



**FORM AND FEELING: ARTISTS' STUDIES OF
THE TWENTIETH CENTURY
MAKING & RESPONDING LEARNING RESOURCE**

21 DECEMBER 2024 - 4 MAY 2025
THE ART GALLERY OF WESTERN AUSTRALIA

AGWA

FORM AND FEELING: ARTISTS' STUDIES OF THE TWENTIETH CENTURY

MAKING & RESPONDING

HOW TO USE THIS RESOURCE

This Education Resource is designed to be used alongside the *Form and feeling: artists' studies of the twentieth century* Resource with Early Learning, Primary and Secondary distillations to inspire engagement in your classrooms.

The MAKING and RESPONDING activities are directly related to the *Form and Feeling: Artists' Studies of the Twentieth Century* exhibition and can be a springboard for your own teaching and learning programs. The **MAKING** section includes material practice ideas to experiment with in your classroom. The **RESPONDING** section offers prompts to inspire critical thinking, personal responses, and visual analysis.

IDEAS GENERATION

Prompts for initiating conversations about themes and material practice to help students generate ideas for their own artmaking.

DESIGN DEVELOPMENT

Ideas for experimenting with art conventions, exploring ideas and testing materials.

PRODUCTION

Hands-on material practice towards the creation of a resolved artwork.

Cover image: Willy Lenksi, *Figure cutout as insert for composition study 'Life may be seen as a gesture'*, 1987, pencil and masking tape on vellum tracing paper

PP-YR1

EARLY LEARNING

MAKING & RESPONDING

OVERVIEW

EARLY LEARNING PP-YR1

This exhibition is called *Form and Feeling: Artists' Studies of the Twentieth Century*. This exhibition is all about **how artists plan and create their paintings**. A long time ago, some artists in Britain and Australia **learnt how to draw and paint in special art schools**. They then used their ideas to **make new and exciting art!**

The exhibition shows **how artists start with small sketches before making a big painting**. These little drawings help them **plan what the final artwork will look like**.

Some artists in this exhibition **liked to draw people and movement**, while others used **shapes and patterns** to make their art. They wanted to **show feelings and stories** in their work.

The exhibition also looks at how **art from Britain influenced Australian artists**. Art galleries in Australia started **collecting these special paintings**, and now we can see them all together!

Curriculum Links

MAKING - Page 5

Exploration of, and experimentation with, the [visual art elements](#) of [shape](#), [colour](#), [line](#) and [texture](#) ([ACAVAM106](#))

Personal opinions, feelings and ideas about [artwork](#) they view and make ([ACAVAR109](#))

RESPONDING - Page 7

Display of artwork ([ACAVAM108](#))

MAKING

EARLY LEARNING PP-YR1

FRIENDLY GESTURE

Willy Lenski's artwork evokes warmth and invites us to think about our own gestures, movement and expression, revealing our inner selves.

MAKE a series of friendship chains, inspired by sound and movement, and the expressive qualities of Lenski's painting, *Life may be seen as a gesture* (refer to page 7).

IDEAS GENERATION

1. OBSERVE Willy Lenski's painting *Life may be seen as a gesture* and consider the following:
 - What do you see?
 - Do you think the people in the painting know one another? What things lead you to those thoughts?
2. LISTEN to five different pieces of music. As each piece plays, move freely, allowing your body to express how the music makes you feel. Pay attention to your gestures – how you use your arms, legs and entire body, including facial expressions, while remaining as quiet as possible.
3. In groups of five, hold hands and move together in a circle as you listen to the same five pieces of music again. Take care of each other. NOTICE how your actions change when moving as a group. Are they fast, slow, robotic, rhythmic?
4. REFLECT on the experience. Compare how it felt to move alone and as part of a group. Use descriptive words to express your emotions and observations about the differences between solo and collective movement.
5. VIEW *Life may be seen as a gesture*, and decide which of the five pieces of music from the previous activities would be playing in this painting.

MAKING

EARLY LEARNING PP-YR2

FRIENDLY GESTURE CONTINUED

DESIGN DEVELOPMENT

1. Listen carefully to the sounds again. Using black markers on A4 cartridge paper, create REPEATED lines that visually represent what you hear. EXPERIMENT with different lines – thick, thin, straight, curly, zigzag, wavy, long, short etc. Use a different piece of paper for each sound.
2. Listen to the sounds once more. Using coloured oil pastels, apply COLOURS and SHAPES to A4 cartridge paper to capture the mood, feeling and emotion of the sounds. Use a different piece of paper for each interpretation.

PRODUCTION

1. SELECT your favourite pastel artwork and line drawing. Using acrylic paint on A3 canvas paper, paint the background similarly to your coloured pastel. Once dry, use paint pens to overlay the line drawings in CONTRASTING colours.
2. Make a double-sided, full colour photocopy onto cartridge paper of your finished painting. Cut the reproduction into strips, approximately 3cm wide and 15cm long (adjust size to suit your design).
3. CONSTRUCT the paper chain by taking one strip and form it into a circle, securing the ends with glue or a staple. Continue linking additional strips through each previous loop to build a chain of your desired length.

RESPONDING

EARLY LEARNING PP-YR2

ARTWORK DISPLAY

TRANSFORM the classroom into an **art gallery** by displaying your friendship chain alongside your original artwork.

Write an **ARTIST LABEL** to accompany your artwork. Write your name, the title of your piece, materials used and a sentence about the feelings you expressed.



Willy Lenski, *Life may be seen as a gesture*, 1987, oil and synthetic polymer paint on jute

YR5-6

PRIMARY

MAKING & RESPONDING

OVERVIEW

PRIMARY YR5-6

Form and Feeling: Artists' Studies of the Twentieth Century, explores **how British and Australian artists learnt from each other** and how they used drawing as an important part of their creative process.

The artists in this exhibition **started their paintings by sketching**, using drawings to plan shapes, movement, and emotions before making a finished artwork. Some artists, like **Spencer and Dobell**, focused on capturing people and feelings in their sketches, while others, like **Drysdale and Hinder**, used shapes and patterns inspired by **Cubism** and new technology, such as cameras.

Many of these artists studied at **The Slade School of Art** in London. This school influenced their **style of drawing and painting**, making their art **different from traditional paintings**.

This exhibition also looks at how **Australian art galleries collected British Modern art**. After World War II, Australian galleries wanted to include these artworks in their collections, influencing how Australian artists created their own work.

Curriculum Links

MAKING - Page 10

Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration ([ACAVAM115](#))

RESPONDING - Page 11

Responses that identify and describe, using visual [art terminology](#), how [visual art elements](#) and techniques are used to communicate meaning and purpose in [artwork](#) ([ACAVAR117](#))

MAKING PRIMARY YR5-6

ME-MYSELFNESS

Stanley Spencer often used his art as a way of investigating his inner world and unique perceptions of spirituality (see pages 12-14). School life plays a large part in shaping you as a person.

Create a mixed media artwork of a school selfie, reflecting on how school life shapes your sense of self.

IDEAS GENERATION

1. **CAPTURE** six photographs that you think represents the school's character (eg landmarks, people, architecture, uniforms, crest, subject-related objects).

Photography tips – EXPERIMENT with angles (worm's eye, birds eye, close up), compositional techniques (rule of thirds, leading lines) and lighting effects (shadows, reflections).

2. Print two **GREYSCALE** copies of each image at A5 size.

DESIGN DEVELOPMENT

1. Cut and tear the printed photographs to create two **COLLAGE COMPOSITIONS** of a new school environment.
2. **CHOOSE** your favourite and create two small drawings of the main lines and shapes.
3. **DEVELOP** a cool and warm colour scheme using coloured pencils, simplifying tonal variation into bold shapes and flattened planes. Consider incorporating collaged textures and photographed sections.

MAKING

PRIMARY YR5-6

ME-MYSELFNESS CONTINUED

PRODUCTION

1. TRANSFER your final design onto A3 wooden SUBSTRATE.
2. Create a MIXED MEDIA painting using your chosen colour scheme, integrating collaged elements inspired by your photographs.
3. Once complete, SUPERIMPOSE a photograph of yourself into the artwork, making yourself part of the school selfie.

Extension project

4. Expand this project into a MURAL, turning the collective school identity into a large-scale artwork.

RESPONDING

PRIMARY YR5-6

ARTIST STATEMENT

Write an artist statement about your artwork. (Maximum 100 words)

Include the following:

- Title of the artwork
- Main theme of your work
- Main ideas explored
- Message you are conveying
- Influences
- Techniques and processes used



Stanley Spencer, *Christ in the Wilderness: The foxes have holes*, 1939, oil on canvas



Stanley Spencer, *Christ in the Wilderness: Consider the lilies*, 1939, oil on canvas



Stanley Spencer, *Christ in the Wilderness: The hen*, 1954, oil on canvas

YR7-8

SECONDARY

MAKING & RESPONDING

OVERVIEW

SECONDARY YR7-8

Form and Feeling: Artists' Studies of the Twentieth Century, examines the **influence of British art training on Australian Modern artists** and the role of drawing in artistic practice.

Many artists featured in this exhibition trained at **The Slade School of Art in London**, where drawing was considered the foundation of painting. These artists moved away from **academic painting techniques**, instead focusing on **form and emotion** in their sketches, which were later translated into paintings. Artists like **Spencer and Dobell** emphasized capturing movement and feeling, while **Drysdale and Hinder** explored **Cubist principles**, using repetition, framing, and even early camera technology to shape their work.

The exhibition also explores the **history of Australian art collecting**, particularly the **focus on British Modern art in public galleries**. Australian institutions actively acquired these works, particularly in the post-war period, influencing the direction of Australian art in the twentieth century. Through these works, we gain insight into the creative processes and shifting influences that shaped Australian Modernism.

Curriculum Links

MAKING - Page 17

Processes to develop and produce [artwork](#) ([ACAVAM121](#))

Visual art language (visual art elements and [principles of design](#)) used in the development of [artwork](#) (e.g. using repetitive shapes and [colour](#) to create [a pattern](#)) ([ACAVAM118](#))

Key features considered when constructing a [composition](#) (e.g. use of linear and/or atmospheric perspective to create a sense of distance in [space](#)) ([ACAVAR123](#))

RESPONDING - Page 19

Critical frameworks (STICI or Taylor) to discuss [artwork](#) ([ACAVAR123](#))

MAKING SECONDARY YR7-8

REMIX

Frank Hinder is well known for his dynamic abstracted artworks. His carefully constructed colour schemes create a sense of rhythm and energy.

You will create an abstracted painting of the human form in motion.

IDEAS GENERATION

1. Photograph a friend or family member in various poses, capturing MOVEMENT, energy and expression. Explore full-body shots with dynamic angles, arm movements and gestures.
2. Select the two most engaging images and print them to A4 size in both colour and greyscale.

Photography tip – use neutral background to keep focus on the subject

DESIGN DEVELOPMENT

1. Use a lightbox to OVERLAP the greyscale images and experiment with different compositions.
2. Once a BALANCED and dynamic composition is found, trace the main lines onto cartridge paper choosing which lines to keep or remove.
3. Create three COLOUR STUDIES using a limited palette of four colours. Focus on:
 - Negative space and abstraction
 - Extended lines and distortion
 - Emphasis of key features through repetition, contrast and tonal variation

MAKING SECONDARY YR7-8

REMIX CONTINUED

PRODUCTION

1. Use the GRID METHOD to transfer the final composition onto a substrate of your choice.
2. Create a bold acrylic painting, incorporating the colour relationships you have explored, simplified forms and movement.



left; Frank Hinder, *not titled (study for 'Flight into Egypt')*, c 1951, pencil and watercolour wash

right; Frank Hinder, *Flight into Egypt*, c 1951, pencil

RESPONDING

SECONDARY YR7-8

IMAGE ANALYSIS - SLOW LOOKING

Frank Hinder's *Flight into Egypt* is a modern interpretation of a biblical story.

- Spend three minutes looking at the artwork, observing it closely, curiously noticing its every detail without making any judgements. (See page 20).
- Analyse the artwork using the STICI Framework below.

Subject

What can you see in the artwork?

What mood or atmosphere do you think the artwork evokes?

How does it make you feel?

Technique

What do you think the artist has used to make the artwork?

How have the materials been used?

Influences

Can you identify evidence of social, cultural, political or religious influences?

Do you recognise any influences from other artists or art movements?

Composition

Where do you think the focal point is? What do you see that makes you say that?

Identify and describe three elements used in the artwork.

Identify and describe three principles used in the artwork.

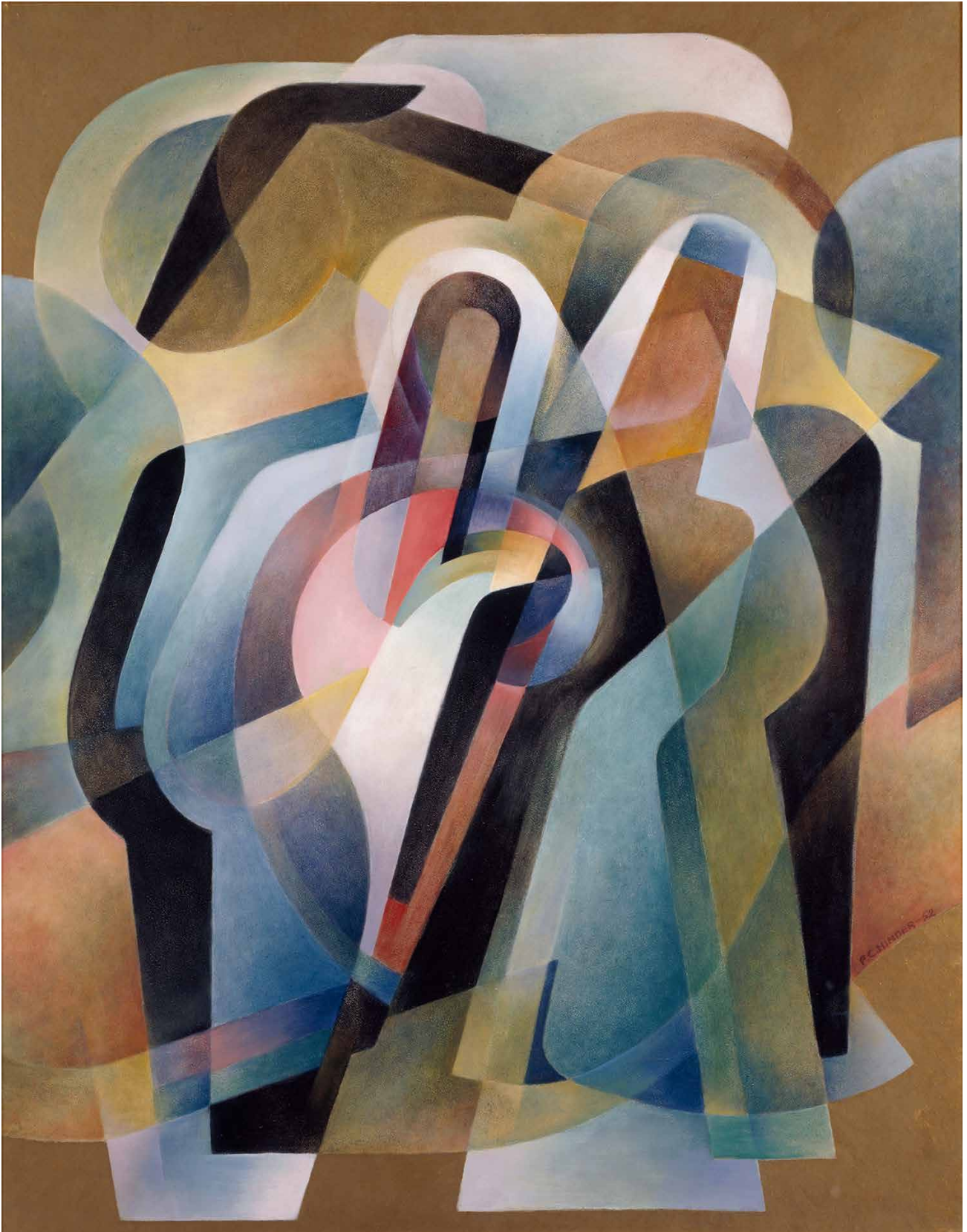
Notice how the elements and principles interrelate. How does your eye move through the composition?

Intention

What story or message do you think Hinder is trying to convey?

Do you think the artist was successful in conveying the message? Explain?

What is your opinion about the artwork? What factors prompted your opinion?



Frank Hinder, *Flight into Egypt*, 1952, oil and tempera on hardboard