

# ART ENGAGEMENT RESOURCE – TEACHER GUIDE

## Mosman Art Gallery Art Education Series

### OVERVIEW

In 2022, Neil Balnaves AO donated a series of significant artworks to the Mosman Art Gallery. The artworks were created by celebrated Australian artists, who each responded to the local landscape of Mosman and surrounds. The collection offers a unique opportunity for visitors to the gallery to engage with the history of Mosman from the perspectives of artists who had strong connections to the area.

The engagement resources in this kit have been designed for use in the gallery and in the classroom. Each offers a closer look at an artwork, the history or context for engaging with the work, group discussions, and a targeted artmaking activity.

The development of these resources has been supported by The Balnaves Foundation as part of the Mosman Art Gallery Art Education Series. They were developed and designed by artist Cameron Stead.

### HOW TO USE THE RESOURCES

The resources are designed for each student to have a printed copy, however, a single copy can be shared from a smart board. Although students can work on their own, we encourage you to share ideas and facilitate discussion. There are no right or wrong ways to engage with art – if your students have questions that are not addressed in the resource, please speak to staff at Mosman Art Gallery or facilitate your own in-class research.

We also welcome you to expand upon the resources by bringing your own knowledge, ideas and activities. Some of the resources lend themselves to additional discussions or independent projects, using the resource as a starting point.

### AUDIENCE RECOMMENDATIONS

The resources are open for all students to engage with, however they have been created with an age group in mind (recommendations listed below with each artwork – from stages 1-6) .

At the top of each resource is an information box listing the activities and discussion points – this should give you a quick indication of the skills required for that resource, but please feel free to adapt the resource to your class requirements.

### STAGES 1-3 ARTWORKS

Adelaide Elizabeth Perry, <i>Taronga Wharf</i> , 1939	
Artwork Image	<a href="http://tinyurl.com/34fd8xsx">http://tinyurl.com/34fd8xsx</a>
Audience	Stages 1- 2
Stage 1 Syllabus Links	VAES1.1 Makes simple pictures and other kinds of artworks about things and experiences. VAES1.2 Experiments with a range of media in selected forms. VAES1.3 Recognises some of the qualities of different artworks and begins to realise that artists make artworks.

	<b>VAES1.4</b> Communicates their ideas about pictures and other kinds of artworks.
<b>Stage 2 Syllabus Links</b>	<b>VAS2.1</b> Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter. <b>VAS2.2</b> Uses the forms to suggest the qualities of subject matter.
<b>Materials required for creative activity</b>	A variety of drawing media – pens, pencils, crayons and textas

<b>James R Jackson, <i>The Spit, Sydney, 1935</i></b>	
<b>Artwork Image</b>	<a href="http://tinyurl.com/yt6w2kfu">http://tinyurl.com/yt6w2kfu</a> <a href="http://tinyurl.com/4f6dze9y">http://tinyurl.com/4f6dze9y</a>
<b>Audience</b>	Stages 1 - 3
<b>Stage 1 Syllabus Links</b>	<b>ENE-OLC-01</b> Communicates effectively by using interpersonal conventions and language with familiar peers and adults. <b>EN1-OLC-01</b> Communicates effectively by using interpersonal conventions and language to extend and elaborate ideas for social and learning interactions.  <b>VAES1.1</b> Makes simple pictures and other kinds of artworks about things and experiences. <b>VAES1.2</b> Experiments with a range of media in selected forms. <b>VAES1.3</b> Recognises some of the qualities of different artworks and begins to realise that artists make artworks. <b>VAES1.4</b> Communicates their ideas about pictures and other kinds of artworks.
<b>Stage 2 Syllabus Links</b>	<b>EN2-OLC-01</b> Communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting.  <b>VAS2.1</b> Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter. <b>VAS2.3</b> Acknowledges that artists make artworks for different reasons and that various interpretations are possible. <b>VAS2.2</b> Uses the forms to suggest the qualities of subject matter. <b>VAS2.4</b> Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.
<b>Stage 3 Syllabus Links</b>	<b>VAS3.1</b> Investigates subject matter in an attempt to represent likenesses of things in the world. <b>VAS3.2</b> Makes artworks for different audiences, assembling materials in a variety of ways. <b>VAS3.3</b> Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks. <b>VAS3.4</b> Communicates about the ways in which subject matter is represented in artworks.
<b>STEM Links</b>	Experimentation with scale and perspective
<b>Materials required for creative activity</b>	Dark coloured paper, a light or white pencil and scissors

<b>Margaret Preston, <i>Mosman Bridge, 1927 / Wooden Bridge, 1925</i></b>	
<b>Artwork Images</b>	<a href="http://tinyurl.com/4f6dze9y">http://tinyurl.com/4f6dze9y</a>
<b>Audience</b>	Stages 1- 3

Stage 1 Syllabus Links	<p><b>ENE-OLC-01</b> Communicates effectively by using interpersonal conventions and language with familiar peers and adults.</p> <p><b>EN1-OLC-01</b> communicates effectively by using interpersonal conventions and language to extend and elaborate ideas for social and learning interactions.</p> <p><b>VAES1.1</b> Makes simple pictures and other kinds of artworks about things and experiences.</p> <p><b>VAES1.2</b> Experiments with a range of media in selected forms.</p> <p><b>VAES1.3</b> Recognises some of the qualities of different artworks and begins to realise that artists make artworks.</p> <p><b>VAES1.4</b> Communicates their ideas about pictures and other kinds of artworks.</p>
Stage 2 Syllabus Links	<p><b>EN2-OLC-01</b> Communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting.</p> <p><b>VAS2.1</b> Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.</p> <p><b>VAS2.3</b> Acknowledges that artists make artworks for different reasons and that various interpretations are possible.</p> <p><b>VAS2.2</b> Uses the forms to suggest the qualities of subject matter.</p> <p><b>VAS2.4</b> Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.</p>
Stage 3 Syllabus Links	<p><b>VAS3.2</b> Makes artworks for different audiences, assembling materials in a variety of ways.</p> <p><b>VAS3.3</b> Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</p> <p><b>VAS3.4</b> Communicates about the ways in which subject matter is represented in artworks.</p>
Materials required for creative activity	A pencil and crayon, a piece of string and 4 x white paper

<b>Arthur Streeton, Sydney Harbour, 1895</b>	
Artwork Image	<a href="http://tinyurl.com/4y7w9kx8">http://tinyurl.com/4y7w9kx8</a>
Audience	Stages 2- 3
Stage 2 Syllabus Links	<p><b>EN2-OLC-01</b> Communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting.</p> <p><b>VAS2.1</b> Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.</p> <p><b>VAS2.3</b> Acknowledges that artists make artworks for different reasons and that various interpretations are possible.</p> <p><b>VAS2.2</b> Uses the forms to suggest the qualities of subject matter.</p> <p><b>VAS2.4</b> Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.</p>
Stage 3 Syllabus Links	<b>EN3-OLC-01</b> Communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding.

	<p><b>VAS3.1</b> Investigates subject matter in an attempt to represent likenesses of things in the world.</p> <p><b>VAS3.2</b> Makes artworks for different audiences, assembling materials in a variety of ways.</p> <p><b>VAS3.3</b> Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</p> <p><b>VAS3.4</b> Communicates about the ways in which subject matter is represented in artworks.</p>
<b>STEM Links</b>	Discussion on the use of technology in art and the landscape
<b>Materials required for creative activity</b>	A pencil

<b>Albert Henry Fullwood, <i>View from Balmoral</i>, 1885</b>	
<b>Artwork Image</b>	<a href="http://tinyurl.com/2xksh8jd">http://tinyurl.com/2xksh8jd</a>
<b>Audience</b>	Stages 2- 3
<b>Stage 2 Syllabus Links</b>	<p><b>EN2-OLC-01</b> Communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting.</p> <p><b>VAS2.1</b> Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.</p> <p><b>VAS2.3</b> Acknowledges that artists make artworks for different reasons and that various interpretations are possible.</p>
<b>Stage 3 Syllabus Links</b>	<p><b>VAS3.3</b> Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</p> <p><b>VAS3.4</b> Communicates about the ways in which subject matter is represented in artworks.</p>
<b>Materials required for creative activity</b>	A pencil

<b>Conrad Martens, <i>View from Craigend</i>, 1840</b>	
<b>Artwork Image</b>	<a href="http://tinyurl.com/msatnbud">http://tinyurl.com/msatnbud</a>
<b>Audience</b>	Stage 3
<b>Stage 3 Syllabus Links</b>	<p><b>EN3-CWT-01</b> Plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language.</p> <p><b>VAS3.1</b> Investigates subject matter in an attempt to represent likenesses of things in the world.</p> <p><b>VAS3.2</b> Makes artworks for different audiences, assembling materials in a variety of ways.</p> <p><b>VAS3.3</b> Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</p> <p><b>VAS3.4</b> Communicates about the ways in which subject matter is represented in artworks.</p>
<b>Materials required for creative activity</b>	A pencil, 2 x white paper, a book or clipboard to lean on

## STAGES 4-6 ARTWORKS

Ethel Carrick Fox, <i>On Balmoral Beach, Sydney, 1913</i>	
Artwork Links	<a href="http://tinyurl.com/bdf9mcww">http://tinyurl.com/bdf9mcww</a>
Audience	Stage 4-5
Stag 4 Syllabus Links	<p><b>EN4-RVL-01</b> Uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction.</p> <p><b>ENLS-URA-01</b> Identifies language and/or visual forms, features and structures.</p> <p><b>ENLS-COM-01</b> Communicates in familiar or unfamiliar contexts.</p> <p><b>Visual Arts:</b></p> <p><b>4.4</b> Recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p><b>4.6</b> Selects different materials and techniques to make artworks.</p> <p><b>4.7</b> Explores aspects of practice in critical and historical interpretations of art.</p> <p><b>4.10</b> Recognises that art criticism and art history construct meaning.</p>
Stage 5 Syllabus Links	<p><b>EN5-RVL-01</b> Uses a range of personal, creative and critical strategies to interpret complex texts.</p> <p><b>ENLS-URA-01</b> Identifies language and/or visual forms, features and structures.</p> <p><b>ENLS-COM-01</b> Communicates in familiar or unfamiliar contexts.</p> <p><b>Visual Arts:</b></p> <p><b>5.4</b> Investigates the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p><b>5.10</b> Demonstrates how art criticism and art history construct meanings.</p>
Materials required for creative activity	A variety of coloured crayons or pencils (preferably oil pastels)

Elioth Gruner, <i>Taylor's Bay, 1913</i>	
Artwork Link	<a href="http://tinyurl.com/5a6c49rc">http://tinyurl.com/5a6c49rc</a>
Audience	Stage 4-5
Stag 4 Syllabus Links	<p><b>EN4-RVL-01</b> Uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction.</p> <p><b>ENLS-URA-01</b> Identifies language and/or visual forms, features and structures.</p> <p><b>ENLS-COM-01</b> Communicates in familiar or unfamiliar contexts.</p> <p><b>Visual Arts:</b></p> <p><b>4.4</b> Recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p><b>4.7</b> Explores aspects of practice in critical and historical interpretations of art.</p> <p><b>4.9</b> Begins to acknowledge that art can be interpreted from different points of view.</p> <p><b>4.10</b> Recognises that art criticism and art history construct meaning.</p>
Stage 5 Syllabus Links	<p><b>EN5-RVL-01</b> Uses a range of personal, creative and critical strategies to interpret complex texts.</p> <p><b>ENLS-URA-01</b> Identifies language and/or visual forms, features and structures.</p> <p><b>ENLS-COM-01</b> Communicates in familiar or unfamiliar contexts.</p> <p><b>Visual Arts:</b></p>

	<p>5.4 Investigates the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p>5.8 Uses their understanding of the function of and relationship between artist artwork – world – audience in critical and historical interpretations of art.</p> <p>5.10 Demonstrates how art criticism and art history construct meanings.</p>
Materials required for creative activity	A pen or pencil

<b>Jasper Knight, <i>Spit Bridge Tower</i>, 2015</b>	
Artwork Links	<a href="http://tinyurl.com/bp9kt5k4">http://tinyurl.com/bp9kt5k4</a>
Interview Link	<a href="https://www.youtube.com/watch?v=hSxcQo5tYME">https://www.youtube.com/watch?v=hSxcQo5tYME</a>
Audience	Stage 4-5
Stag 4 Syllabus Links	<p>EN4-RVL-01 Uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction.</p> <p>ENLS-URA-01 Identifies language and/or visual forms, features and structures.</p> <p>ENLS-COM-01 Communicates in familiar or unfamiliar contexts.</p> <p><b>Visual Arts:</b></p> <p>4.4 Recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p>4.6 Selects different materials and techniques to make artworks..</p> <p>4.9 Begins to acknowledge that art can be interpreted from different points of view..</p> <p>4.10 Recognises that art criticism and art history construct meaning.</p>
Stage 5 Syllabus Links	<p>EN5-RVL-01 Uses a range of personal, creative and critical strategies to interpret complex texts.</p> <p>ENLS-URA-01 Identifies language and/or visual forms, features and structures.</p> <p>ENLS-COM-01 Communicates in familiar or unfamiliar contexts.</p> <p><b>Visual Arts:</b></p> <p>5.4 Investigates the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p>5.8 Uses their understanding of the function of and relationship between artist artwork – world – audience in critical and historical interpretations of art.</p> <p>5.10 Demonstrates how art criticism and art history construct meanings.</p>
Materials required for creative activity	A variety of coloured, patterned or textured paper

<b>Susan Rothwell, <i>Balmoral Shark Net</i></b>	
Artwork Link	<a href="http://tinyurl.com/mr2hpms5">http://tinyurl.com/mr2hpms5</a>
Interview Link	<a href="https://www.youtube.com/watch?v=QqRXYT38M6I">https://www.youtube.com/watch?v=QqRXYT38M6I</a>
Audience	Stage 4-5
Stag 4 Syllabus Links	<p>EN4-RVL-01 Uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction.</p> <p>ENLS-URA-01 Identifies language and/or visual forms, features and structures.</p> <p>ENLS-COM-01 Communicates in familiar or unfamiliar contexts.</p>

	<p><b>Visual Arts:</b></p> <p><b>4.4</b> Recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p><b>4.9</b> Begins to acknowledge that art can be interpreted from different points of view.</p> <p><b>4.10</b> Recognises that art criticism and art history construct meaning.</p>
<b>Stage 5 Syllabus Links</b>	<p><b>EN5-RVL-01</b> Uses a range of personal, creative and critical strategies to interpret complex texts.</p> <p><b>ENLS-URA-01</b> Identifies language and/or visual forms, features and structures.</p> <p><b>ENLS-COM-01</b> Communicates in familiar or unfamiliar contexts.</p> <p><b>Visual Arts:</b></p> <p><b>5.4</b> Investigates the world as a source of ideas, concepts and subject matter in the visual arts.</p> <p><b>5.8</b> Uses their understanding of the function of and relationship between artist. artwork – world – audience in critical and historical interpretations of art.</p> <p><b>5.10</b> Demonstrates how art criticism and art history construct meanings.</p>
<b>Materials required for creative activity</b>	A pen or pencil

<b>Imants Tillers, <i>Factum 1</i>, 2021</b>	
<b>Artwork Link</b>	<a href="http://tinyurl.com/bdd93uvm">http://tinyurl.com/bdd93uvm</a>
<b>Interview Link</b>	<a href="https://www.youtube.com/watch?v=QqRXYT38M6I">https://www.youtube.com/watch?v=QqRXYT38M6I</a>
<b>Audience</b>	Stage 6
<b>Stage 6 Syllabus Links</b>	<p><b>Visual Arts:</b></p> <p><b>P7:</b> Explores the conventions of practice in art criticism and art history.</p> <p><b>P9:</b> Identifies the frames as the basis of exploring different orientations to critical and historical investigations of art</p> <p><b>P10:</b> Explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed.</p> <p><b>H7:</b> Applies their understanding of practice in art criticism and art history.</p> <p><b>H9:</b> Demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art.</p> <p><b>H10:</b> Constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts.</p>
<b>Materials required for creative activity</b>	A pen or pencil

<b>Matthew Charles Meere, <i>View of Mosman</i>, 1940</b>	
<b>Artwork Link</b>	<a href="http://tinyurl.com/2jrjfn8">http://tinyurl.com/2jrjfn8</a>
<b>Audience</b>	Stage 6
<b>Stage 6 Syllabus Links</b>	<p><b>Visual Arts:</b></p> <p><b>P7:</b> Explores the conventions of practice in art criticism and art history.</p> <p><b>P9:</b> Identifies the frames as the basis of exploring different orientations to critical and historical investigations of art.</p> <p><b>P10:</b> Explores ways in which significant art histories, critical narratives and other. documentary accounts of the visual arts can be constructed.</p>

	<p><b>H7:</b> Applies their understanding of practice in art criticism and art history.</p> <p><b>H9:</b> Demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art.</p> <p><b>H10:</b> Constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts.</p>
<b>Materials required for creative activity</b>	A pen or pencil

## ACKNOWLEDGEMENT OF COUNTRY

An Acknowledgement of Country is a way to show respect for Traditional Owners and the continuing care, custodianship and connection Aboriginal and Torres Strait Islander Peoples have with Country. We invite you or your students to lead an Acknowledgment of Country before engaging with these resources.

You can give a brief Acknowledgment of Country by reading the below text (the Country you are on may be different from below), or lead an extended Acknowledgement of Country - a way for you to connect and offer respect in your own way (an example further down).

*We acknowledges the Borogegal and Cammeraigal people as the traditional custodians of this land. We pay our respects to Elders of the past and present and acknowledge their ongoing connection to Country.*

### Extended Acknowledgement of Country

1. Stand outside in a large circle.
2. If you feel comfortable to do so, close your eyes and take three deep breaths in and out.
3. Listen to the sounds that you can hear around you. Recognise the sounds in the natural environment and the build environment.
4. Engage all of your senses – feel the air or sun on your skin, recognise any smells in the air, and pay close attention to the things you can see around you.
5. Country is not just the land we stand on, it is everything that makes up this place. The trees, dirt, water, sky, clouds and sun. In your own way, acknowledge and offer respect the to the place where you are, and to elders past and present.

### First Peoples and the Engagement Resources

The artworks observed in these engagement resources span from 1840 to 1939. While they play an important role in our understanding of the developing colony of Australia, we acknowledge that these stories are from the perspective of white artists and belong to the European tradition of artmaking.

It is important to view these resources as part of broad history that includes the custodianship of the lands depicted in the artworks, long before white settlement. We encourage you to engage with the important artworks and stories by Frist Nations Peoples, alongside these resources.

Additional resources below:

<https://visualarts.net.au/guides/2023/how-work-first-nations-artists-classroom/>

<https://japingkaaboriginalart.com/education/#educators>

<https://www.mca.com.au/learn/learning-resources/aboriginal-and-torres-strait-islander-art-collection/>