



But wait there's more, here's pack number 4. We hope you are travelling well with the constant changes that are now happening in our lives. When things become intense in our world, regular creativity can become challenging. And yet this is when it can help us the most.

Here's how the creative loop works. The more you create, the more you learn. The more you learn, the more ideas and confidence you have. The more confidence you have, the more you'll love your art. And the more you love your art.....the more you create. So get yourself started and get that loop going!

Looking forward, we are excited to say that we are slowly reopening our doors. In term 3 we are having small group sessions for our Be Connected digital class. Zoom sessions for Mixed Media on Tuesdays and Watercolour on Thursdays will continue. In term 4 our Ace programme will be up and running! We are looking forward to welcoming you back at Holly Cottage soon.

Please do not hesitate to contact us if you require any information or assistance. We'd love to help you.

From your friends at Artworks

I believe in the healing power of the arts, and whenever anyone can bring art into anyone's life, it's a special thing.

- Austin Nichols

WISEFAMOUSQUOTES.COM





IT'S NOT WHITE
VS BLACK,
IT'S EVERYBODY
VS RACISTS

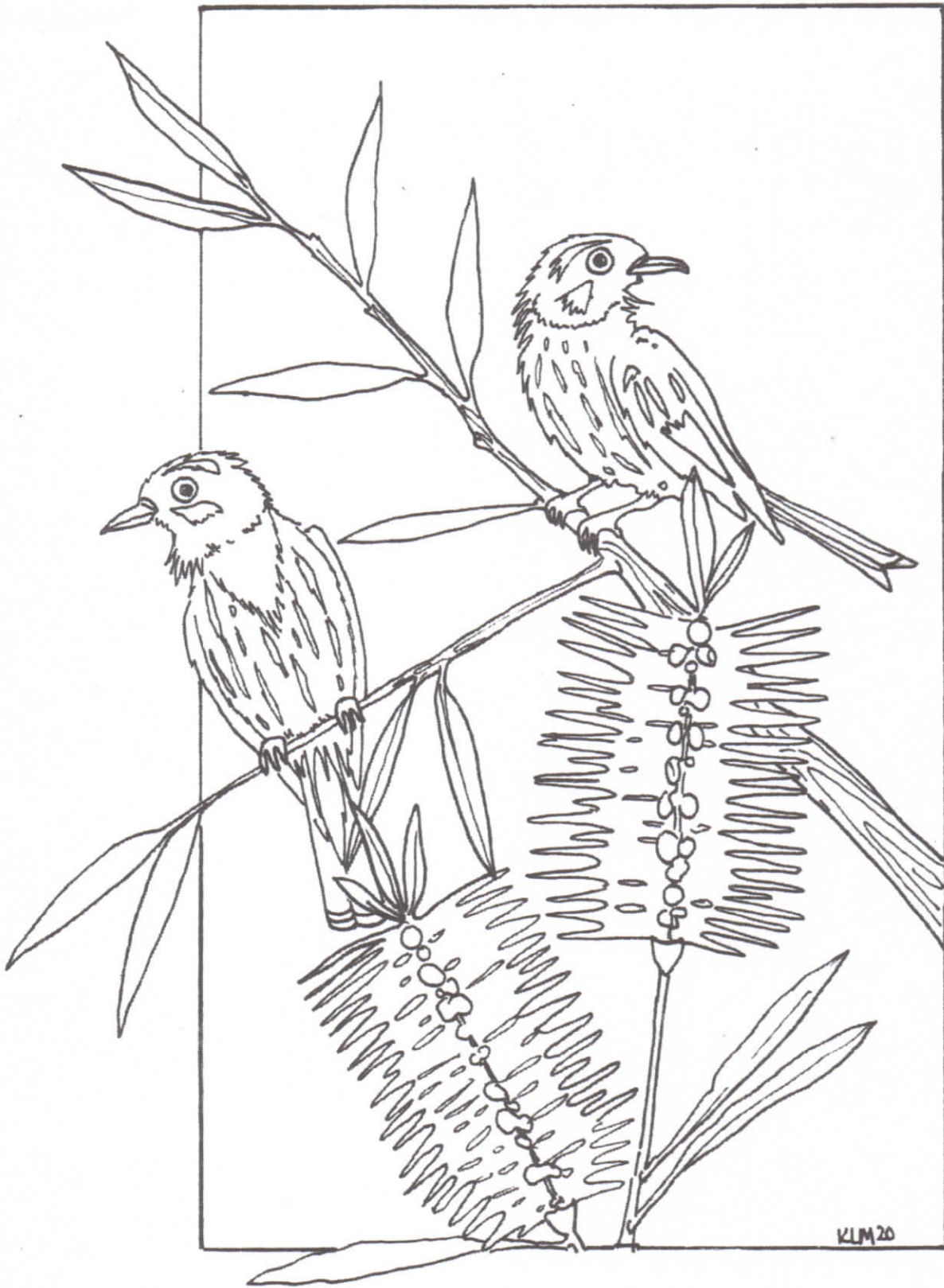
BLM

LOVE

Hi all

Included in your pack is another photocopy of an outline drawing on watercolour paper. This time the drawing has been printed on a laser printer so the ink won't run. Feel free to use watercolours or any other medium.

Also included is a piece of blue card for you to make your viewfinder for the 'Still life in red' exercise. Enjoy your activities!



KLM20

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ART GALLERY

Still Life in Red

Create the scene

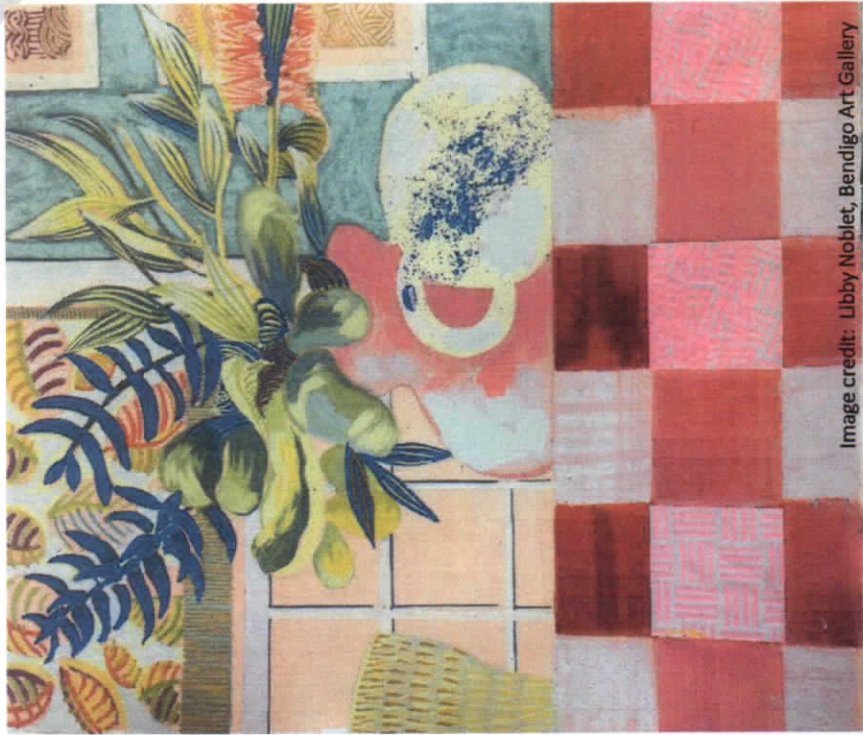


Image credit: Libby Noblet, Bendigo Art Gallery

You will need

- Grey lead pencils soft, medium, hard
- Eraser
- Paper; cartridge and heavier weight for wet media and collage
- Stiff card for view finder/ cutting knife
- Brushes; a range of sizes and shapes
- Your medium of choice for finished piece, eg. gouache, water colours,
- Water canister
- A camera is helpful

Gather your goods

Collect a few things from around your house that you would like to draw.

You might aim to find about 8 items ranging from fabric, vases, ornaments, crockery even plant cuttings from your garden. Better to have more to play around with.

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ART GALLERY



Image credit: Libby Noblet, Bendigo Art Gallery

Set the scene

Choose a spot you would like to work.

You may need to have exclusive use for a day.

Consider, foreground, background, overlapping objects, contrasting textures and patterns, consider the feel, is it simple and austere or busy and highly ornate.

Perhaps if just beginning it may be better to begin with simpler forms and arrangements. Remember also, you may take a sketch or two from one arrangement and then move on, so don't feel like this is the finale. It's all part of the learning.



Image credit: Libby Noblet, Bendigo Art Gallery

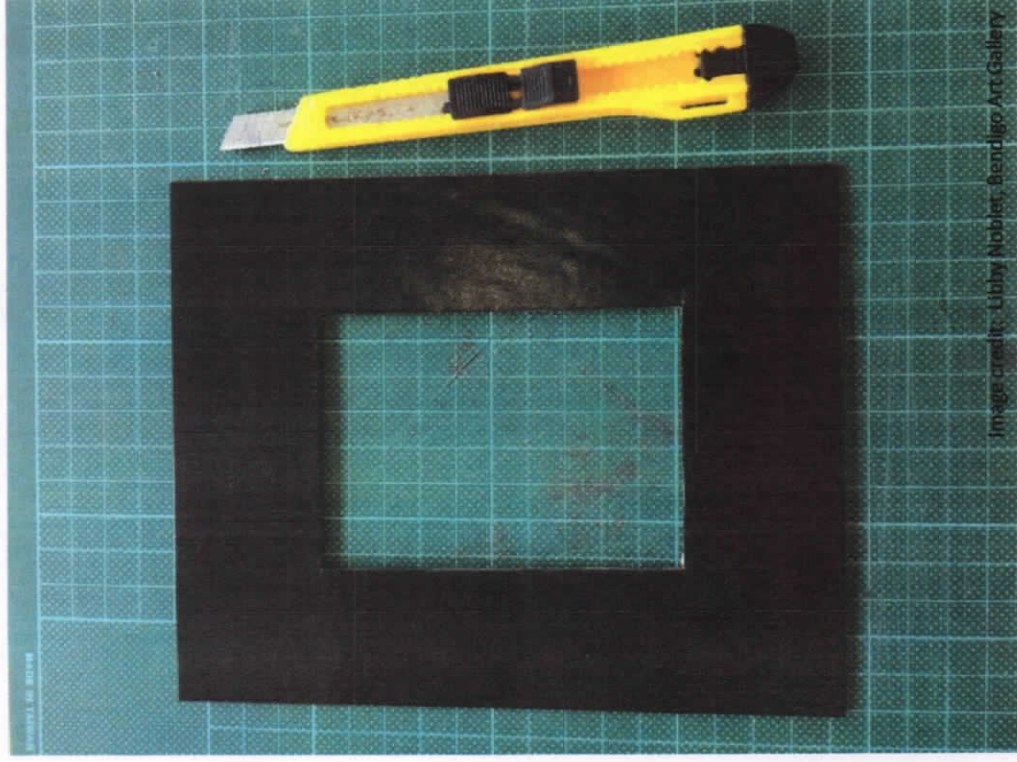
BENDIGO
ART GALLERY

Using the view finder

At this stage you just need a pencil, an eraser and a piece of paper with something to rest your drawing on. I have my drawing book in this instance.

Hold your view finder up to frame your scene. You may need to move it around and in and out to find the arrangement you like the most.

If you are able, set up a desk light to cast some shadow. This helps create contrast and depth in a work through emphasising light and shade.



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ART GALLERY

Observation

Begin by drawing different possibilities.

These different ideas can be drawn in the form of 'thumbnail sketches'

Thumbnail sketches are small compositions that are suggestive of possible layouts or compositions of your chosen items.

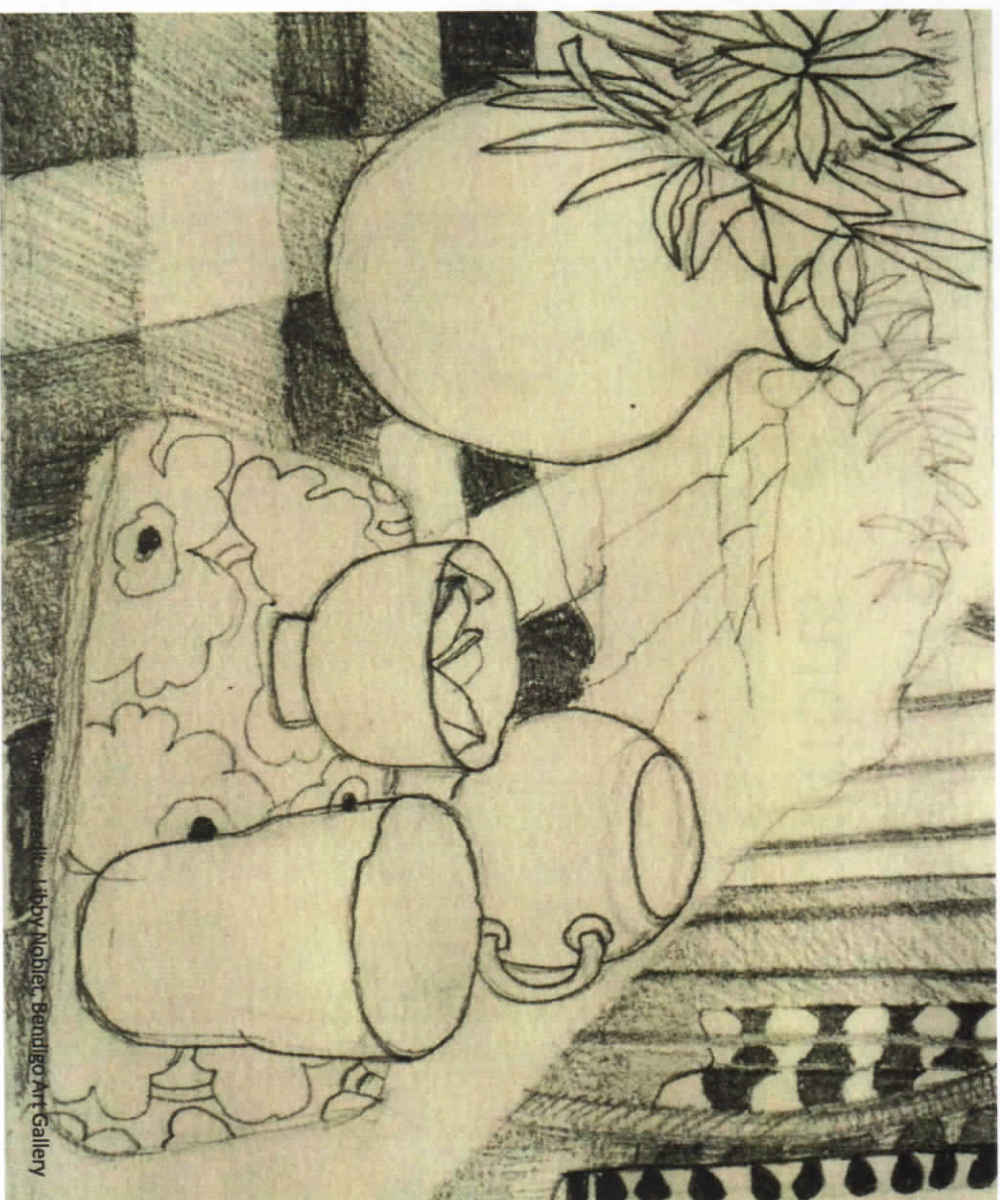


Image credit: Libby Noblet, Bendigo Art Gallery

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Keep it small and simple

The following sketches are approximately 5cm x 7cm in width and height. Here composition, shape, texture are organised in different ways



Art by Nobler, Bendigo Art Gallery

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Try out different compositions



Image credit: Libby Noblet, Bendigo Art Gallery

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ART GALLERY

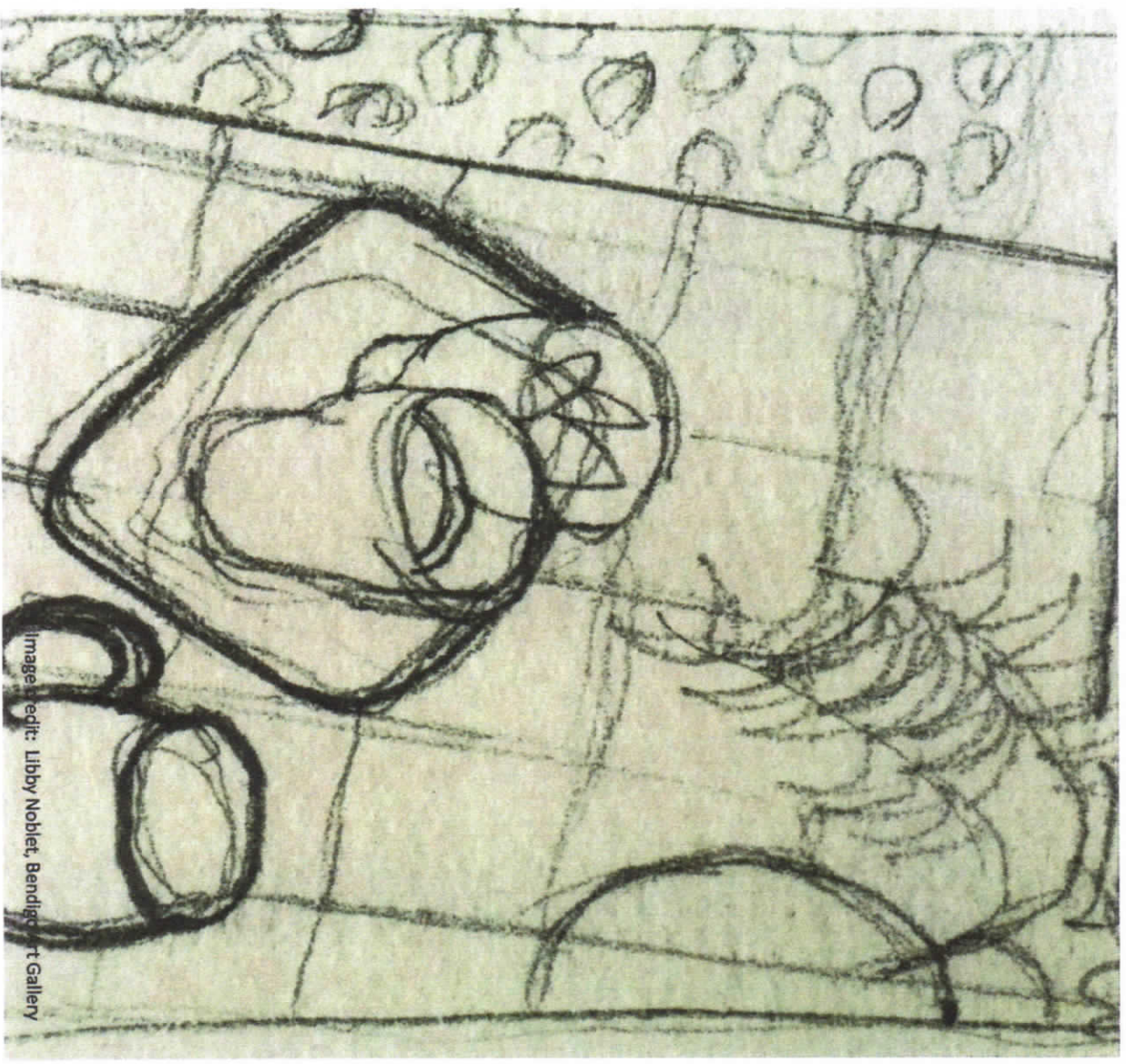


Image credit: Libby Noblet, Bendigo Art Gallery



Image credit: Libby Noblet, Bendigo Art Gallery

Draw about six in total

From the group of sketches this composition was chosen for the more developed drawing.

The vantage point was considered to be interesting, looking from below the top of the table upwards and including the large checks as a major part of the picture.

Choose your medium

Once again gouache on paper was used for the final drawing. Gouache can be rejuvenated after drying out in the palette by adding water and mixing with a bristly hard brush.

Other possible mediums or techniques may be;

- Pencil/ coloured pencil on paper
- Pen and ink on paper
- Water colour on paper
- Collage on paper
- A mixture of the above



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ART GALLERY

Gouache for colour

Gouache is like an opaque watercolour and generally is watered down to a creamy consistency. It can block out colours underneath.

Although, it is recommended to begin with a more watery consistency and build up to the finer detail using the thicker consistency.

Here I completed two drawings one with a yellow wash to begin with and another with a peachy colour. You will be able to see with the final drawings how this ground colour can influence the colour choices afterward.

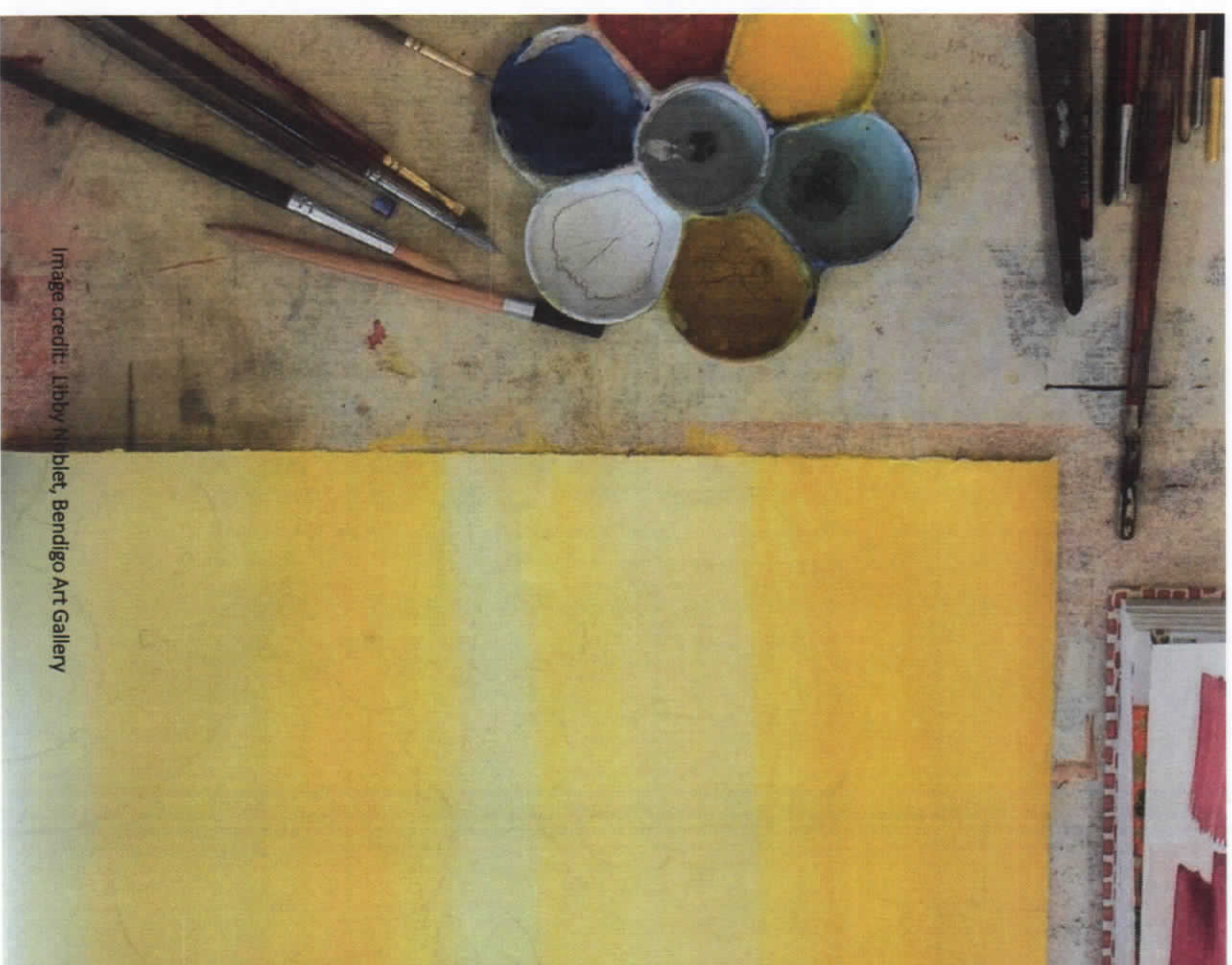


Image credit: Libby Mitchell, Bendigo Art Gallery

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ART GALLERY

After the wash

Pencil in your choice of composition.

Begin to fill in your shapes with blocks of colour in whatever medium you have chosen to use. You will see here where the ground colour has been left to show through



Image credit: Libby Noblet, Bendigo Art Gallery

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Building up form

Gradually add more tonal variation to your different shapes to give them the illusion of form.



BENDIGO
ART GALLERY

Image credit: Libby Noddlet, Bendigo Art Gallery

Detail and character

Begin adding the detail to add character and resemblance to your objects.

Observe the detail of your objects and choose brushes and techniques that are going to give a sense of personality.

For instance in the pale pink vase a large flat brush has been used whereas the cup has the splatters added with a finer brush and flicking the paint

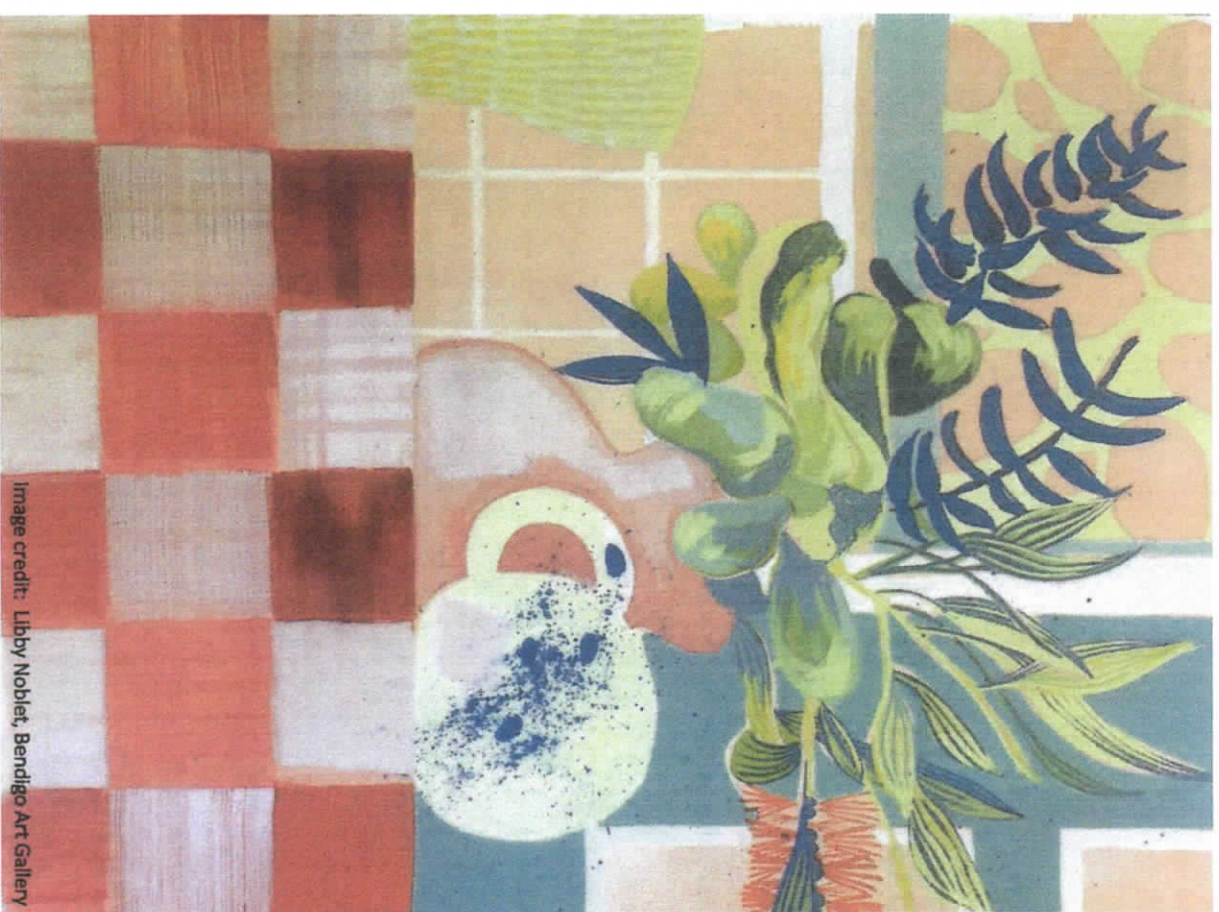
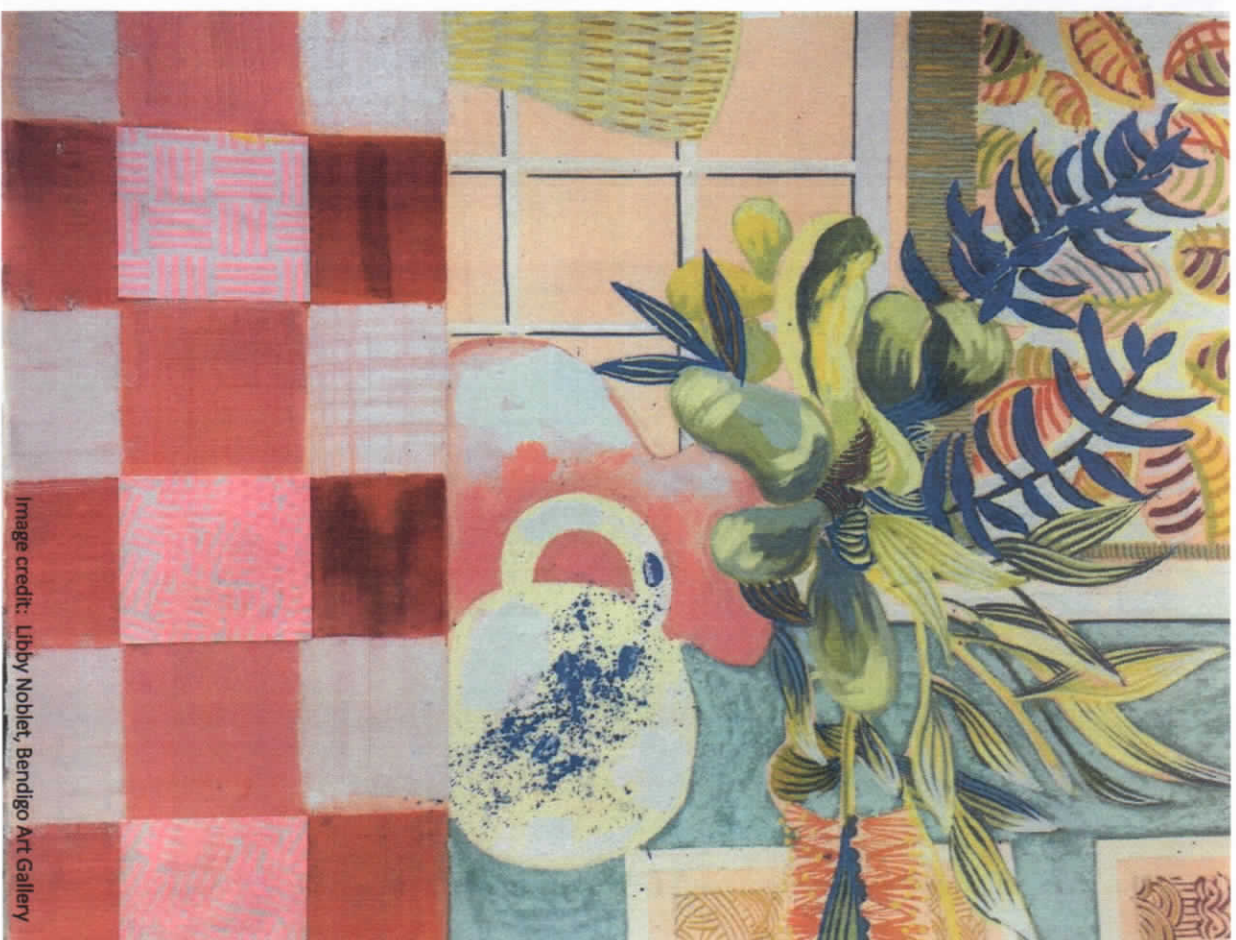


Image credit: Libby Noblet, Bendigo Art Gallery

Finishing

To differentiate between surfaces and to add the final touches of interest more detail is added using finer brushwork and the use of other materials such as the pastel in the light blue green wall and the collaged pieces in the table cloth.

Those sorts of details are difficult to work over any more, which is partly why they are left to the last.



BENDIGO
ART GALLERY

Image credit: Libby Noblet, Bendigo Art Gallery



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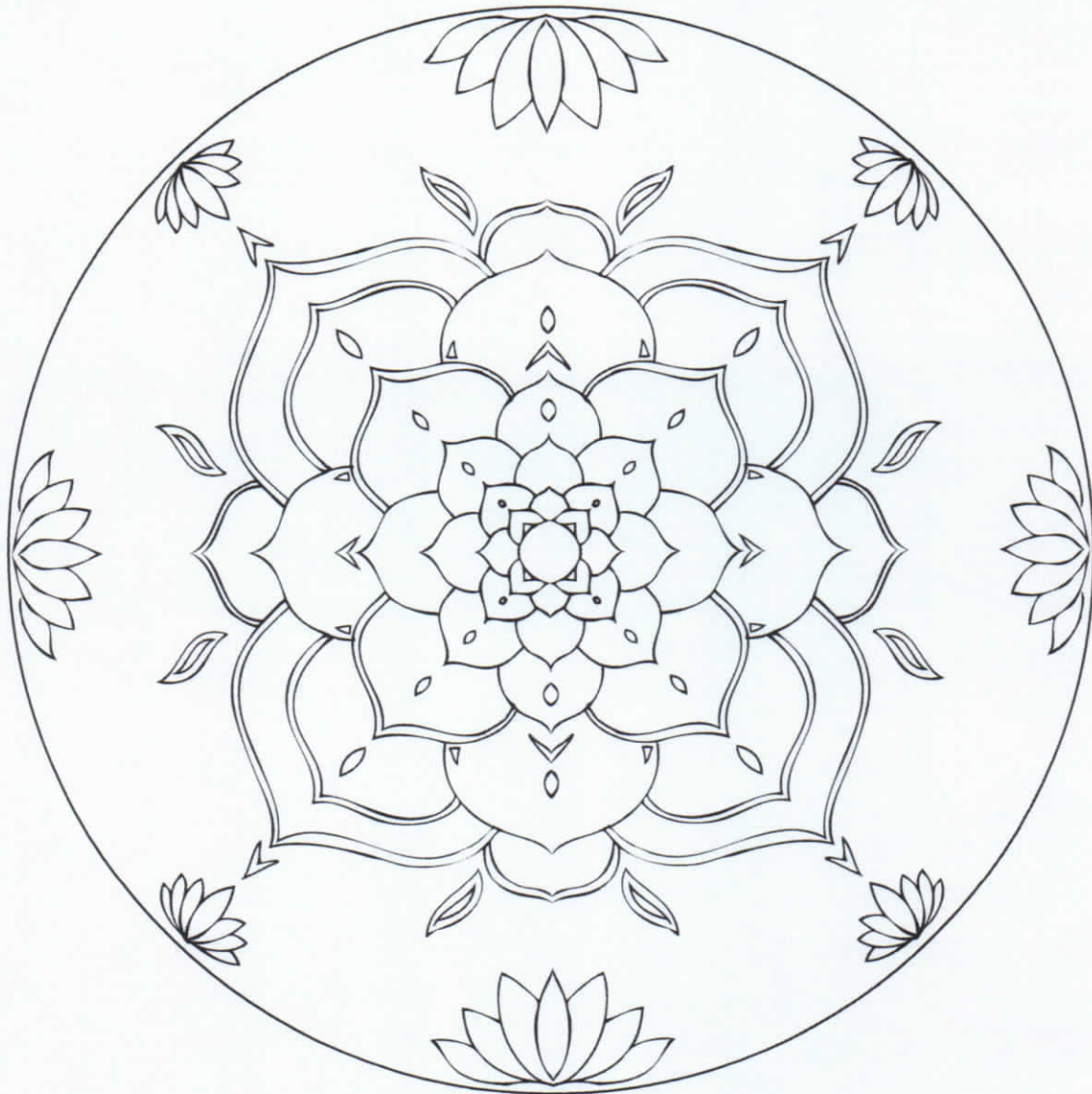
BENDIGO
ART GALLERY

Same approach, different outcome

This is the still life that began with the yellow underlay. Different objects have been put together and a slight change in vantage point taken. Apart from that though the process has been similar;

- Laying down colour.
- Pencil in the composition.
- Painting in blocks of colour for the shapes
- Using smaller brushes and a variety of mark making for the detail.
- The collaged furniture and oversized cricket ball, play with scale and add a personal touch.

Mindful Colouring



Colouring can be an enjoyable alternative to meditation or mindfulness, and can be used as a way to reduce feelings of anxiety¹. In particular, colouring-in a mandala (a round shape) has been found to be the most beneficial form of colouring in for reducing anxiety².

If you are experiencing uncomfortable emotions, focusing on a task such as colouring in, can be a useful distraction that allows these emotions to gradually pass³. Calming your mind in this way helps you put up with those unwanted emotions and thus can stop you acting in ways that might make things worse.

Colouring is also good for us because it uses the part of our brain responsible for improving concentration, motor skills, problem solving and organisational skills⁴. This is particularly true if you are colouring detailed pictures, with complex colour schemes and trying to make your picture look aesthetically pleasing. However, you don't have to start out colouring in complicated designs - you can start with simple ones and build up to more complex designs when you feel ready.

1. Curry, N.A., and Kasser, T. (2005) Can Coloring Mandalas Reduce Anxiety? *Art Therapy*, 22:2, 81-85. 2. van der Vennet, R., and Serice, S. (2012). Can coloring mandalas reduce anxiety? A replication study. *Art Therapy Journal of the American Art Therapy Association*, 29(2), 87-92. 3. Heckwolt, J.I., Bergland, C., Mourabdis, M. (2014). Coordinating principles of art therapy and DBT. *Arts in Psychotherapy*, 41 (4) (2014), 329-335.

4. Eschleman, K.J., Madsen, J., Alarcon, G., Barelka, A., (2014). Benefiting from creative activity: The positive relationships between creative activity, recovery experiences, & performance-related outcomes. *Journal of Occupational and Organizational Psychology*, 87(3), 579-598.



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After COVID-19, what will 'normal' life be like?



As governments around Australia make cautious moves towards lifting COVID-19 restrictions, it's time to start thinking about life beyond lockdown.

But even though many of us have spent weeks dreaming about the day that things go back to normal, Professor Vijaya Manicavasagar of the Black Dog Institute cautions that re-entry into the real world might not be all smooth sailing.

Adjusting to the new normal

We can expect to see lots of changes when we emerge into the world, from a favourite café that didn't survive the shutdown to greetings between friends that now consist of a nod or a wave, rather than an effusive hug.

Practical activities like driving a car or catching a train may feel strange, and for many of us, the desire to pick up old hobbies and habits – a drink at the pub, a dinner party with friends and family – might be tinged with concern about whether it's really wise to socialise in close contact with others.

But for others, the changes might be deeper. The unexpected nature of the pandemic and its sudden and intrusive arrival in our lives will leave some of questioning whether the world is still a safe place.

“The world might actually be a different place when we get out of this,” says Manicavasagar, a senior clinical psychologist at the Black Dog Institute who specialises in adult separation anxiety disorder.

“The fact that we've had a pandemic in our lifetime, for a lot of people that would shake their beliefs in the world, the stability of the world, that nothing bad can happen. It's a shock.”

Financial and economic challenges

For those who have lost income or jobs, there are also practical concerns to grapple with – finding work, meeting financial commitments, applying for Centrelink benefits or negotiating with landlords and banks to manage rent, mortgages and credit card payments.

With predictions of up to 1.4 million job losses by the end of 2020, these financial pressures will be front and centre of many people's lives for the foreseeable future and could have a significant impact on their mental health.

“A lot of things that people are going to be worrying about [will be economic issues] – their future, their career, their training. There are some very practical pressures

that are going to drive some of this anxiety – it’s not all just about reintegrating into society,” Manicavasagar says.

A stronger sense of community

The good news is that if research tells us anything, it’s that shared experiences of stress can actually bring communities together in way we may not have experienced prior to COVID-19.

“When you read the academic literature on natural disasters, as horrible as they are, [in the aftermath] people help each other and there’s often a sense of shared humanity,” Manicavasagar says.

“The fact that we’re actually doing so well [in terms of flattening the curve of infection] indicates that we’re all trying to do the right thing for each other.”

Easing back into life after lockdown:

Take it slowly – Simple things like doing the grocery shopping, driving a car or spending time with friends might feel strange as you move back into your post-lockdown life. Take note of how you feel and consider speaking to your GP if feelings of anxiety persist or worsen.

Rebuild your relationships – It’s been a while since you’ve physically seen your friends and family members – and remember, they’ve changed as much as you have. Spend some time together processing the experience, rebuilding bonds and supporting one another as you move into the next phase of your relationship.

Look for opportunities: The Federal Government is offering heavily subsidised undergraduate and postgraduate certificate courses for people who have been financially displaced by COVID-19. If you’re looking to enhance your current skillset or to retrain in a new field, a new qualification could help you move forward.

Seek help early – Everyone reacts differently to change. Feelings of anxiety, difficult sleeping, changes to your appetite, irritability and bouts of crying are all signs you may

need some extra support. Speak to your GP or [visit the Black Dog Institute website](#) for mental health advice and resources.

Reflect on your experience – Rather than focusing on going ‘back’ to your old life, take some time to think about whether the lockdown experience could help you make positive changes going forward. Have you realised you want to work less, exercise more, make more effort to spend time with friends and family? Make a list of new habits you’d like to embrace and start implementing them one by one.

Remember the advice – Wash your hands regularly, keep a safe distance from others and keep up with the rules as they change so you know what you can and cannot do. Remember these rules have been very effective at keeping the infection rate low in Australia.

Professor Vijaya Manicavasagar is a senior clinical psychologist at the Black Dog Institute and the author of Separation Anxiety Disorder in Adults.



The Black Dog Institute acknowledges the Aboriginal and Torres Strait Islander peoples as the first inhabitants of this nation and the traditional custodians of the lands where we live, learn and work.

We recognise all Australian communities who, through their lived experience, help to guide the research and resources developed at the Black Dog Institute.

Sign up for the latest news from Black Dog Institute

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Image: Do-It-Yourself Natural Brushes, Abstract Grounds and Botanical Prints
Education Workshop, TarraWarra Museum of Art, 2020

Do-It-Yourself Natural Brushes, Abstract Grounds and Botanical Prints

Workshop Resource

Making Her Mark: Selected Works from the Collection

Curated by Victoria Lynn
TarraWarra Museum of Art
29 February–19 March, 2020

Cross-curriculum Priority: Learning about Sustainability

Introduction

Making Her Mark: Selected Works from the Collection offers a new appraisal of the work of leading women artists held in the collection of TarraWarra Museum of Art. Curated by Victoria Lynn, the exhibition explores the themes arising from works by women artists in the collection—such as memory, landscape and abstraction—and also includes a modest selection of works by male artists that amplify these images, ideas and styles.

In the form of unexpected pairings, the exhibition shows the ways in which women artists have pioneered certain ways of seeing the world. *Making Her Mark* provides the opportunity to make new comparisons across decades. Rather than engage in a discussion about precedent and influence, this exhibition presents a nuanced conversation about image, composition and mark-making where women take centre-stage. In this way, art by women is not seen as a category, but rather as a catalyst for discussion. This education resource has been inspired by the *Making Her Mark: Selected Works from the Collection* Education Workshop activity designed and facilitated in the Museum by artist educator, Bronwyn Ward.

How to use this Resource

The *Do-It-Yourself Natural Brushes, Abstract Grounds and Botanical Prints Workshop Resource* has been designed to support F-7 level students learning in the classroom with teachers, or at home with parents and guardians. Students will learn to be resourceful—using what they have at hand—while creating their own tools for making abstract artworks. The resource includes a **step-by-step** guide for teachers, parents, and guardians and an extension 'Try This!' challenge for students who are self-isolating or quarantined within the home.

Do-It-Yourself Natural Brushes, Abstract Grounds and Botanical Prints

Find things in the world around you and be inspired to make unexpected art implements and unique artworks!

Step outside into your garden, scour your nature strip, or scout out your local park and look for different materials to make your own brushes! Each one of the brushes you create will be unique and will make unusual and unexpected marks. Use these brushes, and a simple botanical printing process, to make your very own artwork inspired by two themes—abstraction and landscape—in the *Making Her Mark: Selected Works from the Collection* exhibition.

Did You Know?

A brush is made up of three parts: a handle, bristles and a ferrule (the bit that connects the handle to the bristles).
A brush can be made out of just about anything you can find!



Materials

- Natural materials (leaves, greenery, dried leaves, seed pods, flowers)
- Sticks
- String, elastic bands and masking or sticky tape
- Scissors or secateurs (ask an adult for help with these)
- Paper
- Coloured paints
- White paint
- Small foam roller
- Takeaway container lid (or any flat piece of plastic)

Step-By-Step

1.

To make your own natural brushes first go outside and collect some leaves, greenery and sticks. You can also collect leaves, seed pods and flowers to use for printing with, later. Once indoors, assemble these natural materials and the other materials listed above.



2.

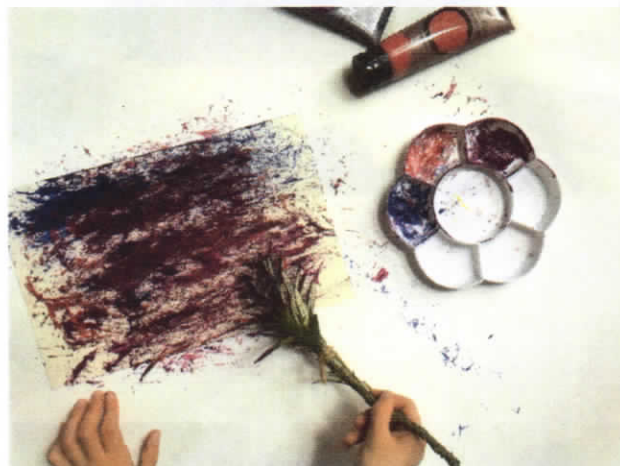
Choose a stick to use as your brush handle. Select some leaves and greenery you feel would make interesting brush marks. Attach these to the end of your stick using string, tape or a rubber band. Make sure the leaves and greenery are bunched together and well secured to your stick so that your brush won't fall apart. You may want to make a few different brushes. Try making a huge brush. Make a set of tiny brushes. Make a brush with a really long handle ...

How might the way you make marks change when you use a different brush?



3.

Dip your brush in coloured paint and play with making different marks on your paper to create a colourful abstract ground. You can try sweeping strokes, little strokes, tapping, poking, etc. Notice how the different movements create different marks on your piece of paper.



4.

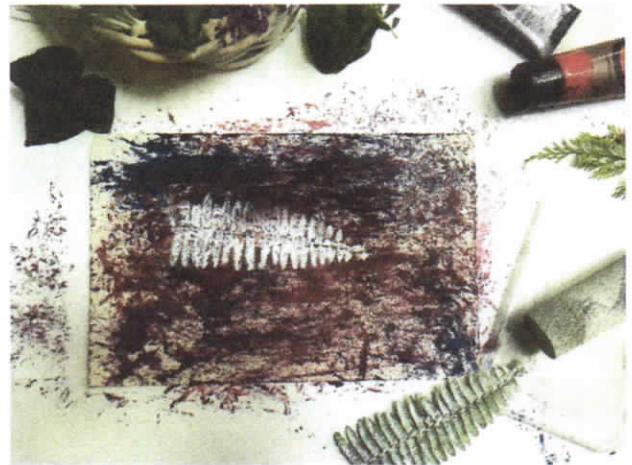
Once your paper is covered in brush marks, put your brush and coloured paint to one side. Select some leaves, seed pods or flowers to make botanical prints on your abstract ground. Set up some white paint on a flat, plastic surface (we used a takeaway container lid) and roll out the paint with a small foam roller.



- 5.** Use the roller to paint one side of your chosen leaf until it is evenly coated. Turn the leaf over and press firmly onto your abstract ground. Put pressure on your leaf to ensure the whole surface touches the paper and the white paint transfers onto the colourful ground beneath.



- 6.** Peel the leaf away from your abstract ground to reveal your botanical print! Repeat this process until you are happy that your artwork is complete!



Try This!

Staying inside? Find things inside your home to make brushes from. What kinds of marks might you make with a brush made with a chopstick for a handle, dental floss for a ferrule, and strips of plastic cut from a milk bottle for bristles? You could try making brushes using: wooden skewers, toothpicks, chopsticks, cutlery, wire, zip ties, ribbon, pipe cleaners, dental floss, old stockings, strips of fabric, cotton wool, fur you collect after you brush your pet—the list is endless! Hunt around the house for objects to print with such as Lego blocks, cookie cutters or sponges that you can cut into an assortment of shapes.

Don't have a foam roller handy? Use a kitchen sponge soaked in some slightly watered down white paint, wedged into the bottom of a plastic container. Press the object or leaf into the sponge to coat ready for printing.

No paints at home? Try making some 'chalk paint' by mixing equal parts plain flour with water and a little washing up liquid. Separate out this 'base' chalk paint into a few containers or jars and add food colouring to make different coloured paints. 'Chalk paint' washes off with water, but food colouring may stain so check with your parents or guardian before you use this substance on anything other than paper! You could try using the 'chalk paint' outside on the driveway or fence, so long as your parents or guardians say it's okay!

Key Vocabulary

Abstract	A type of art that is non-representational, and uses shapes, colours, forms and gestural marks to achieve its effect.
Botanical	Derived from plants.
Ground	Short for 'background', a ground is the very first layer of paint (or other wet medium) applied to an artwork.
Landscape	The appearance or depiction of the natural environment in artworks.

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