

# Hardenvale

## Our home in Absurdia

Family and primary schools  
learning and engagement resource

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# introduction

This learning and engagement resource has been developed to support formal and informal learning experiences in Hardenvale - our home in Absurdia. The material is divided up into family visitation where there is an expectation that there is a small or singular ratio of child to adult, and schools where there is an expectation that the teacher or gallery educator is working with a larger group of children. All of the materials are designed to enrich and deepen children's and accompanying adults, including teachers and gallery educators engagement with the installation. This learning resources is designed to support open-ended learning framed through the specific experience of visiting Hardenvale - our home in Absurdia. For the richest child-centred learning experience, we recommend reading the resource, which is written to be an enjoyable introduction to the exhibition, prior to visiting the exhibition. This resource is designed to support deep and authentic learning in Hardenvale, that is also fun, meaningful and open-ended and offers a multitude of diverse ways to engage with the exhibition content. The diversity of approaches in this resource provides the opportunity for you to select the ideas and frames of reference that best suit your child, yourself and or your students. The catalogue essay, To Hold Eternity in an Hour - Hardenvale Our Home in Absurdia, written by McCarthy is also available online for further reading.

Hardenvale - Our Home in Absurdia, grew from inter-generational conversations between three artists, Todd Fuller, Kellie O'Dempsey and Catherine O'Donnell. The artists collective reflections on their childhood and adolescent homes, span three decades of Australian culture from the 60s and into the 90s. As they developed the exhibition together their focus became framed both by their early experiences of living on the periphery - geographically, psychologically and culturally and by their collective commitment to drawing as a dynamic expressive form.

Hardenvale contains archetypal references to: Australian, suburban and regional domestic architecture of the 1960s; outmoded gendered stereotypes, when mums were held responsible for cleaning houses - whether they did or didn't; and dads poured over the race guide from their favourite chair; and the loyal family dog was always of a roust-a-about hound.



Handmade, artist talk, Dobbell Festival of Drawing 2019, Hoff Space, National Art School, courtesy Silversalt Photography



Todd Fuller

Fuller grew up in regional NSW, lovingly cared for by a mum endlessly cleaning their family home in the mining community of Branxton. This obsessively organised homestead was both connected to and a shelter from a community in which Fuller was simultaneously celebrated and victimised as a closeted young man.



Kellie O'Dempsey

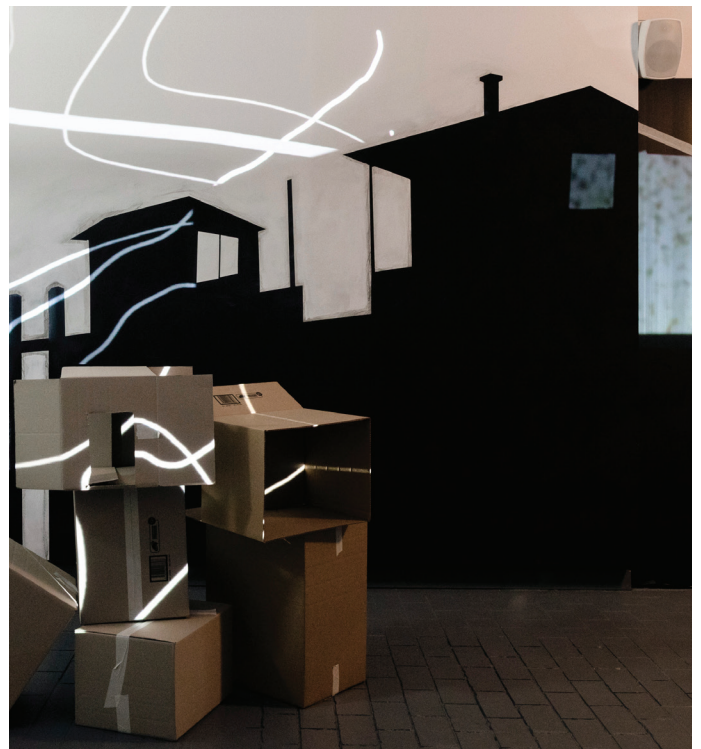
O'Dempsey's home was a series of pubs in regional Victoria, owned by her family. Her spaces of domesticity were public bars and her extended family included hotel customers for whom she made cards and drew pictures of their lives - as she imagined them.



Catherine O'Donnell

Growing up in Green Valley, in South West Sydney, O'Donnell recounts being happy with her family and friends and being unaware of the politics around public housing estates. A place where people were deposited into this estate with only a handful of local amenities, a few overcrowded public schools and minimal or no local job opportunities. Quickly this place became recognised as somewhere you didn't want to be.

Drawing on these histories, the artists have created the immersive installation, *Hardenvale – our home in Absurdia*, a faithful three-dimensional rendition, in style and scale, of a 1960s fibro home. Alongside wood and Gyproc *Hardenvale* includes ephemeral materials like light projections, shadow play on semi-transparent and opaque fabric walls, hand drawn animations, and a giant stack of packing cases beside the shimmer of black plastic. Recognizable and ubiquitous suburban and regional architectural and interior design elements operate like touch stones on our journey through the exhibition: sash windows, kitchen cupboards, a hills hoist, family portraits, a 'dad's' chair. *Hardenvale* cumulatively draws the threads of our own memories into our experience of the installation - where the drawing and erasure of daily domestic rituals is generative rather than reductive. Lights flicker on and off, a race horse runs off the page as the hills hoist turns and the sausages sizzle on the barbie. Scale is skewed in this out-of-kilter world with life-sized windows and too-small doorways acting as portals to other dimensions. We can't help but look to locate our own reality in this remembered and invented world which invites us in for an encounter that is both thoughtful and playful whilst remaining delightfully odd.



*Hardenvale backyard*, Hoff Space, National Art School, courtesy Silversalt Photography

## Visiting Galleries with Children

Museums and galleries are interesting public spaces that offer fun and challenging learning opportunities that are well suited to parent and child adventures. Once you set the rules for the adventure, which revolve around respect: for the artwork; for each other; and for other visitors, set off on your child-led and parent-framed discovery mission. Knowing the rules means you can all be comfortable in the space. Moving at your child's pace and height can yield surprising results for the accompanying adult's relationship to the artwork – shapes, colour and tone and focal points can all look different from different angles, different elements of the artwork may come into focus, sometimes elements will disappear altogether. Gallery visits can underscore parents' role as their children's first teacher in environments that: are protected from the weather, offer up complex encoded objects in often theatrical settings; support collaborative learning; present us with the space, time and conditions to pay attention: to the place; to the objects; and to each other. Hardenvale – our home in Absurdia is one of these spaces.



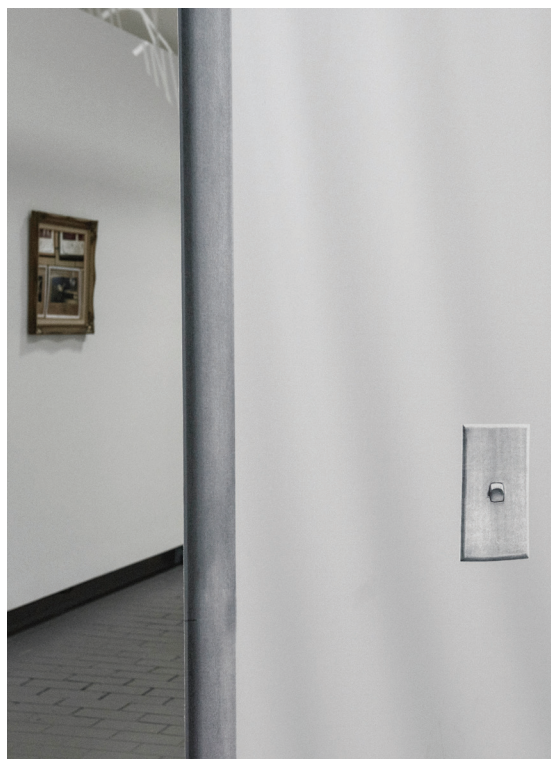
## Schools

Set standards for behaviour in Hardenvale – the aim being to protect the children from any harm, protect the artworks and support everybody's enjoyment of Hardenvale. Core behaviours, don't touch the artworks, walk sensibly, indoor voices. Accompanying teachers and adults - make sure all infants and primary school children are in your line of sight while in the exhibition, in order to support their engagement as well as gallery protocols.



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Schools: There is an optimum level of novelty that supports children's engagement with new experiences. This optimum level is operational when there is not too much novelty, with some familiarity so children know what to expect, but, there are still things to discover. Visit the gallery website through your classroom smart board prior to visiting the gallery and have a digital preview of Hardenvale – Our Home in Absurdia.



Top: *Hardenvale backyard*, Hoff Space, National Art School, courtesy Silversalt Photography  
Bottom: *Hardenvale internal wall*, Hoff Space, National Art School, courtesy Silversalt Photography

## Ideas for families with children to engage with Hardenvale

**H**ardenvale, based as it is on the lived experiences of three artists: Todd Fuller, Kellie O'Dempsey and Catherine O'Donnell, with its layers of drawings and animations, light play and soundscapes is a rich space for us to explore ideas of home. Hardenvale provides an alternate path through suburban and regional living, it's a potent space of disequilibrium, subtle struggle and pervasive love that encourages us to give space to ambiguity – an ethical position to hold when encountering traces of other people's lives.

**W**hen visiting Hardenvale, focus on observation, discussion and exchange. Spend time with the artwork getting to know it and allowing yourself time to build a relationship with the work. Just like making a new friend – first impressions are one thing but giving time to the process to talk and listen (and look) will open up new aspects of the friend/artworks/each other that may not have come to light immediately. Listen carefully to what your children say, allow enough time for them to finish what they are saying, echo and at times rephrase or restate what they say. Alternately ask questions to check that you understand their point of view.

Drawing the exploration back to the child's observations and perceptions helps to draw out the threads of connection to the child's experiences and ideas, positioning their perceptions as central to this shared encounter.

As young children develop, their emotional experiences literally become embedded in the architecture of their brains. So creating positive learning experiences has the potential to help shape their attitude to learning for their whole life.

## Ways of Looking at Hardenvale with children

**T**hroughout the experience of Hardenvale, consider how to alter and adapt your usual mode of engagement to extend the time spent actively engaged in exploring the artwork. For example, if you are talkative, try looking at an aspect of the work in silence, if you have been using a normal conversational tone try whispering together, see how these changes affect your relationship to Hardenvale, to each other and to your interpretation of the meaning within the work. Try to match your rhythm and 'style' of looking to match the aspect of the exhibition you are viewing. For example: as you move from the exterior of Hardenvale to the interior of the installation try lowering your voices, or when looking behind the door that is ajar in one of the central spaces try whispering

when peeking into the darkness - where three pre-loved, cracked sculptures are sitting quietly on the wall. These decorative, ceramic objects are a marker of the past, of personal memories and cultural conditions. Encountering the dark is an important space for young imaginations to reach towards the unknown. Perhaps a little scary, perhaps not. Encourage your child to tell you what they see, what they feel and whether they want to look again, peer longer, or move on. Darkness is an important metaphorical as well as actual phenomenon, in darkness our eyes adjust and the darkness helps us to see the light.



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Pair children up and ask them to select an aspect of Hardenvale from which to develop a piece of creative writing. Sit on the floor near your selected area in Hardenvale. Start your story with a straight forward, descriptive sentence of what you can see and then write a piece of Flash fiction, or short, short fiction – make the word count suitable for your class.

## Drawing with children in Hardenvale

Hardenvale is a drawing show – with three artists who each use drawing as a primary element in their artistic practice. Take a sketchbook with you on your gallery visit, sit together and do a collaborative drawing, taking turns to draw in the sketch book or perhaps take two sketch books and sit together and draw elements of the exhibition that interest each of you. Get your child to do their own



Hardenvale, Loungeroom 1, projection, animation and found objects, Hoff Space, National Art School, courtesy Silversalt Photography

drawing inspired by the exhibition and then, if they want to, invite them to teach you how to do a drawing like theirs. The language and cognitive development around talking about and interpreting art and, teaching a skill such as drawing, is phenomenal with significant self-esteem benefits. Following the lines your child makes or acting on their spoken instructions is a lovely way to encounter the exhibition framed by your child's energy, interest, rhythm and personality. If they are not a drawer you can invite them to describe part of Hardenvale to you. Reassure your child that it is OK for artworks to stimulate new ideas and that the artists are happy for visitors to interpret the exhibition in their own way. An exhibition is like a conversation that changes and refreshes as new people join in. The ultimate value of your shared journey through Hardenvale is the experiences and memories that you create together, the artwork carves out time and space for these poetic, aesthetic encounters to occur that have their own rhythm and meaning and provide an alternative social space to create new memories – together.

Drawings can be made for many purposes, to record something, to express something, to learn something, to illustrate an idea or maybe simply for the pleasure of the experience. Drawing is a wonderful tool to slow you down and make you look more closely. Even young children can often concentrate on drawing for much

longer than adults anticipate. When visiting Hardenvale with your child, move at their pace, some children will like to initially move through the exhibition quiet quickly and create a cognitive map or understanding of the space before returning to things that catch their attention. Go with them on this discovery and then take the time to experience the exhibition at a slower pace. Drawing together is a wonderful way to encourage longer looking and gives them the agency of creating their own drawing in response to the installation.

Sometimes our self-critic will prevent us from relaxing and enjoying the experience of drawing as we critically evaluate whether our drawing looks like the 'real thing' – A very ambitious aim, even for experienced drawers and certainly not an aim that happens straight away – drawings often go through explorative stages where much correction happens before the drawer is satisfied. Try adding a simple instruction to frame the drawing, such as: draw in a continuous line, don't take your pencil off the page and try to spend most of your time looking at your subject rather than down at your paper - this is an exploratory exercise in looking carefully, rather than trying to draw something that looks realistic.



Bring students art journals or a class set of clipboards, drawing paper and pencils . NB. Pencil only please. Select a focus area of Hardenvale and do a timed drawing, stretch the time scale as is appropriate to your students age and concentration ability. Between 5 – 20 minutes is a reasonable aim, but older student can often stretch to 30 minutes. Create a half page drawing of your subject and annotate the drawing with a few words that help to capture extra details of your experience. Introduce the framework for group critique, commonly referred to as a group-crit at art school. Model how to respectfully engage with someone else's drawing with one or two student works – perhaps use your own drawing as the first subject. A very simple framework for younger children is to ask for two stars and a wish about each work. To generate more active participation organize students in to small groups to discuss their drawings. Consider hanging the drawings in your classroom and add a comment section that captures some of the insights the children gathered from the group-crit experience. Continue to build on these skills both in observational drawing and oracy by doing a timed drawing of your classroom and discussing the outcome, or alternatively put an artwork on the smart board as a subject for a drawing that is relevant to an area of study that you are currently investigating in class. These drawings are not only for the talented drawers, they are a form of visual investigation that deepens visual literacy and develops valuable skills in observation.

Sitting together and drawing with your child as you concentrate on the same subject, produces a quality of engagement and concentration where each of you influence the others ability to focus. Rather like when running a marathon - one will benefit by the energy of all the other runners. Keep expectations realistic and enjoy what unfolds.

SIDE NOTE: When drawing in public places people will often be curious





Hardenvale, front yard, projection, animation - every lived next door, Hoff Space, National Art School, courtesy Silversalt Photography

and want to have a look at what you are doing – this public curiosity can be confronting – feel free to develop a way to deter people from imposing on your time with your child. That is unless you want to invite conversation – it's totally up to you. To dissuade onlookers – sometimes a small gesture can be useful to head off interference. For example, perhaps hold a finger to your lips indicating concentrating is happening and you don't want to be interrupted – they will likely respect that you are having an intimate learning experience with your child and leave you to it.

## Having fun with words in Hardenvale

Ideas for noticing and developing visual discernment and vocabulary both aesthetic, expressive and onomatopoeic. Quick refresher: aesthetic means concerned with the appreciation of beauty, or the visual principles underlying an artwork. Expressive language is concerned with sharing meaning and emotion. Onomatopoeic words sound like what they represent, for example, achoo for a sneeze, or perhaps swish, swish, swish as the cleaning cloth circles through one of the animations, or perhaps boing or zip for the bounce of the projected lines drawn across the gallery wall.

Gallop is a word that has onomatopoeic references but is also likely derived from the rhythm of

a galloping horse's hooves: Gallop, gallop gallop, as four legs create four beats: hind legs first two beats, front legs next two beats. Watch and notice the hand drawn animated race horse as it gallops across the newspaper race guides. For even more fun for with your child, and also more cognitive and kinetic involvement and memory retention of the experience, combine words with actions. E.g. as you watch the race horse gallop use your galloping fingers on the floor to follow its path as it escapes the confines of the page. Or for a fun and sweet exchange with your child gallop your fingers along their arm as you rhythmically say the word. Gallop gallop, gallop gallop. They may like to reciprocate and 'gallop' their fingers along your arm. Here you are combining many areas of learning socio linguistic, rhythmic /musical, visual and interpersonal and imaginative with the tumbling fingers representing the racehorse's legs. Young children can leap into the world of the imagination very easily – this experience could easily lead into the creation of a story together. Try using leading questions to see what comes up: Where's the horse going, where did it come from, what's its name, has it got any friends, is it going on an adventure, where could it be going or maybe its escaping, escaping what ...?



### Schools

Invite your students to create a family portrait where they nominate a different animal for each member of the family.

Children can do their own library or web-based research to locate animal photos

as reference materials, or teachers could supply a series of animal photos as reference points for the drawings. Add a line or two about the qualities of the animal and why they chose them to represent their family member. It may be a good idea to remind them to be generous in their descriptions of the traits of family members.

Or

Research the various gaits of horses and the way that horses rhythm changes with 2,3 or 4 hoof beats. Provide children with a comic strip format (easily found on the web). Then ask them to draw a line animation of a horse trotting, cantering or galloping. Discuss metaphor and what the various gates could be used to represent metaphorically also discuss

## Open ended questions

Children are philosophic by nature – visiting an immersive installation like Hardenvale based on three artists, Kellie O'Dempsey, Todd Fuller and Catherine O'Donnell's memories of their childhood homes has great potential to be a catalyst for some interesting open-ended conversations. Even very young children are natural philosophers who, when given time, encouragement and support, are very capable of making meaning from their encounters with the world, this includes encounters with the artworld.

Open ended questions can be valuable to generate curiosity about the concepts and ideas behind particular artworks, such as: why is the race horse running off the page of the race guide - what might the artist be thinking about? What relationship to home does



Hardenvale, lounge room 2, projection mapped race horse on racing guides, Hoff Space, National Art School, courtesy Silversalt Photography

a race horse and the race guide suggest? Try to suspend coming to a conclusion too quickly and also try to suspend judgement. Follow your child's curiosity. Curiously O'Dempsey's dad had photos of his race horses displayed on the wall rather than family portraits.



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#### Schools

The ability to ask perceptive question is a valuable talent, particularly useful when learning new skills, building knowledge or deepening relationships. Ask children to fill a page with questions about Hardenvale - our home in Absurdia, use these questions as a catalyst to classroom discussion back at school. Returning to the gallery experience through post-visit classroom discussion will help consolidate and increase their retention of the experience in their memories. A teacher-led classroom discussion allows them to hear different points of view and illustrates even within their own community of peers that audiences have differing responses to artworks, importantly, model respect for diverse and divergent opinions in classroom discussion

## Inverting the role of teacher and learner

Children can be both an impressive repository and maverick generator of great ideas, curious synergies and surprising depths. In the window cleaning animation, a female figure appears and disappears, kitchen cupboards are drawn and redrawn. The artist uses charcoal to draw and erase, leaving smudges across the animation frame in a cyclical process of doing and undoing. Invite your child to

be the reader of the image and interpreter or teacher – again a powerful experience for a young learner. This could be a nice opportunity to talk about who does the cleaning up – children are encouraged throughout their formal schooling to clean up after themselves, for example after an art activity – some children delight in the cleaning, some children feel the imposition of cleaning up after themselves as a burden, some see it as a time to pitch in together and 'get the job done', some find the re-ordering of their environment reassuring, personality plays a part, culture plays a part, gender and age often play a part. Link the animation back to your own home and experiences, for older children draw the conversation to the larger context of cleaning up after yourself individually, as a community, a nation and at a global scale. Remember to include the idea of the trace left behind, that each action is not completely wiped away but rather leaves a residue on which the next gesture occurs. Engaging with this work provides an aesthetic ground for a conversation on action and consequence and the interrelationship and connectedness of people and our behaviours.



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*Hardenvale, kitchen, charcoal animation of kitchen and mother cleaning, Hoff Space, National Art School, courtesy Silversat Photography*



Left: Hardenvale, backyard installation, Hoff Space, National Art School, courtesy Silversalt Photography  
 Right: Hardenvale, Master bedroom, Hoff Space, National Art School, courtesy Silversalt Photography

## A concrete starting point into the world of imagination:

Hardenvale is a mixture of actual objects, drawn animations, soundscape and projections. There is a slippage between the real, the drawn and the imagined or remembered. Look closely at one room in Hardenvale – can you name all the materials used in the room, include art materials and building materials, objects and ephemeral things like sound or shadow. Make a list of materials together – see if you can name ten materials in each room/space. See how good you are at observing and then see how much you can stretch your ideas of what ‘materials’ are in the room. For example, air, dust, wood, paper. Can you add adjectives to the nouns? For example, old air, hard wood,

crisp paper, ancient dust. How did these materials arrive in Hardenvale? Did the artists buy the material at an art shop or a building supply shop, or maybe at a second hand shop. Visitors also leave some materials themselves – like footprints, or breath. What differences do these different materials make to the artwork and how you encounter and interpret it? How do you think each artists’ memories are represented in the artwork? Does Hardenvale remind you of anything? Where or how are the memories held or represented within the work? Or maybe Hardenvale is place to create new memories. Write a post card to a friend telling them of your memories from today’s visit.



A material exploration back at school. Organise children into small groups and give them a sectioned-off area of the classroom and ask them to make a list of all of the materials they can find. Ask them to nominate ways to organise the materials for example: new and used materials, art material and building material, learning materials and play materials. Dependent on the age of your students discuss the difference between ephemeral objects and permanent objects, living and non-living. Divide your list in a way that leads into an area of classroom study.

# DEVELOPING THE ART OF COMPARISON/DESCRIPTION

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*Hardenvale, front wall and lounge room / detail, Hoff Space, National Art School,*

The artists told us that Hardenvale is inspired by their memories of growing up in their own homes, the design of the installation itself with its out of kilter rooms sets the tone for the unfolding encounter. Consider which elements of Hardenvale help to suggest narrative. For example, the drawn animation of the storm gathering in the window frame. Realistic elements can suggest narrative but so too can abstract elements. Spend time watching the projection of drawn lines and shapes, find as many words as you can to describe the lines.

Write them down, and then describe some more, keep going and when you think your word bank is exhausted see if you come up with three more and then three more. Are there any pattern to the words you've written down, a theme or a rhythm. Explore the projection by drawing the lines as they appear and then add the describing words from your list along the drawn line. See if the mixture of describing and drawing gives you any new insights or ideas. Sometimes our insights won't be verbal, maybe you could dance in response to the





*Hardenvale, front yard installation view, Hoff Space, National Art School, courtesy*

projected, abstract line drawings or create a musical call and response. Words can only ever circle or lace themselves through an image - they will never replace the material complexity of the visual thing. But it's fun to try. Close your eyes and let your child describe Hardenvale to you. You may like to use the timer on your phone - give them two minutes or you can let them be the time keeper- and tell you when they are ready for you to open your eyes. Talk

about what you heard and what you can see now that your eyes are open. Swap roles and describe a different aspect of Hardenvale to your child. It's surprising how much more we see when engaged in trying to describe the artwork to someone with their eyes shut.



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After visiting Hardenvale, when back at school, put on some music and create an abstract line drawing inspired by the music. You can change colours, thickness and direction of your lines. You may like to add parameters such as: lines cannot touch the edge of the page, lines can or cannot cross over each other etc. Try to choreograph a dance based on your drawing or vice versa: choreograph a dance and then try to draw it in lines. Discuss improvisational modes of dance or art making and what are the features and benefits and challenges of each.

# USING A CAMERA IN HARDENVALE



Hardenvale, frontyard installation, Hoff Space, National Art School, courtesy Silversalt Photography



Get your students to write dot point notes in their journals as they move through Hardenvale – then, back at school, use those notes to write a recount in the style of a newspaper review of the exhibition. Make sure to add a title that sets the context for the review. Add either a drawing or photo that compliments the text. Make sure they get the whole title of the exhibition correct in their review, Hardenvale - our home in Absurdia.

Strengthen your children's developing media literacy by using digital devices to record and express their point of view about visiting Hardenvale. This could be as simple as taking photos of favourite things in the exhibition. Walk around the exhibition with your child as they notice and photograph different elements, discuss what motivated your child to take the photo. If two grownups and two children are in your group, split up and do a photo mapping of Hardenvale and then meet up and swap cameras - see if you can locate the site of the original photo. The photos can become a storybook or photo-essay. Decide on the sequence of photos and then use an image and text app to add a few words to each photo. Think of a title for your photo essay. Viewing someone else's photos of an experience can give you an insight into their world, what they notice, what they leave out - do they crop their photos in tight or take an expansive view. Try setting a treasure hunt, something tiny, something large, something black, something white etc. This could be a time to test out their art vocabulary and ask them to find a horizontal line, a vertical line, a diagonal etc. A simple way to introduce the idea of selection (curation) is to put a limit on the number of photos to be taken, as this puts the child into the position of having to make an evaluative judgement. Evaluation, comparison and judgement are all valuable skills for children as they are developing their autonomy as learners and thinkers. The process of selecting and curating their Hardenvale photos is a sophisticated process of making relationships between things, and between people, within the contextual framework of the surrounding environment of Hardenvale. Selecting a point of view, can be one of your parameters for taking or selecting photos. For example, get down low, or look up high. Perhaps you could share the photos on a social media platform with a few words to frame each image. Consider using a closed social media app to limit your child's exposure to online judgement. Encourage your child to relook at their photos and maybe there will be a chance to show the photos to a friend or family member and recount their Hardenvale visit.



Hardenvale, salon hang, Hoff Space, National Art School, courtesy of the National Art School and Peter Morgan

# A CHILD-FRAMED POETIC RESPONSE TO HARDENVALE

Ituridemus oc re, quidieme estrum tam oporivi linatilis, confec me in Ita,  
vehenem in dissilius et nonsicient, orum, opublis es? Timis.

One must be drenched in word literally soaked in them, to have the right ones form themselves into the proper pattern at the right moment – Hart Crane, poet. \*

When visiting Hardenvale, write words, then sentences, then stories or poems in your sketchbook or journal. Explore an aspect of poetry such as rhyme or alliteration or for the older child perhaps rhyming couplets, or a limerick. You may discover one of your group has a hidden talent for rhyming or maybe even for funny limericks. Stretch your use of language in a different way and use the formal structure of an acrostic poem using the first letter of Hardenvale to start each sentence. Encourage all attempts, and as children build the capacity for critical reflection add in the idea of reviewing and editing to the process, thereby supporting the amplification of existing skills and scaffolding on new learning. Try writing or speaking one line each as you create a poem together, pass control of the poem back and forth, add rhythm or melody, perhaps you could write and perform a spoken word rap, or maybe use an old nursery rhyme and see if you can make your poem fit that melody.





Define the rules of a concrete poem, where the shape of the written lines add a visual element to the poem. Write a concrete poem inspired by Hardenvale. See the example of a concrete poem below where the written words resemble a simple house shape.

A  
TRI  
ANGLE  
BALANCES  
WIDTHWAYS  
ONTOPOFASIDE  
WAYSRECTANGLE  
HOMESCANBEMADE  
INSIDETHESESIMPLE  
GEOMETRICSHAPES  
WITHLUCKANDLOVE



Hardenvale details (left to right): Always Was, door mat, backyard live animation on vinyl, backyard small sausage projection, master bedroom wall detail, lounge room 2 greyhound photographs, frontyard tyre swan, backyard wall drawing with live animation, lounge room 1 powerpoint drawing and found objects.

# RESTING

Dem iaet pes fac omnos inum mantio catimus nequemor ubli patus com-  
noveres horae vivid mo iae tum publiis. An sultum prat quis ceps, noticie  
peruden atatrae

Visiting galleries can be tiring for all of us. Hardenvale has several areas where there is likely to be space to sit with your child on your lap or perhaps you could sit side by side on the floor and view artworks together from this more restful position. This is particularly useful when viewing time-based works such as the storm passing behind the window or watching as expressive projected lines are drawn across the wall. Consider altering your perspective even more, if the space is not too crowded, sit on the floor in the back garden of Hardenvale, look up and watch the rotary hoist spinning. Ask your child what they see, what they can feel, what they hear and what they imagine. Swinging on rotary hoists has been a part of many Australian childhoods. Rotary hoists often ended up tilting at strange angles after being swung on by one child too many using the hoist as a personal

roundabout. On a hot day, sitting on the floor of the air conditioned gallery watching this old-fashioned piece of domestic engineering spinning on the ceiling could be a wonderful respite from daily life. Sitting with your back to the wall watching colourful, lines skitter around the packing cases and fence line while sausages sizzle on a digital BBQ, carves out a space for a little respite from the routines of daily life. While possibly looking at those routines and relationships from a fresh perspective. After your visit perhaps stop at a park for a play, or go to the cafe for a milk shake, or maybe go home for a cool drink, or hot cuppa. Pull out old photograph albums or trawl back through digital photos and share some of your family memories with your children. Everyone's family is the same in different ways. Celebrate and embrace this.

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Get students to draw a mud map of their local area identifying spaces of play or adventure within walking distance to their home or to the school. Discuss what children see as needed in a play space. Then invite students to design their perfect adventure playground. Discuss which idea/s could be implemented in your school grounds and submit the idea to your student representative council.

Catherine O'Donnell, *Hardenvale Window*, 2019, charcoal on paper, 111 X 73.7 cm, courtesy the artist



This learning and engagement resource supports the following outcome in the NSW K-6 Creative Arts syllabus

## Appreciating

- VAES1.3 Recognises some of the qualities of different artworks and begins to realise that artists make artworks.
- VAS1.3 Realises what artists do, who they are and what they make.
- VAS2.3 Acknowledges that artists make artworks for different reasons and that various interpretations are possible.
- VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks
- VAES1.4 Communicates their ideas about pictures and other kinds of artworks.
- VAS1.4 Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.
- VAS2.4 Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.
- VAS3.4 Communicates about the ways in which subject matter is represented in artworks.

## Making

- VAES1.1 Makes simple pictures and other kinds of artworks about things and experiences.
- VAS1.1 Makes artworks in a particular way about experiences of real and imaginary things.
- VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful\* by choosing among aspects of subject matter.
- VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.
- VAES1.2 Experiments with a range of media in selected forms.
- VAS1.2 Uses the forms to make artworks according to varying requirements.
- VAS2.2 Uses the forms to suggest the qualities of subject matter.
- VAS3.2 Makes artworks for different audiences assembling materials in a variety of ways.

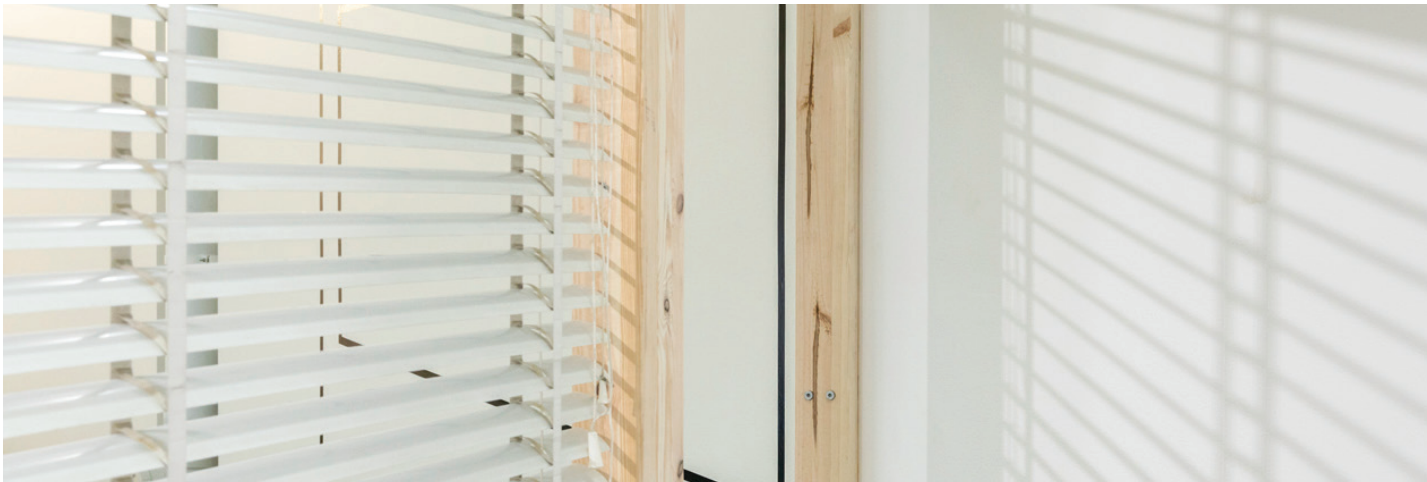




*Hardenvale, front yard dog animation, Hoff Space, National Art School, courtesy of the National Art School and Peter Morgan*



*Hardenvale, loungeroom 2 inside cupboard, Hoff Space, National Art School, courtesy Silversalt Photography*



*Hardenvale, Master bedroom detail, Hoff Space, National Art School, courtesy Silversalt Photography*

## This resource supports the learning objectives of the NSW English Syllabus, K – 10

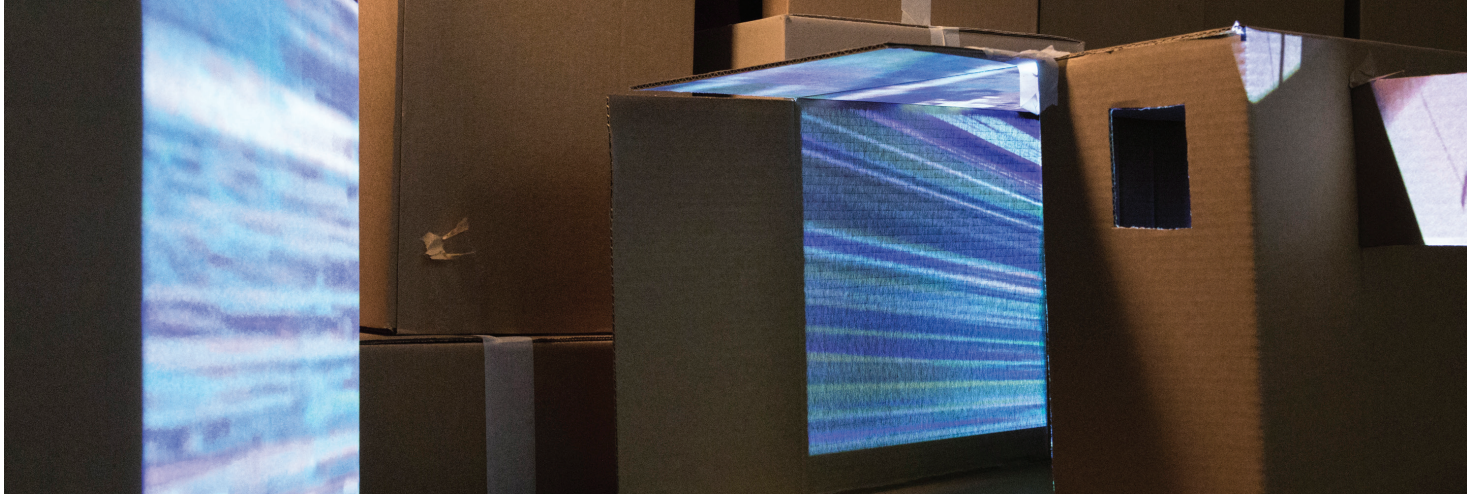
Objectives: Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to:

- A communicate through speaking, listening, reading, writing, viewing and representing\*
- B use language to shape and make meaning according to purpose, audience and context
- C think in ways that are imaginative, creative, interpretive and critical
- D express themselves and their relationships with others and their world
- E learn and reflect on their learning through their study of English

\* Some students with disability communicate through a variety of verbal or non-verbal communication systems or techniques. It is important to take account of the individual communication strategies used by these students within the context of the English K–10 Syllabus.



*Hardenvale, salon hang, Hoff Space, National Art School, courtesy Silversalt Photography*



*Hardenvale, backyard cardboard box and projection installation, Hoff Space, National Art School, courtesy Silversalt Photography*



*Hardenvale, loungeroom 2 and kitchen, Hoff Space, National Art School, courtesy Silversalt Photography*

# Image credits

Cover	<i>Hardenvale, Our home in Absurdia</i> , 2019, Hoff Space, National Art School, courtesy Silversalt Photography
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Page 14	Left: <i>Hardenvale, Our home in Absurdia</i> , 2019, Hoff Space, National Art School, courtesy Silversalt Photography Right: <i>Hardenvale, Our home in Absurdia</i> , 2019, Hoff Space, National Art School, courtesy Peter Morgan, National Art School
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- Page 20-21 *Hardenvale, Our home in Absurdia*, 2019, Hoff Space, National Art School, courtesy Silversalt Photography, Peter Morgan, National Art School and the artists
- Page 23 Catherine O'Donnell, *Hardenvale Window*, 2019, charcoal on paper, 111 X 73.7 cm, courtesy the artist
- Page 25 Top: *Hardenvale, Our home in Absurdia*, 2019, Hoff Space, National Art School, courtesy Peter Morgan, National Art School  
Middle and Bottom: *Hardenvale, Our home in Absurdia*, 2019, Hoff Space, National Art School, courtesy Silversalt Photography
- Page 27 Top, middle and Bottom: *Hardenvale, Our home in Absurdia*, 2019, Hoff Space, National Art School, courtesy Silversalt Photography

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