

WORKSHOPS SECONDARY SCHOOLS

Workshops are adaptable for particular age groups and focus on specific themes and approaches. Some workshops are site specific. All workshops are conducted by Bundanon Trust Education Officers. All workshops are tailored to the needs of the year level of students and HSC/VCE/IB courses studied.

Examples of artwork produced in these workshops are found in our Showcase section of the website. <http://www.bundanon.com.au/category/education/showcase>

Each night you stay entitles you to one workshop of three hours. A complimentary one to two hour workshop is offered to schools on the first day of their visit at the Bundanon property. The availability of this workshop is dependent on your arrival time and will determine if time permits.

Some workshops such as Collagraph require double the time and an extra cost of \$15 per person is charged.

BUNDANON WORKSHOPS

Visual Effects

This workshop is based at the riverbank where Arthur painted many works from his Shoalhaven River series. Arthur Boyd often made several versions of the same subject matter using different mediums. Students are encouraged to reflect on the works they have seen in the Study Centre and in Arthur's Studio whilst they create a series of drawings of the same scene, developing confidence in a range of mediums. The emphasis in this workshop is on quick responses developing observational skills. Line, movement, texture and tone are a focus through the use of wet and dry mediums with natural materials used to create interesting marks.

Environmental Sculpture

Inspired by the work of artists such as Andy Goldsworthy and Tim Pugh, this workshop allows students to consider the natural environment around them as a means of art making practice. Students are introduced to contemporary, site specific environmental sculpture. They are encouraged to apply the conceptual framework to their sculptural piece when conceiving and discussing their art making processes and outcomes. Students follow a decision making process through experimentation and collaboration. Students will learn to care about their environment and consider the importance of the site. By photographing their work, students will learn about the importance of documenting their art as well as the ephemeral nature of the art form.

Bundanon Journey Panorama

This drawing workshop is based in the grounds of the homestead, and involves the students in observing different viewpoints of the property and combining these views to create a panorama. Students apply observational skills in a series of drawings using aquarelle progressio, ink and wash.

Single Man's Hut

This drawing and writing workshop is based at the Single Man's Hut, a simple sandstone and timber slab building dating back to the 1870's and once the home of an Indigenous stockman. Students explore the many facets of this building and its structure through a three dimensional zig-zag artwork. They work with black pen and coloured wash, incorporating creative text into the visual format of their finished artwork.

Pulpit Rock

Participants create a series of sketches based on the landscape feature Pulpit Rock. This feature inspired Arthur Boyd in many of his Shoalhaven landscapes. Up to six different drawing media are used to create responses in line, tone and texture.

RIVERSDALE WORKSHOPS

Mosaic Landscape

This workshop explores the approach and practice of artists such as John Wolseley. In their investigation of the landscape, students will view and discuss examples of Wolseley's imagery, in order to understand his belief that "knowing and being part of the natural world is fundamental to our lives, and to our creative expression." Students will collect material from the surrounding environment to use as starting points and inspiration for their work. Students will learn the importance of gathering and recording macro and micro aspects of the environment at a selected site in a number of ways. Using rubbings of textures, viewing the environment from different perspectives and creating detailed drawings of found objects, students initiate their exploration of the natural world. They are encouraged to record responses to their journey through the creek environment, the sounds and sensations and to develop skills in botanical illustration. Students are challenged to develop a response to the site and will be encouraged to use language and text to consider their own sense of place. This workshop involves techniques in a mixed media collage approach.

Microscapes and Structures- NEW Drawing and sculpture workshop!

This workshop explores the miniscule and micro in the environment through two and three-dimensional art forms. Students will explore the microstructures in discarded elements of the environment such as leaves, seedpods, bark, twigs, grass and manufactured materials. This workshop is in three parts:

1. Collecting, selecting and organising a small collage from natural objects
2. Creating a series of small three dimensional structures using both natural and manufactured materials
3. Creation of a small detailed drawing and gouache painting.

Skulls, Bones and Symbols- a drawing and collage workshop

Arthur Boyd incorporated the skull image of the horse 'Flame' into some of his artworks. It was one of his personal symbols. This workshop explores the concept of symbolism in art-making and examines the works of Picasso, Van Gogh, Georgia O'Keefe, Fiona Hall, Arthur Boyd, William Kentridge and Frank Hodgkinson and their relationship with both human and animal skulls in their personal art practice. Through the process of discussion and detailed initial drawings, students familiarize themselves with the images of bones, skulls, empty bowls, candles, rosemary and water-bottles in a still life arrangement. They discover the symbolic meanings communicated via this imagery. Collaged images of the human body are developed into a second artwork. Students select a section of their collage using a frame and enlarge the selection into a large charcoal drawing.

Burrawangs and Banksias- Dry point Etching

This printmaking workshop involves students in the production of a dry point etching based on the environment on Arthur's Hill. Using an observational drawing completed on site, students develop a Perspex etching plate in a series of steps. Line qualities, hatching and textural surfaces are applied to the plate to create variations in tone. Working with an etching press, students create an artist's proof and develop their plate further to create a 2nd or 3rd state print.

Collagraph Print making

This workshop is inspired by the artist's book *Sangkuriang* created by Arthur Boyd and Indra Deigan, which students can view as part of their Study Centre tour at Bundanon. Students will create their own collagraph plates using papers, boards, PVA glue, shellac and textured surfaces. If desired, they can use their drawings produced in a Bundanon workshop as a starting point for the collagraph, considering the sequence as a small body of work. They learn how to create different variations of the one plate using different inking up and wiping methods and explore the use of strong, expressive colour. This workshop can be commenced in an afternoon or evening session to make and seal the collagraph plate, which is then followed by the proofing and printing session the following day. This workshop takes the equivalent of 2 X 3 hour sessions to complete and there is a charge of an extra \$15 per person for this. We use good quality etching papers for this workshop.

The Artist's Book- NEW Workshop!

The students are challenged in this workshop to understand the concept of creating a small body of work through an artist's book. In their visit to the Study Centre, students view examples of artist's books from the Boyd Collection and artists in residence. Students design and construct an artist's book with a final cover size no larger than A5.

With the cover complete, students create the endpapers for the artist's book; a series of drawings can then be incorporated into the book. A Zig Zag Book format is used for this workshop.

Riverscape Painting

This workshop is inspired by the magnificent view of the Shoalhaven River landscape from the Boyd Education Centre as subject matter for an interpretive landscape painting. Working "en plein air", students will experiment with different painting techniques, exploring approaches to landscape painting. Textural and tonal effects, varied palettes and grounds and the use of impasto, glaze and structure mediums are applied to create dimension in the work. Students will create a personal response to the subject matter. Students explore each other's responses through discussion throughout the workshop. Students are able to bring a pre-prepared canvas for this workshop.

Experimental Mono-printing

Students create a series of experimental monoprints, using for inspiration seasonally available materials and the surrounding landscape as subject matter. In the first part of this workshop students will make a series of experimental monotypes, using block printing inks and Akua brand transparent inks, focusing on texture, shape and line. In the second half, students deconstruct their work and create a mixed media collage using their prints.

Environmental Sculpture

Inspired by the work of artists such as Andy Goldsworthy and Tim Pugh, this workshop allows students to consider the natural environment around them as a means of art making practice. Students are introduced to contemporary, site specific environmental sculpture. They are encouraged to apply the conceptual framework to their sculptural piece when conceiving and discussing their art making processes and outcomes. Students follow a decision making process through experimentation and collaboration. Students will learn to care about their environment and consider the importance of the site. By photographing their work, students will learn about the importance of documenting their art as well as the ephemeral nature of the art form.

Relief printing with Foam Plates

This workshop explores the natural flora at the Riversdale property and makes use of the changing seasons and the many different plant forms. Students make initial observation drawings of selected plant forms and discover the lines, shapes, forms, patterns and textures comprising their construction. From these initial drawings Foam Printing plates are created. Students explore printing their plates and experiment with different colour combinations, paper types and surfaces. Students are encouraged to work up a number of works at the same time, applying creative processes which artists use to develop their ideas. Students are encouraged to complete this workshop by deconstructing their plates and prints and introduce collage techniques for a final artwork.

Reconstructing the Landscape

This is a dynamic workshop combining collaborative and individual approaches to art making. Students will explore ways in which sensory responses to their surroundings can be expressed using mixed mediums. They discover the process of gestural and spontaneous mark making and then develop this further into more deliberate and considered imaginative pieces. Examples of landscape works by artists such as Fred Williams and John Olsen are considered. Students will develop intuitive and expressive skills using extended brushes for mark making. Students will co-operate to create a large artwork, collaboratively through negotiation, which is then deconstructed and then developed further through re-assembly. The process will help students to be confident in their art making.

Life Drawing Yrs 10–12

The Life Drawing Workshop enables students to explore the representation of the human form focusing on a range of approaches which develop observational drawing skills. Students will be shown examples of different stylistic approaches to drawing the human form. They commence with rapid short poses and work up to longer poses. Using right brain/left brain exercises and a variety of mediums, students will investigate proportion, tonal rendering and contours to represent form effectively. Most importantly, students will be encouraged to develop their personal style and favored technique.

The group cost for this workshop is an extra \$40 per hour for the model. The minimum cost is \$120.

Figure in the Landscape –Photographic Workshop

Students are encouraged to reflect on their response to the surrounding landscape, after looking at narrative techniques used in photography and painting. They are asked to consider how to portray emotional links to the landscape, exploring how photographers use various techniques such as visual alliteration, unusual composition and viewpoints. The works of contemporary photographers such as Anne Zahalka and Polixeni Papapetrou are investigated. The connection between emotional response and choice of art elements and principles is discussed. In pairs, each student is asked to take a series of images of their partner. Students are encouraged to use the environment and props in an expressive way, to introduce drama and narrative, or to incorporate the body into the landscape in a literal sense. Bundanon has 10 cameras for students to use and is able to give the school a CD of the images.

VISUAL DESIGN WORKSHOPS

Architectural Design-

This workshop enables students to apply their knowledge of a study of the architectural work of Glenn Murcutt to a design brief. Students are guided through an architectural design process based around a brief related to a site-specific structure for our Riversdale property. The workshop involves collaborative idea generation using brainstorming, concept sketches and mind-maps, site analysis discussion, sustainable architecture ideas, and the construction of a 3D model-making using simple architectural model making techniques.

Riversdale Panorama-Visual Design Workshop

This design workshop involves a series of drawing studies based on the architecture of the Riversdale property, including the Glenn Murcutt, Reg Lark and Wendy Lewin designed Boyd Education Centre. Students observe the built environment and create a composition which incorporates different viewpoints, perspectives and elevation drawings with drawings of patterns and structures. The drawings are combined into a panoramic format. Drawing and water colour media are used.