

# EDUCATOR LED VISIT POWERHOUSE ULTIMO

## VISUAL ARTS Stages 4–6

Using active enquiry techniques, learners will examine two to three artworks on display using a combination of Visible Thinking Routines and The Frames / Conceptual Framework.

This example focuses on Sunlight for a Pandemic by Honor Freeman and Bush Multicreature by Jenny Orchard, on display in Clay Dynasty.

Exhibition	Object	Thinking Routine
Clay Dynasty	<u>Sunlight for a Pandemic</u> Honor Freeman	<u>See Think Me We</u> 1. SEE: Look closely at the work. What do you notice? Make lots of observations. 2. THINK: What thoughts do you have about the work? 3. ME: What connections can you make between you and the work? 4. WE: How might the work be connected to bigger stories— about the world and our place in it?
	<u>Multicreature</u> Jenny Orchard	

## SYLLABUS LINKS

### VISUAL ARTS Stages 4–6

Content	
Practice	Artist Practice as relevant for each artwork <ul style="list-style-type: none"> <li>– Processes / methods / techniques               <ul style="list-style-type: none"> <li>– Honor Freeman’s use of slipcasting</li> </ul> </li> <li>– Studio Practice               <ul style="list-style-type: none"> <li>– Jenny Orchard’s studio practice</li> </ul> </li> </ul>
Conceptual Framework (Artist / Artwork / World / Audience)	<b>Artists</b> create <b>artworks</b> responding to, interpreting and commenting on the <b>world</b> around them <ul style="list-style-type: none"> <li>– Eg. Honor Freeman’s response to the Covid 19 pandemic</li> </ul>
The Frames	<ul style="list-style-type: none"> <li>– <b>Structural frame:</b> largely covered by ‘SEE’ - close observation of the artwork and components from which it is made. This can include materials, colours, shapes, but also symbols etc</li> <li>– <b>Subjective Frame:</b> focuses on THE ARTIST’S subjective experience, but this Learning Routine also touches on YOUR subjective response / perspective via ‘ME/WE’</li> <li>– <b>Cultural Frame:</b> includes cultural references, symbols, experiences pertaining to a particular group or community. ‘ME/WE’ in this routine also addresses common experiences and social issues in the global community – eg Honor Freeman’s response to the pandemic</li> <li>– <b>Postmodern Frame:</b> relates to use of references, multiple perspectives, hybridity, use of irony eg in Jenny Orchard’s work</li> </ul>

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## Educator Led Experience Sample Itinerary for a 10am arrival

### Stages 4–6 Visual Arts

9:45am	Arrive at Powerhouse, main entrance, Harris St, Ultimo. Learners can use this time for a toilet break or to have a snack.
9:55am	Museum Visitor Service Officer (VSO) meets group and checks booking details
10:00am	VSO leads group into the museum to cloak school bags, toilet stop if needed, welcome and Acknowledgement of Country.
10:10am	<b>Educator/s – groups of 15 learners + teacher/supervisor</b> Expert museum educators engage small groups of learners (15:1) at two selected artefacts or galleries. Discussions and activities are aligned with the Visual Arts Syllabus content.
10:55am	Whole group reunited, wrap up, farewell to Powerhouse Educators. Free exploration of galleries with teachers/supervisors until 11.50am.
11:50am	Reclaim cloaked bags, toilet stop if needed.
12 noon	Depart Powerhouse.