



Image: Jordan Andretta| Veil of Despair | 2024 | oil on board | 50 x 50 cm

SECONDARY

TEACHING AND LEARNING RESOURCE

Supporting and connecting
teachers and students
with art and ideas.

SUNSHINE COAST
NATIONAL
ARTPRIZE
2026

Friday 21 August - Sunday 11 October 2026



Sunshine Coast
COUNCIL

CALOUNDRA
Regional Gallery

Secondary Teaching and Learning Resource

Using this resource

This teaching and learning resource will focus on the *Sunshine Coast National Art Prize 2026* exhibition. Activities in this resource encourage you to make connections with the Australian Curriculum for Visual Art (version 9.0) and Visual Art Senior Syllabus (2025) by exploring and responding to the artworks and by developing an understanding of art practices and skills. Some activities will also encourage you to create artworks or to consider how they can be presented.

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About the exhibition

The Sunshine Coast National Art Prize 2026 is an award dedicated to contemporary two-dimensional and new media arts practice Australia-wide. Since its establishment in 2006, the award has been accompanied by an exhibition of finalist works. These include the Major Prize-winning work to be acquired into the Sunshine Coast Art collection and a People's Choice award determined by public vote

Activities

Before viewing the exhibition in detail:

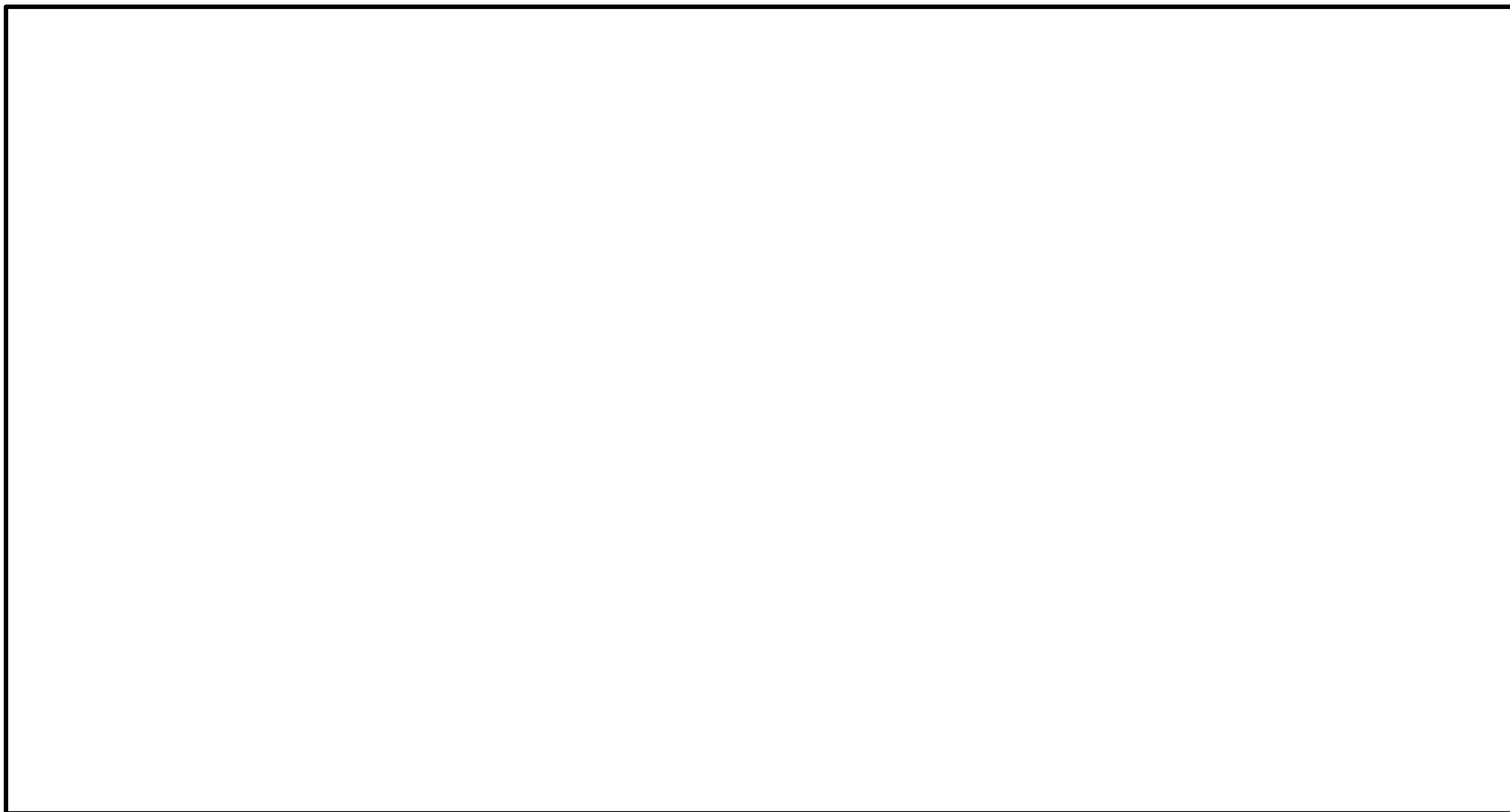
Take a few minutes to scan the artworks.

1. Reflect on which works you feel most connected to in regards to use of media or subject matter and record their names for future reference.
2. Who would you vote for in the People's Choice award? Discuss the criteria you used with a classmate.

Artwork Image	Artwork info	Artist Statement
 Jordan Andreotta Western Australia <i>Veil of despair</i> 2006 oil on board; 50 x 50 cm. Image courtesy of the artist.	<i>"My artwork depicts a curled-up figure draped in a vibrantly coloured flowing sheet of fabric that conceals their form. The bright drapery symbolizes the lively exteriors we present to the world, while the hidden figure represents our own vulnerabilities that we tend to conceal. This juxtaposition explores how identity is often masked behind bold façades, inviting reflection on what remains unseen."</i> Jordan Andreotta	1. Jordan Andreotta's artwork relates to parts of our identity that might not be readily seen. Take a few minutes to reflect on who you are: two aspects that can be seen and one that may not. 2. Focusing on the artist's use of materials, spend five minutes carefully reproducing the appearance and feel of a piece of your clothing. Pay attention to the textures and folds in the fabric

Artwork Image & Info	Artist Statement	Activity
 Kevin Chinn Victoria <i>Unwinding</i>, 2025 oil on linen; 148 x 138cm Image courtesy of the artist;	<i>"In this pieced together dream-space that only exists through painting, 'Unwinding' tests how landscape and architecture converge to open spaces where we can fit in. Here the comfort of domestic interiors and the expansiveness of nature paradoxically interweave, because both connect us to feelings of safety and respite.</i> <i>My interest in this state of mind stems from a collective global search for sturdy ground during these confusing times. The painting pulls together imagery from across continents. Skies, lakes, windows, reflections, walls: Painterly surfaces create openings and slippages, to test how we orient ourselves in this supposedly interconnected world.</i> <i>The neo-futuristic green architecture, that feels somewhat ubiquitous, references this contemporary age of connectedness yet uncertainty. The title, 'Unwinding,' refers to escaping through greenspace - nature, urban planning, or even just daydreams - and how our sense of place can unwind around a painted pole."</i> <i>Keviin Chinn</i>	As dot points note two interesting details in this work with regards to composition 1 2

Draw your own 'dream-space' and what this would include

A large, empty rectangular box with a black border, intended for a student to draw their 'dream-space' and what it would include.

Artwork Image & info	Statement	Activity
 Louella Michael Queensland Untitled experience, 2024 crochet quilt; 125 x 125cm Image courtesy of the artist;	<i>Untitled Experience</i> heightens awareness of the cognitive shifts we undertake hundreds of times a day when transitioning from physical- to online space. Through scanning the work, viewers are taken to a web-form and directed through a looping series of awareness shifts that redirect attention between the two spaces. A QR code is only useful in physical encounters (printed materials or on screen) to direct you somewhere online – functionally, a portal that facilitates further engagement online. Predominantly used in marketing contexts, a QR code is best equipped for consumer follow-through and data collection. <i>Untitled Experience</i> undermines this prescribed purpose by repeatedly asking the viewer to leave the online space to focus more on their physical surroundings. Contradicting itself, the work instigates distraction to encourage greater attention. Crochet, and textiles in general, are tactile. A quilt is often given as a gift and are symbolic of care and community. Sterilised as an artwork, the quilt's warmth and comfort is subsumed by the QR code's utility. The focus of the work on physicality is reinforced by its labour-intensive method of creation. This absurd over investment in an instantly generated form challenges the socially ubiquitous need for immediacy, emphasising the material and physical as the most potent avenue of connection. Ultimately, what do we invest, and what do we give up for instantaneous connection? What is lost and gained?	1. Consider a time when you have used animation or describe an animation you have seen. How does this work compare? 2. <i>Careful Creature</i> is a collaboration between Grace Herrmann, Andrew Kimberley and Rachel Kimberley. Why might artists choose to collaborate in this way? 3. Describe one advantage of animating Herrmann's paper carvings as opposed to presenting the paper carvings themselves.

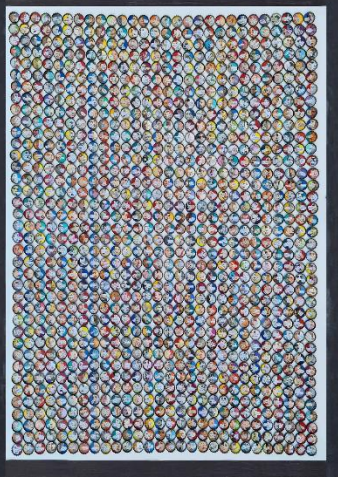
Artwork Image & info	Statement	Activity
'THE BIG PELICAN' NOOSAVILLE, QLD Donovan Christie Victoria <i>Margarittaville, 2026</i> oil on linen Image courtesy of the artist;	Donovan Christie's work celebrates the nostalgic character and charm of everyday life, those often-overlooked moments, places, and objects that quietly shape our collective memory. Emerging from Adelaide's graffiti scene as a teen, Donovan developed a heightened awareness to his surroundings, which continues to inform his work today. His witty paintings often appear simple at first glance, but upon closer inspection, they reveal layers of deeper meaning, reflection and personal connection. With a realist approach and a strong eye for detail, Donovan invites us to pause and re-examine the familiar. Through oil paint and installations, he documents the urban landscape and cultural relics of contemporary Australia; corner stores, ghost signs, snack foods, advertising, and household icons, capturing their significance before they inevitably fade away. His work functions as a time capsule of a recent era, resonating across generations and backgrounds by unlocking memories long forgotten by the viewer	1. Have you ever visited The Big Pelican or any other 'big' icons around Australia? Describe what you saw. 2. Think about a fond memory or example of nostalgia that could potentially inspire your own artwork. Brainstorm ideas as dot points.

Artwork Image & info	Statement	Activity
 Joanne -Currie Nalingu Queensland <i>River light mountain shadow</i>, 2026 acrylic on canvas, 49 x 148cm Image courtesy of the artist;	Joanne Currie Nalingu has developed a an instantly recognisable style that reveals her distinctive sense of place. Elegant and minimal, her paintings feature flowing lines that echo river currents and mountain ranges, occasionally opening into eye-like forms that invite reflection on the layered meanings beneath these implied surfaces. For more than 30 years, Currie has continued to refine her celebrated river line technique, experimenting with textured backgrounds and luminous finishes. Inspired by her childhood living at the Yumba on the banks of the Maranoa River in Mitchell, her river imbues both personal memory and universal metaphor she explains as, “a symbol for all rivers, for all people.” Soft background shadows of pink and orange, described by the artist as “that particular glow at dusk,” blend rhythmic (black and white) river lines to create a metaphysical landscape that quietly mesmerises, unfolding slowly over time	1. What are some of the key ideas or feelings that might have inspired the creation of <i>River Light Mountain Shadow</i>? Discuss your thinking with a classmate. 2. This painting relates to Nalingu’s childhood living at the Yumba on the banks of the Maranoa River in Mitchell. Make a list of places that you feel most connected to.

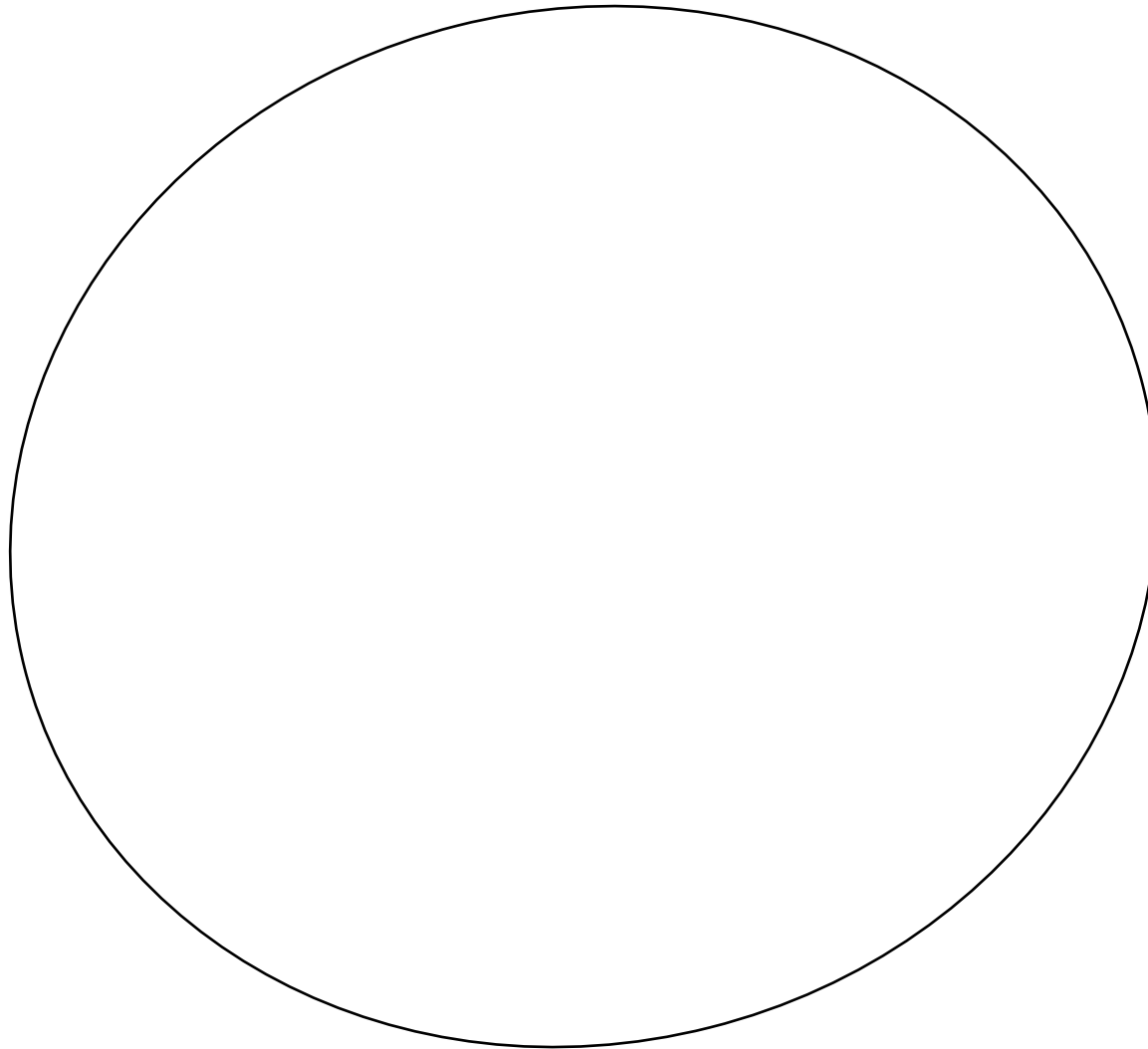
Artwork Image & info	Statement	Activity
 Libby Moore New South Wales <i>Follow me</i>, 2026 acrylic on canvas, 79 x 79cm Image courtesy of the artist;	Imbued with personal significance, this selection of coloured glassware serves as an homage to the female form. Through the acts of collecting, assembling, choreographing, and ultimately painting these glass and ceramic vessels, I've constructed a group that embodies a range of distinct personalities and complex relationships. Like a family, harmony is not constant. Tensions exist alongside moments of balance, and this universal dynamic unfolds on the canvas. At first glance, the group gathered here seems like a harmonious ensemble. Look again. How do you imagine the ochre-tinted, four-tiered glass bauble vase on the far left feels about being pushed to the edge of the circle? And what sort of pressure is the tiny cream-coloured jug under, expected to lead from the front and set the standard for the rest? As with any relationship, appearances only tell part of the story. No one truly knows what goes on behind closed doors especially when there are multiple individuals involved. As the mother of four children and two stepchildren, I experience caregiving as a multifaceted process of holding, supporting, balancing, withholding, and releasing. The five shapely forms become stand-ins for these lived realities, evoking femininity, womanhood, and the layered experience of motherhood. They suggest not only connection and care, but also the cyclical, ever-shifting nature of the female experience and human existence.	- Define the following terms relating to this work: - Overlapping: - Transparent: - What would you include in a still life that represents a meaningful collection of your own belongings? List some ideas below.

Artwork Image & info	Statement	Activity
 Grace Herrman, Andrew Kimberley and Rachel Kimberley Queensland Careful creature, 2024 Digital video , 125 x 125cm Image courtesy of the artist;	<i>Careful Creature</i> was created by Caloundra artist Grace Herrmann and Brisbane-based brother-sister duo Rachel and Andrew Kimberley, known as Ancient Monkey. The work combines Herrmann's handmade paper carvings with Ancient Monkey's photography, compositing, and animation practice to form a looping digital video work. The narrative follows a seemingly fragile creature moving across an increasingly volatile ocean, ultimately entering a maelstrom and an uncertain fate before returning to the beginning in a cyclical, Sisyphean loop. While the journey is universal in feel, from an artist's perspective it reflects the ongoing nature of creative practice itself — each project requiring renewed risk, persistence, and emotional and financial uncertainty, despite awareness of its fragility. In contrast to an era of rapidly generated digital imagery, <i>Careful Creature</i> embraces a slower, materially grounded process. Handcrafted paper forms are built, photographed, and then transformed through digital animation, bringing together physical labour and digital construction in a collaborative workflow. The result is a meditation on fragility, repetition, and the endurance required to continue making work.	1. Consider a time when you have used animation or describe an animation you have seen. How does this work compare? 2. <i>Careful Creature</i> is a collaboration between Grace Herrmann, Andrew Kimberley and Rachel Kimberley. Why might artists choose to collaborate in this way? 3. Describe one advantage of animating Herrmann's paper carvings as opposed to presenting the paper carvings themselves.

Artwork Image & info	Statement	Activity
 Mark Forbes Victoria <i>Musical chairs</i>, 2024 C-type silver halide-colour print , 65 x 74cm Image courtesy of the artist;	<i>"The space feels recently vacated—as if presence has just slipped out of frame, leaving only an imprint behind. I work through subtraction, there is no explicit need for the human figure when you can amplify its echo: a chair slightly turned, a reflection caught mid-glance, a place that still holds the temperature of someone who is no longer there.</i> <i>These interiors and urban fragments resist completion. They exist in suspension, suspended between function and memory, between what has happened and what can no longer be witnessed. The absence is not emptiness—it is residue. A quiet tension lingers, asking us to reconstruct a narrative that refuses to fully return. In these images, humanity does not announce itself; it accumulates. Slowly, almost imperceptibly, it inhabits the space where presence should "</i> <i>Mark Forbes</i>	1. Write two brief imagined scenarios detailing what might have occurred before the photo was taken. 2. What are some of the factors that might influence a person's interpretation of this photograph? Discuss some of your ideas with a classmate

Artwork Image & info	Statement	Activity
 Marlies Oakley Queensland <i>Random conversations between two lovers,</i> 2026 Collage in recycled bottle tops , 123 x 94cm Image courtesy of the artist;	<i>Random Conversations Between Two Lovers</i> explores the unpredictable rhythms of human communication through the language of collage. Using discarded comic book speech bubbles, I have paired fragments of dialogue and sealed them within bottle tops — small, intimate frames that invite close inspection. The randomness of the text echoes the spirit of Dada poetry, where meaning emerges not from logic, but from chance. Each pairing forms a tiny, accidental narrative — sometimes humorous, sometimes disjointed — reflecting the strange, fragmented exchanges that occur between people who know each other too well. In relationships, we often speak without truly listening, our words overlapping and tangling like the mismatched phrases in these collaged bubbles. By isolating and recombining these snippets, I aim to capture the beauty and absurdity of everyday communication — the tender misunderstandings, the playful nonsense, the shared noise that somehow still connects us.	1. Describe an example of when you have used collage in your own art practice. 2. Think of a part of a conversation that you have either overheard or had yourself today. Turn this into your own speech bubble using the template.

Turn this into your own speech bubble....



Artwork Image & info	Statement	Activity
 Brandi Hughes Queensland <i>Pick me</i>, 2026 oil on poly cotton canvas , 152 x 152cm Image courtesy of the artist;	<i>Pick me</i> transforms a familiar LEGO flower into a monumental still life, elevating an everyday toy into an object of reflection. Enlarged beyond its intended scale, the plastic form shifts from plaything to symbol, inviting viewers to reconsider the significance of the ordinary. Instantly recognisable across generations, the LEGO flower evokes memories of childhood while reflecting on the parts of ourselves that remain long after childhood has passed. Built from individual pieces, it becomes a symbol of growth and the experiences that shape us throughout our lives. By isolating and magnifying this familiar object, the painting considers how everyday things can carry extraordinary emotional weight. The flower suggests that imagination, curiosity, and play are not qualities we outgrow, but foundations that continue to shape who we become. Through colour, form, and familiarity, the painting reconnects with the inner child and reflects on the enduring power of play as something both deeply personal and universally shared.	1. In this painting we see a familiar LEGO flower, but what are some ways that elements of this work could be seen as <i>art as code</i>? <i>Brainstorm possible interpretations with a classmate.</i> 2. Thinking about the artist's planning and preparation for this work, predict some of the initial steps Brandi Hughes might have taken and list as dot points.

Artwork Image & info	Statement	Activity
 Jake Moss Queensland <i>Big kid</i>, 2026 acrylic on linen, 101.5 x 101.5cm Image courtesy of the artist;	“This painting of a goat is, in a quiet way, a kind of self-portrait. To be clear, I’m not calling myself THE GOAT (as in, Greatest of All Time). Just a goat. I haven’t always found goats impressive, but that’s just because I’ve never really known much about them. They’re just goats. Who cares, right? Well, I’ve recently learned a little. So now I care a little. Goats aren’t glamorous animals, but they survive on difficult ground and find nourishment in places that do not seem especially generous. There’ve been times when I felt I was supposed to present myself as something else. A lion, maybe. But I am not a lion. I am more like a goat: not at the top of the food chain, not immune to fear or difficulty, but still here. Still surviving. For me, the goat is a symbol of perseverance despite surroundings.” Jake Moss	1. Jake Moss describes this as a self-portrait, comparing himself to a goat. What animal would you compare yourself to, based on its characteristics? 2. Including art terminology, write a brief description of the artist’s use of materials.

After the exhibition

Reflect on one artist who could potentially influence your future planning and development. How have they considered ideas, media, techniques and processes?

The following resources have been used to assist in the development of this kit:

Australian Curriculum and Assessment Authority. (2023). *Australian curriculum support resource, example of knowledge and skills visual arts. Australian Curriculum Version 9.0.* https://v9.australiancurriculum.edu.au/support-resources/learning-area-resources/visual_arts_examples_of_knowledge_and_skills

Australian Curriculum and Assessment Authority. (2023). *Visual Arts 9 -10. Australian Curriculum Version 9.0.* https://v9.australiancurriculum.edu.au/f-10-curriculum/learning-areas/visual-arts/year-9_year-10?view=quick&detailed-content-descriptions=0&hide-ccp=0&hide-gc=0&side-by-side=1&strands-start-index=0

Queensland Curriculum and Assessment Authority. (2019). *Visual Art General Senior Syllabus 2019. Queensland Curriculum and Assessment*

Authority. https://www.qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_visual_art_19_syll.pdf

Queensland Curriculum and Assessment Authority. (2024). *Visual Art General Senior Syllabus 2025 v1.2.* Queensland Curriculum and Assessment Authority. https://www.qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_visual_art_25_syll.pdf