australia. She is connected to Mandandanji, Bidjara and Mithaka peoples – these areas extend up through central Queensland and out towards the Simpson Desert. Cara has a solid history in community development and most recently in the Education and remote Indigenous visual arts sectors.

## **Francesca Cubillo: 'From little things...'**

In 1980 I matriculated from a private Catholic college with a vague notion of Australian History. Having spent most of my education within these facilities I came to the conclusion that Australian history began at 1788, there was very little information about Aboriginal peoples other than some references in early Australian colonial paintings.

I was fortunate to have an Art Teacher (Mr Viant) who focused on Australian Art in my final year, our main textbook was Bernard Smith's Australian Art 1788-2000. For the first time I saw Aboriginal people in the Australian landscape paintings of Joseph Lycett, Augustus Earle, Robert Dale and John Glover. Unfortunately there were no magnificent portraits identifying heroic figures, but rather, small gatherings of Australia's First Peoples portrayed as part of the flora and fauna of the region.

In 1988 I enrolled my 6 year-old daughter into Kindergarten/Reception in Adelaide and on her first day the teacher welcomed her by saying 'you have come just in time, we are learning all about the Aboriginal Flag'. My daughter joined her new classmates that day in painting a very large Aboriginal Flag. Things had obviously changed since I attended school – what had happened?

Today, some 26 years later our knowledge and understanding of Aboriginal and Torres Strait Islander art and history has increased exponentially. How did this happen, is it enough and where do we go from here? This paper will attempt to unpack some of these considerations.

**Francesca Cubillo** is Senior Advisor Aboriginal & Torres Strait Islander Art at the National Gallery of Australia and has worked in the museum and art gallery sector for the last 25 years. She was employed in several state and national institutions throughout Australia, including the South Australia Museum, the National Museum of Australia, The Museum & Art Gallery of the Northern Territory and more recently the National Gallery of Australia. Francesca is a Churchill Fellow, has a Bachelor of Arts degree with Honours in Anthropology and is a PhD candidate with the Australian National University.

Cubillo has written extensively, presented lectures and keynote addresses on subjects such as the repatriation of Australian Indigenous Ancestral Remains, Aboriginal & Torres Strait Islander Art and Culture, an Australian Indigenous Museology and Curatorship.

Originating from Darwin, she is a member of the Yanuwa, Larrakia, Bardi, and Wardaman nations of the 'Top End' region of Australia and has been the Chair of the Darwin Aboriginal Art Fair since 2010.

## Plenary session 8:

**Chair: Karen Vickery** [see bio page 24]

### **Di Kerr: 'National curriculum in the Visual Arts – what's new and what's stayed the same?'**

The need for national curriculum in visual arts has been talked about for a long time but this is not the first national curriculum in the visual arts ever developed at a government level in Australia. The first was from 1991–93 and resulted in:

- *A Review of Literature and Resources in the Arts* (October 1991)
- *The Brief for the Arts National Curriculum and Profile* (June 1992)
- *A Statement on the Arts for Australian Schools* (June 1993)
- *The arts – a curriculum profile for Australian schools* (June 1993)

Di Kerr was a member of the national curriculum management team in the early 1990s and has been a member of the ACARA Board since 2009. She brings a unique perspective to curriculum development in the visual arts at a national level.

The paper locates the common themes in curriculum development in the visual arts from 1993 to 2013 and suggests why they have remained important. It identifies what is significantly different in the *Australian Curriculum: Visual Arts* from the 1990s *Statement and Profile in the Arts*; not the least of which is the elevation of the Visual Arts from a strand to a subject in its own right. In comparing and contrasting the two processes of development and resulting curriculum documents, the paper points out the manifest strengths of the *Australian Curriculum: Visual Arts* and charts its development from the insider point-of-view of an ACARA Board member.

**Di Kerr** is an educational consultant specialising in curriculum design, planning, resourcing and implementation. Since 2009 she has been a member of the Board of the Australian Curriculum, Assessment and Reporting Authority (ACARA) and of ACARA's Curriculum Committee and has served as the Board's liaison member on the ACARA Aboriginal and Torres Strait Advisory Group. In all of these roles she has been deeply involved in the development of the Australian Curriculum. Di was employed by Education Services Australia Ltd from 2001 and 2013 with responsibility for curriculum advice about the Australian Curriculum and for consultation with state and territory education jurisdictions about online resources to support the curriculum. Before that she worked as Executive Director for the Western Australian and ACT Departments of Education. She has also chaired the ACT Government Schools Education Council and the National Asian Languages and Studies of Asia Strategy Taskforce and has been a member of the Western

Australian Curriculum Council, the Curriculum and Achievement Standards Advisory Group and the National Environment Education Council. Di has 20 years' experience in the classroom teaching humanities and social science.

## **Jon Burchill and Wally Caruana: 'Neville Bonner Primary School art program'**

The Bonner Primary School P-6 and Aboriginal Peoples and Torres Strait Islander Peoples Learning and Cultural Centre are situated in the newly developed suburb of Bonner in the Gungahlin area. The suburb is named in honour of Neville Thomas Bonner AO, who was the first indigenous Australian to become a member of the Parliament of Australia. The school was built by the ACT Department of Education and Training (DET).

The Art Program for the Bonner Primary School is based around the premise that this school is a place where students and the community will have the opportunity to learn about the culture of Aboriginal and Torres Strait Islander Peoples, not only through the use of text books or formal classroom learning, but by using art to prompt storytellers to impart essential life lessons to the students, as ATSI cultures have done for many thousands of years.

Jon Burchill and Wally Caruana were the Art Program coordinators for the project. They will discuss the conceptual basis for the commissions, the selection of artists and some of the art commissions.

**Jon Burchill** has been involved in architectural projects working as a Designer and Project Manager for the past 30 years. He was employed by Mitchell/Giurgola & Thorp Architects as a Staff Designer from 1984 until 2002 during which time he worked on many commercial projects both in Australia and overseas. These included Parliament House in Canberra, the Singapore Armed Forces Training Institute (Singapore), the Maui Community Arts and Cultural Centre in Hawaii and many others. His role as Staff Designer was to provide technical support to the architectural team where required and to manage specific aspects of projects such as the coordination and installation of major art commissions.

In 2002 Jon left Mitchell/Giurgola & Thorp Architects and formed JB Design Consultants Pty Ltd. This firm continued to work with his former employer on on-going projects for a number of years. Jon is currently the Director of JB Design Consultants Pty Ltd and continues to provide design and project management services to local clients.

**Wally Caruana** is an independent curator, consultant on Indigenous Australian art and author. He is a graduate from the Canberra School of Art in 1975, and was curator, then senior curator of the Aboriginal and Torres Strait Islander art collection at the National Gallery of Australia in Canberra from 1984 to 2001.

During his time at the National Gallery, Wally oversaw the development of the collection of Indigenous art and curated and co-curated a number of exhibitions including *The Aboriginal Memorial and The Continuing Tradition* in 1989, *Flash Pictures* in 1991, *The Painters of the Wagilag Sisters Story: 1937–1997* in 1997 and *Aboriginal Art in Modern Worlds (Worlds of Dreaming)* at the State Hermitage Museum, St Petersburg, Russia in 2000.

Since leaving the NGA Wally has worked on a number of major exhibitions, including: *Likan'mirri–Connections*, drawn from the collections of the AIATSIS at the Drill Hall Gallery in 2004 and 2012, *Open Air: Portraits and landscapes*, at the National Portrait Gallery in 2008, *Out of Australia: Prints and Drawings from Sidney Nolan to Rover Thomas*, at the British Museum, London in 2011, and *Ancestral Modern: Australian Aboriginal Art, The Kaplan & Levi Collection*, Seattle Art Museum, Seattle, USA, in 2012.

Wally is a contributor to art journals, exhibition catalogues and books, most recently to the catalogue of the exhibition *Australia* at the Royal Academy, London. He is the author of *Aboriginal Art* in the Thames and Hudson World of Art Series.

## **Tamara Winkoff: 'A life of art'**

The statistics show that a remarkably high proportion of Australians are both audiences for and creative participants in the arts, which is more than football! Could it be that we are changing from being the sporting nation to the arts nation? Not yet but... research continues to affirm the value of art education in providing life enrichment for everyone including through school and beyond. However, while we hope to see a positive generational change of attitude amongst the community if the *National Curriculum: the Arts* is introduced into all Australian schools from 2015 onwards, for professional artists the educational pathway looks increasingly rocky. And what happens to art graduates when they jump out of the nest?

This paper will propose some interconnected moves that could be made in the education and training environment, which could give more oxygen to the arts and see Australia become one of the great art nations.

**Tamara Winkoff** is Executive Director of NAVA and is well known in Australia as an arts advocate, cultural commentator and senior arts manager. She has been involved in arts management for over twenty-five years and has spoken, written and published extensively about cultural and design issues.

In 2004 she was awarded the Australia Council's Visual Arts/Craft Emeritus Medal for *Outstanding Achievement and Contribution to the Visual Arts and Craft in Australia*.

Previously Tamara worked at the Australia Council developing the Community, Environment, Art and Design (CEAD) program, was Director of the Australian Centre for

Photography founding the journal *Photofile*, and worked at the Power Institute of Art and Visual Culture at the University of Sydney. She also has served on many boards and committees.

Tamara has interspersed these roles with work as an academic, teaching at the University of Sydney and Macquarie University in Sydney and the Oxford Polytechnic in the UK. She has been a chief investigator in three major research projects funded by the Australian Research Council and the Australia Council analysing the art industry and making recommendations for change.

Tamara originally trained and worked as an architect, spending some time as a dig architect on archaeological excavations around the Middle East. She has sustained a lifelong love of the arts, in her earlier years working as a graphic and theatre designer, printmaker, photographer and film-maker.

## **3.00 – 5.00 pm | various options**

**Please sign up for tours at the registration desk throughout the conference.**

### **NGA: Discovery tours**

Take a tour with an NGA educator and discover how to connect the permanent collection with your classroom practice. Suitable for Primary and Secondary teachers.

### **NPG: Portrait School: Primary years and secondary years**

Explore the NPG's collection with Learning Facilitators and discover how the interpretation of portraiture connects history, visual art and the stories of people.

### **Screening: *Love me tender* [PG] (1956)**

Directed by Robert D Webb. 89 minutes. Free.

Liangis Theatre | National Portrait Gallery



## Throughout the conference

### **Jessamy Gee (Think in Colour) – Graphic Recorder**

Jessamy Gee is passionate about communication. With a background in painting, portraiture and design, Jessamy uses her artistic skills to create tools for communication, comprehension and engagement, drawing upon the concepts of visual thinking and learning.

Jessamy launched Think in Colour in 2011 with the mission to assist corporate, government and community sectors to communicate complex ideas in simple, artistic and accessible ways through the use of visual stimulus.

Graphic Recording (or Scribing) is the process of visually capturing a presentation, conversation or meeting in real time using a combination of images and words to create a 'map' of key themes and ideas. It is, quite literally, the art of listening. More than just pictures, the process is a powerful tool in assisting analysis, dialogue, decision-making, brainstorming, conflict resolution and visualising strategy. It also creates a clear common understanding, sense of ownership, comprehension and memory tool for the participants. For more information on Graphic Recording, please visit: <http://www.think-in-colour.com.au/services/graphic-recording/>. Think in Colour has had the pleasure of working with many diverse organisations, both nationally & internationally, including AECOM, Price waterhouse Coopers, KMPG, Ernst & Young, City of Melbourne, City of Yarra, Hub Australia, Boston Consulting Group, DDB, Mango, Creative Innovation Conferences, The Creativity Project, NAB, The Rockefeller Foundation and many more.

[www.think-in-colour.com.au](http://www.think-in-colour.com.au/) / [@jessamyg\\_draws](https://www.instagram.com/jessamyg_draws) / [www.facebook.com/thinkincolour](https://www.facebook.com/thinkincolour)

**Don't forget that conference delegates are entitled to a 10% discount at the NGA shop. Just show your name tag to receive the discount.**

## Workshop facilitators

### **Sandra Aitken – Artist**

Sandra is a Gunditjmara woman and was born in Heywood, Victoria in 1954. Sandra was taught basket weaving by her father's sister, Auntie Connie Hart, about 30 years ago. Sandra has extensive experience teaching and demonstrating her traditions and has worked with many audiences ranging from small children to adult classes. Sandra uses a diverse range of materials in her practice, including Carex Tereticaulis grass (known as poonyart or spear grass), string, wool, copper wire, whipper snipper cord, hay bale twine and other types of twines.

### **Melissa Aitken – Artist**

Melissa is a Gunditjmara woman who was born in Portland, Victoria in 1978. She learnt basket weaving by watching her Great Aunt, Connine Hart; who let her help her spilt the grass and sometimes do a stitch or two. She was also taught by her mother (Sandra Aitken). Melissa only works on her basket weaving with her mother who she helps when she goes to do classes. Melissa weaves with Carex Tereticaulis (known as poonyart or spear grass) and raffia.

### **Adriane Boag – Program Coordinator, National Gallery of Australia**

Adriane is responsible for developing access programs for youth and the community. She has a Visual Arts degree with Honours in Painting and Sculpture from Sydney College of the Arts. Adriane has over twenty years teaching experience in tertiary and museum visual art education. A focus of her Gallery work with youth is the annual National Summer Art Scholarship. Adriane coordinates regular tours for a wide variety of specialised audiences including people with dementia and is the facilitator of the Art and Alzheimer's Program and the Art and Alzheimer's Outreach Program. In 2010, a training workshop for regional arts and health professionals was developed for the Art and Alzheimer's Outreach Program. The training workshop has now been delivered in 14 regional galleries in NSW, Victoria, Queensland and NT.

### **John Carey – Educator**

After wandering down arts' byways as a journeyman, illustrator and designer John returned to art school to finish a degree interrupted by a bout of malaria. John studied print media and drawing at the Australian National University. He began to use his iPhone as part of his ongoing practice, using images made on it by drawing with software and capturing them from life or the internet. These then became the basis for his drawing and prints.

John began working at the National Gallery of Australia during his honours year and subsequently then acquired his first iPad. John used the iPad in the gallery to make drawings using an increasingly sophisticated array of apps that provide digital ink, paint, watercolour, and many other media that cannot be used in a gallery context. The iPad also provides a direct relationship with the drawing surface that is more satisfying than other means of digital input.

The approach taken by the new founded iPad workshop emphasises drawing where the artist explores their practice through an evolutionary process; risking all for the ultimate image. The National Gallery Learning and Access department has now begun an iPad program based on these experiences and has explored these ideas with great success. John's knowledge and skill, together with the Gallery's world-class collection will culminate to produce the upcoming iPad workshop for the National Visual Art Education Conference in 2014.

### **Ricardo Idagi – Artist**

From Meriam Mir (Murray Island) in the Torres Strait, Ricardo Idagi is a multidisciplinary artist, mask-maker and musician committed to the maintenance and sharing of Meriam cultural law. His work is underscored by a profound belief in the importance of customary art, law, religion and magic, the culmination of many years of listening to grandfathers and uncles telling their stories and singing lamentations of their totems (taum akadar). Ricardo's commitment to the revival of traditional practices is an important activity for the men and women of the Torres Strait Islands that will ensure an ongoing strong artistic and cultural pride in the region.

### **Jenny Sages – Artist**

Sydney based artist Jenny Sages leads a portrait drawing master class, with life models, short and long poses and different media.

Jenny is highly regarded by artists and teachers for her practical sharing of her artistic approach and practice. Jenny Sages has been an Archibald finalist 20 times. In 2012 Sage's portrait My Jack won the People's Choice Award. Jenny Sages has also won the Portia Geach Memorial Award in 1992 and 1994.



art education and access

Cover illustration by **John Carey**. Artist's impression of *The Aboriginal Memorial*,  
National Gallery of Australia, Canberra 1987–88.