

# EDUCATION KIT | CASE STUDY DAY



## KARLA DICKENS EMBRACING SHADOWS WOMENS BUSINESS

22 JUNE - 11 AUGUST

*'The Black Virgin', 2010. Mixed media on board. Courtesy of STATION Gallery, Campbelltown Arts Centre & the Artist.*

We acknowledge the Traditional Custodians of the land on which we live, work and play.

We pay our respects to Darkinjung country, and Elders past and present. We recognise the continued connection to these lands and waterways and extend this acknowledgement to the homelands and stories of those who also call this place home.

We recognise our future leaders and the shared responsibility to care for and protect our place and people.

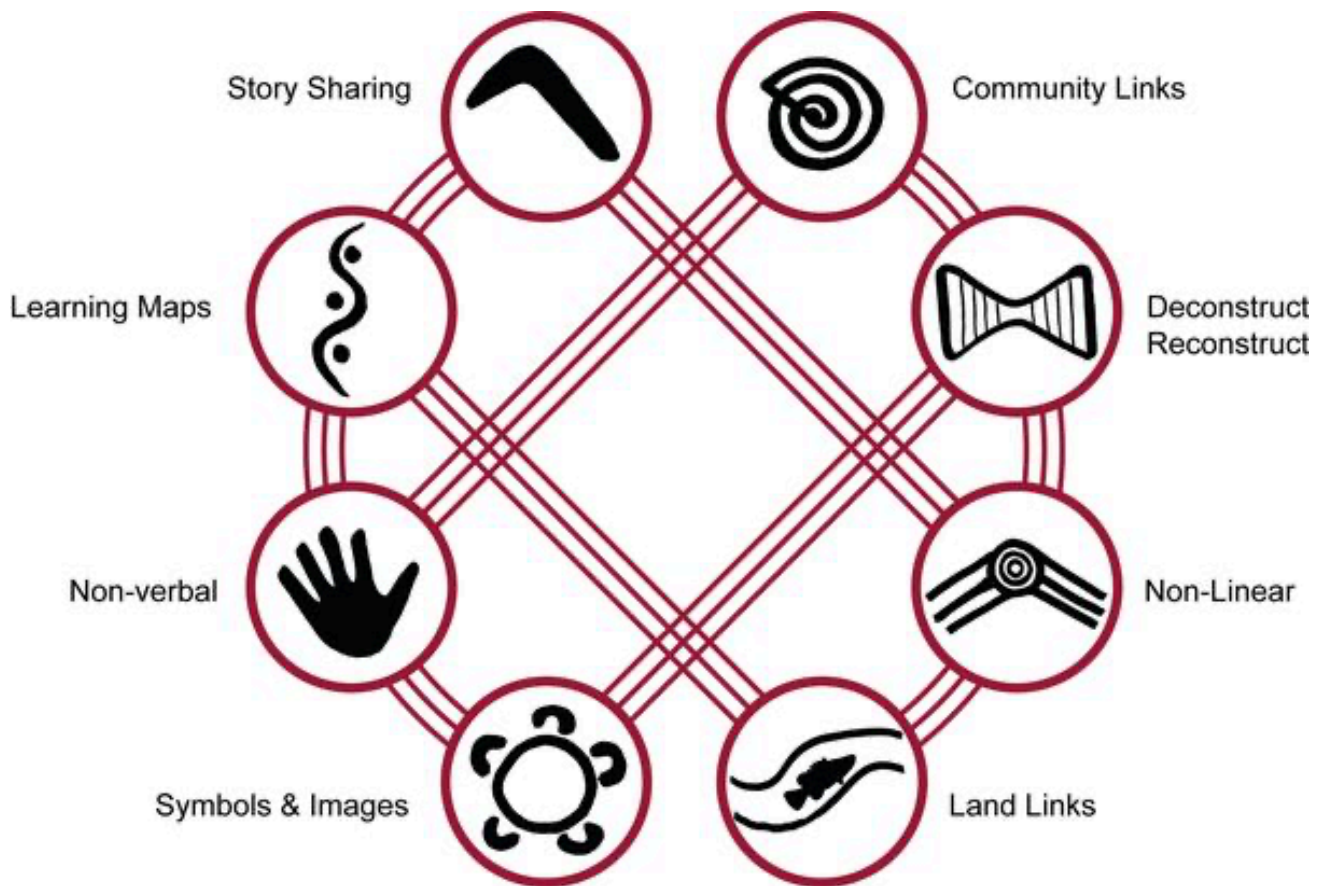
### CONTENT WARNING

Aboriginal and Torres Strait Islander peoples are advised that the following document may contain images of deceased persons.

'Embracing Shadows' depicts themes of violence against First Nations people and women, and the work includes images and themes that some may find sensitive and distressing.

# FIRST NATION PEDAGOGY

This education activity has been developed in reference to the 8 ways of learning, a traditional First Nation pedagogy. The encompassed artmaking task aims to provide an opportunity for students to express their community links, connection to place and share stories through images, symbols, non-verbal knowledge and non-linear narratives. Exploring the methods of First Nation art practices intends to foster students to discover ways of challenging ideas and perspectives as well as communicate personal expression.



# CURRICULUM OUTCOMES

## CURRICULUM STAGE 5 OUTCOMES (QLD)

[https://www.qcaa.qld.edu.au/downloads/aciqv9/the-arts/curriculum/ac9\\_arts\\_visual\\_arts\\_yr7-10\\_cd\\_sequence.pdf](https://www.qcaa.qld.edu.au/downloads/aciqv9/the-arts/curriculum/ac9_arts_visual_arts_yr7-10_cd_sequence.pdf)

### **AC9AVA10E01**

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

### **AC9AVA10E02**

investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice

### **AC9AVA10D01**

experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression

### **AC9AVA10C02**

select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning

### **AC9AVA10P01**

evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice

## CURRICULUM STAGE 5 OUTCOMES (NSW)

<https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-arts-7-10>

### **Artmaking Objective**

Develop knowledge, understanding and skills to make artworks informed by their understanding of practice, the conceptual framework and the frames.

### **Conceptual Framework**

#### **4.2**

explores the function of and relationships between artist - artwork - world - audience.

#### **5.2**

makes artworks informed by their understanding of the function of and relationships between artist - artwork - world - audience.

### **Conceptual Strength and Meaning**

#### **4.5**

investigates ways to develop meaning in their artworks

#### **5.5**

makes informed choices to develop and extend concepts and different meanings in their artworks

## CURRICULUM STAGE 5 OUTCOMES

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### FINDING THE FORM

#### VISUAL ARTS/ PHOTOGRAPHIC AND DIGITAL MEDIA

[creativearts-visualarts-resource-ctrlaltshift-rea-lessonsequence-s5.docx \(live.com\)](#)

[Ctrl + Alt + Shift, new perspectives in art and technology. \(nsw.gov.au\)](#)

#### **Artmaking:**

##### **Practice**

5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks.

##### **Frames**

5.3 makes artworks informed by an understanding of how the frames affect meaning.

##### **Representation**

5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts.

#### **Critical and Historical Studies:**

##### **Practice**

5.7 applies their understanding of aspects of practice to critical and historical interpretations of art.

##### **Frames**

5.9 demonstrates how the frames provide different interpretations of art.

##### **Representation**

5.10 demonstrates how art criticism and art history construct meanings.

## CURRICULUM STAGE 6 OUTCOMES

<https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/visual-arts-syllabus>

#### **Artmaking Objective**

Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed point of view.

**Conceptual Framework P2:** explore the roles and relationships between the concepts of artist, artwork, world and audience.

**Conceptual Strength and Meaning P5:** investigates ways of developing coherence and layers of meaning in the making of art.

#### **Art Criticism and Art History Objective**

Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.

**Conceptual Framework P8:** explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of art.

# CASE STUDY DAY STRUCTURE

Duration: 4.5hrs



<b>9:45 - 10:00</b>	<b>15 minutes</b>	<b>EXHIBITION TOUR</b> Explore 'Embracing Shadows'
<b>10:00 - 10:30</b>	<b>30 minutes</b>	<b>ARTIST TALK</b> (Online with Karla Dickens)
<b>10:30 - 11:30</b>	<b>1 hour</b>	<b>ARTWORK INVESTIGATION</b>
<b>11:30 - 12:15</b>	<b>45 minutes</b>	<b>LUNCH BREAK</b>
<b>12:15 - 1:15</b>	<b>1 hour</b>	<b>ARTMAKING (CREATING DIGITAL ZINES)</b>
<b>1:15 - 1:35</b>	<b>20 minutes</b>	<b>SHARING STORIES (DIGITAL ZINES)</b>
<b>1:35 - 1:55</b>	<b>20 minutes</b>	<b>Q &amp; A</b> (Online with Karla Dickens)
<b>1:55 - 2:00</b>	<b>5 minutes</b>	<b>REFLECTION &amp; CONCLUSION</b>



**ARTIST TALK**

**NOTES, DIAGRAMS OR DRAWINGS**





# ARTWORK INVESTIGATION

(1 hour)



**Q1** Choose an artwork from the triangular installation wall in the 'Embracing Shadows' exhibition and analyse Dickens' practice through the Conceptual Framework. Answer using writing and/or illustrations on the Conceptual Framework Diagram below.

**Image:** Karla Dickens, *'Embracing Shadows' 2024 (installation view)*. Image captured by Docqment at Gosford Regional Gallery.

*Lawless Freedom*, 2016, Mixed media

*Urban Aboriginals (Home)*, 2004, Acrylic and mixed media on canvas

*Dancing Hounds*, 2013, Fabric, acrylic paint on canvas, Artbank Collection

*Howling Comrade*, 2013, Fabric, pencil, synthetic acrylic, paint on canvas, Artbank Collection

*Walking the Dog*, 2013, Fabric, pencil, acrylic paint on canvas, Artbank Collection

*Resting with the Wild Things*, 2013, Mixed media

*Stop*, 1998, Mixed media

*Rabbit Country I & II*, 2010, Mixed media on canvas

*Sheila's Downunder I-IV*, 2002, Acrylic and mixed media on canvas

*Bless you Bless Me*, 2010, Mixed media

*Living*, 1994, Mixed media

*Life*, 1997, Acrylic and mixed media on canvas

*Crying Song*, 1997, Mixed media on canvas

*Home is where the Rabbits Live*, 2011, Mixed media on canvas

*Tiny Bundles, Blue Birds and Tears*, 2006, Mixed media

*Embraced*, 1998, Acrylic and paper on cardboard

*The Hottest Thing*, 1995, Acrylic and mixed media on canvas

*Out*, 1994, Mixed media

*Big Heart*, 2008, Mixed media

*Blood and Bones*, 2008, Mixed media

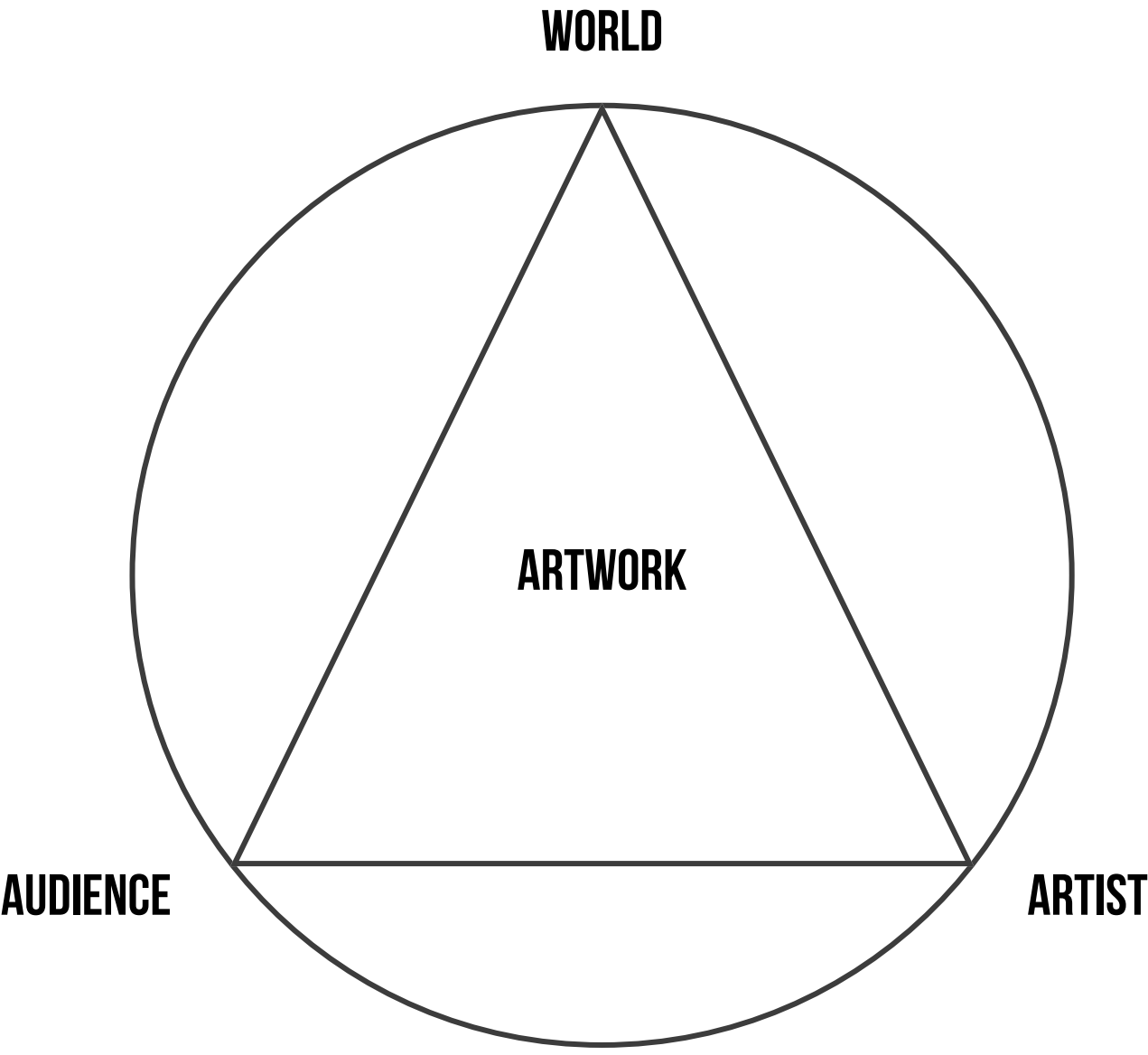
*Fight Club*, 2016, Steel and acrylic paint

*Healing*, 2008, Papier-mache

*Untitled*, 1994, Mixed media

*Now*, 2000, Mixed media on canvas

# CONCEPTUAL FRAMEWORK



# CONCEPTUAL FRAMEWORK PROMPT QUESTIONS

## ARTIST

- What is the background of the artist?
- What personal experiences may be influential in their artmaking?
- What are some of the passions, opinions and beliefs of the artist?
- Who or what inspires the artist?
- What are the artist's intentions in their artmaking?

## ARTWORK

- What materials does the artist use? Where are the artist's materials sourced?
- What themes does the artist explore in their work?
- How is symbolism used in their artmaking?
- What do their artworks look like?
- What expressive forms does the artist engage in? (sculpture, installation etc.)

## WORLD

- Where does the artist work in the world?
- What social, political, environmental or cultural events in the wider world (or country) may be significant to the artist's work? (i.e. Colonisation, Global Warming etc).
- What influences have impacted upon how the artist works? (e.g. the pandemic)
- Who has the artist worked with that is important to their art making?

## AUDIENCE

- Where could an audience see, engage or interact with the artist's works?
- Who is the audience that may view various works by the artist?
- How has the gallery space been transformed for the audience?
- How does an artist help the audience understand their work?
- How may an audience respond to the artist's work? How have audiences reacted in the past?



**Image:** Tracey Moffatt, *Night Cries: A Rural Tragedy*, 1989 (moving image stills). Source: *The Moving Stills of Tracey Moffatt* by Catherine Summer Hayes [book].



**Image:** Karla Dickens, *Bound*, 2015. Canvas straitjackets with mixed media, polyptych. Powerhouse Museum Collection, purchased with funds from the MAAS Foundation, 2017. *Slavery*, 2014. Mixed media. Courtesy of the Artist. Source: Photographed by Docqment at Gosford Regional Gallery.



**Image:** Rea, *'Domestic, Look who's calling the kettle black'*, 1992. Computer generated print on paper. Source: Powerhouse Collection MAAS <https://collection.powerhouse.com.au/object/141721>

**Q2** How have Tracey Moffatt, Karla Dickens and re a represented the experiences of First Nation women in a domestic environment?

A large, empty rectangular box with a black border, intended for the student to write their answer to the question above. The box occupies most of the page below the question.

**Q3:** Watch the video 're a - Finding the form' and consider the ideas that Rea explores. What historical and cultural issues have influenced the artist's practice?



<https://vimeo.com/434581578/9a249e054a>



**Image:** Lorraine Connelly-Northey, *Three rivers country*, 2020. Corrugated iron, tin, mesh, wire.  
365 x 810cm. Source: Museum of Contemporary Art Australia.

**Extension Question:** *How do Karla Dickens and Lorraine Connelly-Northey's material processes relate to one another? How are these materials used to create meaning in their work? (refer to the image above).*





# ART-MAKING

(1 hour)

## Description

Create a zine which tells a story about your relationship to community through assembling different imagery, icons, symbols and/or text together. (*Tip: your text can be in poetry form*).

**Question to activate thinking:** *What is community? (Consider your connections to culture, the environment, friends, family, school, religion and LGBTQIA+ groups.*

## Terminology:

*Assemblage:* art that is made by gathering diverse collected elements together. These elements are usually recycled materials or bought specifically for a project.

*Zine:* a small hand-made booklet or publication formed by cutting and pasting text, icons and images together.

## CREATING A DIGITAL ZINE

**STEP 1:** if you haven't already, download the Canva app on your device (iPad, iPhone or Android) by scanning the QR codes.

**STEP 2:** on a sheet of paper, sketch out ideas for your zine...what images and/or words best symbolise your community?

**STEP 3:** open the app, click 'create new design' and type 'zine' in the search bar. Select a zine template.

### CANVA APP DOWNLOAD



Android

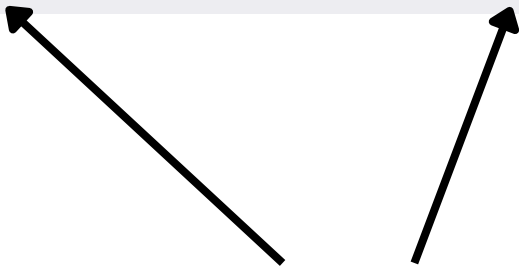
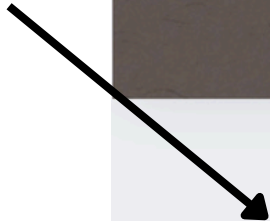


Apple

# INTRODUCTION TO CANVA



To add a text box



To add images:

- select from 'elements'.
- research online images, save them to your photo library and import to Canva using the 'uploads' icon.
- draw your own images, photograph them with your device and import using the 'uploads' icon.

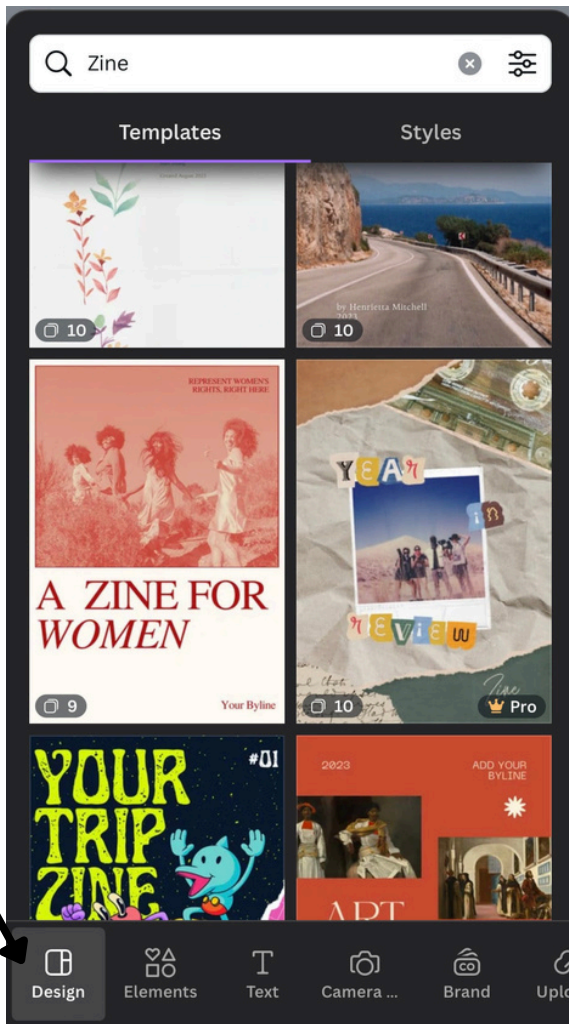


Delete

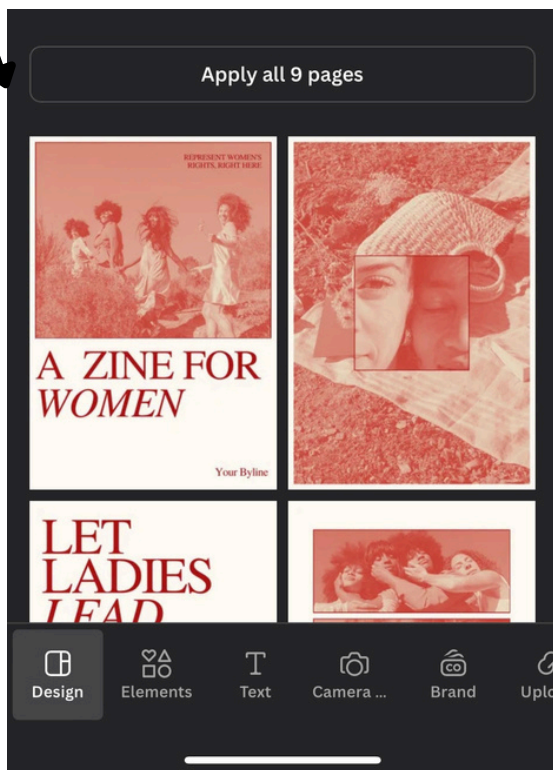
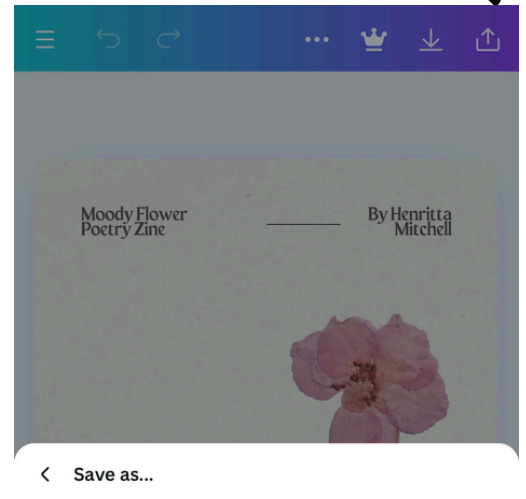


To move or delete text and images, click on them (once a purple outline appears it can be edited).

To add additional pages click design > templates > apply pages.



To download and save your zine click here



Save as PDF Standard for a digital zine or PDF Print to print a hard-copy at school or home. Click download and save to 'Files' or 'Dropbox' on your device.



For more information on how to use Canva scan the QR code

# REFERENCE LIST

Catherine Summer Hayes. 'The Moving Stills of Tracey Moffatt'. Milan : Charta, 2007. Quarto, boards, pp. 250, illustrated. As new copy in shrinkwrap [book].

Design with Canva. '2024 Canva Tutorial: The Ultimate Guide for Beginners'.  
<https://www.youtube.com/watch?v=4y8sOhBfKhM&themeRefresh=1>.

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<https://www.8ways.online> (accessed 25/7/2024).

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Tate Modern. (2024) 'Assemblage'. <https://www.tate.org.uk/art/art-terms/a/assemblage> (accessed 25/7/24).

QCAA. 'Years 7-10 Visual Arts, Australian Curriculum Version 9:0'.  
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*This resource was developed by Gosford Regional Gallery,  
Educator Anna Seymour and Curator Joanna O'Toole.*



Gosford  
Regional Gallery

**POWERHOUSE**



STATION

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