

Art
Gallery
NSW



**Wynne
Prize 2024**

**Learning
resource**

About this resource

This learning resource is designed to engage students with the 2024 Wynne Prize and inspire art-making, critical thinking and discussion about landscape painting, including the ways artists depict the world around them. Using a selection of focus artworks from the prize, it brings together an analysis of the winning work, artwork images and wall labels, and curriculum-based strategies for making and responding.

Use this resource in the classroom or in conjunction with a visit to the [2024 Wynne Prize](#) at the Art Gallery of New South Wales (8 June – 8 September 2024) or [on tour at regional galleries](#) across Australia.

K–6 questions and activities encourage students to identify, discuss and experiment with different techniques, media and subject matter within landscape art. These making and responding ideas help students connect the artworks to their own world.

7–12 questions and activities are designed to support student analysis of the artworks using the frames and conceptual framework. These prompts encourage critical thinking about the artists' practices and the relationships between artists, artworks, audiences and the world we live in.

Analysing the winner

Djakaṅu Yunupiṅu *Nyalala gurmilili*



Depicted here is the miwatj, or 'sunrise side' in Yolṅu Matha. It relates to the north-easternmost part of Arnhem Land, Northern Territory, that receives the first light as the sun rises in the east. This is the landscape during April and the start of Miḍawarr (the harvest season following the wet), when the earth receives sudden surprise showers during what is meant to be the dry.

Djakaṅu Yunupiṅu, who entered the Wynne for the first time in 2024, paints lore connected to the beach at Garriri/Rocky Bay, through songs gifted to her by her father, renowned artist Mungurrawuy Yunupiṅu. This painting refers to the tale of the Djulpan, a group of Yirritja spirit women who are a constellation – the Pleiades. These are the seven sisters, who come together to gather food. They then retreat over the northern horizon to their homes. If fires are lit before these celestial movements take place, the Djulpan become sad and cry, as is evident in this painting.

K–6 discussion questions

- Look closely at the different designs on this bark painting. Describe how you think each design has been made. Observe pattern, repetition and rhythm. Name the different shapes you can see. Can you see any star shapes? Notice how the paint has been applied. What kind of tool has been used? Do any of the patterns suggest tears or rain? Explain your answer.
- The Djulpan stars arrive in the night sky in Arnhem Land during Miḡawarr, the harvest season. Their movements have informed Yolḡu about when to hunt, harvest and rejuvenate the land through fire for thousands of years. Djakaḡu Yunupiḡu learned the story of the Djulpan from her father. Think of an important story you have learned, perhaps from someone in your family, which helps you in your life. Why is it important to continue to share these stories?

K–6 activities

- The Djulpan is a star cluster also known as the Pleiades or Seven Sisters. You might know part of this group as the saucepan. Research these stars online. Can you see them all year? Are they always in the same part of the sky? Learn more about stories of the Seven Sisters in cultures across Australia and the world and how they are represented in art. Look at images of [Seven Sisters 2019](#) by Sylvia Ken and [Seven Sisters 2020](#) by Nyunmiti Burton in the Art Gallery of New South Wales collection. Create your own constellation. Pierce holes in black card to make stars. Illuminate your stars by shining light through the holes with a torch or by attaching the card to a window. Can you find the shape of an animal, person or object in this pattern of stars? Write a story about this.
- *Nyalala gurmilili* refers to seasonal events that are important to Djakaḡu Yunupiḡu and her family. Learn about the different seasons where you live. What signals the change in season: do particular plants bloom or shed leaves? Are certain creatures present? How does the weather change? Choose a seasonal moment to represent in an artwork. Draw or paint significant plants, animals or events in the natural world that signal the change. Think about how you will use colour and design to communicate this moment.

7–12 discussion questions

- Observe this imposing painting and note the rough edges, surface texture and scale. Consider the process necessary to create such a large-scale bark painting. Discuss how you think it was made. How does its scale communicate the immensity of this artist's subject? Does the bark's undulating surface affect your experience of the designs?
- Closely study the fields of dots, linework and cruciform designs. How does the artist's use of colour suggest the night sky? Discuss how pattern, repetition and subtle variations of line, colour and pattern density create a mesmerising effect, evoking energy that suggests the sentience of the Yolŋu universe. Consider the powerful and beautiful image of the stars crying. Using evidence from the artwork, discuss how this idea is expressed.

7–12 activities

- *Nyalala gurmilili* references rain, light and fire: powerful natural phenomena. Djakanju Yunupingu has communicated the energy of these forces through intricate rhythms of pattern and colour. Select a natural element from your environment to respond to through art-making. You might observe different examples of water in your environment, such as the ocean, creeks, rain or water in your bath or sink. Notice how water looks when still or moving. Use pattern and a reduced colour palette to create a design that suggests the movement of this water. Experiment with bold, contrasting design schemes to create a work that has optical effects, like movement and visual static. Try painting this pattern onto different surfaces.
- Djakanju Yunupingu is part of a distinguished family known for leadership in politics and the arts. Her father was the respected Yolŋu leader and artist Mungurrawuy Yunupingu and her sisters Gulumbu Yunupingu, Barrupu Yunupingu and N Yunupingu are renowned artists. Research each of these artists in the Art Gallery's collection. In 2011, seven Yunupingu sisters, including Djakanju, created artworks in response to the Djulpan story in a collaborative printmaking project known as the *Seven Sisters* suite. The work was created in the printmaking studio at the Buku-Larrngay Mulka Centre in Yirrkala in north-east Arnhem Land. Working with others in your class, develop a collaborative artwork that responds to an important historical event. Think about how each person might represent a different element of the story. Research the Buku-Larrngay Mulka Centre and discuss its role in Yolŋu art practice.

Focus artworks

- Claire Healy and Sean Cordeiro
Grey nomadic visions
- Jenna Mayilema Lee
Grass tree (at rest)
- Noel McKenna
Cape Pillar, Tasman Sea
- Jason Phu
my really beautiful wonderful city wow
- Jude Rae
The miracle of the trees
- Christopher Zanko
Personal plethoras



Claire Healy and Sean Cordeiro
Grey nomadic visions

Grey nomadic visions directs us to an everyday view from a driver's seat: the rear doors of trucks that move commodities across Australia. Winners of the 2022 Sulman Prize, Claire Healy and Sean Cordeiro enliven the truck doors with gold paint, LED lights, a 'Blackberry' pattern attributed to 19th-century English designer William Morris, and a camel.

Synonymous with nomadic cultures in the northern hemisphere, the camel – like the blackberry – is an invasive species in Australia, introduced for the transport of goods between desert outposts. Beyond these references, the artists also nod to *Dekotora* (Japanese decorated trucks); Yokohama-e woodblock prints, depicting Western traders in 19th-century Yokohama; and *Razorback*, the 1980s Australian desert-horror film.

Inspired by a previous collaboration with Martu artists from the Pilbara region of Western Australia involving weaving and reclaimed car parts, Healy's and Cordeiro's darkly humorous work upends romantic notions of Australia's sunburnt landscapes. Bringing the tangled connections between colonisation, consumption, leisure and environmental damage into our field of vision, its flashing red lights offer both decorative relief and instructive warning.

Wynne Prize 2024 finalists, Claire Healy and Sean Cordeiro *Grey nomadic visions*, synthetic polymer gouache and LED lights on two truck doors, 248 × 249 × 11.5 cm © the artists

K-6 discussion questions

- Look closely at *Grey nomadic visions* by artists Claire Healy and Sean Cordeiro. Can you guess what type of Australian landscape this artwork portrays? What clues helped you identify it? Observe the objects, colours and materials in this work. Notice the surface – two used rear truck doors – and the flashing LED lights. Why do you think the artists chose these unusual materials? Are they materials you would expect to see in this landscape?
- Healy and Cordeiro spend a lot of time travelling and create artworks that respond to ideas of movement and travel. List all the things you can see in *Grey nomadic visions* that reference these ideas. Think about subject matter and materials. Where do you think this truck is going and why? Can you think of some other symbols or subjects that relate to travel?

K-6 activities

- Healy's and Cordeiro's artwork depicts the rear doors of a transport truck, a familiar view while driving down the highway. Have you ever seen a view like this? Imagine passing this truck while on a road trip with your family. What else might you see out the window? Create an artwork of a view you've seen out the car or bus window, either on a road trip or during an everyday journey.
- Design a sticker to add to these truck doors. Think about how it relates visually and conceptually to the artwork. What have you decided to depict on your sticker and why? Where will you place your sticker on the doors?

7–12 discussion questions

- The Wynne Prize is awarded to the best landscape painting of Australian scenery in oils or watercolours, or for the best example of figure sculpture by Australian artists. Discuss how Claire Healy's and Sean Cordeiro's entry pushes the boundaries of landscape painting. Consider materials, composition, concept and collaboration in your answer.
- *Grey nomadic visions* is made with old truck doors. What might be the challenges of working with this unusual material, or displaying it in a museum? How does it contribute to the meaning of the artwork? Compare this work to others in the Art Gallery's collection that are made from discarded or found objects. Are these works an act of recycling? Discuss the use of reclaimed materials in contemporary art practice.

7–12 activities

- *Grey nomadic visions* encourages us to question romanticised ideas of Australia's outback landscapes by focusing on the presence of highways and transport trucks that traverse these regions. On a map, locate the major roads that cross Australia's interior and research some of the places where drivers might stop along the way. Imagine yourself at one of these stops and create an artwork that captures a view of this place. What story does your work tell viewers about Australia's landscapes?
- When creating this work, Healy and Cordeiro were inspired by *Dekotora*, a style of brightly decorated trucks in Japan. Research examples of *Dekotora* and be inspired by this practice to draw the rest of the truck that Healy's and Cordeiro's doors came from. How does your design continue the artists' reference to travel, consumption, leisure or environmental concerns? What angle or view of the truck have you depicted?

Jenna Mayilema Lee
Grass tree (at rest)

'Our languages and the places they come from are intimately intertwined,' explains Jenna Mayilema Lee, a first-time Wynne finalist. 'This work seeks to take the misrepresentation of our words [as its substance] and very literally weave place and language back together into a truer form.'

Lee has woven a xanthorrhoea from many metres of handmade paper string, using pages from a decades-old dictionary of Aboriginal words and place names. It was her father who introduced the plant to Lee, teaching her about its various parts, which have been harvested and used by Aboriginal peoples since time immemorial. She also was taught that xanthorrhoeas were once derogatorily referred to as 'black boys'.

While this term is rarely used today, it has informed how Lee views the evolving nature of language, and her desire to rework traces of colonialism into figurative forms rooted in cultural knowledge. 'My ongoing body of work transforms these fraudulent books into a pyrophytic plant which thrives under deconstruction and reconstruction,' she says.



K-6 discussion questions

- Look at this sculpture and describe its shape and form. Does it resemble anything? Now read its title: *Grass tree (at rest)*. Does the title provide you with a better understanding of the sculpture? Where have you seen a tree like this before?
- Look at the size of *Grass tree (at rest)* and what it is made of. Do you think it is heavy? Describe the texture of the sculpture's 'trunk'. Imagine how it would feel to your touch. Notice its placement on a wooden stool and discuss why Jenna Mayilema Lee made this choice.

K-6 activities

- A grass tree has a distinct shape and silhouette. Research Indigenous plants in your area. Notice their shapes and forms. Sketch outlines of plants found in your school playground to create plant silhouettes.
- Lee has created this sculpture with pages from a book titled *Aboriginal words and place names*. Find an old book at home that you no longer use or need and turn it into something new. Draw outlines of plants onto pages of the book. Cut them out and collage them together to create a landscape image.

7–12 discussion questions

- Grass trees, or xanthorrhoea, were once derogatorily referred to as 'black boys'. Discuss why this term is inappropriate and has racial connotations.
- Jenna Mayilema Lee says she has woven 'place and language' into a 'truer form' with this artwork, taking ownership of the words written by a non-Indigenous author. Research how and why words and terms relating to Aboriginal peoples have shifted in meaning over time, for example, Black/Blak, Indigenous/First Nations.

7–12 activities

- Lee has created this sculpture from a decades-old dictionary of Aboriginal words and place names. Think about the names of places where you live and in your surrounding area. Consider the name of your town or suburb, or the name of a lookout at a valley, waterfall or a mountain range. Select a name. Collectively create a large-scale word cloud of the place names generated by everyone in your class. Using different colours, write down current and previous names of the place you selected. If this place is known by other names – such as a nickname – include them too. Consider creating the word cloud on a large roll of craft paper or on a window with chalk markers.
- Be inspired by this artwork to research grass trees and their importance. How do people obtain resin from these trees? What are other important ways that people have harvested and used grass trees? Parts of the tree have been harvested to create objects, for example. Grass trees are a species that need fire to thrive and live. Research cultural burning and fire management of Country.



Noel McKenna
Cape Pillar, Tasman Sea

Cape Pillar, Tasman Sea depicts the landscape of the Tasman Peninsula in Iutruwita's/Tasmania's remote south-east. When Noel McKenna visited Cape Pillar many years ago, he was struck by the sense that it was untouched by human presence and observed 'a stillness which borders on ancient'.

McKenna's rose-coloured palette and simplified forms lend a poetic quality to the landscape, where a lone figure is dwarfed by the clifftop on which she stands. 'One often sees this dramatic scene where the coastline meets the sea, sometimes with a perpendicular drop down to the water,' McKenna explains. 'This scene is

done through my memory, the sailboat the only evidence of humankind.'

This is McKenna's 27th time as a finalist in the Wynne Prize. Also a Sulman finalist in 2024 (a prize he previously won in 1994), he is a five-time winner of the Trustees' Watercolour Prize.

K-6 discussion questions

- Observe the simple shapes and colours that Noel McKenna has chosen to depict his landscape painting. Why do you think he decided to use only shades of pink? Is it a colour you would normally find in nature? What effect does this colour have on you? How do you think this effect would change if the artist had used another colour?
- Look up photos of Cape Pillar and find it on a map. Based on your research, how would you describe it? Is it a place you'd like to visit? When McKenna visited Cape Pillar, he described it as a quiet place with no sign of humans. Do you agree? How do you think this artwork portrays a feeling of stillness?

K-6 activities

- Create a painting of a place that you find calming, relaxing or peaceful. Use only one colour, but experiment by adding black and white to create a range of lighter and darker tones. Think about how you apply the paint and where you place each shade. What mood does your colour evoke?
- McKenna painted this landscape from memory. Create an artwork of a place from your own memory. What makes this place memorable to you? Think about what elements stand out about this place, like colours, shapes, textures and natural or human-made features. When you finish your artwork, think about the difference between painting from memory and painting from real life. What are the positive and challenging elements of each approach?

7–12 discussion questions

- Noel McKenna describes Cape Pillar as a place untouched by human presence, yet he has included two human references. Do you think their inclusion heightens the sense of a vast, untouched landscape or diminishes it? Consider scale and composition in your answer.
- Compare *Cape Pillar, Tasman Sea* with works by the other finalists in the 2024 Wynne Prize who also depict landscapes. In what ways does it differ from other approaches? Think about technique, form, media and composition. How much detail in a painting is required to communicate something about a place?

7–12 activities

- McKenna often works in watercolour and is a five-time winner of the Trustees' Watercolour Prize. Compare this artwork with other watercolours by McKenna in the Art Gallery's collection. How would you describe his approach to the medium? Be inspired by McKenna and create a landscape that experiments with different watercolour techniques, such as flat or graduated washes, dry brush, layering or splattering. Think about the technique you might use for adding details and for painting larger areas like the sky. Which technique do you think best captures the landscape and the mood you are trying to create?
- Create a body of work that examines the effects of monochromatic painting. Experiment by depicting the same scene multiple times using a different monochromatic colour scheme each time. How does your choice of colour in each work change or enhance your emotional connection to the subject matter? McKenna's rose-coloured palette gives his painting a poetic quality. Does one of your works also have a similar effect?



Jason Phu
my really beautiful wonderful city wow

This painting by Jason Phu is an unmistakable ode to Sydney. 'I spend a lot of time in the city,' says the two-time Wynne finalist and 2015 Sulman Prize winner. He explains the painting's origins:

'I remember once, a man attempted to dodge a bull made of bronze the size of a small truck, only to be seen later picking up his bloodied teeth from the sidewalk. I remember rivers of thick mustard ammonia flowing from sandstone walls. I remember little tiny cups of glowing liquid in blue, green or pink that fuelled the cars and

people alike. I remember the deep hum and thump of giants in walls of slime and salt. I remember light's pinpoint accuracy of sharp green lasers becoming blurry tear-speckled lights of red and blue. Oh wild prophets shouting my great-grandmother's place of birth and their mother's before that, before expelling their stomach's contents to divinate. This all on a rainy Saturday eve.'

K-6 discussion questions

- Look closely at Jason Phu's painting, *my really beautiful wonderful city wow*. Can you guess which city it is? How do you think the artist feels about this place? Consider the title, colours, subject matter and style of painting in your answer. What adjectives would you use to describe this painting?
- Phu tells stories about daily life in his art. What story do you think is being told in this painting? Consider the characters, setting and artistic details as prompts for deciphering the story. Now read the artist's statement and take another look at this work. Do you see the artist's strange experience in the city captured here? How does Phu's story compare to your experience of the city?

K-6 activities

- This painting is an ode to Sydney. Think about a place where you spend a lot of time and create an artwork that is an ode to this place. What symbols have you included to help viewers identify it? Think about how you might convey your love of this place through colour, form and pattern.
- Look at the way Phu uses drips of paint in this work. Research city skylines from across the world and paint one of these views using drips, splats and drops. Experiment with different colours and paint consistencies. What is the effect of this technique? What did you discover about using water with paint?

7–12 discussion questions

- Jason Phu often plays with language and humour in his work. Read the artist's statement and note the title of this painting, which reads more like a thought or passing remark. How do the artist's words lend a sense of whimsy or humour to this work? Do you think Phu's visual approach matches this tone or sentiment? Research other works by the artist as a comparison, including his [2015 Sulman Prize-winning artwork](#). Do you think humour is a guise or a way to express something more serious?
- Phu's unique technique, which he has referred to as 'new ink', is inspired by Chinese calligraphic painting. Browse [examples of Chinese calligraphy in the Art Gallery's collection](#). What similarities can you see in Phu's artistic approach?

7–12 activities

- Phu works across several media in his practice, including painting, drawing, performance and installation. How do you think this work would differ artistically and conceptually if it was created in a media other than painting? Form three groups in your class. In each group, work collaboratively to convert Phu's painting to a work in another media: a large-scale drawing, an installation and a performance. How does Phu's strange story of being in the city play out? How does each version compare visually?
- Be inspired by Phu's whimsical take on daily-life observations and create an artwork based on one of your own musings. For your source material, browse diary entries or text messages to find a remark or observation you once had about something you saw or experienced. Use this remark or parts of it in your title, if you like. How does your artwork convey the place, experience and feeling that's referenced in your remark or observation?

Jude Rae

The miracle of the trees

This painting by two-time Wynne finalist Jude Rae was inspired by a regenerating bush landscape at Mount Wilson in the Blue Mountains region of NSW. Mount Wilson is close to the site of the Gospers Mountain fire, part of the devastating 'mega-blaze' that blanketed the state with smoke in late 2019.

Having lived in the Blue Mountains area as a child, Rae was unnerved during a visit to Mount Wilson in 2023 when she experienced 'the burnt remains of the treetops snapping off in high winds and falling on the car'. In the painting, a deep orange underlayer provides a menacing reminder of the destruction wrought by fire. But green plumes of epicormic foliage – a fire-adaptive trait of eucalypts – blossom over blackened trunks. 'It is a meditation on this miraculous phenomenon in the context of climate change,' says Rae. The work's striking vertical composition suggests a transcendent quality to the trees' regeneration.



K-6 discussion questions

- Look closely at this painting by Jude Rae. What do you notice about the size and proportions of the canvas? Are most landscape paintings tall or wide? Why do you think the artist has chosen to depict this landscape in this way? Think about the relationship to subject matter, composition and perspective when considering your answer.
- Why do you think Rae has given this work the title *The miracle of the trees*? What do you think she finds so special about trees and how has this been depicted in this painting? Research different species of eucalypts, the trees seen in this work, and write down some of the interesting facts you discover. Which of these facts do you think would make a good subject in art? How would you depict this subject?

K-6 activities

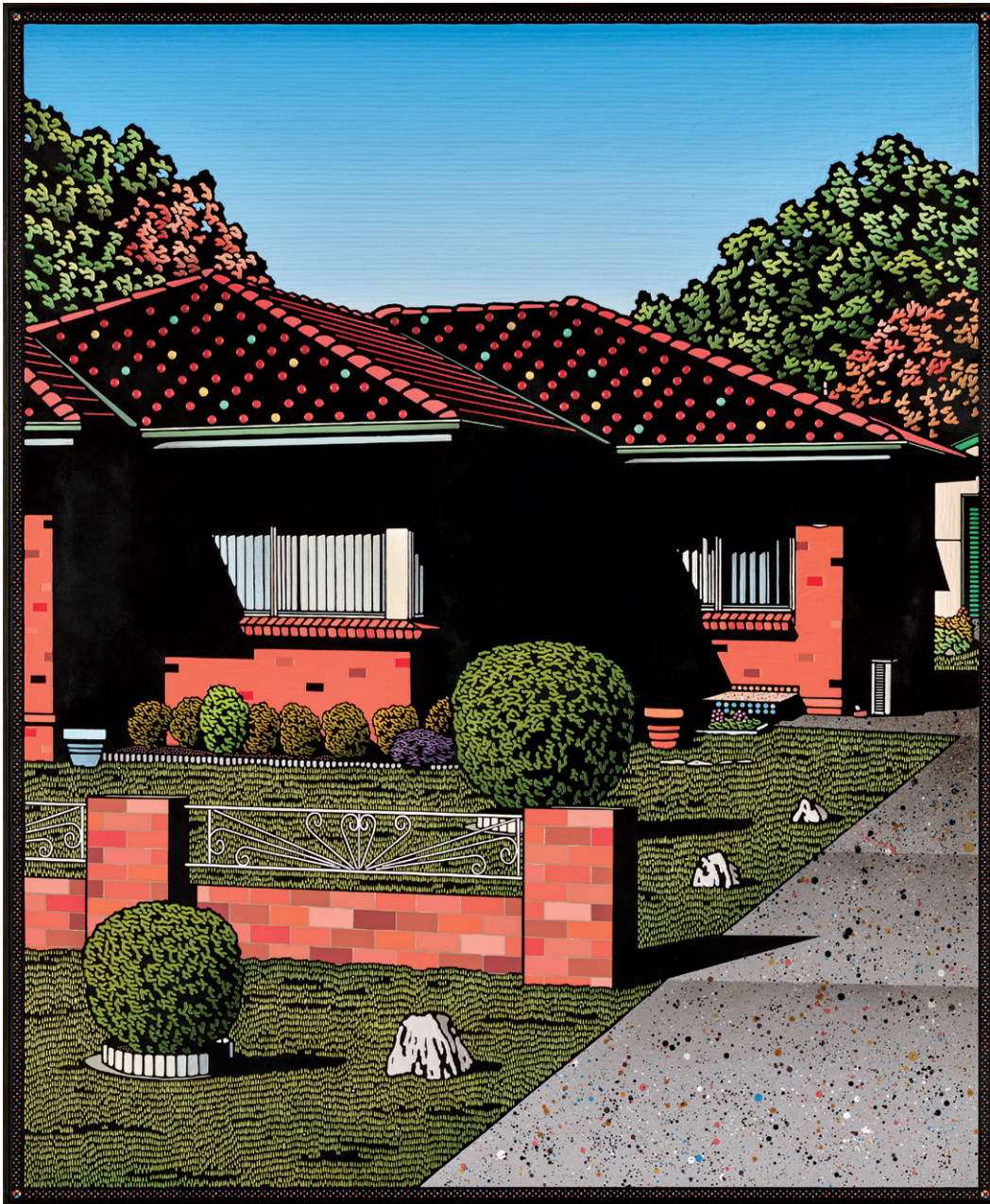
- In this painting, Rae celebrates the miraculous regrowth of foliage on trees after a bushfire. What's something in nature that you find incredible and awe-inspiring? How does this phenomenon or characteristic help a species survive? Create an artwork that celebrates this natural wonder. Experiment with different found materials to bring your work to life.
- Create a visual log of the plants and trees at your school. Note which species are native to Australia or introduced from another part of the world. Observe the insects and animals that visit the school grounds. Be a wildlife warrior and create a poster to help spread the word about the flora and fauna at your school and the importance of looking after them.

7–12 discussion questions

- Jude Rae is especially known for her still life paintings, portraits and architectural interiors. View some of these [artworks in the Art Gallery's collection](#). Compare these works to *The miracle of the trees*. Do you see similarities in technique or style, or in the approach to light and space? How does Rae push the boundaries of what paint can do? Why would an artist experiment with different genres?
- Depicting the fire-adaptive traits of eucalyptus trees, Rae says that her painting is 'a meditation on this miraculous phenomenon in the context of climate change'. Do you see this painting as a warning, a lament or a celebration of the natural world? What are some of the ways artists address climate change in their work? How might Rae's work be positioned within this context?

7–12 activities

- In this painting, the background plays an important role. A deep orange underlayer provides a reminder of the fire that caused the trees' bark to be blackened. Be inspired by Rae and create a landscape, either urban or natural, in which the background communicates something about the place you are depicting. Experiment with colour, texture, patterns and imagery. Does your background reveal something about an event, time, experience or feeling?
- The title of Rae's painting, *The miracle of the trees*, references the ability of eucalypts to regenerate after a bushfire. What does this title conjure for you? Create a body of work with the same title that conveys your own interpretation or personal response to these words.



Christopher Zanko
Personal plethoras

Growing up, Christopher Zanko formed impressions of local architecture that helped him build a 'cognitive map'. Particular houses and streets in the Wollongong suburbs of his childhood, on Dharawal land, became markers for him in a place now undergoing development and gentrification.

Zanko, a two-time Wynne finalist, noticed this house while walking to his daughter's preschool in 2023. 'The arrangement of shadows cast by the eaves and the glimpse into the backyard gave a sense of familiarity,' he says. Rendered large, with confident lines, the house's textures of red brick, speckled concrete, pruned bushes and drawn blinds have been lovingly depicted. Zanko carves into the wooden surface with small hand chisels before adding colour, then accentuates

the work's graphic details and deep shadows by applying black paint with a roller.

While the changing nature of our environment can be challenging, Zanko notes, it 'is arguably necessary, especially considering Australia's current housing crisis'. 'Through my process I seek to give a sense of permanency to the narratives and experiences of suburban Australia.'

K-6 discussion questions

- *Personal plethoras* is an artwork made with paint on a hand-carved wooden surface. Notice the squiggly lines of the grass or the choppy lines in the sky. Can you imagine the artist carving these grooves with a small hand chisel and then applying paint over the top? Compared to other types of art-making, do you think this process would be more physical or time consuming?
- Write a story about the people who might live in this house. What do the rooms behind the drawn blinds look like? Is there someone inside? Who does the gardening in this household?

K-6 activities

- Christopher Zanko saw this house on his walk to his daughter's preschool. Using a range of art materials, create an artwork of a house that's on the route to your own school. Think about perspective when you create the shape of the house and experiment with colour and patterns for the details. Why did you choose this particular house as your subject?
- What time of day do you think the artist has captured in this artwork? How can you tell? Photograph the same subject at different times of the day. Which image do you prefer and why? Choose one of these moments to develop into an artwork. Write a label for this artwork that describes your artistic process and the effects of light.

7–12 discussion questions

- Christopher Zanko talks about creating a 'cognitive map' of his childhood suburb in Wollongong. What does he mean by this? How does this painting give insight into the artist's memory? Think about what an architectural cognitive map of your local area might look like, reflecting on the changes you've seen over time. Make some notes and sketches in your visual art diary to elaborate on these ideas. Imagine looking back at these thoughts ten years from now; how do you think you will respond? What do you predict your neighbourhood will look like?
- Double- and triple-fronted brick veneer houses were built across Australian suburbs in the 1950s and 1960s. Have you seen any in your neighbourhood? Compare Zanko's painting to Howard Arkley's *Triple fronted 1987* in the Art Gallery's collection, a work that also depicts this type of home. How has each artist used the triple-fronted home to communicate something different? What subject would you use to convey Australian suburbia today?

7–12 activities

- *Personal plethoras* is a painting on hand-carved wood. After applying paint to the carved surface, Zanko adds a layer of black paint with a roller. Look closely to see the detailed carvings, carefully made with a small hand-held chisel. Create an artwork that experiments with elements of this technique to understand its complexities. Try carving into different materials, including soft wood, linoleum, rubber or foam, and experiment with different colours of paint to achieve a desired outcome.
- This painting captures someone's home, and yet there are no people present. What is the effect of this decision? Does it feel peaceful, homely, orderly, lonely or empty? Do you see evidence of human activity? Create an artwork of a house or residential street where no one is home. Pay attention to the traces of human activity and how you might draw attention to these details. What is the feeling or mood evoked in your work?

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