



Image: Emma Thorpe | Home | 2025 | acrylic and coloured pencils on shaped ply | 110 x 110cm | Courtesy of the Artist

PRIMARY TEACHING AND LEARNING RESOURCE

Supporting and connecting
teachers and students
with art and ideas.

**Sunshine Coast
National Art Prize
2025**

Friday 15 August - Sunday 12
October

 **Sunshine Coast**
COUNCIL | CALOUNDRA
Regional Gallery

Using this resource

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

The following process may be effective:

1. Look closely at each artwork. Think about the connections that you can make with it.
2. Look at the artist, title, year the work was made, and media.
3. Think about the art making processes (how the art materials were used).
4. Consider how the work is presented or displayed.
5. Attempt the activities provided.

About the exhibition


The *Sunshine Coast National Art Prize 2025* is the region's leading national contemporary art award. Established in 2006, the acquisitive award is open to artists working with two dimensional and new media art in Australia. The accompanying exhibition at Caloundra Regional Gallery includes the work of forty finalists, displaying a wide range of media, subject matter and approaches.

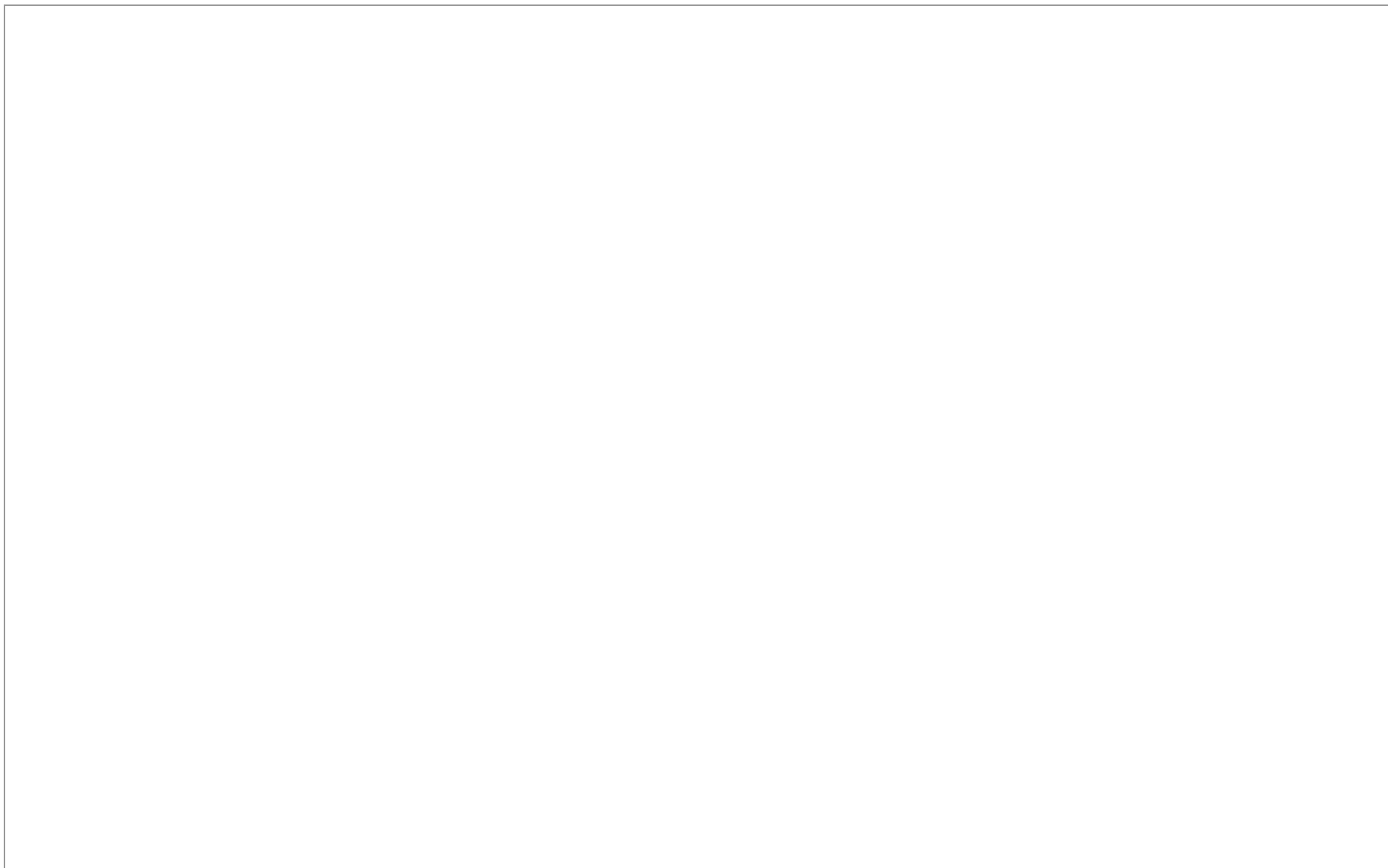
Before viewing the exhibition in more detail:


1. Take a few minutes to scan the artworks.
2. Which works are you most interested in finding out more about? Record the names of the artists.
3. This is an exhibition of the 40 finalists in the Sunshine Coast National Art Prize 2025. How do you think judges might select a winner for the prize? List your ideas.


Activities


Looking up, looking down, looking closely

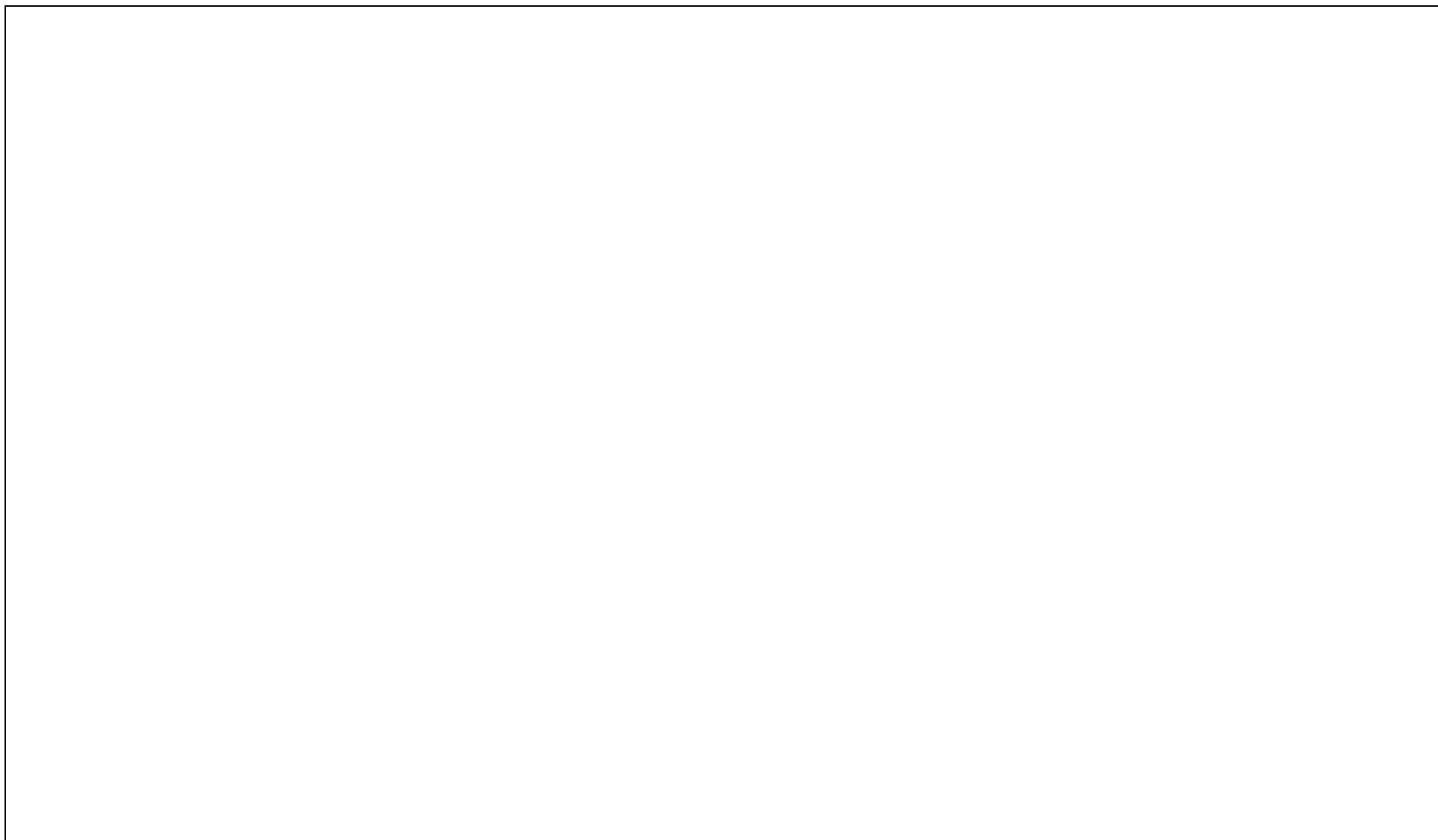
| Artwork Image and statement | Artwork Info | Activity |
|--|--|--|
|  | <p>Mark Forbes</p> <p><i>Crumbling,</i></p> <p>2023</p> <p>Giclée print, ed. 1/10</p> <p>76 x 76cm</p> <p>Image: Courtesy of the artist</p> | <p>Artist's statement:</p> <p><i>I am an image collector. The vast majority of my photos occur organically, very much by happenstance, usually on the way to a different destination. People often comment that my photography gives them a sense of déjà vu and longing, even when they know they've never been to the places photographed. However there is something very familiar, something intangible that can be related to. It is this deeper connection with the viewer that I strive to achieve through my photography.</i></p> <p>Use this image as inspiration for an imaginative response by choosing one of the following options and express it on the following page:</p> <ol style="list-style-type: none"> 1. Draw another room in this house. 2. Draw what this house looks like on the outside. 3. Write a brief description of this scene. 4. Describe how you stumbled across this scene. |




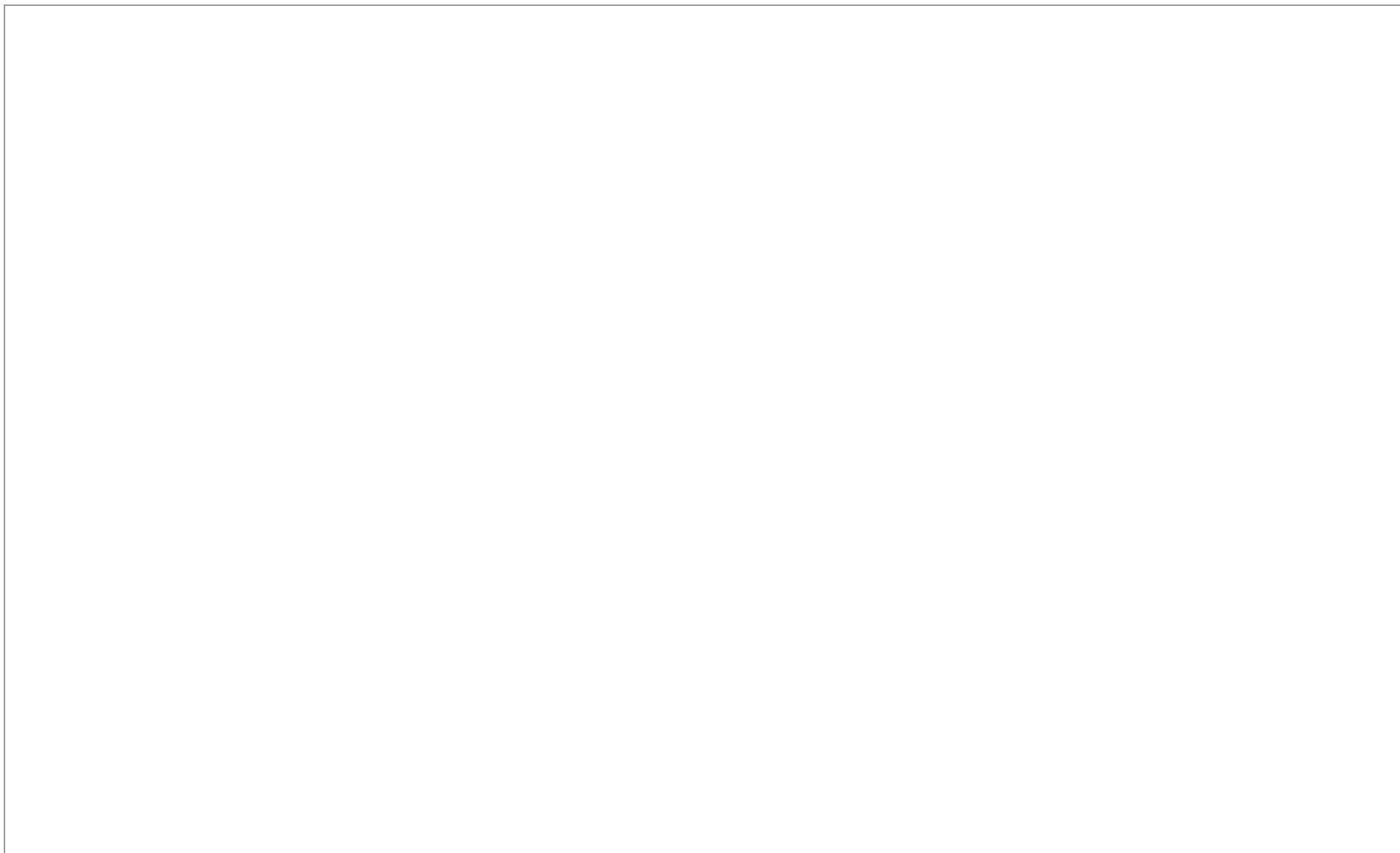
| Artwork Image | Artwork Info | Activity |
|---|--|---|
|  | <p>George Fetting <i>Aqueous #1</i> 2025 Archival inkjet pigment print 105 x 140cm Image: Courtesy of the artist</p> | <p>Artist's statement:</p> <p><i>Aqueous serves as a testament to the fragile beauty and resilience of our oceans.</i></p> <p><i>It celebrates the profound bond between humanity and the vast expanse of water that cradles our planet. Humans are drawn to water with an animal magnetism that transcends culture, geography, and time - a primal connection forged over millennia of evolution. The simple but fundamental recognition of water as the source of life itself.</i></p> <p><i>Aqueous is a play of the infinite and chaotic</i> <i>Hydrous amorphous celestial seascapes</i> <i>Serpentine abstractions, contemplative and tantalising</i> <i>Pulsating organic energy alive with motion</i> <i>Cobalt tones intersected by luminescent light trails</i> <i>Photographic renderings akin to handdrawn etchings</i> <i>Infinite, vivid, blazing and intense</i> <i>Enigmatic flickers of sunlight dancing, shimmering, sparkling</i> <i>Mesmerising optical illusions, hypnotic movements</i> <i>A visual odyssey, sublime and sensuous</i></p> <p>Does this artwork remind you of water?</p> <ol style="list-style-type: none"> 1. List all the ways that George Fetting has made connections with water in this artwork. |

| Artwork Image | Artwork Info | Activity |
|---|---|--|
|  | <p>Mim Fluhrer <i>Portals (Let Us Dance)</i> 2025 Acrylic compound and acrylic on hessian 132 x 132cm Image: Courtesy of the artist</p> | <p>Artist's statement:</p> <p><i>I am painting portals. My daughter calls them Sun Portals. I have discovered a medium that allows the process of paint application to slow me down, be ever so present, and be in meditation with it. There is a tension of colour, materiality and form which invites the viewer to pause, and feel into the vibration of their combined existence. Are these thresholds? On what side do I stand? What senses have been activated? I wish to create a felt sense with my portals. Each portal is created with a blessing, embedded in the brush strokes and in the mix of paint. Sun Portal (Let Us Dance) is a blessing for joy.</i></p> <ol style="list-style-type: none"> 1. What is a portal? Discuss your ideas with a classmate. 2. Make a sketch of what a portal could look like. <div data-bbox="1115 917 2027 1364" style="border: 1px solid black; height: 280px; margin-top: 10px;"></div> |


| Artwork Image | Artwork Info | Activity |
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|  | <p>Raimond de Weerd <i>25 Fibro Houses</i> 2025 Photographic pigment print, ed. 1/5 60 x 90cm Image: Courtesy of the artist.</p> | <p>Artist's statement:</p> <p><i>This composite photograph of 25 fibro houses explores the Australian dream of home ownership through a dreamlike, almost surreal lens. By layering these nearly identical structures, the work reflects on the housing crisis while drawing parallels to the post-war era, when fibro (fibrocement) homes provided an affordable, mass-produced solution to a severe shortage.</i></p> <p><i>In the 1950s, these simple, efficient houses offered stability for working-class families. Today, as affordability reaches crisis levels, this work reimagines the fibro house as a symbol of both past resilience and present urgency. The repetition creates a hypnotic quality, blurring the line between aspiration and reality—questioning why sustainable, low-cost housing remains scarce in policy discussions. Through this visual study, I examine themes of necessity, cyclical struggle, and the fading promise of home ownership. By revisiting a once-effective solution, the photograph invites reflection on how history might inspire future action—and whether the dream of a home is still within reach.</i></p> <p>This image is a combination of 25 layered images.</p> <ol style="list-style-type: none"> 1. On the following page, create a layered artwork by drawing a house three times. Consider how you could use overlapping shapes. |



| Artwork Image | Artwork Info | Activity |
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|  | <p>Jason Murphy (Jinibara/Dungidau)</p> <p><i>Bunya Drop Zone</i> 2025</p> <p>Ink on paper, ed. 1/12 60 x 60cm</p> <p>Image: Courtesy of the artist.</p> | <p>Artist's statement:</p> <p><i>The Bunya Drop Zone poster is an homage to the staple food source that has sustained our people over many generations. Once plentiful from the Sunshine Coast to the Bunya Mountains the gathering for the bumper crop was an opportunity to trade, sort disputes, marriages, share stories through dance and song.</i></p> <p><i>Jason Murphy a Dungidau descendent of the Jinibara is based in Woodford. He draws, prints, wood burns and make video artworks. His artworks comprise of printed geometric interlocking images and digital videos that are influenced by the land and nature. Jason produces colourful and playful works challenging the way the viewer looks at the world. Nature inspired works, mimics a natural experience, capturing the natural landscapes of everyday life and experiences. He has exhibited in group exhibitions in Southeast Qld, Far North Qld and Victoria with a Solo at Qld college of art.</i></p> <ol style="list-style-type: none"> 1. With a classmate, discuss an interesting road or street sign that you have seen. 2. On the following page, sketch your own DANGER sign that makes use of your knowledge about a local area or where you live. The design could be playful or serious. |

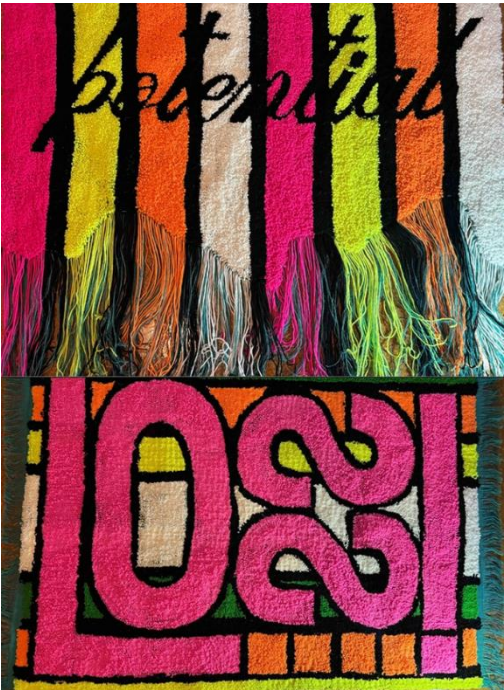



Drawing different viewpoints


| Artwork Image | Artwork Info | Activity |
|---|--|---|
|  | <p>Huseyin Sami <i>Untitled (SPB)</i> 2025 Polymer paint on polyester 100 x 100cm Image: Courtesy of the artist.</p> | <p>Artist's statement:</p> <p><i>Huseyin Sami taps into the senses through an intimate and physical engagement with his chosen medium of painting. House paint — plastic in liquid form — is poured; as it sets, the artist pushes and pulls the plastic skins. A gesture remains of tension from his unguessable innovative and experimental processes. At once a final piece and a documentation of performance, the artworks are slick and glossy, painting reduced to an abstracted form.</i></p> <p><i>The processes Sami employs to produce his paintings conceal evidence of the laborious brush work that goes into making the works. Hidden in the resulting skins are the gestural marks for layers of thickness and thinness, texture and movement. Sami's connection with the medium is intimate, one entirely material-based, tapping into the visceral space for a conscious relationship of physicality. With multiple skins combined, his compositions are liquid and slippery.</i></p> <ol style="list-style-type: none"> 1. Huseyin Sami used house paint to create these works. Write two verbs to describe the processes that the artist may have used. |


2. Compare Huseyin Sami's ways of using paint to your experience.

3. Would you like to try using paint this way? Explain your ideas.

| Artwork Image | Artwork Info | Activity |
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|  | <p>Nicole Voevodin-Cash <i>ALLsorts LOSS + POTENTIAL</i> 2025 Hand hooked recycled wool on hessian 80 x 150cm each (diptych) Image: Courtesy of the artist</p> | <p>Artist's statement:</p> <p><i>My work evolves from using the vernacular of furniture—old mattresses, seating, and domestic forms—into quieter, tactile objects that hold meaning through use. This series of hand-hooked rugs, made with a Donella needle and up cycled wool, transforms familiar materials into visually tactile works that suggest touch through their crafted surface and embedded language.</i></p> <p><i>Words like loss, done, happens, and potential are looped into bright, soft surfaces that reference confectionery but carry deeper emotional weight. These are not just décor; they resist comfort's gloss, confronting the unspoken narratives of aging, grief, and resilience. It's a shift from casting physical form to embedding language—phrases we walk on, absorb, overlook, or carry with us. Each piece challenges domestic sentimentality, rejecting hollow affirmations like "life's a beach" in favour of asking: what does it mean to wipe your feet on potential? To rest on loss? They offer felt encounters—subtle but insistent—calling us to question what comfort hides.</i></p> <p>The colours and title of this work reference Licorice Allsorts, a type of lolly.</p> <ol style="list-style-type: none"> 1. Write down the colour schemes of three other lollies. 2. When looking at artworks, the viewer may make connections with things they have seen. What are some of the things that this work reminds you of? Discuss the meanings of potential and loss with a classmate or teacher. |

| Artwork Image | Artwork Info | Activity |
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|  | <p>Petalia Humphreys</p> <p>Inversion # 5 2025</p> <p>Video</p> <p>1:30mins</p> <p>Image: Courtesy of the artist</p> | <p>Artist's statement:</p> <p><i>Mesmerising and other worldly, Inversion #5 challenges our perception of a beach landscape. The work inverts our view of a familiar scene and allows a reconsideration of time and space. I am interested in collapsing and expanding plane and perspective. My practice explores non-linear perception through spatial enquiry – remapping the spaces I inhabit and move through in my daily routine. Inversion #5 presents a meditative and embodied experience of location. The rhythmic movement of the ocean is bordered by stillness in blushing and disruptive colour.</i></p> <ol style="list-style-type: none"> 1. Inversion #5 is a video. What do you know about making videos and the processes used? Think about the planning and development phase in creating Inversion #5. 2. What could be some of the main ideas that inspired Petalia Humphreys? 3. Consider how this work has been displayed. Is this the only way of displaying this work or are there other ways? |

| Artwork Image | Artwork Info | Activity |
|---|---|---|
|  | <p>Carlene Thompson (Pitjantjatjara/Anangu) <i>Tjulpu Kulunypa – Baby</i> Birds 2025 Acrylic on canvas 92 x 152 cm Image: Courtesy of the artist</p> | <p>Artist's statement:</p> <p><i>This is an artwork about birds and their chicks. Carlene often paints birds, as tjulpu tjukurpa (bird dreaming) is related to her family's country which is near Kanypi in the Western APY Lands. As a mother of several children, family themes are common in Carlene's work. People call her Tjulpu Thompson, and she says, 'like I did with my children, I now raise chicks every day on canvas and in clay in my work'.</i></p> <ol style="list-style-type: none"> 1. Read the artist's statement. Did reading the artist's words help you to understand more about the artwork? 2. The theme of an artwork is its main idea or subject. What might be a key theme in Carlene Thompson's artwork? 3. What question would you like to ask the artist about her painting so that you might understand more about it? |

| Artwork Image | Artwork Info | Activity |
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|  | <p>Sally West <i>Bin Night</i> 2024 Oil on canvas 120 x 150cm Image: Courtesy of the artist</p> | <p>Artist's statement:</p> <p><i>I have been painting for over 30 years and am interested in exploring the relationship between humans and our environment. I am particularly drawn to the ocean and the lifestyle that surrounds that.</i></p> <p>Sally West makes artworks that explore relationships between humans and their environment.</p> <ol style="list-style-type: none"> 1. Make a list of the natural and human-made elements that we see evidence of in this painting. 2. Work with a classmate to write a possible explanation of the title of this painting. |

After the exhibition

Choose one artwork as your focus and reflect on:

- The main idea that the artist has communicated
- Use of visual conventions
- Use of materials and processes

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

Australian Curriculum and Assessment Authority.
(2023). *Visual arts – Year 4, 5, 6*. Australian Curriculum
Version 9.0.

https://v9.australiancurriculum.edu.au/f-10-curriculum/learning-areas/visual-arts/year-4_year-6_year-5?view=quick&detailed-content-descriptions=0&hide-ccp=0&hide-gc=0&side-by-side=1&strands-start-index=0&subjects-start-index=0

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/teacher-resources/learning-area-resources/visual_arts_examples_of_knowledge_and_skills.html

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