



Image: Philip Mylecharane | Multifacet figure with augments (detail) | 2025 | oil on board | 35 x 28cm | Courtesy of the Artist

SECONDARY

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.

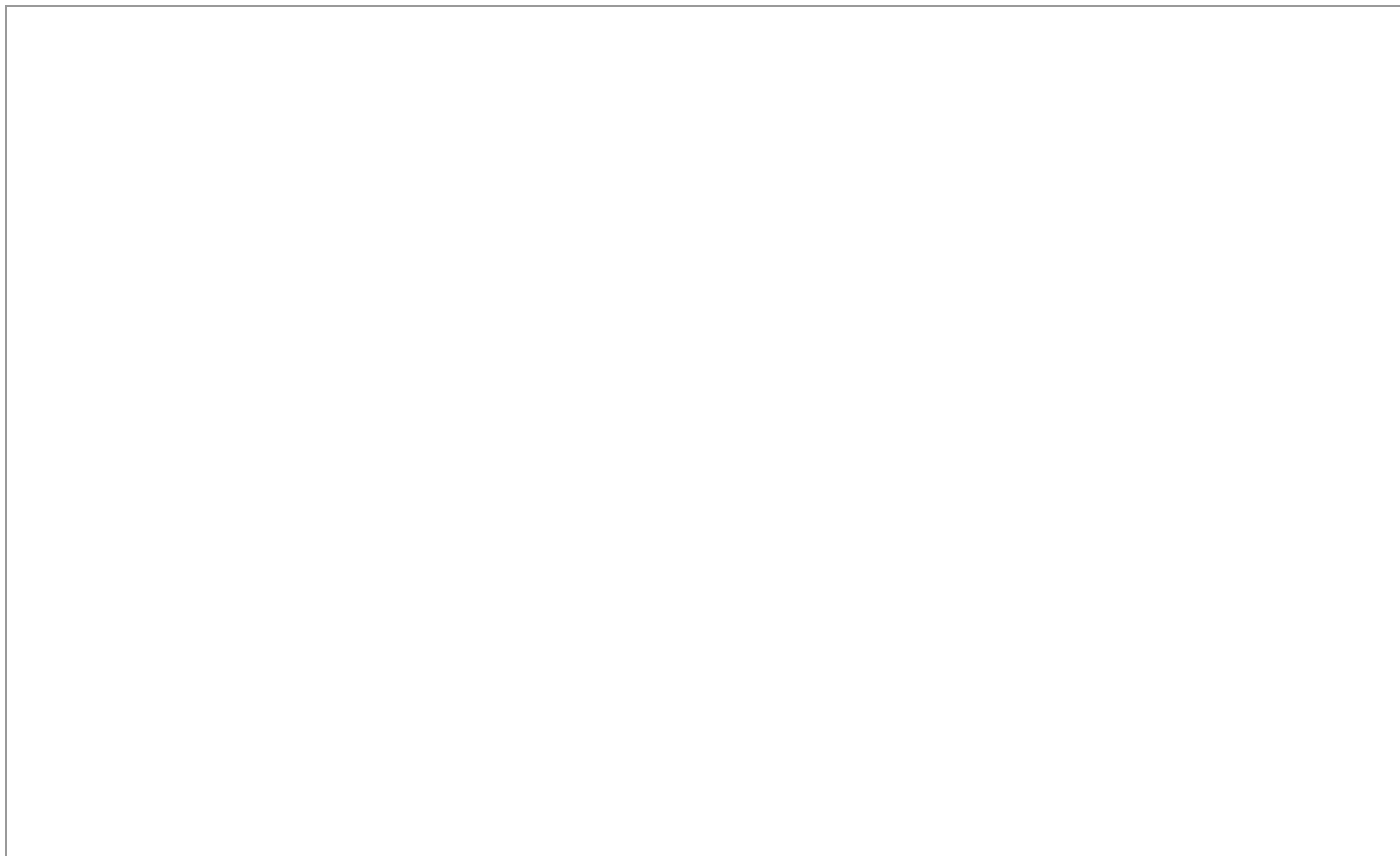
Activities


Artwork Image	Artwork Info	Activity
	<p>Mark Forbes <i>Crumbling,</i> 2023 Giclée print, ed. 1/10 76 x 76cm 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> <p>Activity:</p> <p>Use this image as a stimulus for an imaginative written or drawn response. You could describe the scene or how you stumbled across it. Alternatively, you might sketch what came before or after you discovered this place.</p>

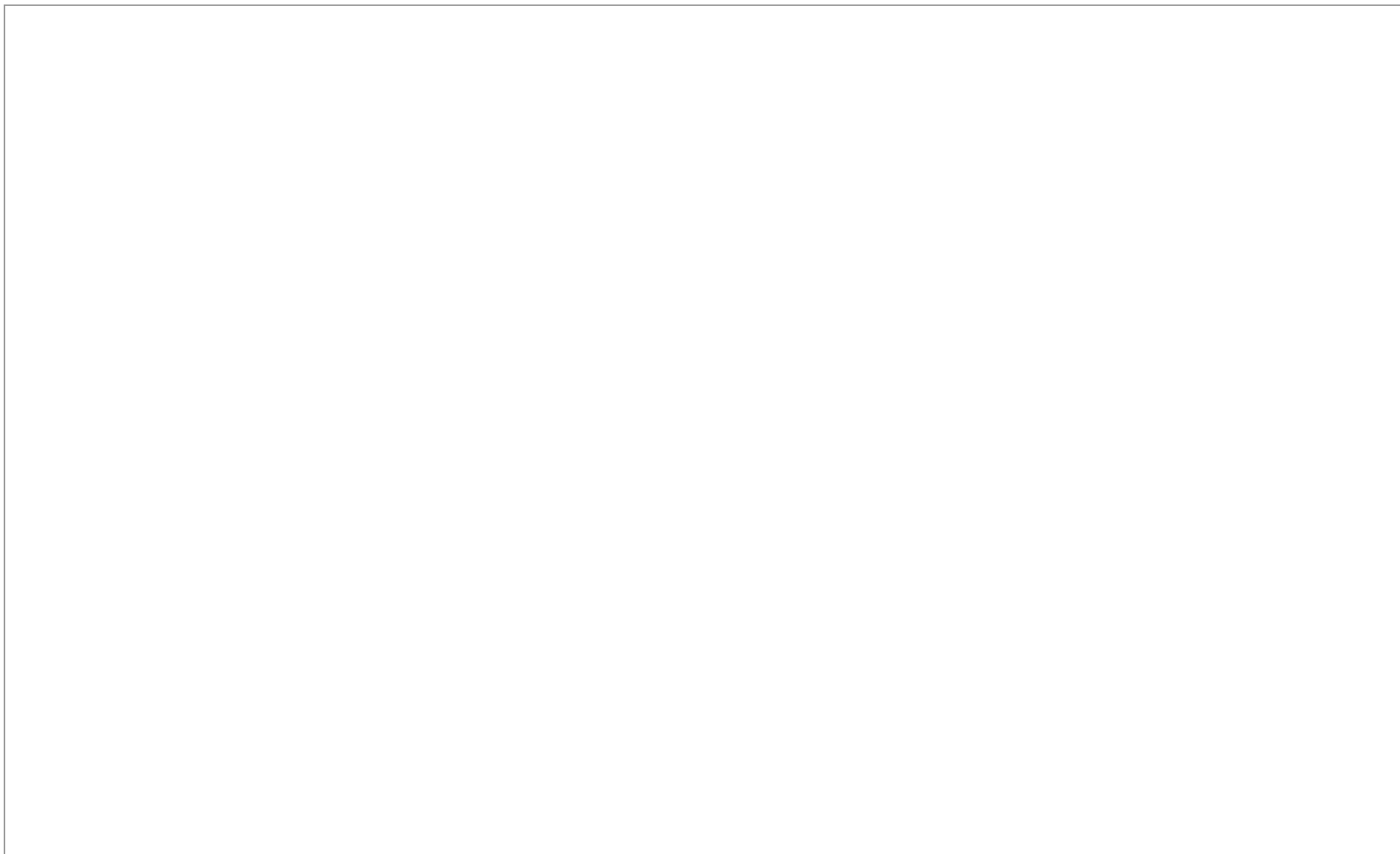



Artwork Image	Artwork Info	Activity
	<p>George Fetting <i>Aqueous #1</i> 2025 Archival inkjet pigment print 105 x 140cm Image: Courtesy of the artist</p>	<p>Artist's statement:</p> <p><i>Aqueous serves as a testament to the fragile beauty and resilience of our oceans.</i></p> <p><i>It celebrates the 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>Activity:</p> <p>The term <i>aqueous</i> is defined as being <i>like water</i> or <i>containing water</i>.</p> <p>Under the image of the artwork on the left, make a list of visual conventions in this piece that suggest water to you.</p>

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> <p>Activity:</p> <p>What is a portal?</p> <ol style="list-style-type: none"> Record your own interpretation in words. On the following page, make a sketch of what a portal could look like.




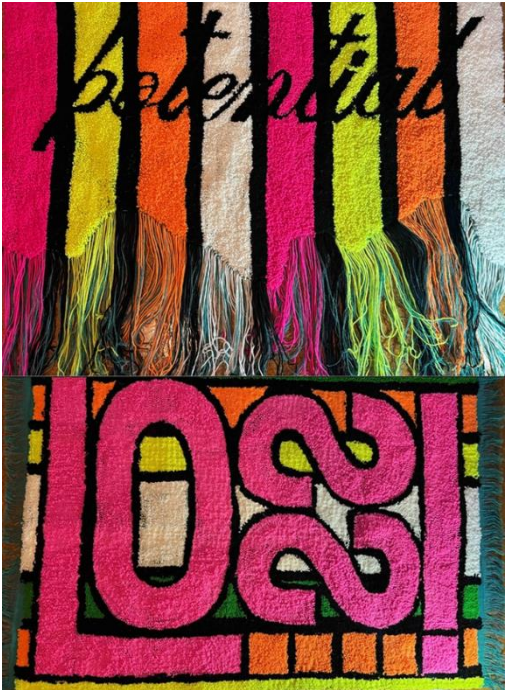
Artwork Image	Artwork Info	Activity
	<p>Raimond de Weerd <i>25 Fibro Houses</i> 2025 Photographic pigment print, ed. 1/5 60 x 90cm Image: Courtesy of the artist.</p>	<p>Artist's statement:</p> <p><i>This composite photograph of 25 fibro houses explores the Australian dream of home ownership through a 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>Activity:</p> <p>This image is a combination of 25 layered images. Draw two or three overlapping, layered images of a house or building of your choice to create one interesting composition.</p>





Artwork Image	Artwork Info	Activity
	<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> <p>Activity:</p> <ol style="list-style-type: none"> 1. Discuss with a classmate an interesting road or street sign that you have seen. 2. Write a brief comparison between this sign and other signs that you have seen.


3. Sketch your own DANGER sign that makes use of your knowledge about a local area or where you live. The design could be humorous or serious.

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> <p>Activity:</p> <ol style="list-style-type: none"> 1. Huseyin Sami used house paint to create these works. Make a list of verbs to describe the processes that the artist may have used. 2. Compare these ways of using paint to your own experience. Are there similarities or differences? 3. Would you like to try using paint this way? Explain your thinking.

Artwork Image	Artwork Info	Activity
	<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>Activity:</p> <ol style="list-style-type: none"> 1. The colours and title of this work reference licorice allsorts, a type of lolly. Under the image of the artwork to the left, write down the colour schemes of three other lollies. 2. Discuss the meaning of <i>potential</i> and <i>loss</i> with a classmate. 3. Why might the artist have used these two words together? Record your ideas.

Artwork Image	Artwork Info	Activity
	<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> <p>Activity:</p> <ol style="list-style-type: none"> 1. What technologies and processes may have been used to create this video work? 2. Think about the planning and development phase in creating Inversion #5. 3. What could be some of the main ideas that inspired Petalia Humphreys? 4. Consider how this work has been displayed. Is this the only way of displaying this work or are there alternatives?

Artwork Image	Artwork Info	Activity
	<p>Carlene Thompson (Pitjantjatjara/Anangu) <i>Tjulpu Kulunypa – Baby Birds</i> 2025 Acrylic on canvas 92 x 152 cm</p> <p>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 Kanypa 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> <p>Activity:</p> <ol style="list-style-type: none"> 1. Make predictions about key themes in Carlene Thompson's work by looking closely at the subject matter. 2. Does reading the artist's statement help you to understand more about the work? Compare your predictions with your new understandings. 3. What questions would you like to ask the artist about her work to find out more about its meaning? Record one idea.

Artwork Image	Artwork Info	Activity
	<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>Activity:</p> <ol style="list-style-type: none"> 1. Sally West makes artworks that explore relationships between humans and their environment. Can you find other works in this exhibition that relate to this theme? Discuss your ideas with a classmate. 2. How would you explore the relationship between humans and their environment in your local area? Record some of your ideas.

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

Australian Curriculum and Assessment Authority. (2023). *Visual Arts 9 -10*. Australian Curriculum Version 9.0.
https://v9.australiancurriculum.edu.au/f-10-curriculum/learningareas/visual-arts/year-10_year-9?view=quick&detailed-content

Queensland Curriculum and Assessment Authority.
(2019). *Visual Art General Senior Syllabus 2019*. Queensland Curriculum and Assessment Authority.
<https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visualart/syllabus>

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/seniorqce/syllabuses/snr_visual_art_25_syll.pdf

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