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ARTS

# HOTA

22 Jun 2024  
-21 Jun 2026

# A BIGGER VIEW

EDUCATION RESOURCE

Embark on a journey of epic proportions as you immerse yourself in these monumental landscapes.

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These works of art are on long term loan from the National Gallery of Australia with support from the Australian Government as part of Sharing the National Collection. Share #artacrossaustralia

Artwork images (top to bottom): Imants Tillers, *Mount Analogue* 1985, National Gallery of Australia, Kamberri/Canberra, purchased 1987 Courtesy of the artist. David Hockney, *A Bigger Grand Canyon* 1998, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of Kerry Stokes, Carol and Tony Berg and the O'Reilly family 1999 © David Hockney.

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Installation View – *A Bigger View*, Imants Tillers, *Mount Analogue* 1985, National Gallery of Australia, Kamberri/Canberra, purchased 1987  
Courtesy of the artist. David Hockney, *A Bigger Grand Canyon* 1998, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of Kerry Stokes, Carol and Tony Berg and the O'Reilly family 1999 © David Hockney.

*Sharing the National Collection* is a Federal Government supported initiative that aims to share the public visibility and engagement of the National Gallery of Australia's art collection. The NGA has the most valuable collection of art in Australia, with over 155,000 artworks, including the worlds largest collection of Aboriginal and Torres Strait Islander art. *Sharing the National Collection* is an initiative under the National Cultural Policy – *Revive* released in 2023.

HOTA Gallery is excited to welcome NGA Collection works, that will be on exhibition between 2024 – 2026 alongside some noteworthy pieces from HOTA's own Gallery Collection.

## **ABOUT THE EXHIBITION**

*A Bigger View* brings together an exciting array of landscape artworks, of epic scale, by leading national and international artists. The exhibition highlights diverse approaches to contemporary landscape masterpieces, conveying a series of perspectives. The artworks open conversations around contemporary art, differing visions of the world around us, and about the politics and possibilities of landscape painting.

The exhibition opens students to critical and creative thinking about landscapes, and approaches to contemporary art.

# PART 1

This resource is part 1 of a 4-part series that features engaging education insights into inquiry and learning around the exhibition artworks, collections management and touring. We're delighted to share this special exhibition with you.

## IN THIS EDITION, WE'LL EXPLORE;

- What is a collection?
- How does it change from place to place?
- Where does art go and why is it important/ special?

## ARTIST FEATURE

David Hockney

William Robinson

### CURRICULUM LINKS

*Visual Arts F-10:* Exploring & responding, Developing practices and skills, Creating and making, Presenting and performing

*Visual Arts 11 & 12:* Unit 1: Art as lens, Unit 2: Art as code, Unit 3: Art as knowledge, Unit 4: Art as alternate

*Visual Arts in Practice 11 & 12:* Unit Option A: Looking Inwards (Self), Unit Option B: Looking Outward (Others)

*HASS F-6:* History, Geography, Questioning and researching, Interpreting, analysing and evaluating, Communicating

*Social & Community Studies 11 & 12:* Unit Option F: Arts & Identity

*General Capabilities:* Critical and Creative Thinking, Ethical Understanding, Personal and Social Capability, Literacy

## WHAT IS A COLLECTION?

An art collection can come in many different forms. Within an art Gallery, especially one run by a local, state or federal government aims to collect artworks that are significant to that geographic area. They could be artworks about that place, or important cultural figures and histories, or they could be by artists who are from that region.

In public art galleries, the people who are responsible for deciding on the works that get **acquired** into the collection are usually the curators and gallery Director. Aside from the aforementioned criteria, sometimes curators will add a work to the collection because it fits another value or objective of the collection. For example, some galleries have a strong focus on art from historical perspectives, or from a particular culture, while others will desire to collect contemporary art, or art made using particular materials or mediums like sculpture or photography.

Sometimes galleries are also offered donations. In any case, they need to examine the condition the artwork is in, and its overall suitability to the collection. Storing a collection is an important consideration and can be a strong factor in whether an artwork will be acquired or not.

In a local, state or federal gallery, the collections team and curators are collecting works on behalf of the citizens of the area. They need to be culturally valuable for present audiences, but also for future audiences. An art collection is another way of documenting the life and times of a particular place and curators must consider what historical value the works acquired will have on audiences for years to come.



## HOW DOES A COLLECTION CHANGE FROM PLACE TO PLACE?

After learning of some of the information above, it may already be clear that a gallery's collection may be quite different from place to place.

Take some time to research the [HOTA Gallery Collection](#) and look for key themes in the works;

- Subject
- Medium
- Period
- Material

Look at the [National Gallery of Australia's collection here](#), and see if you can find any common themes.

## WHERE DOES ART GO AND WHY IS THIS IMPORTANT?

Have you ever wondered how you can see a masterpiece from hundreds of years ago or from a different continent? The answer lies in the fascinating world of art collections. Let's explore how artwork journeys from galleries to museums around the country and the globe, and why these journeys are so important.

Gallery art collections aren't confined to exhibition walls and special storerooms. Art transcends geographical boundaries through loans between museums, traveling exhibitions featuring diverse collections, and special events like cultural exchanges, allowing wider audiences to experience artistic treasures, which fosters cultural understanding, and sparks new conversations around art.

Artworks travel across Australia, becoming storytellers on the move. These journeys weave together the rich tapestry of our nation's artistic voices. Traveling exhibitions are a chance to delve into a vibrant conversation across time and place, sparking new ideas and fostering a deeper appreciation for the rich artistic heritage that tells the story of Australia, or our global world at large.

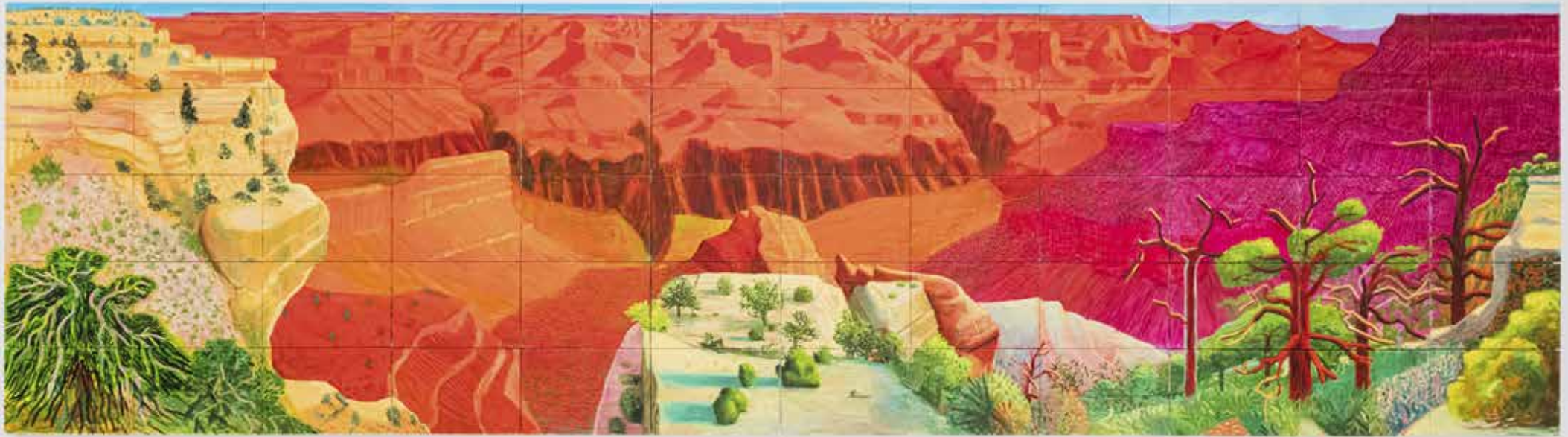


HOTA Gallery. Photo by John Golling.

## PREPARING FOR THE JOURNEY

When artworks, special considerations have to be made to ensure lenders and loaners can protect them from theft or damage. Artworks are invaluable artifacts of our cultural history and heritage. Security and conservation must be planned for at every step of the way. This can look like ensuring they are packaged to avoid damage, are under climate-controlled transport and exhibition conditions, they are handled correctly, that there is appropriate security and supervision, as well as insurance in case anything goes wrong. Without these measures, traveling exhibitions wouldn't be possible, limiting our opportunities to experience the rich stories and artistic expressions from outside our own community.

Traveling art collections are a valuable resource for cultural exchange, education, and artistic inspiration. They offer a unique opportunity to experience the world's artistic heritage firsthand. We are excited to be able to host works from the National Gallery of Australia alongside our own HOTA Collection for this exhibition.



David Hockney, *A Bigger Grand Canyon* 1998, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of Kerry Stokes, Carol and Tony Berg and the O'Reilly family 1999 © David Hockney.

## MEET THE ARTIST

David Hockney is a renowned British artist known for his vibrant paintings, drawings, and prints. He has experimented with various styles throughout his career but is particularly recognised for his Pop Art influences and his focus on capturing light and perspective.

Hockney's fascination with the Grand Canyon began in 1964 when he visited the natural landmark. He was struck by its vastness and the ever-changing play of light and colour across the rock formations.

## MEET THE WORK

David Hockney's captivating work, *A Bigger Grand Canyon* is a well-known painting created in 1998 that offers a unique perspective on one of America's most awe-inspiring natural wonders. This artwork encourages us to appreciate the complexity and grandeur of the natural world, and to consider the different ways we can experience and represent it.

*A Bigger Grand Canyon*, 1998 is not a traditional landscape painting. It's a large-scale work composed of 60 individual canvases arranged in a grid. This allows Hockney to depict the Canyon from multiple viewpoints and capture the shifting light at different times of day.

## RESPONDING

- Observe the painting closely. How does Hockney use colour to create a sense of depth and atmosphere?
- What details do you notice in the different sections of the canvas? How do they contribute to the overall impression?
- What is the impact of the scale of this artwork?
- How does *A Bigger Grand Canyon* differ from traditional landscape paintings?
- What is the effect of using multiple viewpoints and lighting variations?
- Research the history of landscape painting in art. How has the portrayal of nature evolved over time?
- Explore other works by David Hockney. What themes and styles does he revisit in his art?



## MAKING

This activity encourages students to explore David Hockney's artistic approach to landscape painting by creating their own Hockney-inspired collage of place. Students will develop a deeper understanding of Hockney's style and its application to capturing the grandeur and complexity of a landscape. The activity also fosters creativity and problem-solving skills as students experiment with different compositions, mediums and materials.

1. **Research:** Learn about David Hockney's life and work, focusing on his love of the Grand Canyon and his unique artistic style.
2. Find high-quality images online of the Grand Canyon or a site of choice. If visiting the site in person, take a variety of photos from different angles, focusing on capturing the different colours, textures, and layers of the landscape.
3. Choose a selection of photos that you think best capture the essence of this place.
4. Experimenting with images of different sizes and shapes, compose a dynamic collage on cardboard or foam, experimenting with different layouts and compositions and arrangements. Use a variety of colours and textures to add depth and dimension to your collage. You can overlap the photos or leave gaps between them to create a sense of depth and perspective. Secure the photos in place.
5. Add additional details to the collage using art materials. You can use coloured pencils, markers, or paints to add colour, texture, or emphasis to certain areas of the collage.



## ADDITIONAL ACTIVITIES

- Create a digital collage using photo editing software. Explore colour and different effects to evoke a mood or tone in your artwork.
- Curate a class/ group exhibition with your works, discussing intention and contrasting interpretation of place.

## MATHS LINK

- **Measurement:** Use a ruler to measure and divide the cardboard or foam board into equal sections. How does this affect the composition of your collage?
- **Scale:** Experiment with different sizes of photos to create a sense of scale in your collage. How does the size of the photos relate to the overall size of the Grand Canyon?

## GEOGRAPHY LINK

- Are there any canyons in Australia?
- Learn about the geography of the Grand Canyon, including its topography, climate, and natural resources.
- Use a map to visualise the scale and location of the Grand Canyon or Australian rock formation
- Use satellite images to see the Grand Canyon from above and appreciate its vastness.

## MUSIC LINK

- Find or compose a soundtrack to *A Bigger Grand Canyon*, 1998
- Create a playlist for the curated group works from the making activity above.

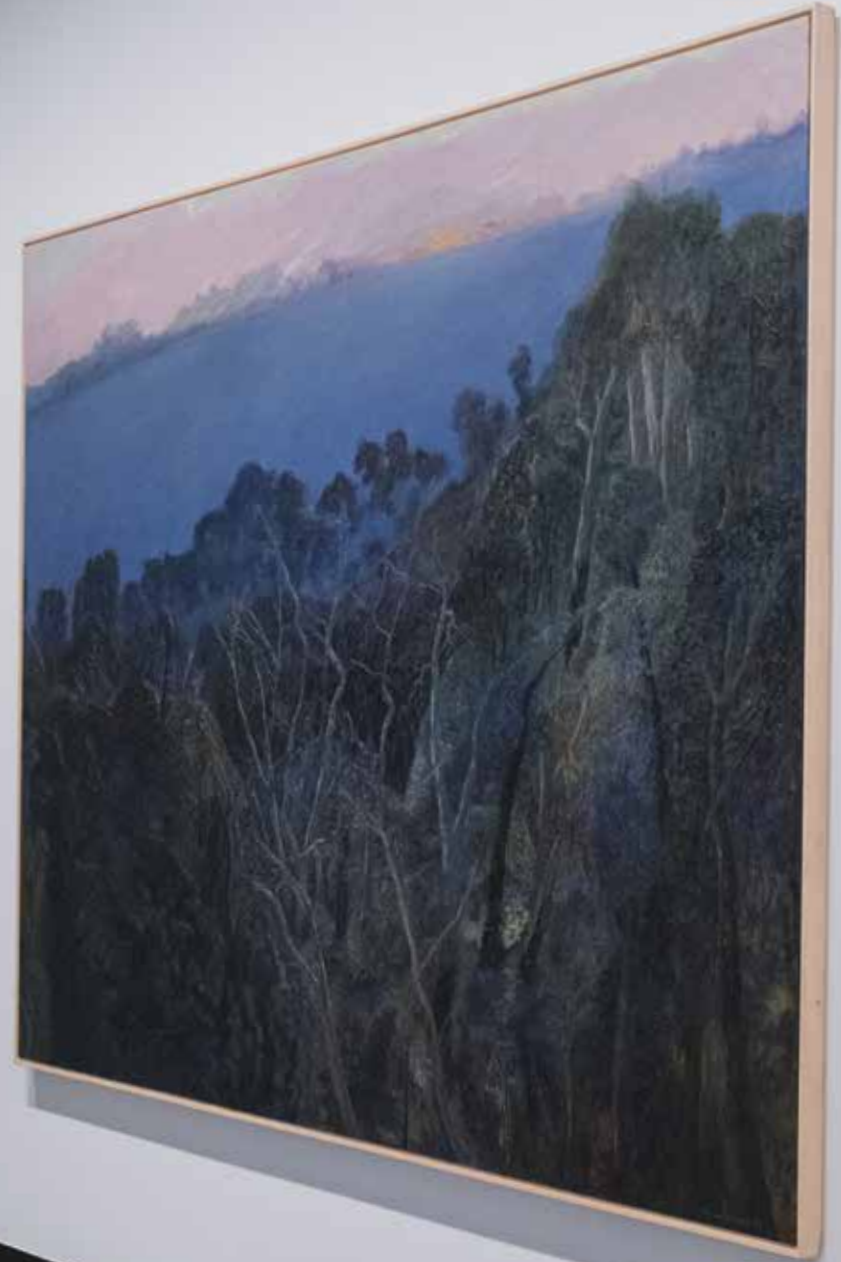
## MEET THE ARTIST WILLIAM ROBINSON

William Robinson is a celebrated Australian artist renowned for his distinctive and vibrant depictions of the Australian landscape. Born in Brisbane in 1936, Robinson's work often explores the intricate details and moods of the natural world. Robinson created artwork across many mediums, of which the HOTA Gallery Collection is proud to hold. His paintings are characterised by rich, textured brushstrokes and a masterful use of colour and often explore the intricate details and moods of the natural world. *Springbrook Dawn, 1999* is a wonderful example of his ability to capture the essence of a place.

## MEET THE WORK

*Springbrook Dawn, 1999* depicts the early morning light filtering through the dense rainforest canopy of Springbrook National Park. In this painting, sunlight filters through a dense canopy, casting long shadows and illuminating vibrant foliage portrayed in textured brushstrokes. Light is a prominent feature in this artwork in the way it creates a sense of depth and atmosphere, leaving the viewer to clearly imagine how the colours of the landscape will change as the daylight continues to emerge.

Beyond its aesthetics, *Springbrook Dawn, 1999* the themes of renewal, harmony with nature and the intricacies of the rainforest ecosystem are exemplified through this work. Viewers are invited to return again and again to discover something new, and to well in the peace and illuminance of the Australian rainforest at dawn.





Installation View – A Bigger View, William Robinson's *Springbrook Dawn*, 1999 is a captivating landscape painting that captures the essence of the Australian rainforest.

## RESPONDING

- What colours does Robinson primarily use in *Springbrook Dawn*, 1999? How do these colours contribute to the overall mood and atmosphere of the painting?
- Describe the texture of the rainforest foliage in the painting. How does Robinson create a sense of depth and movement?
- How does Robinson use light and shadow to create a sense of atmosphere in the painting?
- What emotions does *Springbrook Dawn*, 1999 evoke? How does Robinson achieve this emotional response?
- How does Robinson's use of colour and composition reflect the natural world?
- What do you think the significance of the dawn is in this painting? How does it contribute to the overall meaning?
- How does *Springbrook Dawn*, 1999 compare to other landscape paintings you have seen? What similarities and differences do you notice?
- Why might this artwork be in the HOTA Gallery Collection?

## YOU MAY ALSO LIKE TO EXPLORE

- [HOTA Gallery Collection Online](#)
- [William Robinson's website](#)
- [Springbrook National Park website](#)

# MAKING

## ACTIVITY 1 – MIXED MEDIA AND BEYOND

This activity invites students to experiment with a range of painting, mixed media, and augmented reality techniques inspired *Springbrook Dawn, 1999*.

1. Start by painting a background on your watercolour paper. Use a variety of colours to create a sense of depth and atmosphere.
2. Next, add the foliage. You can use a variety of materials to create different textures and colours. For example, you could use oil pastels to create the dense foliage in the foreground, and watercolour to create the more distant foliage.
3. Add the light source. Use a light colour, such as yellow or white, to create the effect of sunlight filtering through the leaves.
4. Add any other details you like, such as animals or insects. You can use found objects from nature to add texture and interest, or created detailed patterning on layered elements.
5. If you are using an augmented reality app, you can scan your collage and add additional layers of information, such as images, videos, or audio recordings. Ideas could include;
  - Scan your collage and add a video of a rainforest canopy.
  - Add an audio recording of rainforest sounds.
  - Add a 3D model of a rainforest animal.



## MAKING | ACTIVITY 2 – CREATING WITH LIGHT

1. Discuss the elements of *Springbrook Dawn, 1999* such as colours, atmosphere, and composition.
2. Set up your space, ideally in a large, open room with high ceilings.
3. Create the rainforest by using black construction paper or to cut out large, irregular shapes resembling rainforest trees and ferns. Attach these to the wall to create a backdrop. Alternatively you may use a collection of plants.
4. Dim the main lights in the room.
5. Use flashlights or spotlights to simulate dawn light. Position them behind the “tree” cutouts to cast long, dramatic shadows. Experiment with different angles and intensities to achieve the desired atmospheric effect.
6. Sketch or photograph these experiments.
7. Students will now create a painted artwork that immerses them in exploring light further, through the application of colour. Encourage students to use large brushes and sponges for expressive brushstrokes.
8. Suggest starting with a wash of cool colours to capture the misty atmosphere.
9. Gradually add warmer colours to represent the emerging dawn light.
10. As students paint, adjust the lighting to match their progress. For example, dim the lights when students work on dark, misty areas, and gradually increase the light intensity as they introduce warmer colours.



## DRAMA LINK

This activity expands on the previous art and immersive environment by incorporating drama elements to create a truly multisensory experience.

- Use the environment itself as a character and a storyteller. Students can interact with the rainforest setting to create narratives. They may ask questions of some of the elements they 'find' in the rainforest through the drama 'hot seat' strategy.
- Students can create characters inspired by the elements of the rainforest: a wise old tree, a playful breeze, a curious frog, or a mystical rainforest spirit.
- Students can create short monologues or dialogues from their character's perspective, expressing their feelings about the rainforest or the changing light.
- Encourage students to use their voices to create soundscapes within the rainforest.

## ENGLISH LINK

- Encourage students to use vivid and descriptive language to describe their painting, focusing on the colours, textures, and atmosphere they created.
- Teach students about art criticism and have them analyse their own work and the work of others, using appropriate vocabulary and sentence structure.

## TECHNOLOGY LINK

- Use image analysis software to explore the colour palette and composition of the original painting and their own work.
- Explore apps like Procreate, Adobe Photoshop, or Autodesk| Sketchbook to create digital versions of their paintings.
- Where possible, consider taking virtual field trips to rainforests around the world using VR headsets or apps.
- Create data visualisations to represent information about the rainforest, such as climate data or biodiversity

## GLOSSARY

**Curator:** A person responsible for selecting, organizing, and interpreting works of art for exhibition.

**Collection:** A group of artworks gathered and preserved for exhibition, study, or research.

**Medium:** The materials and techniques used by an artist to create a work of art (e.g., oil paint, sculpture, photography).

**Landscape:** A painting or artwork depicting natural scenery, such as mountains, valleys, rivers, or forests.

**Composition:** The arrangement of elements within a work of art, including colour, line, shape, and form.

**Perspective:** The technique of creating the illusion of depth and space on a flat surface.



# CONTEMPORARY LANDSCAPES WORKSHOP

Dive even deeper by booking your students into our [Contemporary Landscapes workshop](#) delivered by our exceptional team of Artist Educators.

## ABOUT THE WORKSHOP

From the literal to the abstract, scenic landscapes or booming skylines, artworks about place allow us to reimagine new, familiar and unknown worlds.

During this workshop, students will respond to Collection works that speak to the past, present and future landscapes of the Gold Coast and wider Australia.

## LINKS TO CURRICULUM:

*Visual Arts F-10:* Exploring & responding, Developing practices and skills, Creating and making, Presenting and performing

*Visual Arts 11 & 12:* Unit 1: Art as lens, Unit 2: Art as code, Unit 3: Art as knowledge, Unit 4: Art as alternate

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*HASS F-6:* History, Geography, Questioning and researching, Interpreting, analysing and evaluating, Communicating

*Social & Community Studies 11 & 12:* Unit Option F: Arts & Identity

*General Capabilities:* Critical and Creative Thinking, Ethical Understanding, Personal and Social Capability, Literacy

## GRADES P-12

**BOOK NOW** [hota.com.au/learn/educators](https://hota.com.au/learn/educators)



We hope you have enjoyed part 1 of the *A Bigger View* education resource. Stay tuned for part 2 shortly. We'd love to see you student's work. Feel free to email any samples to [education@hota.com.au](mailto:education@hota.com.au).