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Using this Education Kit

One of the greatest fascinations about art is its ability to simulate more than just the sense of sight. In this way Art can also play an important role in programs within all Key Learning Areas. Drawing is a basic building block for students and can be enjoyed at all stages of life.

This education kit is designed to help educators engage with the drawings in the Jacaranda Acquisitive Drawing Award touring exhibition.

The kit is divided into different sections according to the five senses; 
- Sight
- Taste
- Hearing
- Touch
- Smell

Each themed section contains lessons for years K-6, 7-10 and senior school. Each student activity contains an in class practical and theoretical component that can be taught either before or after a gallery visit to view the exhibition.

This booklet also contains several iwork sheets for students to use while viewing the actual work or images in the catalogue. These work sheets will complement the in class content or work as stand alone activities.

A general in gallery activity sheet will be available at the gallery displaying the exhibition. This sheet is designed for primary aged students to enjoy during a private visit to the gallery with family or friends, and can also be used by school groups.

An interactive TOTs tour for under fives their parents and carers has also been developed for JADA 2008 and will be conducted at each of the exhibition venues. Please contact your local gallery for times and bookings.

Many of the interactive educational elements that come with JADA 2008 are designed to be adaptive to enhance participation and exhibition enjoyment for school aged tours.

It is the hope of everyone who has worked on this exhibition, (and there has been many), that the 2008 Jacaranda Acquisitive Drawing Award touring exhibition will be enjoyed by all and that this education kit will be of assistance to educators wishing to enrich their students creative learning. Art and the five senses are important for everyone.

Enjoy
Rose Marin
Education and Public Programs Officer, Grafton Regional Gallery
About JADA

The JADA is twenty years old and this is demonstrated in the significant collection of contemporary Australian drawing developed through the award by the Grafton Regional Gallery. The award’s relevance and strength is its continuous development from its beginning in 1988 as an annual acquisitive drawing award valued at $5,000 to a biennial award valued at $30,000. The award’s history is the history of the renaissance of drawing as a major area of practice by Australia’s leading artists.

The JADA evolved from the Jacaranda Art Prize run from 1961 to 1987 by the Jacaranda Art Society, a group of art lovers who desired to have contemporary art exhibitions in the Clarence Valley. The society was responsible for the establishment of the Grafton Regional Gallery in 1988 and for the sponsorship of the JADA until 1992 when the society changed into the Friends of the Gallery. The Friends have continued to be the major sponsor of the award, contributing the $15,000 first prize this year.

The selection of 48 drawings by 45 artists from the 381 entries was again an onerous task given the quality of the entries. This year the selection committee consisted of Nicholas Kachel, Director of the John Gordon Gallery, Coffs Harbour, Pam Fysh, artist, board member of The Gallery Foundation and Vice President of the Friends of the Gallery, Stephen Alderton, Director of the Lismore Regional Gallery, Susi Muddiman, Director of the Tweed River Art Gallery and myself. A smaller number of works were selected this year in response to the increasing average size of drawings so to ensure a viable touring exhibition.

For the first time in the history of the award the selected entries represent every state and territory in Australia. Just under two thirds of the selected artists live in regional areas with half of these living on the North Coast of New South Wales. Twenty seven of the forty five artists are female.

The 2008 JADA is touring to eight galleries, one in Victoria, three in Queensland and four in New South Wales with a very lively and interactive education program. The educational value and its exciting diversity maintains a strong touring program with many repeat visits to venues such as the University of the Sunshine Coast Gallery and with access to new venues such as the Latrobe City Gallery.

The support of our sponsors makes this award possible. The biggest thanks go to The Friends of the Grafton Regional Gallery, who this year contributed $15,000 for the award and support for all the various fund raisers presented by the gallery. Thanks are also extended to the continued support of the Clarence Valley Council, the Yulgilbar Pastoral Company, Pretty & Nice Framing Specialists, Welch Removals – Specialists in Fine Art Transport, The Daily Examiner and Country Energy.

In 2008 the judge was Hendrik Kolenberg, Senior Curator of Australian Prints, Drawings and Watercolours at the Art Gallery of New South Wales. Hendrick continues the JADA tradition of selecting judges from the national and state galleries.

The passion that our gallery staff and volunteers have for the JADA ensures its continued success and their efforts are always deeply appreciated.

Jude McBean
Director, Grafton Regional Gallery
Sight

Anne Judell

Zone, 2006 - 08
Charcoal, pastel & black Gesso on Hahnemuhle paper
128 x 100cm

This drawing evolved over two years.

Turned upside down, reworked, inverted again, more reworking, much erasure, great despair, months of subtle adjustment until it stubbornly refused any further addition or subtraction, I then abandoned it.

This could be its final state.

K-6 - Making
Enter the Landscape.
Anne Judell’s drawing Zone is a semi-abstract landscape. Think about the kinds of animals that might live in that environment. Photocopy the image. On a separate piece of paper draw some of these animals in colour and cut out. Glue your animals into their new home. Show your work to the class and explain the features of your animals that make them belong in this landscape.

7-10 - Thinking
Look closely at the elements that make up the drawing. Can you see a mythical place in the picture? Imagine what that place might be like, is it hot or dry? Is there an atmosphere? Write a paragraph describing the landscape in the Zone.

Senior School
Imagine the drawing is a place from a fictional narrative. What things may occur in such a place? Do people or animals live there? Is it in the past or future? Write a narrative story that uses Zone as an illustration. Remember a narrative needs a beginning, middle and an ending. What happens in your story?
Sight

Sussie Heymans

Sequence, 2008
Pen on paper, 98.5 x 133cm
This work engages with the paradigm of common ground, the interface of the human organism with the land, conceptualising the relationship to the earth within the terms of that between two sentient beings. It articulates connection to, and dependence upon the earth, particularly in relation to energy. The formal processes are mediated by reference to interference patterns. I use this paradigm as a metaphor for the act of engagement with the theories about energy and its relationship to imaging and representation.

K-6 - Making
Sequence looks a little like lights in the darkness, in organic patterns. Sussie has drawn Sequence with a pen by building up the dark areas and leaving the light areas free from pen. Using a pen fill in the background and leave areas in our drawing white or the colour of the paper.

7-10 - Making
By drawing in the negative and leaving the light areas free of pen Sussie plays with positive and negative space in her drawing Sequence. Another medium that can take back darkness and leave lighter areas is bleach. Cut out a square from an old black T-shirt. Using gloves sprinkle household laundry bleach onto the fabric in patterns like those found in Sequence. What effect does the bleach have on the fabric?

Senior School
Sequence draws inspiration from the microscopic worlds of DNA and genetic research. Like a world we have only just gained access to and before was unknown it still remains a frontier of exploration. Look up DNA on the internet and download a picture of DNA. Can you see the comparison? What do you think Sussie may be saying with her drawing about DNA and genetic research? Write your answer in your VAPD along with both pictures.
Katherine Hattam

Rodchenko’s Tea Pot, Tomato Sauce & diet Coke, 2008

Charcoal, pencil and gouache on paper
175 x 130cm

This year I have returned to life drawing — in 2 1/2 hours a week drawing the human figure I have rediscovered my love of drawing - simple black and white marks - in particular the possibilities of putting it on and taking it off, leaving traces and changes of mind. For years, my works on paper have been made over a grid of book pages. Now this has been removed and replaced with a simple pink acrylic wash. The teapot designed by Rodchenko has stayed with me ever since seeing an exhibition of his work at MoMA. Recently I have fallen in love with Coca-Cola cans and tomato sauce bottles - signs of family life.

K-6- Making

Still life is a classic composition for an artist, and food has been drawn and painted by artists since ancient times.

Can you identify the food and drink in Katherine Hattam’s drawing?
Are they healthy items to eat and drink? Give reasons for your answers.

7-10 Critical - Thinking

The colours in Katherine Hattam’s work are very important. They add to the drawing’s interpretation, look and much more.

Do you think Rodchenko’s Tea Pot, Tomato Sauce & diet Coke would be as interesting if it were black and white?
What do you think is the relationship between the colours and the way you interpret the drawing?

Draw a still life composition that you make from objects around you, it could contain a few food items. Draw your still life using only one colour. (It doesn’t have to be red and pink) You can use tonal variation of your colour for example, different shades of green.

Senior School - Research

In her drawing Katherine Hattam references another artist, Russian, Aleksander Mikhailovich Rodchenko. Research Rodchenko and find out about his arts practice and how the above drawing refers to him.

Write your research in the form of a 100 word short essay. Be sure to use the Post Modern Frame to help you in your answer.
Cate Edwards

Walled garden, 2008

Graphite, gesso, acrylic and gouache on paper, 68 x 114cm

I have been exploring the theme of ‘inside and outside’; the wall that keeps some people in and keeps others out. Secrets and security. Creating an oasis, a nest. Yet what are the implications of isolation, the cost of disengagement?

Many people have gardens; Walled garden shows flowering plants and citrus trees as well as many other plants. If you have space at home or school you could grow your own garden.

One of the simplest vegetables to grow is pumpkin. Next time you have pumpkin at home sprinkle the seeds in a sunny place and water them when the soil is dry. With luck you could be eating your own pumpkins soon.

Cooking is a fun way to learn. Many recipes call for fresh ingredients from your garden. The recipe below is for delicious savoury scones.

**Herb and Pumpkin Scones**

| 1/2 cup of chopped red or green capsicum | 1 tablespoon butter |
| 1/2 cup grated cheese | 2 cups flour |
| 1/4 cup of milk or natural yoghurt | 2 cloves of chopped garlic |
| 1 cup mashed cooked pumpkin (from your garden?) | 3 teaspoons baking powder |
| 1 small onion - finely chopped | A variety of fresh chopped or dried mixed herbs (from your garden?) |
| | Salt and pepper. |

### How to make the scones

Heat the oven to 200C
Mix all the ingredients in a large mixing bowl
Turn out onto a well floured surface and knead gently.
Pat or roll to a thickness of 2.5cm
Use a round cutter to make scones and place close together on a greased baking tray.
Cook in hot oven for about 12-15 minutes and pale golden in colour.
Serve warm or cold. (Great with cold ham, green salad and tomato for a yummy lunch)
Note: if mixture is too sloppy due to the pumpkin being wet, add extra flour or rolled oats till the mixture turns into a soft dough.
K-6 - Making
Cairo Cafe is a work looking at a crowded cafe scene full of movement and people coming and going. What kind of noises do you think you would hear if you were at a cafe like the one in the drawing? Make a list of the sounds from the picture.

7-10 Critical - Thinking
Many artists from Australia go overseas for artist in residence programs like Wendy Sharpe or as travellers. They find inspiration and discover different cultures which flavour their work.

Have you ever had an opportunity to travel over seas? Even if you have only seen other countries via photographs you will notice a different look to each culture and art reflects that.

Look up a contemporary Egyptian artist. Copy information and a copy of one of their works into your VAPD. Compare the work, use the frames to help you.

Senior School - Research / Art Critical
Wendy Sharpe’s work is heavily influenced by her travels to Egypt.

How do you think this manifests in the drawing?

Research another artist who creates work with a strong sense of place. Pick one of their works.

Write a 300 word comparison between the work you have chosen and Cairo cafe.

Detail the ways the works are similar and different.

Refer to structure, composition, colours, shapes etc.

Also, think about the intention of the works and what the artist in each case was trying to achieve. Where and when the artwork was produced also has a profound effect on the work.
Ken Smith

A truck crossing a bridge by the sea, 2008
Graphite on paper, 42.5 x 95cm
Drawing this bridge on a very still, hazy morning, a truck urgently on its way to deliver – a subject for a Haiku poem.

K-6 - Making
Think about the environment you live in. Is it very urban, suburban or still natural? What are the colours of your environment? What are the shapes? What are the sounds. Close your eyes and listen to the sounds in your classroom. Is it a peaceful place like Ken Smith’s drawing?
Draw a place that is quiet and peaceful. Draw a place full of noise and sound.

7-10 Critical - Thinking
Imagine you are sitting on the river bank in Ken Smith’s drawing A truck crossing a bridge by the sea. What noises can you hear? If this drawing were a scene in a movie what music might be in the sound track. In your VAPD write a list of five possible songs and the way they would add to the atmosphere of the scene.

Senior School
Ken Smith’s drawing uses soft edges and shading to create a peaceful ascetic to the picture. The image is also very still like a frozen moment in time. Write a short narrative describing the moment depicted in this drawing.
Touch

Mike Riley

Night of the Grafton flood, 2008
Pen on paper, 93 x 127cm
Flood rain on my roof, running down to Grafton. I listen all night on my radio, river heights and rainfall figures all up and down the river. Expected flood peaks and evacuation plans but no-one knows how high it will go. No one knows if the levee will overtop.

K-6 - Making
Around your classroom find something with a texture. Try to draw that texture. Is it a sharp texture of a soft one?
You may even add a texture to your drawing in the form of different materials.

7-10 Making
Memory is a very important part of what makes us who we are. Artwork about events can remind us of a certain time or a place even when they are of something else.
In your VAPD draw an event from your past. Try to capture the feelings of the event; you can use texture in your drawing to help you. Explain the drawing using the Subjective Frame.

Senior School
Mike Riley’s drawing is extremely complex in terms of composition. He uses textures to evoke meaning overlaid into the depiction of an event. Look Mike Riley up on the internet and write in the VAPD about the techniques he uses to achieve his drawing.
Try your hand at overlaying a texture into a drawing to create a mood or feeling.
**Touch**

Russell Craig  
*French Connection (diptych), 2007*  
Conte on paper  
106 x 134.5cm each

These works are a combination of montaged images from France. The top panel consists of a church spiral and an historic wall located in the northwestern French city of Caen. Both were among a small number of buildings left standing after World War II. The bottom panel has a cross from a grave-site just outside Paris alongside a rustic wooden structure found leaning against a house in the southern region of Aix en Provence. This wooden panel originated from a once colonized French Pacific Island. Each one of these disparate objects has a history charged with significance and symbolism.

Exploring

You probably know your school environment pretty well, where you sit, the buildings you use and the trees and playground that you hang out in nearly everyday. However, memory is a funny thing and the mind can change the mental pictures of places we know. In other words when the person next to you thinks of the area outside the Gym or Art block, it may be a very different picture from the picture that appears in your mind’s eye.

As a class, decide on a place in your school that you all think you know pretty well. Close your eyes and think of that area, what buildings can you see? Are there any trees, taps or benches? Do you picture the area as sunny or shady? Form a clear picture in your mind of the area.

Do a five-minute sketch of the area you thought of. Once that is done, as a class, compare your drawings. Do other people’s sketches incorporate elements that you missed? As a class go the place you have all drawn. Are there any elements that everyone forgot? What are the parts of the scene most people remembered?

7-10 extension

Write your observations and thoughts up in your VAPD.

Senior Extension

Complete further drawing using the site as reference. What is the impact of having objects or landscapes in front of you to draw from as opposed to drawing from memory? The drawings produced can then be used to create an abstract drawing based around the actual landscape.
Smell

Katka Adams

*Fire in the Heart, Smoke in the Head, 2008*

Pastel and charcoal on paper
130 x 75cm

I have been exploring proverbs from around the world and am interested in how they unite our human experience across generational, cultural and geographical differences. Proverbs often work at a metaphorical level, creating layers of meaning.

A burning candle evokes many different subconscious associations:
The light that dispels darkness
Amnesty, human rights and social justice
Sorrow
Hope
A prayer
Romance and passion
A birthday wish
Spiritual growth and enlightenment
Death

This drawing is dedicated to the memory of my beloved mother Eva, who lit many candles. 12.10.1942 Prague - 18.08.2008 Maleny
She had a light shining in her heart.

K-6 - Making

Sometimes you can smell a picture! What is the smell of a candle that has been blown out? What is the smell of candles burning? Can you see the smoke of the candles in the drawing Fire in the Heart, Smoke in the Head? Draw a picture of something you can smell.

7-10 Critical - Making

Katka Adams work creates a sense of atmosphere by using the elements of the mirror and the semi transparent elements of the candle smoke. Drawing transparent elements into a work requires practice and skill. Draw a scene that includes semi-transparent elements. It could be smoke or other items like shear fabric or water.

Senior School - Research / Art Critical

Art works such as Katka Adams's *Fire in the Heart, Smoke in the Head* use reflection as central to the overall composition.

Reflection can be used by an artist to create a sense of space and depth. In *Fire in the Heart, Smoke in the Head* it is also used to create mystery and atmosphere, enhanced by the use of transparent smoke from the candles. The work is about the elements in the drawing and the unseen elements outside the composition. Discuss this concept in class.

In your VAPD create a drawing where the composition refers to unseen elements. And explain your choices in written form below your drawing. Refer to the Structural frame in your writing.
Smell

Robyn Sweaney

Cuttings – Donald’s garden, 2008
Graphite on watercolour paper, 60 x 91cm,
Autumn in Hill End.
Barebones of a summer garden.
Trying to imagine its former bloom,
and the dreams of men that planted it from cuttings.
Time for contemplation, shadows falling, quiet, stillness and drawing.

K-6 - Making
Have you ever picked fresh herbs from the garden? What do they smell like? Some plants smell more than others. Go outside into your playground and find a plant that smells. Is it a nice smell? What part of the plant smells? Pick off a small section of the plant.
Back in class lay out the picked plants and organise into different categories, like edible, bad smelling, good smelling, flowers etc. What is most common in your playground?

7-10 & Senior School
Go outside into your playground and pick a small section off a plant that smells. It could be a herb or a flower. In your VAPD draw a study of the specimen, look at the exact shapes. Your aim is to draw a picture that could be used to find the plant out in the playground.
Extension: Swap your drawings in class and go out into the playground and use the drawing to find the plant.
This picture is a detail (part of) a drawing by Robyn Sweaney on display in JADA 08.

**Thinking**

The subject matter for this drawing by Robyn Sweaney comes from a friends’ garden. What is the name of Robyn's friend?_______________________________.

Do any of the plants look familiar?

Have you seen them before?

**Doing**

As a class collect some leaves, grasses and flowers from around your school. Arrange them on a piece of white paper, use Robyn's drawing as inspiration. With a lead pencil draw your arrangement.

You can decide if you wish to draw the entire arrangement or just a section of it.

TIP: **2B** pencils are great for drawing. Check the number on the side of your pencil!

Extension: Add hi-lights of colour to your lead pencil drawing.
Lemurs are primates found only on the island of Madagascar. Zebras can be found in various parts of Africa. Cheetahs live in Africa and Southwestern Asia.

You can check out more of Louisa's work at http://www.louisajenkinson.cc
Godwin has used ex hi-light the differen
t environment.

**Doing**

On a separate piece of paper, draw a figure in a space. It should be a figure that stands alone, not in a field.

Using Godwin's drawing technique, draw the figure in dark and use light to fill in details of the form.

Extension: Try adding details to the drawing with an eraser or a white crayon.
Thinking
There are seventeen animals in the drawing (and four people), some are toys animals and some are real! Can you find them all?

Doing
Use the large copy of Andrew Antoniou, *Faithful & Familiar*, 2008 to help you find them.

Other things to spot:
- Light bulb
- Playing cards
- Dice
- Drum

you can check out more of Andrew Antoniou’s works at the Jacaranda Acquisitive Art Prize at the Grafton Regional Gallery.
you can check out more of Angus’s work at www.angusmcdonald.com

JACARANDA ACQUISITIVE DRAWING AV

Angus McDonald, Ruiz 2008
Acknowledgements

This Education Kit by Rose Marin, Education and Public Programs Officer, Grafton Regional Gallery, 2009.

Grafton Regional Gallery

Director: Jude McBean
Education and Public Programs Officer: Rose Marin
Acting Assistant Curator: Angela de Martino Rosaroll  (Bree Adams on leave)
Administration Officer: Avron Thompson

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2008 Jacaranda Acquisitive Drawing Award
Judge: Hendrik Kolenberg, Senior Curator of Australian Prints, Drawings and Watercolours Art Gallery of New South Wales
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Cover image
Details of selected works from JADA 2008 in catalogue order.
Web Resources


General drawing;

http://www.nga.gov.au/AustralianArt/PrintsDrawings.cfm

Artist research:

Herb recipes:
http://plantanswers.tamu.edu/recipes/herbs/contents.html

2008 Jacaranda Acquisitive Drawing Award Tour

Hawkesbury Regional Gallery  6 February – 15 March 2009
University of the Sunshine Coast  26 March - 24 April 2009
Redcliffe Art Gallery  1 June – 4 July 2009
Gympie Regional Gallery  21 July - 30 August 2009
Mosman Art Gallery  12 September – 11 October 2009
New England Regional Art Museum  23 October - 15 December 2009
Latrobe City Gallery  12 January – 14 March 2010
Port Macquarie Hastings Regional Gallery  15 April – 9 June 2010

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