# QATACON 26

## Stories we tell

Queensland Art Teachers Association Annual State Conference

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GRIFFITH UNIVERSITY QUEENSLAND COLLEGE OF ART AND DESIGN

Queensland Art Teachers Association acknowledges the important role that art has played on these lands for thousands of years. We appreciate the value, diversity and integrity of Aboriginal people and Torres Strait Islander peoples' art, culture and expression, as an integral part of Australian heritage.

We acknowledge the Turrbal and Yuggera people as the Traditional Owners of the lands where we gather for QATACON 2026. We recognise their continuing connection to land, water and culture. We pay our respects to their Elders past, present and emerging.

For tens of thousands of years, the lands on which we meet have been a space for learning and collaboration. In both Aboriginal culture and Torres Strait Island culture, people have come together to commune with one another as a means of building productive relationships, preserving and passing on knowledge, solving emerging challenges and learning from the collective. In that same spirit we are here today to listen to your experiences and share with you.

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# President's Report

## Rossina Moore

**"Practice any art," Kurt Vonnegut (2006) once wrote, "no matter how well or badly—not to get money and fame, but to experience becoming... to find out what's inside you, to make your soul grow."**

So let's begin here:

- Not with competitive jostling for bums on seats with other faculties
- Not with schools vying for attention spruiking ATAR scores
- Not with another STEM excellence program

But with the powerful act of making. Welcome to QATACON26: stories we tell.

In February's *Arts in Education Special Issue* Rachel Felgate (2026) explains "What emerges is a gentle but insistent call to move beyond narrow, performance-centred measures of success and towards approaches that cultivate creativity, citizenship, and critical engagement."

Because in a world that constantly asks our students to prove, measure, and perform— visual art asks something different.

- It asks them to be present and notice.
- To feel and empathise.
- To have agency and take creative risks.
- To discover their authentic self.
- To make connections, understand and give purpose to their place within local and global contexts - even when they don't yet have the words for it.

According to Your Brain on Art (Magsamen and Ross, 2023), engaging in the arts doesn't just express emotion—it *changes the brain* and transforms us. It regulates stress, builds connection, and enhances learning experiences.

As art teachers, we are not just facilitators of technique or skill; we are custodians of narrative. We have all witnessed those students that only attend school because of art. Among our earliest ancestors art-making laid the foundation of culture, community and belonging. The first peoples of Australia have been generating stories through art for over sixty thousand years, and virtually every person on the planet began their childhood communication process with drawings. Visual Art educators create inclusive spaces where all students belong and can become—before they are defined.

Gattenhof and Saunders' (2026) report, *The Polycrisis for Arts and Creative Education in Australia* speaks to a convergence of challenges—declining curriculum time, inequitable access, systemic undervaluing of the arts, and the overarching impacts of policy decisions on school communities. There is an obvious disparity between Queensland's Time to Shine: a 10-year strategy for arts and culture 2025-2035 (Queensland Government, 2025) and the reality of arts learning opportunities in schools and universities. It names what many of us feel daily: that arts education is navigating not one crisis, but many, all at once.

Within global and online contexts, where the truth is not always obvious our role is to create the conditions where those stories can emerge with authenticity and courage. We hold space for multiple perspectives and recognise that whose stories are told—and how—matters deeply.

“Creative expression, the arts and aesthetics serve a core purpose: To birth new thoughts and ideas. To mirror back to one another what is important and what is needed. To weave together common threads of humanity. The arts empower us to reimagine, re-envision and reconnect in order to create a better future together” (Magsamen and Ross, 2023).

So as we begin, I invite you to reflect:

- What stories are you telling in your classroom?
- Whose voices are amplified?
- And what new stories might emerge from the conversations we have here together?

“Because every day, in classrooms across Queensland, art teachers are doing something extraordinary. You are not just teaching skills—you are shaping minds, supporting wellbeing, and giving students the tools to process a complex, rapidly changing world” (Wright, 2026)

**That’s the story we’re here to tell.**

## References


Rachel Felgate (2026) ‘Arts in Education Special Issue Editorial’, *Australian Journal of Education*, 70(1), pp. 3–5. doi: 10.1177/00049441261426203.

Susan Gattenhof and John Saunders (2026). The Polycrisis for Arts and Creative Education in Australia. *Australian Journal of Education*, 70(1), 87-106. https://doi.org/10.1177/00049441261421275

Susan Magsamen and Ivy Ross (2023) *Your Brain on Art: How the Arts Transform Us*. New York: Random House.

Queensland Government (2025) *Queensland’s Time to Shine: A 10-year strategy for arts and culture 2025-2035*. Brisbane: Queensland Government.

Kurt Vonnegut (2006) *A Man Without a Country*. New York: Seven Stories Press.

Simon Wright (2026) *Creative Generation Excellence Awards in Visual Art 2026: Official opening speech, 28 March*. Edited extract of speech notes shared 30 March.

**Jaelene Durrand,** *What remains.* Graphite on paper, 42cm x 32cm.

# Program Artwork

## Jaelene Durrand

Visual Art teacher
St Stephens Catholic College
Far North Queensland region

## About the Artist

Jaelene Durrand is an artist and Visual Art teacher in Far North Queensland. She spends a lot of time drawing with graphite, slowly building up tones and tiny details until something ordinary like a shell starts to feel interesting again.

When she's not drawing, Jaelene is usually in the art room covered in clay, paint or lino ink, helping students turn their ideas into artworks. She enjoys experimenting with different materials and occasionally working on murals or exhibitions.

Jaelene also has a habit of collecting strange little objects that might become the subject of a future drawing. If it has an interesting texture, shape or story, it will probably end up in her studio sooner or later.

## About the Artwork

This drawing explores the quiet weight of memory and the traces that stories leave behind. The shell becomes a vessel for what remains after time has passed. Like memories, it carries marks, growth and erosion layered across its surface. The slow process of building graphite tones mirrors this idea. Each layer is gradually formed through careful observation and repeated mark making. As the drawing develops over time, it reflects how memories and stories slowly accumulate, leaving subtle impressions of what once was.

# Regional Teacher Bursary

## Mia Mittelheuser

### Catherine McAuley College
### Mackay, QLD

**Year 11 & 12 Visual Art General**
**Year 11& 12 Visual Art in Practice**

As a first-time teacher of Visual Art General, I am also teaching the first Senior Visual Art class, which has never run before in our school, being a brand-new school. It is isolating designing a course from scratch in a regional setting and this bursary would allow me to gain expertise from keynote speakers and attend workshops, providing pedagogical knowledge unavailable in Mackay. Attending would enable me to make contacts with other regional and urban educators, to exchange ideas and further understand the curriculum. New knowledge gained will provide a much-needed confidence boost for my teaching practice.

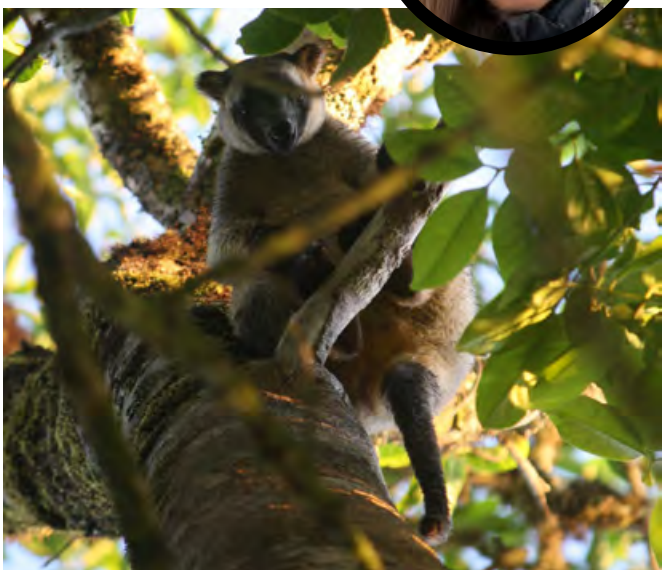
A photo of my school, which is in a heritage building, the former Mackay Sugar Research Institute. One of Mackay's major industries is Sugar/Sugarcane.

## Karina Talbott

### Malanda State School
### Malanda, QLD

**P-6 'The Arts'**

I live and teach in a close-knit rural community in Far North Queensland, where agriculture sits alongside world heritage rainforest. I would love for our primary school to be the place where appreciation and practice of the therapeutic nature of creative arts begins. 2026 will be the first year our school has a dedicated Arts teacher (me!). My concurrent study in expressive arts drives me to build a rich program that can contribute to individual, family, community, and environmental wellbeing. Support to attend QATACON would allow me to gain skills and connections, invaluable in my quest to reinvigorate community creativity!



A Lumholtz Tree Kangaroo - a beautiful animal often seen around our area. Photo taken myself, on my farm.

## Kayla Gibson

### Blackheath and Thornburgh College
### Charters Towers, QLD
**7-12 Visual Art**

I am the sole art secondary visual art teacher at my school. I am a first year teacher who has entered an art department that was not well taken care of prior to my arrival. I would really benefit from QATACON, I would love to be able to make connections with other arts teachers and gain more knowledge I can apply to my classes. I have learnt that most of my classes have never learnt about printmaking, ceramics and other more intricate styles of art making so I would really like to be confident in teaching these materials and content.

Thornburgh House at Blackheath & Thornburgh College.

# Conference Information

## Registration Costs

- Tickets are available for two days or one day, with discounts for QATA members, regional members and tertiary students.
- Pay by credit card or bank transfer with invoice.

## Conference news & updates»

- Stay up-to-date with all of the conference news on the QATA website.

## What's included?

Registration includes attendance for one or two full days of presentations, panels and workshops, morning tea and lunch, the social event on Friday evening, and our QATACON26 *Stories We Tell* tote bag and merchandise. We would love you to also attend the exhibition tour on Thursday night. This event is hosted by OneSpace Gallery and is a free event. Please indicate your attendance during registration.

Most workshop materials are included, however some workshops may require participants to bring preparatory materials or stimulus objects. This information can be found on each workshop page. Trade stalls will be onsite on Friday with samples and merchandise bags from a range of art suppliers.

## Venue information

Thursday program will be held at Onespace Gallery, South Brisbane.

Friday and Saturday programs begin in C block Auditorium, South Bank TAFE campus.

Saturday workshops are spread between the South Bank TAFE campus on Ernest Street and Queensland College of Art on Grey Street. Allow approximately 7 minutes to walk between each venue if required by your workshop selection.

Some additional workshops are off-site at our partner galleries. QAGOMA is in walking distance, or take a short 50 cent bus ride from South Bank station.

## Parking and public transport

Street parking is limited. The closest parking is available at South Bank Parklands.

There are numerous public transport options at South Bank. South Bank and South Brisbane train stations are close by, and South Bank Busway Station is located right beside the TAFE campus.

QATACON Major Sponsors

# Catering

We all know professional development can be a hungry business. We've got our favourite caterers Ab Fab back this year with a great selection of delicious and healthy offerings throughout the conference. Please include your dietary requirements during registration.

## Thursday 16 July

### Evening Refreshments

Sparkling wine and cheese

## Friday 17 July

### Morning Tea

Selection of sweet and savoury items
Percolated coffee & gourmet teas

### Lunch

Buffet lunch with assorted sandwiches and individually boxed salads

## Saturday 18 July

### Morning Tea

Selection of sweet and savoury items
Percolated coffee & gourmet teas

### Lunch

Healthy individually boxed lunch including salads, bread and dips, fruit and drinks

## Drinks

Don't forget to join us for our social event on Friday evening.

Kicking off with the special closing party of the Art Teacher Art exhibition at Woolloongabba Art Gallery, followed by a cash bar and food at The Mix Bar, a short walk along Stanley Street.

**Woolloongabba Art Gallery**
613 Stanley St,
Woolloongabba QLD 4102

**The Mix Bar**
756 Stanley St,
Woolloongabba

**Christina's Vibes Cafe is right next door at 72 Ernest Street for your coffee needs and will be open from 7am Friday & Saturday.**

# QATA Life Membership Award

**QATA Life Membership Award for Outstanding Service to Visual Art Education in Queensland is presented annually at the state conference by the QATA committee. The award recognises the recipient for their contribution to visual art education in Queensland. Recipients receive life membership of QATA. QATA members are encouraged to nominate visual art educators who meet the following criteria.**

## CRITERIA

The recipient will have made a significant contribution to the advocacy of visual art education in Queensland.

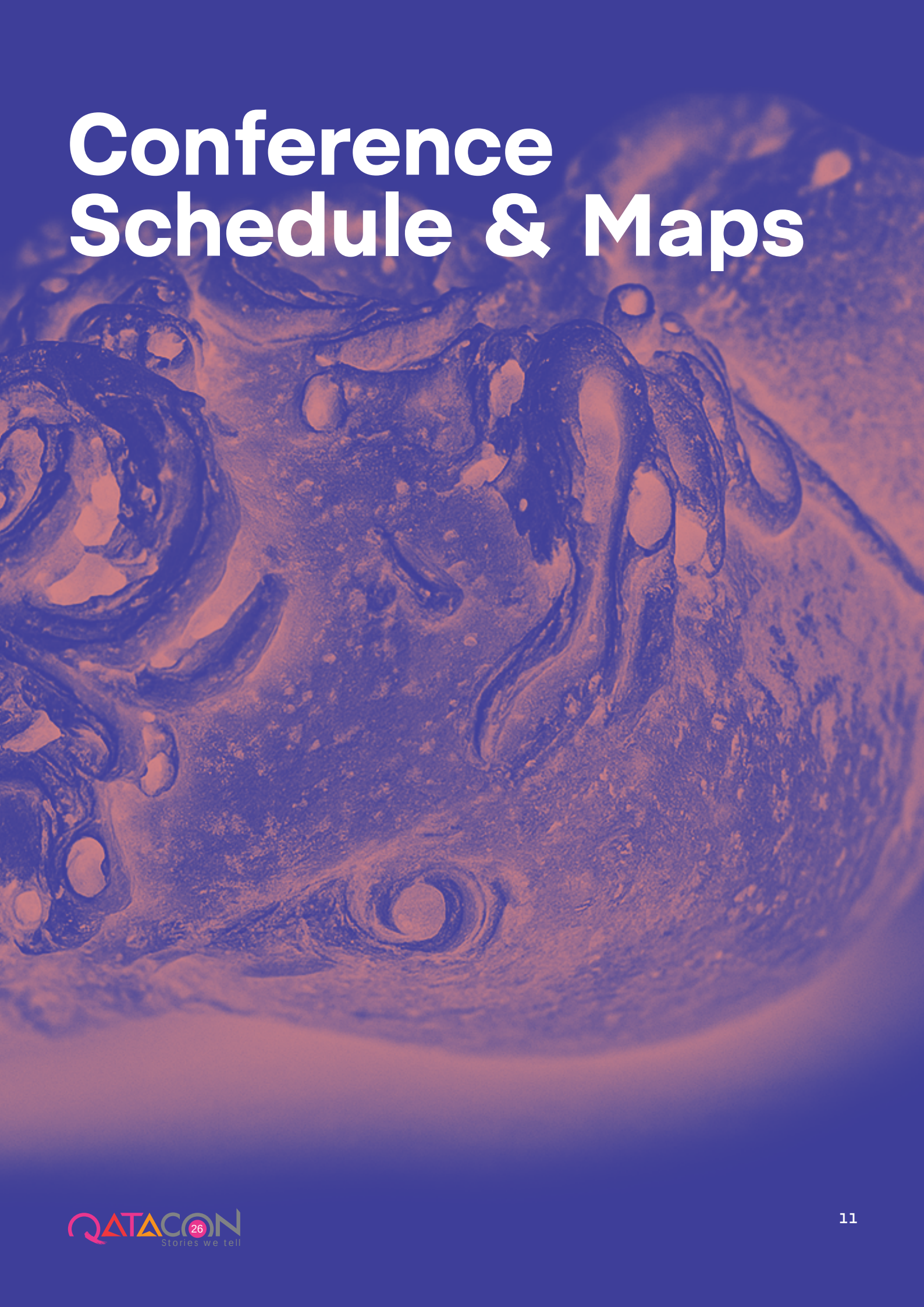
The recipient will be a role model within the profession.

An individual need only be nominated once per year to be considered. The number of nominations received per nominee bears no weight in their selection.

Nominations can be emailed to the QATA committee qata@qata.qld.edu.au by 13 June 2026 or nominated through Humanitix during registration.

- 2018 Recipient: Les Hooper
- 2019 Recipient: Janelle Williams
- 2020 Not awarded due to conference cancellation
- 2021 Recipient: Jo-Anne Hine
- 2022 Recipient: Lee FullARTon
- 2023 Recipient: David Mardsen
- 2024 Recipient: Alana Hampton
- 2025 Recipient: John Honeywill

# Conference Schedule & Maps



# Thursday Program

## 16 July

### Registration from 5:00pm | Program 6:00–8:00pm

### QATACON Meet & Greet Opening Event

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|---|---|
| **5:00–8:00pm** | **Session One (Free Event):**<br>• Join us at Onespace Gallery for drinks, nibbles and a tour of the current exhibition, artist talk and panel discussion.<br>• More info on page 15 ». |

# Friday Program

## 17 July

### Registration from 8:00am | Program 8:30am–4:30pm
### Southbank TAFE

**VISIT TRADE STALLS: FRIDAY ONLY**

| | |
|---|---|
| **8:30–10:15am** | **Session Two**<br>• Welcome to Country<br>• Conference welcome and overview<br>• Life Membership award presentation<br>• Keynote presentation: Michael Zavros |
| **10:15–10:45am** | **Morning Tea** |
| **10:45am–11:40am** | **Session Three (Part One)**<br>**Choose ONE from 3A, 3B, 3C or 3D:**<br>• 3A: QCAA Updates (Senior General Visual Art)<br>• 3B: QCAA Updates (P-6 Australian Curriculum updates)<br>• 3C: Artist Talk by Sky Parra<br>• 3D: *Advocacy: Empowered Art Teachers with Natasha Sheppard and Katy Ward* |
| **11:45am–12:45pm** | **Session Three (Part 2)**<br>**Choose ONE from 3E, 3F, 3G or 3H:**<br>• 3E: QCAA Updates (Senior Visual Arts in Practice)<br>• 3F: QCAA Updates (7-10 Australian Curriculum updates)<br>• 3G: Artist Talk by Sky Parra<br>• 3H: *21st Century Skills in the Arts* with Ange Pratt |

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| **12:45–2:00pm** | **Lunch** |
| **2:00pm–2:55pm** | **Session Four: My classroom stories - swap and share**<br>*This session is about connecting and sharing ideas for classroom practice. Select one option only. This could be an area of expertise or something you want to learn more about. Bring along a related resource, a story, a strategy or question to share with the rest of the group. We would also love you to bring along a hard copy summary for everyone to take away. Please make 20 copies. QATA exec will also scan and share the collected resources on the QATA website after QATACON.*<br>• 4A: Classroom hacks - managing resources<br>• 4B: Junior classroom strategies for success and engagement<br>• 4C: Developing visual literacy for making<br>• 4D: Innovation in primary art classrooms<br>• 4E: External exam preparation<br>• 4F: Reflection - evaluating and justifying from 7-12<br>• 4G: Ceramic practices<br>• 4H: Talking and writing about art<br>• 4I: Developing engaging and challenging inquiry questions<br>• 4J: Designing a rich stimulus experience<br>• 4K: Risk taking and experimenting in year 11<br>• 4L: Addressing curation and display<br>• 4M: VAP - templates, context and purpose<br>• 4N: Time-based practices<br>• 4O: Wildcard - tell your own story |
| **3:05–4:30pm** | **Session Five: Educator Showcase Workshops**<br>**(Hands-on workshops and learning experiences presented by your colleagues)**<br>• 5A: Kate Bessell – *Life map - coffee painting*<br>• 5B: Mikaela Patterson – *The Stories We Tell*<br>• 5C Athena Costopoulos – *Scapes - Mixed Media*<br>• 5D: Vickie Williams – *Fantasy Therianthropic Creatures*<br>• 5E: Annabel Simmonds – *VET Pathways - Offering Certificate II and/or III in Visual Art at your school*<br>• 5F: Fiona Vicig – *Gamification for responding tasks - Thinking made FUN!*<br>• 5G: Rossina Moore – *Stormy Clouds*<br>• 5H: Pam Leech – *Personal Conversations - An introduction to Art as Code*<br>• 5I: Heather Bourke – *Placemaking in the Classroom-as-studio*<br>• 5J: Melissa Lutton & Katy Ward – *Language, Place, Image in response to Megan Cope* |

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| **5:00–7:00pm** | **Optional: Closing party**<br>• *Art Teacher Art* exhibition at Woolloongabba Art Gallery<br>• Lucky door prizes |
| **7:00–9:00pm** | **Optional: Social event**<br>• Dinner & drinks at The Mix Bar<br>(765 Stanley Street, Woolloongabba) |

# Saturday Program

## 18 July

### Registration from 8:00am | Program 8:30am–5:15pm
### Southbank TAFE

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|---|---|
| **7:30–8:30am** | **Optional: Session Six**<br>• Breakfast meet up for early career, remote and/or solo teachers<br>*Join your colleagues to share some strategies, build a supportive community and find some new friends. This early- start session will be hosted by Fiona Vicig, QATA's Beginning/Sole Teacher Coordinator.* |
| **8:30–10:15am** | **Session Seven**<br>• Acknowledgment of Country<br>• Conference catch-up<br>• Keynote speaker: Dr Christian Thompson AO<br>• Lucky door prizes |
| **10:15–10:45am** | **Morning Tea** |

**Workshops are spread across Southbank TAFE and QCA campuses.**
**Transport between venues will not be provided.**
**Walking distance 7 minute/500m on flat footpaths.**

**All workshops are suitable and adaptable for all participants and year levels.**

**Workshops with this symbol P will be particularly suitable for primary teachers.**

| | |
|---|---|
| **10:45am–1:15pm** | **Session Eight**<br>• **8A:** Kim De Haan – *Variations on a scene* **P**<br>• **8B:** Kate Driscoll & Leith Elliott – *Cardboard creations – Building big ideas from simple materials in primary years* **P**<br>• **8C:** Leanne Waterhouse & Harriet Body – *The National Gallery of Australia's creative learning approach* **P**<br>• **8D:** Liz Ranger-Craven – *Introduction to sgraffito: Surface decoration on clay*<br>• **8E:** Andrew Peachey – Deconstruction and reconstruction of an object **P**<br>• **8F:** Niloufar Lovegrove – *Thinking largescale with block printing* |

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|---|---|
| **10:45am–1:15pm** | **Session Eight (Continued)**<br>• **8G:** Sky Parra – *From encounter to insight: Connection through portrait painting*<br>• **8H:** Lisa Zarri – *Argyrotype printing workshop*<br>• **8I:** Zoe Porter – *Intersections between photography, performance and drawing*<br>• **8J:** Dr Jo D'Hage – *Drawing on Serendipity*<br>• **8K:** Dr Daniel McKewen – *Botanical-elliptical: Improvised video*<br>• **8L:** Kim Herringe – *Layered Impressions with Gel Plate Monoprinting* **P**<br>• **8M:** Chelsea Carkeet – *Temporal darkroom practices*<br>• **8N:** Emma Gardner – *Mystery objects – Drawing the unseen*<br>• **8O:** Vivien Bedwell – *Body connections*<br>• **8P:** Warraba Weatherall, Head of CAIA/ Senior Lecturer – *Bilaan: Visual Art as a Way of Knowing*<br>• **8Q:** Rachael Ryan & Fiona Neill – *Behind the Scenes: Creative Generation 2026* |
| **1:15–1:45pm** | **Lunch** |
| **1:45am–4:15pm** | **Session Nine: Afternoon Workshop (Select One)**<br>• **9A:** Kim De Haan – *Variations on a Scene* **P**<br>• **9B:** Kate Driscoll & Leith Elliott – *Cardboard creations – Building big ideas from simple materials in primary years* **P**<br>• **9C:** Leanne Waterhouse & Harriet Body – *The National Gallery of Australia's creative learning approach* **P**<br>• **9D:** Liz Ranger-Craven – *Introduction to sgraffito: Surface decoration on clay*<br>• **9E:** Andrew Peachey – *Deconstruction and reconstruction of an object* **P**<br>• **9F:** Niloufar Lovegrove – *Thinking largescale with block printing*<br>• **9G:** Sky Parra – *From encounter to insight: Connection through portrait painting*<br>• **9H:** Lisa Zarri – *Argyrotype printing workshop*<br>• **9I:** Zoe Porter – *Intersections between photography, performance and drawing*<br>• **9J:** Francesca Spillane – *The mess is the method: junk journaling for intentional art learning*<br>• **9K:** Dr Daniel McKewen – *Botanical-elliptical: Improvised video*<br>• **9L:** Kim Herringe – *Layered Impressions with Gel Plate Monoprinting* **P**<br>• **9M:** Chelsea Carkeet – *Temporal darkroom practices*<br>• **9N:** Emma Gardner – *Mystery objects – Drawing the unseen*<br>• **9O:** Vivien Bedwell – *Body connections*<br>• **9P:** Warraba Weatherall, Head of CAIA/ Senior Lecturer – *Bilaan: Visual Art as a Way of Knowing* |
| **4:20–5:00pm** | **Conference close**<br>• Acknowledgements + prizes |
| **6:00–7:30pm** | **Wind down social**<br>• Conference wind down at Brisbane Portrait Gallery<br>Level 2, 51 Fish Lane, South Brisbane, 4101 |

# South Bank campus map

**CONFERENCE REGISTRATION:**

**Grab a coffee at Christina's Vibes Cafe**

**C - Block**

- Library
- Student Services
- Adult Tertiary Preparation
- Indigenous Centre
- Performing Arts
- 66 on Ernest Restaurant

**E - Block**

- Fine Arts
- Contemporary Music
- Jewellery and Watchmaking
- Production Workshop

**Cross Ernest Street for H - Block**

- Photography
- Digital Media, Animation and Graphic Design
- Civil Engineering
- Architectural and CAD

South Bank campus
66 Ernest Street
South Brisbane Qld 4101

**13 72 48**

tafebrisbane.edu.au

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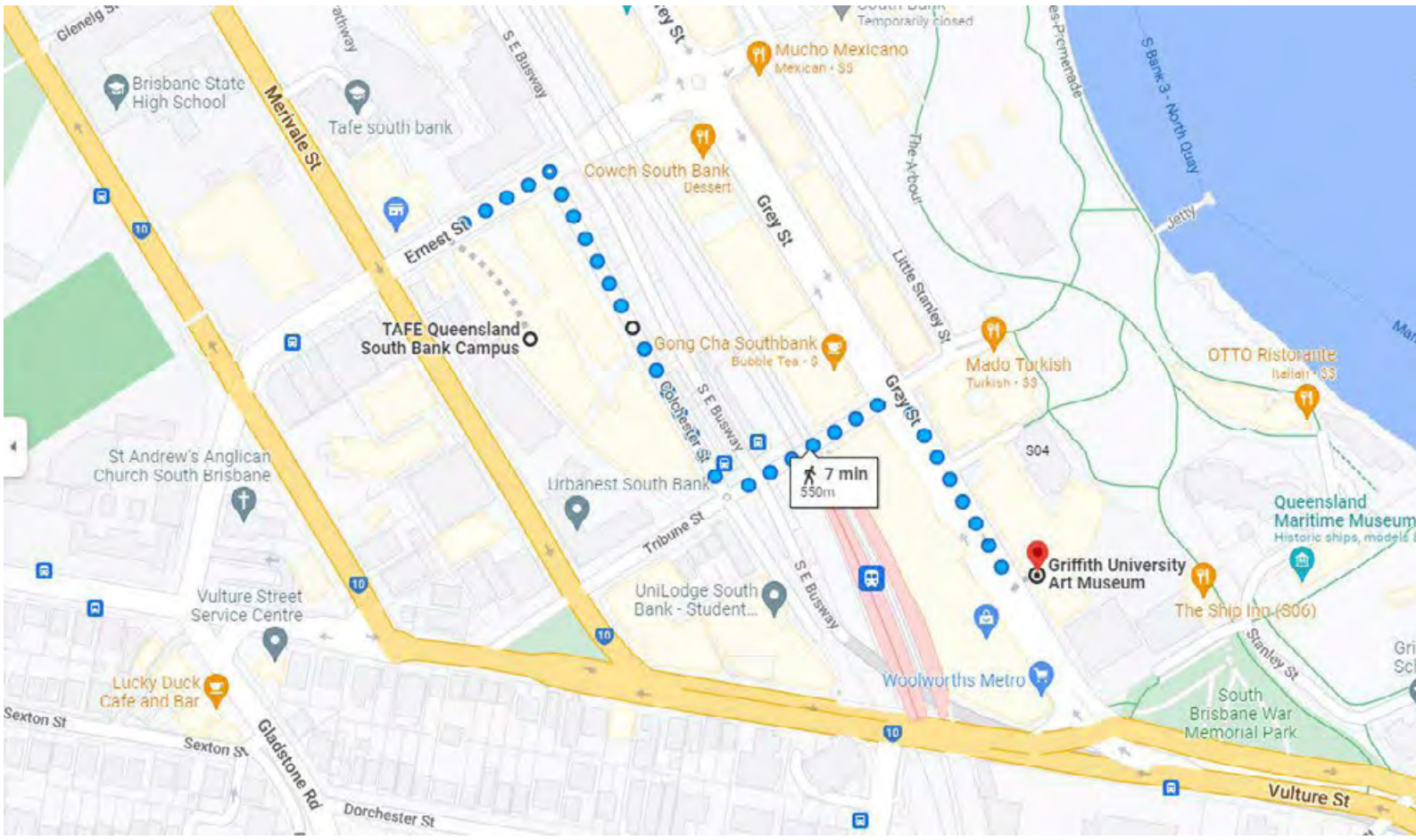
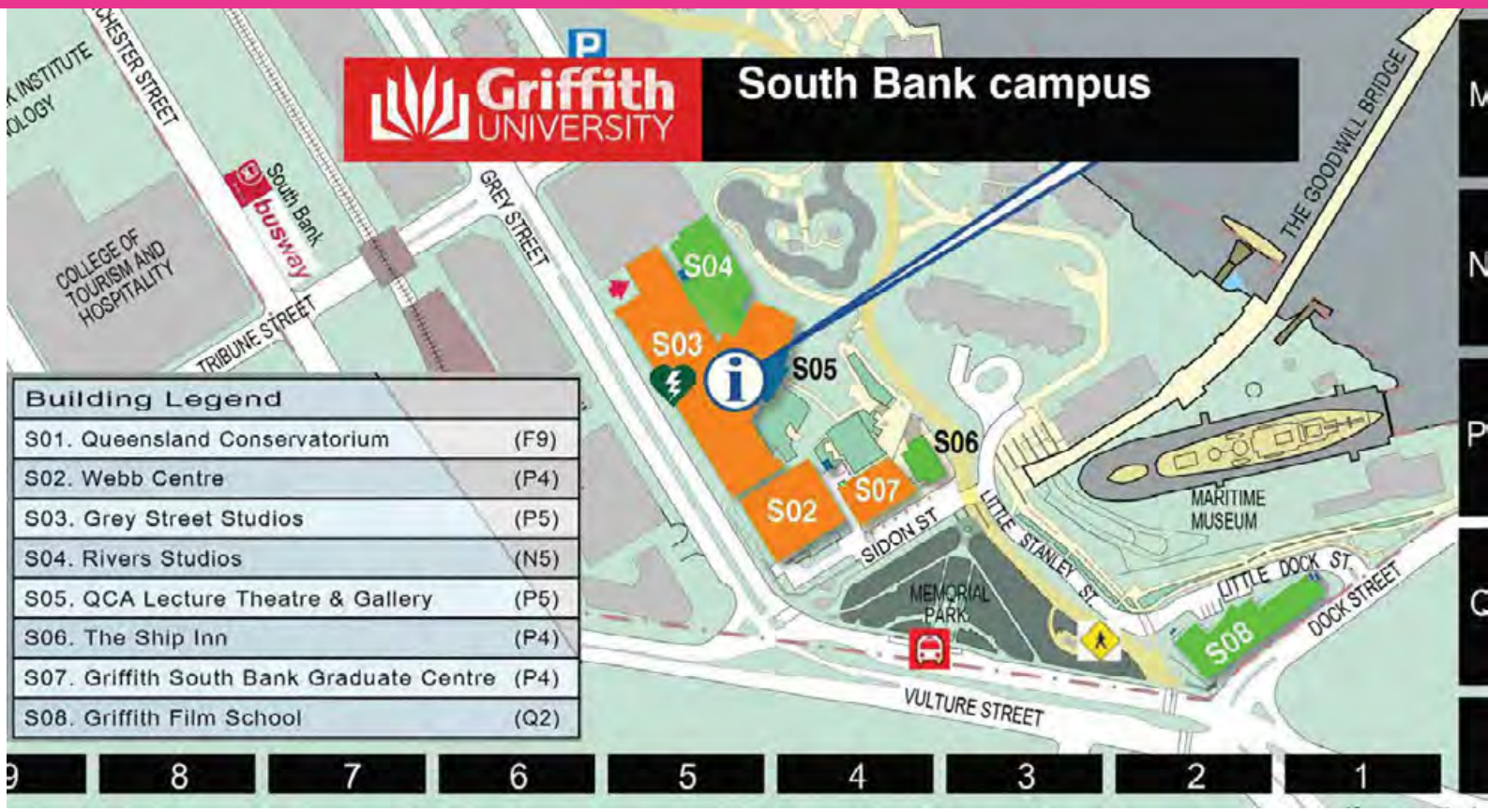



**Saturday workshops are spread between South Bank TAFE Campus and QLD College of Art and Design. Please allow time for a short walk if changing campuses.**



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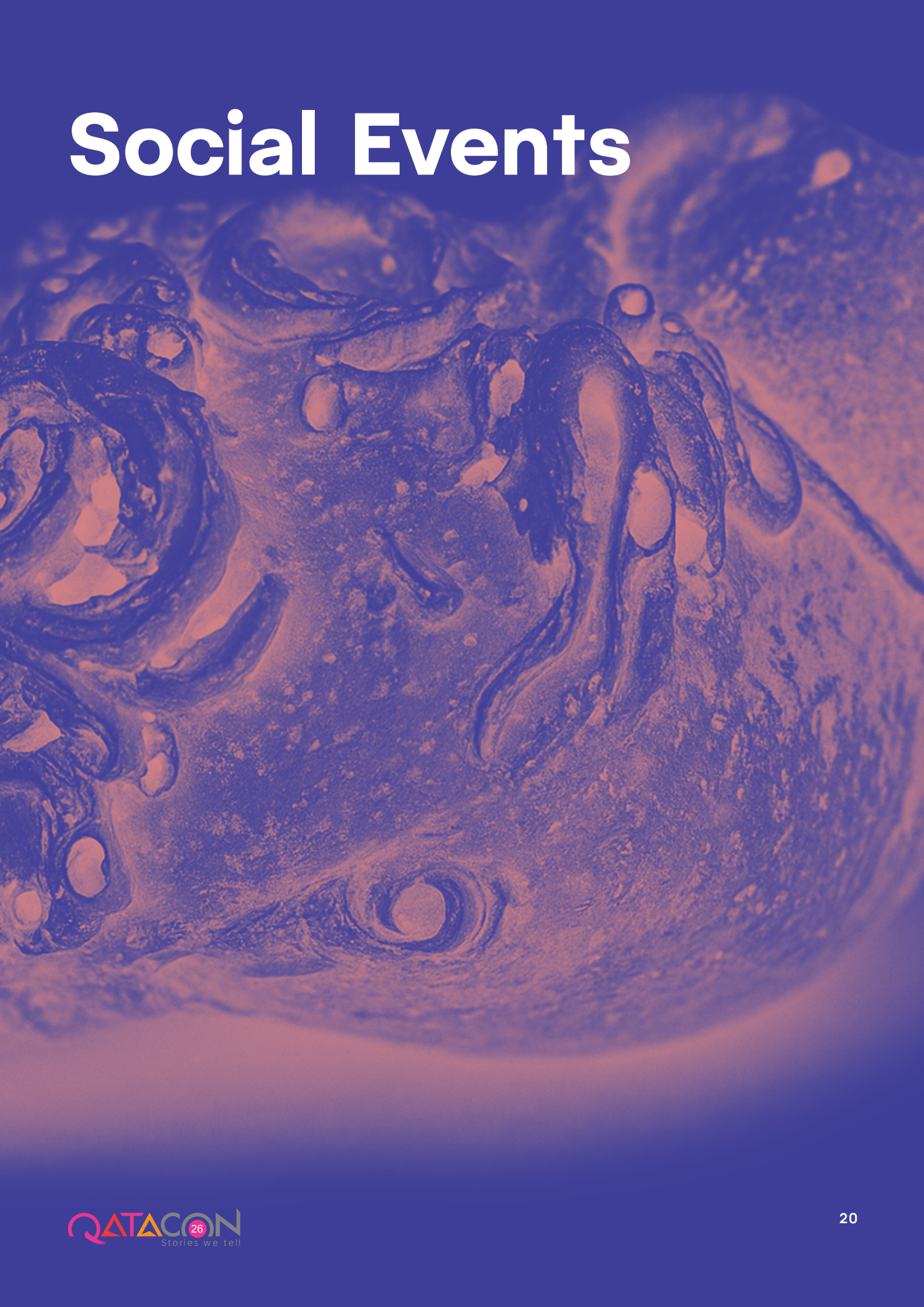
# Creative students belong here!

Studio-based learning, industry-connected projects, and creative pathways in design and visual arts.

# Social Events



OPENING EVENT: THURSDAY 5:00-8:00PM

# Brian Robinson artist talk @ Onespace Gallery

Brian Robinson's new public artwork *Floriate* at QPAC.
Photos by Rachel See, courtesy of Brian Robinson and UAP, via Onespace.

**This is a free event.**

**Meet some new and old friends and celebrate the opening of QATACON26!**

## Join us at Onespace Gallery for drinks, nibbles and a special preview of Brian Robinson's upcoming exhibition before it is open to the public.

The evening will commence with an artist talk by Brian Robinson, followed by a conversation between Brian, Troy Casey (Blacklash) and Natasha Smith (UAP - Urban Art Projects) about Brian's new public artwork at QPAC. Following the talk, you are invited to walk to QPAC with Brian to view his artwork and discuss his creative process, artistic influences, and the ideas that inform his practice in a more informal, conversational setting.

Onespace Gallery is on the ground floor of Spice Apartments at 25A Bouquet St, South Brisbane. The event will finish at 7:30pm.

onespace UAP BLAKLASH

# Art Teacher Art Exhibition

## Friday Night Social Event

### Another rendition of the Art Teacher Art Exhibition!

Art Teacher Art is a celebration of the creative minds and personal practices of our wonderful QATA members. It is a safe space that accommodates all levels of ability. From works on canvas or paper, digital projections, hanging installations, sculpture to weaving and painted miniatures, this exhibition is a celebration designed to foster networking and partnerships. You may even find your creative kindred spirit and collaborate on a piece for ATA27!

**Join us for the exhibition's closing event on Friday 17th July at 4:30pm – 6:30pm at Woolloongabba Art Gallery. Followed by cash bar and food at The Mix Bar, just a short stroll down the road on Stanley Street.**

We had a fantastic response to the redeveloped Art Teacher Art Exhibition with over 60 entries!

## Eckersley's Art Teacher Art prize

We are so pleased to have Eckersley's as the proud supporters of ATA. This year the winner of the Eckersley's Art Teacher Art prize will receive a gift pack of art materials valued at $500.

If you are an exhibiting artist, don't forget to collect your work after QATACON.

The ATA digital catalogue is available on the QATA website: qata.qld.edu.au/art-teacher-art/

**Don't miss the announcement of The Eckersley's Art Teacher Art prize at the closing event @ 6:00pm**

### Visiting the Exhibition

**Art Teacher Art 2026 (ATA26) will be open to visit from 7th –18th July** at Woolloongabba Art Gallery (WAG) 613 Stanley St, Woolloongabba Qld 4102.
Visit the exhibition any time!
Opening hours: Tuesday – Friday 10am – 5pm | Saturdays 10am – 3pm

# Raffle Prizes

## Buy your tickets on Friday & Saturday!

**1 TICKET FOR $6**
**3 TICKETS FOR $15**

### Brian Robinson Artist Consult

In this fantastic prize, artist Brian Robinson will spend 30 minutes on a zoom call with you and your class. Brian will answer all your questions and talk about his work. This prize is valued at $400.

### Chompsaw

The chompsaw is a kid-safe, electric power tool designed specifically for cutting cardboard, designed to allow children to create projects safely without scissors or box cutters. Generously donated by Chompshop Australia and valued at $400+.

### Hand printed, one of a kind, linen bolero by Delvene Cockatoo-Collins

Valued at $245.

### Hand printed Garagun earrings by Delvene Cockatoo-Collins

Valued at $60

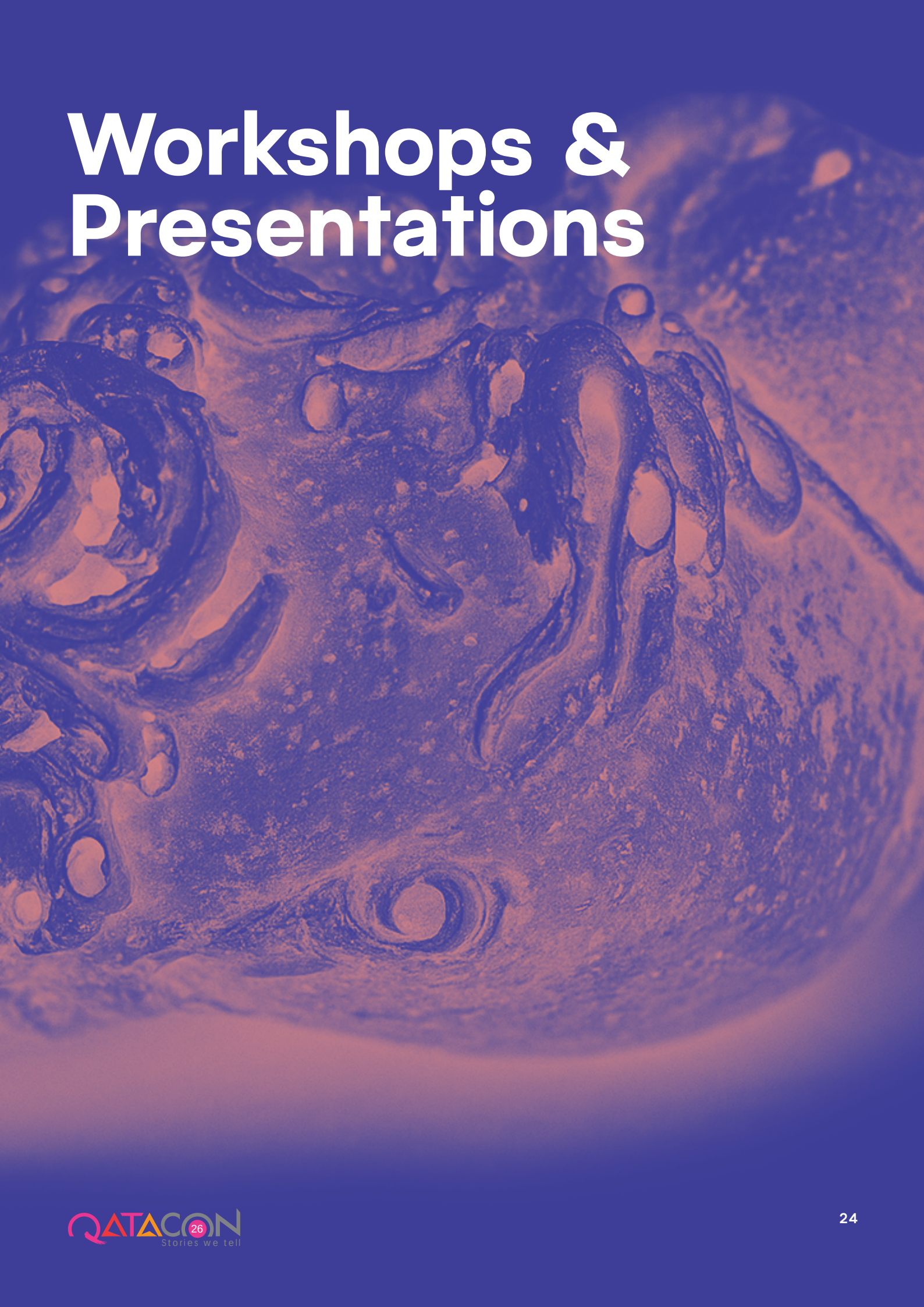
### Blue Cup with Striped Stick by Leigh Schoenheimer

Oil on cradled plywood,
30 x 23 cm.
Valued at over $500.

### Tweed Target by Leigh Schoenheimer

Gouache on paper,
21 x 29 cm (unframed).
Valued at over $500.

# Workshops & Presentations



# Friday Keynote: Michael Zavros

## 'The Odyssey'

**Above:** Michael Zavros, *Poseidon*, 2025, oil on canvas. Courtesy of the artist and Milani Gallery, Meanjin/Brisbane.

Michael Zavros is a leading Australian artist. He has exhibited widely within Australia and internationally and his work is held in the collections of most major museums within Australia.

Zavros won the 2016 Mosman Art Prize, the 2012 Bulgari Art Award through the Art Gallery of New South Wales, the 2010 Doug Moran National Portrait Prize, the 2002 Jacaranda Acquisitive Drawing Award, the 2005 Robert Jacks Drawing Prize, the 2004 MCA Primavera/Collex award, and the 2007 Kedumba Drawing Award and has been a multiple Archibald Prize finalist.

Zavros has also been the recipient of several international residencies including the Australia Council Greene Street Studio, New York (2014), Milan studio residency in 2001, and the Barcelona studio in both 2005 and 2010. In 2003 he was awarded a Cite International des Arts Residency in Paris through the Power Institute, University of Sydney. In 2004 he was awarded a studio residency at the Gunnery Studios, Sydney, from the NSW Ministry for the Arts.

Between 2007 and 2011, he served on the Visual Arts Board of the Australia Council for the Arts. He served on the board of The National Association for Visual Art (Nava) from 2014 - 2019. He is currently a member of the Griffith University QCA advisory board.

In 2023 Queensland Art Gallery of Modern Art (QAGOMA) staged a solo survey of Zavros' work The Favourite, and in 2025 Dunedin Public Art Gallery staged a solo survey Meet The Zavros's. In 2025 Zavros was artistic director of BLEACH* festival on the Gold Coast.

# Saturday Keynote: Dr Christian Thompson AO

## ‘Holding the Centre: Art, Alignment and Cultural Presence’

Courtesy of Studio Dr Christian Thompson AO and Sarah Scout Presents, Melbourne.

Born 1978, Gawler, South Australia (Bidjara/Irish/Chinese–Australian)

Dr Christian Thompson AO is an Australian contemporary artist whose multidisciplinary practice explores identity, cultural hybridity, gender, sexuality, race, memory and history. Formally trained as a sculptor, Thompson works across photography, video, sculpture, performance and sound, using the body, image and voice as sites of inquiry and presence.

In 2010, Thompson became the first Aboriginal Australian admitted to the University of Oxford in its 900-year history. His work has been exhibited widely in Australia and internationally, including at the Royal Academy of Arts, London; the Pitt Rivers Museum and Modern Art Oxford; the Sharjah Art Museum; the Bangkok Art and Culture Centre; and the 17th Biennale of Sydney. A major survey exhibition, Christian Thompson: Ritual Intimacy, toured nationally from 2017–2019.

In 2024, Thompson’s exhibition House of Gold commenced a national tour across ten venues, continuing until 2028, in collaboration with 4A Centre for Contemporary Asian Art, Sydney; Museums & Galleries of NSW; and Create NSW.

FRIDAY 17 JULY

# 3A, 3B, 3E, 3F: Curriculum Updates

## Presented by Dani Towers

**QCAA Principal Education Officer, The Arts – Visual Art**

### 3A: QCAA updates Senior General Visual Art

This session will share information about syllabus updates, exam preparation, resolving artworks and stimulus ideas.

**10:45–11:40am (Venue: C Block Auditorium)**

### 3E: QCAA updates Senior Applied Visual Arts in Practice

This session will share information about unit design, quality assurance meetings, resources and strategies for teaching and learning.

**11:45–12:45pm (Venue: C Block Auditorium)**

## Presented by Lucy Flook

**QCAA Principal Education Officer, P–10, The Arts**

### 3B: QCAA updates P-6 Australian Curriculum

This interactive presentation will showcase QCAA's assessment literacy online professional learning courses for Prep to Year 10, with a focus on processes for quality assessment planning in Visual Arts.

Through participating in this presentation you will:

- strengthen your assessment literacy and understanding of the attributes of quality assessment
- understand how teachers make assessment decisions for Visual Arts aligned to the Australian Curriculum
- consider how to strengthen assessment literacy practices in your own context.

Using the annotated sample assessment tasks and task-specific marking guides available to download in Courses 2 and 2a, this session will discuss assessment decisions aligned to the Australian Curriculum v9.0. To build a common understanding, this session will encourage participants to reflect on and share their own assessment practices. Teachers will participate in practical activities, exploring QCAA quality assurance tools to audit assessment tasks.

**10:45–11:40am (Venue: H Block Auditorium)**

## 3F: QCAA updates Years 7-10 Australian Curriculum

This interactive presentation will showcase QCAA's assessment literacy online professional learning courses for Prep to Year 10, with a focus on processes for quality assessment planning in Visual Arts.

Through participating in this presentation you will:

- strengthen your assessment literacy and understanding of the attributes of quality assessment
- understand how teachers make assessment decisions for Visual Arts aligned to the Australian Curriculum
- consider how to strengthen assessment literacy practices in your own context.

Using the annotated sample assessment tasks and task-specific marking guides available to download in Courses 2 and 2a, this session will discuss assessment decisions aligned to the Australian Curriculum v9.0. To build a common understanding, this session will encourage participants to reflect on and share their own assessment practices. Teachers will participate in practical activities, exploring QCAA quality assurance tools to audit assessment tasks.

**11:45–12:45pm (Venue: H Block Auditorium)**

### About Lucy Flook

Currently working as a Principal Project Officer for The Arts at QCAA, Lucy has previously worked in External Assessment and across General and Applied Arts subjects in the senior Arts team. She has been a State Dance Panellist and part of the Expert Writing Team for the 2019 General Dance Syllabus.

FRIDAY 17 JULY

# 3C & 3G: Artist Talk by Sky Parra

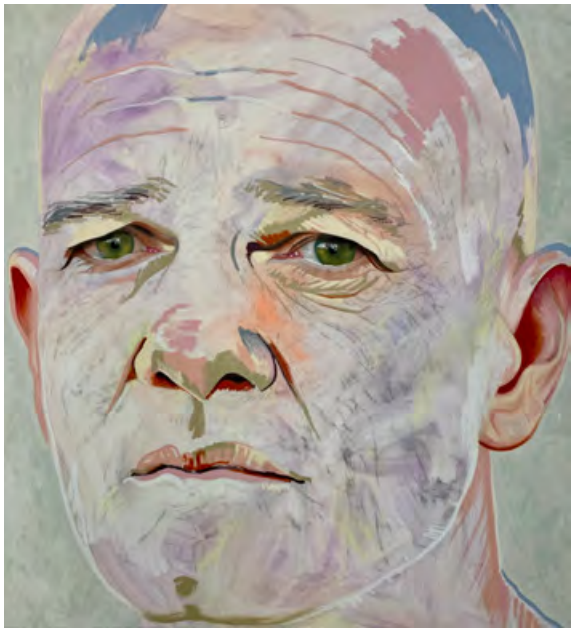
## Artist & Researcher

### 10:45–11:40am OR 11:45am–12:45pm (Attend QCAA presentation before or after artist talk)

Sky Parra is a Brisbane-based artist and researcher whose practice centres on portraiture and the humanising agency of painting. Working primarily in oil, Parra approaches the portrait as a site of encounter – a space where looking becomes a mode of inquiry and exchange. Her work asks what painting can do: how it can hold a viewer, generate care, and produce knowledge through material and relational processes.

Her ongoing practice-led research project, *DENIED: Portraits of Wrongful Conviction*, brings her into collaboration with interdisciplinary practitioners and individuals who have experienced a miscarriage of justice. Through dialogue, archival research, and studio practice, Parra examines how visual language shapes the ethics and politics of representation. The paintings operate not as representations of injustice, but as carefully constructed sites of testimony that foreground presence and dignity.

In this artist talk, Parra reflects on portraiture as a form of knowledge within contemporary art. She will unpack the conceptual and material strategies underpinning her work. In doing so, she offers insight into how art can function as research, advocacy, and public discourse while remaining grounded in the intimate act of painting another person.



Artwork image by Sky Parra.

FRIDAY 17 JULY

# 3D: Advocacy: Empowered art teachers

## Presentation by Natasha Sheppard and Katy Ward

### 10:45–11:40am OR 11:45am–12:45pm (Attend QCAA presentation before or after artist talk)

This presentation examines the landscape of Visual Art education in Queensland, offering key insights into enrolment patterns, teacher and student survey results, and the impact of ATAR scaling on subject choice and classroom culture. A comparison with international systems, particularly those with different university-entrance structures, offers insight into how these frameworks shape a nation's long-term values, learning priorities, and productivity.

The session highlights Visual Art's unique place in the curriculum and its vital role in developing future-ready capabilities such as independent project work, creative problem-solving, and critical thinking. It also explores the wider benefits of the Arts for human development, wellbeing, cultural identity, and economic strength. The session will inform participants about the work that QATA is doing on behalf of their membership to maintain ongoing feedback and input to state and national policy directions.

Participants will leave with practical strategies for advocating for Visual Art in their schools and communities, from small shifts to larger initiatives, empowering teachers to champion the subject with confidence and clarity.

**Natasha Sheppard** is a passionate art educator and advocate whose career spans diverse roles across Australia and overseas, working within both the Australian and British International Curriculum. Her experience includes Visual Art teaching for Education Queensland and Independent Schools Queensland, along with leadership involvement in international schools in England, Kuwait, and Qatar. She has served on the Kuwait Foreign Schools Arts Council, is the Shadow Chairperson of the Logan Art Teachers Artwaves Committee, and Secretary of the Queensland Art Teachers Association. A committed advocate for the Arts, Natasha has presented key findings on Visual Art education to the Minister for Education and the Arts, The Honourable John-Paul Langbroek in 2025, and has a long history of forging strong community partnerships and empowering students to use their art as a force for meaningful change.

**Katy Ward** is an active member of QATA and has worked as a teacher and leader in Visual Art and Arts Curriculum for 20 years. Her current role is Curriculum Leader - The Arts at St Paul's School, Bald Hills, QLD. She is also currently the Chief External Marker with the Queensland Curriculum and Assessment Authority (QCAA). She is a past President of QATA and was a previous representative of the Queensland Advocates in Arts Education (QAAE). Her previous work experience includes; Head of Department (Visual Art) at Somerville House and teacher at Brisbane Grammar School and Marist College Ashgrove, Senior Education Officer (QCAA) and Senior Project Writer - The Arts (Department of Education and Training).

FRIDAY 17 JULY

# 3H: Leading the Case for 21st Century Skills through the Arts

## Presentation by Ange Pratt

### 10:45–11:40am OR 11:45am–12:45pm
### (Attend QCAA presentation before or after artist talk)

How can we more powerfully articulate the role of arts education in preparing young people for an uncertain future? This session draws on Ange Pratt's PhD research with 73 Queensland arts teachers to explore how creative, embodied pedagogies cultivate the capabilities students need to thrive, while also examining how arts teachers can move from individual practice to collective advocacy. Designed to be practical and empowering, this session supports educators to sustain and extend their leadership while growing collective advocacy for the arts—positioning arts learning as central to developing creative, capable and connected young people.

**Ange Pratt** is an experienced arts educator and leader with nearly 30 years' experience spanning primary, secondary and tertiary contexts. She currently serves as Head of Schools Engagement and Partnerships at Griffith University, where she leads strategic initiatives that strengthen connections between schools and higher education, supporting student pathways and engagement. Prior to this role, Ange spent almost a decade at the Queensland Curriculum and Assessment Authority (QCAA), where she was Learning Area Manager (The Arts) in senior curriculum and assessment for the majority of her tenure. In this capacity, she played a key role with The Arts team in shaping arts curriculum, assessment design and state-wide implementation, advocating for the value of arts education within a changing educational landscape. Ange is also in the final stages of her PhD at Queensland University of Technology. Her research focuses on senior secondary arts education and the development of 21st century skills, with a particular interest in how arts learning fosters creativity, critical thinking and adaptability in young people. Across her career, Ange has remained committed to advancing the role of the arts in education and to supporting meaningful, future-focused learning opportunities for students.

FRIDAY 17 JULY

# 4A–4P: Our Classroom Stories

## Swap & Share workshop descriptions

### 2:00pm–2:55pm (Session 4)
### Venue: TAFE (See your lanyard for location)

**Choose your session to gain capacity in a particular area of interest**

### 4A: CLASSROOM HACKS - MANAGING RESOURCES

What's your best art room hack? The focus of this session is to swap and share hacks that support teachers with practical, time-saving strategies for organising, storing, maintaining, and ordering art room resources. Share and learn tried-and-tested approaches for reducing waste, increasing efficiency, setting up your art room, distributing materials, and implementing student or group-led resource management strategies. What do you do so that you can spend less time managing supplies and more time fostering creativity? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

### 4B: JUNIOR CLASSROOM STRATEGIES FOR SUCCESS AND ENGAGEMENT

Do your junior classes love a task of yours? The focus of this session is to swap and share an art task or strategy that students in Years 7–9 find highly engaging. This could be a task that lasts for one lesson or an entire unit, a strategy using a particular medium that supports student success, a way of engaging students at the beginning of a unit, approaches for engaging resistant students or tips for supporting neurodivergent learners. Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

### 4C: DEVELOPING VISUAL LITERACY FOR MAKING

How do you build visual literacy? The purpose of this session is to swap and share strategies for developing students' visual literacy through making. How do you help students communicate meaning through their application of visual language, encode imagery with nuanced and personalised visual metaphors, create cohesion within an artwork, compose balanced compositions, and enhance audience engagement with their work? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

### 4D: INNOVATION IN PRIMARY ART CLASSROOMS

How are you or your primary students being innovative? The purpose of this session is to swap and share strategies for innovation in the primary art classroom. How do you; innovate through media, use technology in the primary space, encourage your students to take risks, teach old concepts in new ways, encourage student agency over their works, provide choice or innovate through collaboration with others? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

CONTINUES ▶

## 4E: EXTERNAL EXAM PREPARATION

The purpose of this session is to swap and share strategies you have successfully implemented for external exam preparation. What approaches do you use to engage students and build success? Bring along your exam scaffolding, graphic organisers, acronyms, sentence starters, collaborative activities, and exam strategies to share with others. Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

## 4F: REFLECTION - EVALUATING AND JUSTIFYING FROM 7-12

Do you reflect on reflecting? Reflecting is built into content descriptions and achievement standards in the Australian Curriculum and it is a central component within the subject matter in Senior Visual Art. The focus of this session is to swap and share strategies that build our capacity to support both junior and senior students in evaluating their work and that of other artists. Approaches to justifying the progression of their inquiry in relation to perceived strengths, limitations and implications will also be discussed. Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

## 4G: CERAMIC PRACTICES

Do you like to get your hands dirty? The purpose of this session is to swap and share ceramic practices that you've experienced success with in your classroom. What are some of your favourite ceramic tasks? How do you push boundaries with ceramic media? Which ceramic mediums work well for you? What are your classroom hacks for building techniques, decoration and embellishment, reducing waste, storage, kiln packing, and classroom management? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

## 4H: TALKING & WRITING ABOUT ART

Does responding excite you just as much as making? The focus of this session is to swap and share strategies that support students when responding to the art they make and view. What strategies do you use to; generate discussion and debate, keep students engaged with current issues in the art world, encourage reflection on their own work and that of their peers, scaffold writing tasks, analyse visual conventions and processes, move from informed to discerning analysis and evaluation and apply visual art terminology? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

## 4I: DEVELOPING ENGAGING AND CHALLENGING INQUIRY QUESTIONS

Do your students nail inquiry questions? The purpose of this session is to swap and share strategies you have implemented to support students in developing engaging and challenging inquiry questions that sustain rich inquiry. How do you support students to reflect on their stimulus, generate and narrow questions, evaluate their own and others' questions, collaboratively build and refine questions, develop a simple inquiry into a more complex or personalised one? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

CONTINUES ▶

## 4J: DESIGNING A RICH STIMULUS EXPERIENCE

Does your Stimulus Experience rock? The focus of this session is to swap and share your experiences of designing stimulus activities that engage students, stimulate curiosity, and provoke thought; resulting in broad and challenging inquiry questions. Please share the structure of your day(s), making and responding activities, resources you use and reflection tools etc. Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

## 4K: RISK TAKING AND EXPERIMENTING IN YEAR 11

Do you love experimentation in the senior phase? The purpose of this session is to swap and share teacher-directed experimental tasks that you guide your students through in Art as Lens and Art as Code and VAP. What 2D, 3D, and digital/time-based media tasks do you teach that encourage risk taking and experimentation? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

## 4L: ADDRESSING CURATION AND DISPLAY

Is curation your thing? The focus of this session is to swap and share strategies related to the curation and purposeful presentation of student work and the work of others, to support the communication of ideas and meaning. How do you incorporate this into task design, enable digital presentation, exhibit and share work with the broader school community, facilitate exhibitions with limited resources or budget, and build student agency through the display of their work? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

## 4M: VISUAL ARTS IN PRACTICE - TEMPLATES, CONTEXT & PURPOSE

Is your planning aligned with your school context? Come and explore how Visual Arts in Practice teachers effectively utilise QCAA templates to streamline planning and assessment while maintaining flexibility for diverse classroom contexts. Participants will share how work programs are thoughtfully designed to create meaningful, engaging learning experiences across the four units: Looking Inwards (self), Looking Outwards (others), Clients, and Transform and Extend. Through shared examples and discussion, the session highlights strategies for adapting syllabus requirements to suit student needs, local, national and global contexts, and contemporary art practices, ensuring each unit fosters authentic inquiry learning approaches, skill development, and purposeful artmaking.

## 4N: TIME-BASED PRACTICES

Are time-based works your vibe? The focus of this session is to swap and share tasks and technologies that support the creation of time-based works. What are your most effective time-based tasks? How have you incorporated them into the junior and senior curriculum? Which apps/ programs do you like to use? Could you share the process a student used to create an effective time-based work? Do you have an easy but effective timebased task? Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

CONTINUES ▶

## 4O: THE ROLE OF STORYTELLING IN OUR CLASSROOMS

Have you got a story to tell? This session invites educators to explore the role of storytelling within the visual art classroom. How do teachers use narrative as a pedagogical tool? In what ways is storytelling embedded within artmaking, interpretation, and critique? And how can emphasising narration deepen students' conceptual understanding and engagement? Participants are encouraged to share a successful classroom strategy, activity, or approach that highlights innovative ways of integrating storytelling into visual arts practice. This may include processes of making, responding, or reflecting that position students as both artists and storytellers.

## 4P: WILD CARD - YOUR ALTERNATIVE STORY

Have you got an alternative story to tell? Are you using AI in image creation, drafting and feedback, gamifying your pedagogy, enhancing student agency in task design and response, focusing on sustainability, conducting art camps or overnight excursions, building community connections? Share a success story from your classroom. Please remember to bring an A4 sheet that we can scan and upload to member resources post-conference.

# Karen Bessell

**Art Director & Art Educator,**
**U Create Art Studio**

**Metropolitan North region**

*Venue:* **E1024** *Session:* **5A** 3:05pm–4:30pm

# 5A: Life Map - Coffee Painting

## PRESENTATION

This workshop invites participants to explore storytelling, science and self-reflection through a unique and accessible art process: painting with coffee. Using instant coffee as a natural pigment, participants will create a personal "Life Map" inspired by the cross-section of a tree, often called a Tree Cookie. Just like the rings of a tree record its life history, the rings in each artwork will represent personal memories, experiences, values and moments that have shaped who we are.

The activity introduces the visual art element of value—the use of light and dark tones to create depth, contrast and texture. By adjusting the amount of coffee mixed with water, participants can easily see how tone changes from soft sepia washes to rich dark browns. This simple process demonstrates tonal gradation in a tactile and intuitive way, making it accessible for artists of all ages and abilities.

The workshop also integrates STEAM learning, connecting art with science and observation. Participants will learn how tree rings reveal environmental history—each ring representing a year of growth and providing clues about climate, resources and challenges the tree experienced. This scientific concept becomes a metaphor for human growth, encouraging participants to reflect on the "rings" in their own lives.

The primary medium used in this activity is instant coffee mixed with water, applied with paintbrushes to watercolour paper. Coffee behaves similarly to watercolour, allowing artists to layer washes, build tonal variation, and create organic textures through drips, splashes and coffee granules. Fine liner pens are used to define the tree rings, bark textures and optional landscape elements, such as mountains or forests that symbolise personal journeys.

Through this creative process, participants will produce an expressive artwork that acts as a visual narrative—a map of experiences, values and aspirations. The final piece becomes both an artwork and a reflection tool, celebrating the idea that just like a tree, our lives are shaped by growth, resilience and time.

## MOST RELEVANT FOR

P-10, Junior secondary

## WHAT TO BRING

- Apron

# Mikeala Patterson

**Visual Art Teacher, Seasonal Academic Tutor (Arts Education, Griffith University), Author/ Illustrator, Floral Designer, Multidisciplinary Artist**

**Vienna Woods State School**

**Metropolitan South region**

*Venue:* **E2010** *Session:* **5B** 3:05pm–4:30pm

# 5B: The Stories We Tell

## PRESENTATION

'Stories We Tell' resonates deeply with me following the publication of my book, *The Girl Who Loved Books* in 2021. Within the pages of the book, words are woven carefully as if invisible threads honour my original home and people of New Zealand, the thread following me to faraway places, intertwining with the stories of others. Stories have the power to weave and connect people beyond barriers through creative practice — fostering wellbeing, communication, expression and exploration, while deepening our understanding of culture, sustainability, and the importance of caring for the planet and all living things upon it. They shape the creative legacy we leave behind and inspire the next generation of artists, storytellers, advocates and creative thinkers.

This workshop invites participants to reflect on the stories they carry close to their hearts — perhaps memories passed through generations, moments that inspired them, lessons learned, or experiences that continue to shape who they are today. What messages will we leave for future generations? What creativity, imagination and spirit of exploration will they carry forward? Participants will create a mixed media book cover that visually represents a story they wish to tell, experimenting with a range of materials and illustrative techniques before writing a short blurb to accompany their design. Alongside this, participants will use reclaimed wool to finger knit words and phrases that contribute to the beginning of a shared narrative artwork titled The Story We Will Tell. Each participant will also finger knit an additional piece to add to an evolving collaborative artwork that I will continue to develop as a facilitator beyond the workshop itself, also taking home the beginning of their own woven artwork.

## MOST RELEVANT FOR

Primary, Junior secondary

## WHAT TO BRING

- Participants don't need to bring anything.

# Athena Costopoulos

**Head of Visual Art, Townsville Grammar School**

**North Queensland region**

*Venue:* **E1023** *Session:* **5C** 3:05pm–4:30pm

# 5C: 'Scapes' - Mixed Media Artist Books

## PRESENTATION

**How do artists explore themes of sustainability and care for the environment through mixed media artworks?**

In this hands-on workshop, participants will investigate this inquiry through the creation of a concertina artist book inspired by terrestrial or ocean ecosystems. Using merged perspectives, participants will communicate personal viewpoints about discovery, connection and sustainability.

Through layered mixed media techniques including watercolour, stencilling, fine liner and collage, participants will experiment with texture, pattern, line, form and composition to build richly detailed visual narratives. Participants are encouraged to bring along natural objects such as seed pods, feathers, leaves or shells to contribute to a shared collection of natural found objects. Those wishing to incorporate personal collage elements — including music, poetry, maps or textured papers — are welcome to bring their own materials.

## MOST RELEVANT FOR

P-10

## WHAT TO BRING

- Participants could bring in a seed pod to add to the shared collection and anything they may want to collage such as sheet music or coloured paper.

# Vicki Williams

**Visual Art Teacher, Cannon Hill Anglican College**

**Metropolitan South region**

*Venue:* **E3020** *Session:* **5D** 3:05pm–4:30pm

# 5D: 'Scapes' - Mixed Media Artist Books

## PRESENTATION

Fantasy is a highly engaging Year 9 sculpture unit in which students design and create a therianthropic creature that blends both human and animal characteristics. Although students often refer to their work as 'dolls', the final artworks are sophisticated mixed-media sculptures that strongly embody the fantasy theme. In this session, you will receive clear unit instructions, along with a PowerPoint and supporting videos, to help you effectively implement the task in your own classroom. As part of the process, you will construct the 'doll' head using a variety of mixed media, incorporating three-dimensional facial features—such as animal ears, horns, and noses—using materials like modelling clay and paint pens. You will also enhance the surface with added hair and/or fur to build texture and character. Student sculptures are typically 40–50 cm in height when complete, and may include additional elements such as wings, formed with wire, PVA glue, and tissue paper. Student work is developed over the course of a Term, allowing time for experimentation, refinement, and resolution.

## MOST RELEVANT FOR

P-10, Junior secondary

## WHAT TO BRING

- Participants don't need to bring anything

# Annabel Simmonds

**Leader of Learning - Visual Art; HALT, West Moreton Anglican College**

**Metropolitan South region**

*Venue:* **C1206** *Session:* **5E** 3:05pm–4:30pm

# 5E: VET Pathways - Offering Certificate II and/or III in Visual Art at your school

## PRESENTATION

Interested in offering Certificate II or III in Visual Art at your school or looking to connect and plan with other Cert teachers? This is the showcase for you! Participants are invited to bring their existing or potential programs to connect with others and learn from experience. Guided by teaching standard 2: Know the content and how to teach it, I will present a paper-free dual-subject program ideal for self-paced students, those with high absence, and those looking to reduce student workload and teacher administration. Informed by teaching standard 3: Plan for an implement effective teaching and learning, I will demonstrate how to map knowledge evidence using innovative and interactive strategies to engage students and replace the 'death by short answer booklet' approach with auto-assessed digital quizzes featuring embedded multi-media. Using teaching standard 5: Assess, provide feedback and report on student learning, we will map a dual program between Cert II or III and Visual Art or Visual Art in Practice to enable students in designing singular projects across both subject groups to promote in-depth rich responses. The hands-on aspect of this workshop will include mapping, planning, and refining your own programs with others in the hope that you leave the session with a renewed and streamlined curriculum which reduces teacher workload and improves student outcomes.

## MOST RELEVANT FOR

Senior secondary

## WHAT TO BRING

- Laptop and internet access

# Fiona Vicig

**Visual Art Teacher, Mansfield SHS**

**Metropolitan South region**

*Venue:* **H Auditorium** *Session:* **5F** 3:05pm–4:30pm

# 5F: Gamification for responding tasks - Thinking made FUN!

## PRESENTATION

Games aren't just for fun—they're powerful tools for learning. Research in fields like Educational Psychology and Gamification shows that game-based learning boosts motivation, deepens engagement, and helps students retain knowledge by encouraging active participation, problem-solving, and creative thinking.

This dynamic educator workshop explores how games can transform the way students approach art. Instead of passively observing, students become active participants—analysing, interpreting, and evaluating artworks through play. By tapping into curiosity, competition, and collaboration, games create meaningful learning experiences that stick.

In this hands-on session, participants will work together to design their own classroom-ready game using artists from the Senior Textbook (Second Edition). Along the way, you'll discover how game mechanics—such as challenge, feedback, and storytelling—can support higher-order thinking and prepare students for external exams.

Whether you're looking to energise your classroom or deepen students' understanding of art, this workshop will equip you with a creative, practical resource that makes thinking about art both rigorous and genuinely fun.

## MOST RELEVANT FOR

Senior secondary

## WHAT TO BRING

- Laptop, current or potential Cert III program

# Rossina Moore

**Visual Art Teacher, Maleny State High School**

**North Coast region**

*Venue:* **E1022** *Session:* **5G** 3:05pm–4:30pm

# 5G: Stormy Clouds

## PRESENTATION

I have been extending my practice through volunteering at my local Primary school to delivery curriculum to Year 2 and Year 5 students. We have explored ideas of weather and emotions as part of the Stormy Clouds unit with Year 2. This unit was inspired by a resource created by Conversations With Rain by Western Australia Art Gallery where young people created a “library of rain”. We have connected with volunteer parents including qualified art therapist and the project has also reactivated the STIC space (Science lab) and attracted other teachers to engage with additional projects linked to other subject areas like Drama where we will develop puppets and Technology where we will work on pinball machines. We are working towards an end of year showcase to raise the profile of Arts excellence and Primary/Secondary links.

Teachers will be guided through mark making and sound to create a response to weather with a focus on rain. Pre-prepared bubble print samples, monoprints and bubble-wrap prints will be developed to form a “book of rain”.

## MOST RELEVANT FOR

Primary

## WHAT TO BRING

- Apron

# Pam Leech

**Visual Art Teacher, Corinda State High School**

**Metropolitan South region**

*Venue:* **E3022 (Printmaking annex)** *Session:* **5H** 3:05pm–4:30pm

# 5H: Personal Conversations - An introduction to Art as Code

## PRESENTATION

This session explores a practical and engaging approach to introducing the General Senior Syllabus unit Art as Code, focusing on how students can communicate meaning through visual language. At the centre of the experience is a drawing activity where students translate a personal conversation into a continuous line, using mark-making as a form of coded expression. Working with drawing media on paper, students consider how variations in line, such as pressure, direction, and movement can represent emotion, tone, and shifts within a conversation.

The activity culminates in a collaborative class installation, where individual works are connected to form a larger visual "conversation." Through reflection and discussion, students interpret and decode meaning, recognising how visual elements can operate as a form of language.

Alongside this task, a range of additional introductory activities will be explored, providing teachers with multiple strategies to engage students in the early stages of the Art as Code unit. These approaches offer flexible and adaptable ways to extend student thinking and artmaking, supported by influential artists such as Cy Twombly, Agnes Martin, Mark Bradford, Emily Kame Kngwarreye, Julie Mehretu to guide student exploration of coded meaning in art.

## MOST RELEVANT FOR

Senior secondary

## WHAT TO BRING

- Participants don't need to bring anything

# Heather Bourke

**Senior Experienced Visual Arts Teacher,
Queensland Academies Creative Industries**

**Metropolitan North region**

*Venue:* **H2009** *Session:* **5I** 3:05pm–4:30pm

# 5I: Placemaking in the Classroom-as-studio

## PRESENTATION

This workshop invites participants into a classroom-as-studio model that positions the teaching artist as both facilitator and co-inquirer, using material processes as catalysts for dialogue, reflection, and narrative exchange. Framed through the theme of placemaking, the session draws on practice-led research to demonstrate how creative pedagogies can cultivate safe, responsive environments where students articulate complex identities and lived experiences through artmaking.

Participants will engage in a sequence of interconnected studio activities that move from reflection to material translation. The session begins with a "cultural iceberg" mind-mapping exercise, where visible and invisible aspects of identity—such as language, traditions, values, memories, and unspoken experiences—are mapped visually. This activity becomes both a conceptual anchor and a prompt for inquiry question formulation, supporting participants to identify personally meaningful lines of investigation.

Building from this, participants will experiment with image transfer techniques using personal or found imagery, exploring how processes of fragmentation, layering, and distortion can reflect the fluid and constructed nature of place and memory. Handmade paper processes will extend this inquiry, embedding text fragments and fibres to create tactile surfaces that hold and obscure narrative simultaneously. A guided drawing activity will then invite intuitive, responsive mark-making onto these surfaces, privileging process and affect over resolution.

The workshop culminates in the creation of small-scale 3D cardboard maquettes, where participants translate their ideas into spatial forms. These works will be temporarily assembled into a collaborative installation, forming a communal landscape of shared yet distinct narratives. This collective display models how classrooms can function as sites of co-creation and empathetic witnessing, before participants take their individual works with them.

Central to the session is the use of making as a vehicle for dialogical exchange. Participants will experience strategies for fostering non-hierarchical classroom environments, where the teacher operates as facilitator, witness, and co-learner. Practical approaches to scaffolding inquiry, encouraging storytelling through visual language, and embedding consciousness-raising frameworks will be shared.

By situating material exploration alongside pedagogical intention, this workshop offers a transferable model for transformative pedagogy—positioning the art classroom as a space of care, connection, and meaningful placemaking.

## MOST RELEVANT FOR

Senior secondary

## WHAT TO BRING

- Personal ephemera - bus tickets, receipts, parking card, junk journaling throw away papers.
- Photo copies of primary photos or secondary sources
- Photocopy of image of personal motif or symbol from your own cultural heritage

# Melissa Lutton & Katy Ward

**Curriculum Leaders (The Arts),**
**St Paul's School**

**Metropolitan North region**

*Venue:* **E1021 or possibly 1030** *Session:* **5J** 3:05pm–4:30pm

# 5J: Language, Place, Image in response to Megan Cope

## PRESENTATION

This workshop is based on a Year 8 Visual Art unit of work titled 'Word, Language Place' where students respond to the Inquiry question ' How do artists create artworks which respond to place through use of language, words and visual symbols?'

Responding to Australian artist and Quandamooka woman from the Moreton Bay region of South East Queensland, you will analyse how text and language, symbolism and mapping and layering are manipulated to inform your own artworks about place.

Participants will create a layered mixed media artwork using acrylic paint, paint pens and acetate in response to places which they are connected to. The artwork will draw on images from Google Earth and include research of First Nations place names and histories.

## MOST RELEVANT FOR

Junior secondary

## WHAT TO BRING

- Mobile Phone, tablet or laptop with access to Google Earth

# Kim de Haan

## Author, Illustrator + Artist

Kim de Haan is an author, illustrator, and artist whose work spans from picture books and graphic novels to reprinted classics for adults. Working digitally with a foundation in traditional media, she brings a background in architecture and design to her strong sense of composition and visual storytelling. Her graphic novel series 'Daisy and Bug' was released earlier this year. Other illustrated works include 'The Jolly Swagman' and reimagined editions of 'Pride and Prejudice' and 'Emma', with several other projects underway.

@kimdehaanstories

www.kimdehaan.com

*Venue:* **E2001** *Session:* **8A** 10:45pm–1:15pm *or* **9A** 1:45pm–4:15pm

**P: PARTICULARLY SUITABLE FOR PRIMARY TEACHERS**

# Variations on a scene

## WORKSHOP

Discover the narrative power of images in this hands-on workshop. You'll explore how visual choices in colour, composition, light, and line can completely transform the story an image tells. Working from a shared starting scene, we'll experiment with visual storytelling by creating multiple interpretations of the same image. Through demonstrations, quick sketches, and open-ended making time, you'll gain practical strategies for teaching visual storytelling, deepen your appreciation of illustration, and reconnect with playful, process-based making.

Original illustrations by Kim de Haan

## WHAT TO BRING

- Sketchbook and any favourite drawing materials.

## Kate Driscoll

**Visual Art Specialist Teacher, Richmond Primary School, WA**

Kate Driscoll is a primary educator living and working on Whadjuk Noongar Country with 36 years' experience. For the past 14 years she has been a visual art specialist in primary schools. She has been invited as artist in residence at a variety of schools and art centres in WA. Through her platform Art Teacher Life, she has reached nearly 600,000 followers and shares classroom art ideas, processes and outcomes. Kate delivers workshops for children, adults and teachers, and recently presented at the National Visual Art Educators Conference at the National Gallery, Canberra.

## Leith Elliot

**Visual Art Specialist at Anglican Church Grammar School & St Andrew's Catholic Primary School (Grades 1-6)**

Leith Elliott is a P-12 Visual Arts, Photography and FTV educator with 24 years' experience across sectors. After relocating to WA in 2010, she taught in both primary and secondary settings before transitioning primarily to P-6 Visual Arts education. She served 4 years as President of the WA Art Education Association, worked as the P-6 Visual Arts Curriculum support teacher for DoE WA and a Visual Arts Principal Consultant with the WA School Curriculum and Standards Authority, contributing to ACARA V9 Arts Curriculum adopt/adapt project. Now back in Queensland, she teaches Year 1-6 Visual Art at Churchie and St Andrew's.

*Venue:* **TAFE E3020** *Session:* **8B** 10:45pm–1:15pm *or* **9B** 1:45pm–4:15pm

**P: PARTICULARLY SUITABLE FOR PRIMARY TEACHERS**

# Cardboard Creations - Building Big Ideas from Simple Materials in Primary years

## WORKSHOP

Turn everyday cardboard into extraordinary art! In this hands-on, high-energy workshop, learn to use the ChompSaw confidently while creating bold 3D projects including puppets and relief sculptures. Discover inspiring cardboard artists from around the world and walk away with practical tips and classroom-ready strategies. Learn how to use cardboard to challenge, extend and excite students while building construction skills, creativity and confidence through ambitious, engaging sculptural projects.

## WHAT TO BRING

- Apron
- A Chomp saw (if you have one).

Kate's most recent Open Art Room at Richmond Primary School

## Leanne Waterhouse
**Education Manager**

## Harriet Body
**Creative Learning Convener**

Leanne Waterhouse (Education Manager) and Harriet Body (Creative Learning Convener) work in the learning team at the National Gallery of Australia. They are both practicing artists who work at the intersection of art and community engagement. Leanne has over 25 years' experience in arts education, as a classroom teacher, and facilitator within the creative industries. Her approach is grounded in place-based learning theory, social engagement and collaboration. Harriet has 15 years' experience as an Artist Educator specialising in Access programs, at the Museum of Contemporary Art, Warrane/Sydney, Studio A, and the National Gallery of Australia Kamberri/Canberra. Her practice is centred around community, education, and care.

@nationalgalleryaus www.nga.gov.au/learn

*Venue:* **TAFE E2010** *Session:* **8C** 10:45pm–1:15pm *or* **9C** 1:45pm–4:15pm

**P: PARTICULARLY SUITABLE FOR PRIMARY TEACHERS**

# The National Gallery of Australia's Creative Learning Approach

## WORKSHOP

Join Education Manager Leanne Waterhouse and Creative Learning Convener Harriet Body for an interactive, hands-on workshop exploring the National Gallery's approach to creative learning. Participants will see how Gallery educators support student engagement and learning through active, creative engagement with works from the National Collection.

Leanne and Harriet will share the National Gallery's Creative Learning Strategy Planning Tool which can be used by educators to devise learning strategies that meaningfully connect a work of art, the voice of the artist and student knowledges through active and multi-modal experiences.

National Gallery Artist Educators participating in a Creative Learning team workshop.

## WHAT TO BRING

- All materials provided.
- Read: https://nga.gov.au/learn/our-creative-learning-approach/

# Liz Ranger-Craven

## Practicing Ceramic Artist

Liz Ranger-Craven moved to Australia in 2011, currently she resides in North Queensland, Mackay. She has been practicing her craft since 1985 where her passion for clay began. Liz has participated in various exhibitions and received numerous awards and public commissions over the years. Clay has enabled her to explore her creativity which is inspired by her natural surroundings. Her pieces are simple bold shapes covered in intricate surface design. Sgraffito, mishima line work and carving.

@my_ravenart

FB: Raven.Art

*Venue:* **TAFE E1022** *Session:* **8D** 10:45pm–1:15pm *or* **9D** 1:45pm–4:15pm

# Introduction to Sgraffito: Surface decoration on clay

## WORKSHOP

Liz will be presenting an introductory "Sgraffito" workshop. This is a decorative pottery technique done on leatherhard clay where the clay surface is applied with underglaze, the design is then scratched or carved through to reveal the contrasting clay body beneath. There will be examples of Liz's work, a demonstration and each participant will then have the opportunity to create a tile using this technique.

## WHAT TO BRING

- Aprons
- Sketch book for brainstorming design ideas or a printed material for inspiration (i.e. patterns, botanical / nature imagery, two-tone / line drawings).

Ceramics by Liz Ranger-Craven (Photos taken by Kyla Ranger)

# Andrew Peachey

## Educator and artist

Brisbane artist Andrew Peachey has over forty years experience as an art educator and painter. He was a member of the expert writing team for the 2019 Senior Visual Art syllabus and co-authored two Cambridge Visual Art textbooks. Andrew held positions on arts committees such as the QAGOMA Teacher Advisory Group, Redland Regional Arts Development Fund and Redlands Gallery Exhibition panel. He has also been QCAA Panel Chair. Completing a research Masters, from the Queensland College of Art, helped Andrew hone his art practice and thinking. His recent paintings and photographs explore notions of personal history, memory, nostalgia and rebirth.

@peacheyart

FB: @peacheyart

*Venue:* **TAFE E2003** *Session:* **8E** 10:45pm–1:15pm *or* **9E** 1:45pm–4:15pm

**P: PARTICULARLY SUITABLE FOR PRIMARY TEACHERS**

# Deconstruction and reconstruction of an object

## WORKSHOP

With the aid of a viewer (the size of an analogue slide frame) participants will draw or paint what they can see of their object through the viewer. The group will create a collaborative work and a series of individual works.

## WHAT TO BRING

- All materials provided.

Double boiler 2026

# Niloufar Lovegrove

## Artist

Niloufar Lovegrove is an Iranian-Australian artist and printmaker based in regional Queensland. Working primarily in linocut and on paper, she draws on Persian mythology, cultural memory, and lived experience to create symbolic narrative images. Her practice explores identity, displacement, and freedom, using myth to reflect on the present. Her recent works respond to social and political events in Iran, addressing resistance and resilience. She is a recipient of the Burnie Print Prize and the Bayton Award, and her work is held in public collections including Artbank.

@niloufar.printmaker

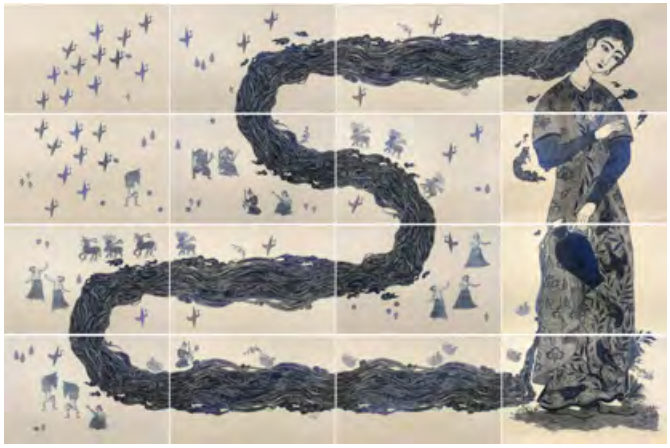
www.NiloufarPrintmaker.com

*Venue:* **TAFE E3022** *Session:* **8F** 10:45pm–1:15pm *or* **9F** 1:45pm–4:15pm

# Thinking Large-scale with block printing

## WORKSHOP

This workshop demonstrates how lino printing can generate large-scale works through repetition and modular frameworks. Participants will explore how repeated forms expand an image while intensifying meaning such as emphasising, harmonising, uniting, or creating meditative rhythm. Drawing from Persian visual traditions such as Shamsa geometry, carpet design, and narrative illustration, the session invites a deeper way of thinking about scale, structure, and storytelling in printmaking.



Niloufar Lovegrove, Glorious Peace, 2023, Lino print on Kitakata Paper, 206x310cm

## WHAT TO BRING

- Apron
- Carving tools

# Sky Parra

## Artist and researcher

Sky Parra is a Brisbane-based artist and researcher working with portraiture to communicate a subject's story, experience, and even their lifetime within a single image. Her practice engages with subjectivity and testimony, investigating how perception shapes value, meaning, and truth. Through painting, she fosters connection between artist, sitter, and viewer. In 2025, Parra earned a Bachelor of Visual Arts with First Class Honours from the Queensland College of Art and Design, where she teaches sessionally. Alongside her studio practice, she develops collaborative research initiatives to inform her work and facilitate public engagement.

@skyparra

www.skyparra.com

*Venue:* **TAFE E2003** *Session:* **8G** 10:45pm–1:15pm *or* **9G** 1:45pm–4:15pm

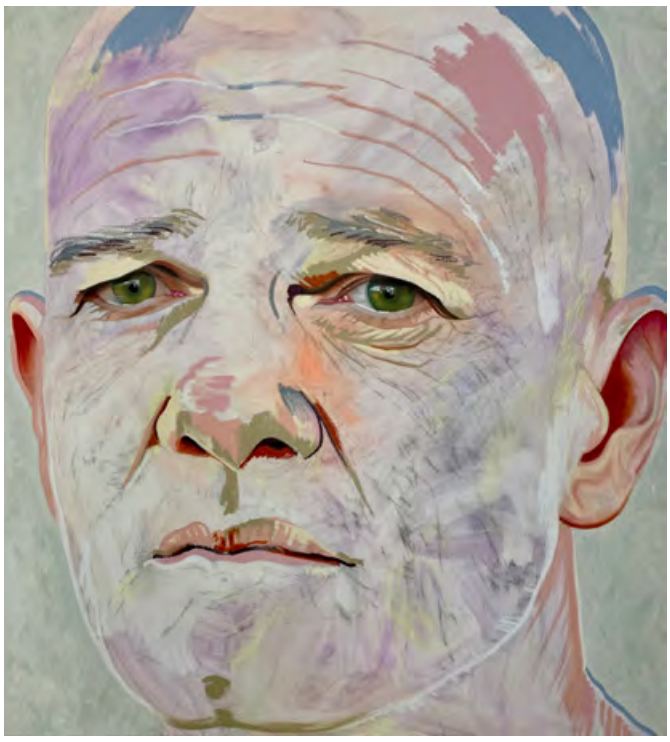
# From Encounter to Insight: Connection Through Portrait Painting

**WORKSHOP**

Description coming.

**WHAT TO BRING**

- Apron
- Enclosed shoes



Artwork image by Sky Parra

# Lisa Zarri

## Photographer and Educator

Lisa Zarri is a skilled photographer and passionate educator specialising in analogue photography. Lisa's expertise spans across traditional and alternative printing processes, pushing media boundaries and creating unique visual experiences. Lisa's approach to hands-on learning encourages students to embrace the slow, deliberate methods of analogue photography. Her teaching combines technical skill with creative expression, guiding students to discover their unique voice. Lisa's work is recognised for its innovation and commitment to preserving and reinventing traditional processes.

*Venue:* **TAFE H2009** *Session:* **8H** 10:45pm–1:15pm *or* **9H** 1:45pm–4:15pm

# Argyrotype printing workshop

## WORKSHOP

Dive into the world of alternative photographic printing in this hands-on workshop designed for creatives looking to expand their image-making techniques. Through guided instruction, you will learn how to prepare materials, coat papers, and expose prints using natural and UV light sources. No prior experience is necessary—just a curiosity for tactile, hands-on photography! By the end of the session, you will leave with your own unique Argyrotype prints, and the knowledge to continue experimenting at home.

## WHAT TO BRING

- USB with 2 High Resolution digital photo images: In keeping with *Stories We Tell* theme, bring 2 photos that depict your origin story. For example, an ancestry or family photograph, or still-life photo of an object or heirloom that symbolises your family or culture. (Lisa will demonstrate and produce acetate transparencies for participants)
- Optional: Laptop with Adobe Photoshop software

"Errol' Argyrotype on Bergger

# Zoe Porter

## Visual Artist/Workshop Facilitator

Zoe Porter is a cross-disciplinary artist working across drawing, installation, performance and video. Her work is largely process-based and frequently depicts animal-human and plant-human hybrid forms reflecting both real and imaginary states, chaos and order. Much of her work presents the human form in a state of continual flux, suggestive of the possibilities for other ways of being or existing. Her performance-based work merges art, theatre, sound and dance to highlight the creative processes involved in drawing, as well as merging different disciplinary areas together to promote collaboration and audience participation.

@Zoe_zo

www.zoe-porter.com

onespace.com.au/artist/zoe-porter/

*Venue:* **TAFE E1024** *Session:* **8I** 10:45pm–1:15pm *or* **9I** 1:45pm–4:15pm

# Intersections between photography, performance and drawing

## WORKSHOP

In this workshop Zoe will demonstrate how to develop a mixed-media photographic print combining performance through photography and how to extend the printed image applying watercolour and stitched and drawn elements. We will explore performance using costume/ soft-sculptural elements that can be documented through photography and translated into 2D artworks combining photography, watercolour and stitching. Participants will be introduced to creating a plant-human, animal-human hybrid form through costume appendages, documented through photography and then printed onto paper and manipulated using drawing and embroidery.

Onespace/Hope St: Louis Lim

## WHAT TO BRING

- Sketchbook, pencils (hb/2b)
- Phone with camera
- Any costume elements that participants might want to bring, artist will also supply some costume elements/textiles

# Dr Jo D'Hagé

## Lecturer in Higher Education

Dr. Jo D'Hagé is a practising artist and art lecturer currently teaching in the Bachelor of Creative Industries (Visual Arts) through a partnership between the University of Canberra and TAFE Queensland. Over the past three decades as an art educator, Jo considers it has been a privilege to facilitate the creative process for many students, from postgraduate to undergraduate levels. Jo's practice explores the human condition of both being and having a body. Her interest in refiguring interpretations of embodiment, including the maternal body, is expressed in both oil painting and mixed media works.

@jodhage

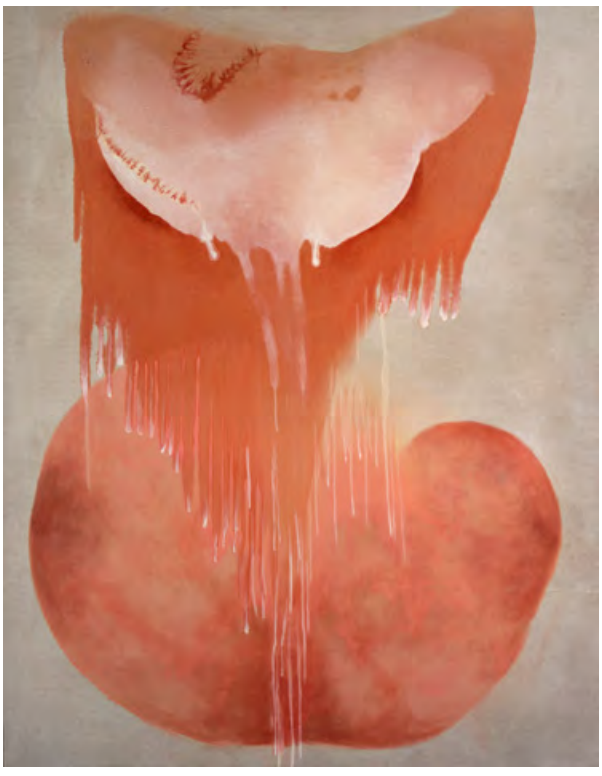
www.jodhage.com

*Venue:* **TAFE E2021** *Session:* **8J** 10:45pm–1:15pm

# Drawing on serendipity

## WORKSHOP

During this workshop, participants create rich, textured grounds on thick paper before adding the main subject. Inspired by spontaneous mark-making, these experimental layers push the work beyond a plain white background and influence how later marks develop. By adjusting viscosity, pigment concentration, binder type, and techniques such as scraping, dabbing, spattering, pooling, or dragging, artists encourage the formation of underlying shapes, veiling, and atmospheric depth. The process involves drawing from life and photographic references, with some surfaces prepared in advance to ensure they are completely dry.



Jo D'Hagé

## WHAT TO BRING

- Apron, sketchbook, graphite.

# Francesca Spillane

## Educator, Artist, Author

Francesca Spillane is an educator, artist and literacy advocate based in Victoria. She works at Zart Art designing and delivering professional learning for teachers across Australia in Visual Art and literacy. With over 15 years of classroom experience, she specialises in embedding creativity through evidence-informed, inclusive practice and is a strong voice for inclusive education and accessibility.

Outside of her professional work, Francesca's art practice explores childhood nostalgia and memory through junk journalling, mixed media, collage and paint, with a love of all things 80s and 90s retro.

@artcreateeducate

@zart_art

FB: Zart Art Teachers Forum

*Venue:* **TAFE D1024** *Session:* **9J** 1:45pm–4:15pm

# The Mess is the Method: Junk Journalling for Intentional Art Learning

Selection of Junk Journal Pages from Francesca's personal journals. Mixed Media on paper.

## WORKSHOP

Junk journalling is more than a craft trend, it's a powerful tool for visual art classrooms. In this hands-on workshop, teachers will experience junk journalling as a structured making process that scaffolds student understanding of design elements, cultural inquiry and visual thinking. Using found materials, mixed media and intentional prompts, participants will create their own journal spreads while exploring how collecting, curating and composing can generate real evidence of learning across primary and secondary year levels.

## WHAT TO BRING

Francesca would love you to bring a small collection of your own 'junk', everyday ephemera that tells a story, or simply catches your eye. Think ticket stubs, receipts, food wrappers, packaging, clothing tags, photographs or printed images of meaningful objects. Significant or not, a deli wrapper from a favourite panini, a label with an interesting texture, a receipt from somewhere you've been. These personal touches will become the starting point for your own junk journal spread and help you experience the process exactly as your students would.

# Dr Daniel McKewen

## Senior Lecturer in Visual Arts, QUT School of Creative Arts

www.danielmckewen.com

Daniel McKewen is a visual artist and Senior Lecturer in Visual Arts at QUT. Daniel's practice investigates the intersections of contemporary art, screen culture, economics, and politics. Working across a range of media, his work explores how these institutions, systems, and structures of power inform our individual and collective imaginations. The resulting artworks reflect on how our we are shaped and challenged by ideological and aesthetic conventions, and how these allow us to make sense of our social experiences. His work has been exhibited widely, nationally and internationally.

*Venue:* **TAFE C1026** *Session:* **8K** 10:45pm–1:15pm *or* **9K** 1:45pm–4:15pm

# Botanical-Elliptical: improvised Video

Daniel McKewen, *A Rising Tide* 2020-21; Still from three-channel 4K video installation with stereo sound; infinite loop; courtesy of the artist.

## WORKSHOP

In a media landscape engineered for frantic consumption, this workshop asks participants instead to use digital tools to slow down, pay attention, and make something that resists the relentlessness of the scroll. Working in pairs with phones and the CapCut editing app, participants collect footage from the gardens around the South Bank TAFE campus, then combine it with text and sound into a short video poem.
The session uses accessible digital tools to explore video as a non-narrative medium and aims to open up conversations about how students can use video to extend their studio practice, not just record it. No prior video experience needed.

## WHAT TO BRING

- Smartphone with CapCut app downloaded and activated (free tier only)

# Kim Herringe

## Printmaker, Artist, Educator

Kim Herringe is a multidisciplinary printmaker working across relief, intaglio, monotype, contact printing and cyanotype, often combining techniques to serve the subject or story. Using simple materials and deliberate processes, she returns to the natural landscape and invites closer attention. She prints by hand, sometimes with digital elements. The slower rhythm of printmaking lets her notice mark, texture and time, and she carries that sense of calm, care, and close looking into her artwork.

@kimherringe
FB: KimHerringeArt
kimherringe.com.au

*Venue:* **TAFE E1023** *Session:* **8L** 10:45pm–1:15pm *or* **9L** 1:45pm–4:15pm

**P: PARTICULARLY SUITABLE FOR PRIMARY TEACHERS**

# Layered Impressions with Gel Plate Monoprinting

**WORKSHOP**

Gel plate monoprinting offers a playful and engaging approach to printmaking in the classroom. In this hands-on workshop, you'll explore simple techniques using shape, texture, drawing transfer and layered printing to create rich and expressive results. Suitable for those new to gel plate monoprinting and those with some experience, the session focuses on skill-building, experimentation and adaptable ideas that can lead into student project work. Finish the workshop with confidence, practical strategies and fresh inspiration for your art room.

**WHAT TO BRING**

- Apron
- Small folio to store prints at the end of the workshop session

Kim Herringe, *Monoprint garden*

# Chelsea Carkeet

## Emerging Contemporary Visual Artist

Chelsea Carkeet is a Yanyuwa and Garrwa artist with kinship ties to Larrakia and Wagiman Country. Their practice speculates on ancestral narratives through fantastical, sci-fi inspired imagery. Working with silver gelatin photographic paper, they utilise temporal drawing practices within the darkroom. As chemically unstable, anti-archival photo-objects, their work asserts that cultural ancestry is dynamic and living. In 2025, they graduated with First Class Honours in Visual Arts from the Queensland College of Art and Design, following the completion of their Contemporary Australian Indigenous Arts degree.

@coloursofchelsea
www.coloursofchelsea.com.au

*Venue:* **QCA S03_3.36** *Session:* **8M** 10:45pm–1:15pm *or* **9M** 1:45pm–4:15pm

# Introduction to Temporal Darkroom Practices

**WORKSHOP**

In this workshop, participants will be introduced to the lensless darkroom technique of chemigrams. Invented by Pierre Cordier in 1956, chemigrams disrupt traditional photographic processes through the use of material-based resists applied to silver gelatin paper. These resists—substances that create physio-chemical reactions during development—interact with photographic chemicals through artist intervention. In this session, participants will experiment with household materials such as honey, aloe vera gel, and citrus juice to produce biomorphic, alchemic patterns on silver gelatin paper.

*Yarraman at Work no. 5*, 2025. Cliché-verre and photo-chemigram on silver gelatin, 50.8 x 61cm. Image Courtesy of Artist.

**WHAT TO BRING**

- Apron & closed in shoes
- Sketchbook
- Face mask (if sensitive to strong smells)
- Optional: An existing drawing on tracing paper, if you have one you'd like to use

# Emma Gardner

## Artist/Lecturer QCAD

Emma Gardner is an artist, lecturer and current doctoral candidate at Queensland College of Art and Design. Her practice explores self-portraiture through reworked textiles, drawing, printmaking, and embroidery, engaging with pagan iconography, folklore, and ritual. Through her practice, Gardner seeks to unsettle inherited narratives and reimagine symbolic traditions with ethical and site-responsive methodologies, offering a reflective lens on mythic embodiment and cultural accountability.

@_emma.gardner_
www.emagardner.com

*Venue:* **QCA S03_6.20** *Session:* **8N** 10:45pm–1:15pm *or* **9N** 1:45pm–4:15pm

# Mystery Objects — Drawing the Unseen

## WORKSHOP

How do we draw something we cannot see?

This workshop invites participants to step beyond observational accuracy and into the realm of sensory imagination. Through touch-based exploration and intuitive mark-making, we learn to translate non-visible qualities—texture, temperature, atmosphere, energy—into visual description. The session reframes drawing as a dialogue between what is physically present and what is internally perceived.

## WHAT TO BRING

- Please wear closed in shoes

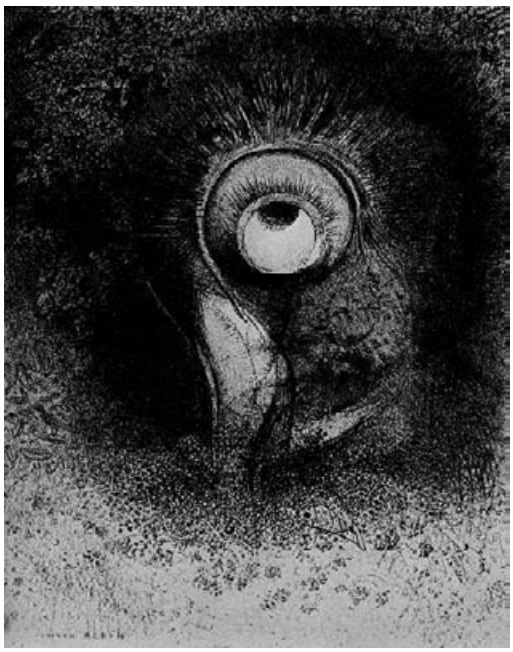


Image for reference: *Noirs* by Olidon Redon, circa 1890.

# Vivien Bedwell

## HDR Candidate/ Doctor of Visual Arts

Vivien Bedwell is a jewellery artist and Doctor of Visual Arts candidate at Queensland College of Arts and Design, Griffith University. Vivien's practice led research focuses on body-object-space relationships informed by movement, sensory exploration and spatial awareness. The unique traits of jewellery and wearable objects places her research close to the body to seek alternative ways to form connections between the self and the rest of the world.

www.vivienbedwell.com

www.linkedin.com/in/vivien-bedwell-795265122

*Venue:* **QCA S03_1.23** *Session:* **8O** 10:45pm–1:15pm *or* **9O** 1:45pm–4:15pm

# Body Connections

## WORKSHOP

A piece of jewellery placed on the body can create connections and play a significant part of identity. During this workshop you will be introduced to basic jewellery making skills to make a pendant or earrings which have a natural inclination to move with the body. The skills include saw-piercing, filing, sanding, hole punching, creating textures and how to assemble the objects to allow movement. During the workshop we will consider the concept of connections, whether it be the relationships to others and the environment or the tools and materials used to make the objects.

Vivien Bedwell, *Development Series 32 Cells*, 2025, brass and aluminium. Image: Michelle Bowden, Visuall Photography.

## WHAT TO BRING

- Sketchbook & pen/pencil
- Apron
- Closed in shoes

# Warraba Weatherall

## Head of Contemporary Australian Indigenous Art Program/ Senior Lecturer

Warraba Weatherall is a visual artist, lecturer, and PhD candidate, who is currently based in Meanjin (Brisbane, Australia). Warraba's artistic practice has a specific interest in archival repositories and structures, which influence our contemporary understanding or history and cultural knowledge systems. In particular, his work explores how social power is codified through visual language and form. Warraba is passionate about shifting cultural norms within the Australian visual arts sector and contributes to the sector through artistic practice, education and curation.

www.vivienbedwell.com

www.linkedin.com/in/vivien-bedwell-795265122

*Venue:* **QCA S05_1.16** *Session:* **8O** 10:45pm–1:15pm *or* **9O** 1:45pm–4:15pm

# Bilaan: Visual Art as a Way of Knowing

**WORKSHOP**

This workshop invites educators to sit with a deceptively simple question: whose way of seeing is in the room? Rather than introducing a new medium or technique, we explore how familiar activities — painting a self-portrait, depicting a landscape — can be reimagined as entry points into cultural identity and belonging. Through the lens of bilaan, or metaphor, participants will consider how visual art-making can become a shared language across diverse lived experiences.

*Trace* (2025). Installation at the Museum of Contemporary Art, Sydney.

# Rachael Ryan

## Program Officer, Education and Curriculum

Rachael Ryan is the Program Officer (Education and Curriculum) at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA). In this role, she develops and delivers teacher and student programs, coordinates the Creative Generation exhibition and In Residence program, and writes education resources that connect exhibition content to classroom learning.

*Venue:* **Offsite at QAGOMA** *Session:* **8Q** 10:45pm–1:15pm

# Behind the Scenes: Creative Generation 2026

**WORKSHOP**

Join Rachael and Fiona Neill (Senior Programs and Events Coordinator, Department of Education) for an insider look at the Creative Generation exhibition. This two-hour workshop begins with a guided tour, offering curatorial insights into the show, before moving into a practical session where participants receive guidance on the submission process, as well as tips for photographing and installing student work. Facilitated by QAGOMA and the Department of Education.

Mimi Milani / Australia b. 2007 / *Seeing In Time* 2025 / Gouache on water colour paper / © Mimi Milani / Courtesy: Queensland Academy for Creative Industries

# Thank You

QATACON is the highlight of our year and QATACON26 *Stories We Tell* would not be possible without each and every one of our sponsors, volunteers, artworkers, presenters, cluster musterers, trade stalls and crew.

QATACON26 is supported and welcomed once again to the campuses of TAFE Queensland South Bank and Queensland College of Art & Design, Griffith University. With a curriculum focus on Friday at the TAFE campus, the program continues across these two premier venues for our inspiring workshop program on Saturday. Thank you again to TAFE Queensland and QCAD for hosting us and working with us. We acknowledge and thank the staff at both campuses, as well as educators at QUT Art Museum, IMA, MoB and QAGOMA. All of these special people volunteer their time and expertise to support QATA through a shared vision to enrich the professional and personal lives of Queensland's visual art teachers.

Our major sponsor, Zart Art Supplies, generously provides materials for workshops at the TAFE campus. We are so grateful for their support and hope you have a chance to test out and create with some of their wonderful products. We also acknowledge the contribution and generosity of all our industry partners, trade stall holders, prize and sample-bag donors.

QATACON is a big team effort by a group of passionate visual art teachers. The 2026 conference committee consists of Rossina Crothers, Natasha Sheppard, Dani Towers, Nicki Crerar, Luana Davidson, Vicki Williams, Annabel Simmonds, Sally Salmon, Selene Harrington, Fiona Vicig, Victoria Boulter Groening, Jo Hine, Lara Waldron and Jacquie Jones. The team volunteers their time to support the professionalism and innovation of visual art in schools and to provide professional development, teaching and learning resources, networking opportunities and advocacy for all QATA members. It is a pleasure to work with these inspiring people and we welcome any members who would like to join the executive committee.

While QATACON is a huge focus of QATA's work and a chance to connect with members and delegates, it is complemented by an ever-growing range of professional development events throughout the year. These include on-line events such as the In-the-studio live web workshop series and our website member only resources which continue to grow. QATA supports face to face professional development events throughout the vibrant regional clusters across the state.

Thank you to all of our conference delegates for taking the time to join us in this dynamic and inspiring event. QATACON would be nothing without you. We love the energy generated when we come together to learn, share, connect and celebrate creativity.

For more information, or to connect with us:
www.qata.qld.edu.au
www.facebook.com/groups/queenslandartteachers
www.instagram.com/qldartteachers

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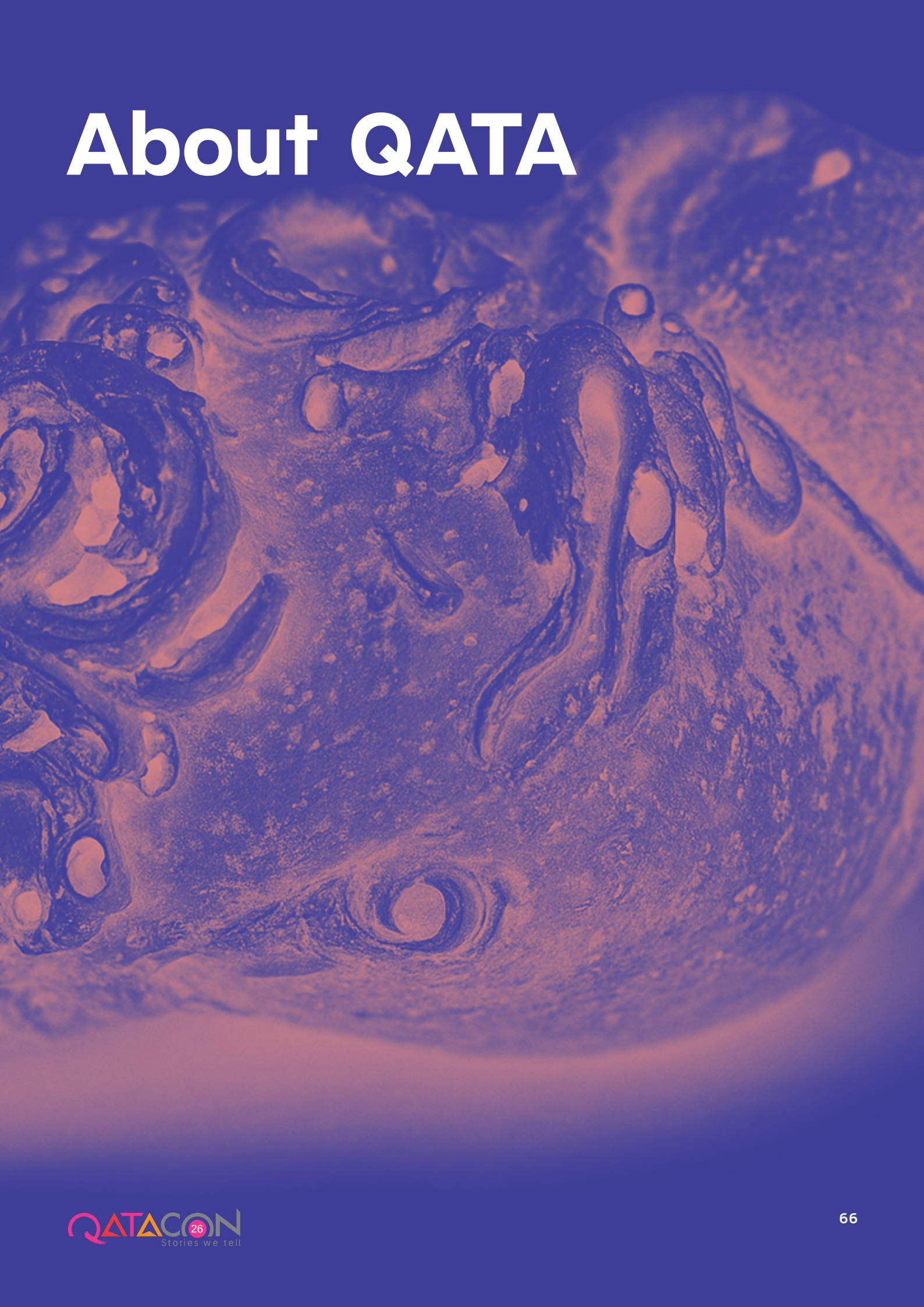
# About QATA



# QATA 2026 Exec

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**Membership Officer**
Vicki Williams

**Vice President & Art Teacher Art Exhibition Director**
Annabel Simmonds

**Resource Officer**
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**Conference Director**
Jo-Anne Hine

**Competition Coordinator, Cluster Coordinator**
Lara Waldron

**Membership Officer**
Victoria Boulter Groening

**Beginning/ Sole Teacher Coordinator & Photographer**
Fiona Vicig

**Tertiary Liaison**
Simon Degroot

**Want to join the team?**

Come and say hello or send a message to qata@qata.qld.edu.au

# Frequently Asked Questions

## What is included in my ticket?

Your choice of the presentations listed in the program, morning tea and lunch, workshop art materials, membership for the remainder of the year for non-members, downloadable workshop and presenter resources, and our wonderful QATA merchandise.

Please note ticket prices are subject to registration fees of 2.5% + $0.50 per paid ticket. We use Humanitix for ticket registration who donate ticketing fees to education charities.

## Can I change my order after registration?

Yes, you can. If you change your mind about your session or workshop selections, log back into Humanitix and update your order. You will be able to change into other selections until they reach capacity.

## Who can purchase member tickets?

Member tickets are for current financial QATA Institutional, Institutional sponsored or Individual members.

## Who can purchase regional member or regional non-member tickets?

You can purchase a regional ticket if you live or work more than 70km from the Brisbane CBD. We know you need to travel to get to QATACON and we want to help you out as much as we can.

## How can I pay?

Preferred payment method is credit card directly through Humanitix.

## Can I pay by invoice for my order?

If necessary, select pay by invoice during registration. You will receive an invoice from Humanitix with bank details for payment within 14 days. After payment is received, your ticket will be marked as paid and tickets will be emailed to each attendee. Please be patient. Invoices are manually processed by QATA volunteers.

## I just bought a ticket. Where is my tax invoice?

QATA is a non-profit association and is not registered for GST, so tax invoices are not issued in your confirmation email. However, you will receive a confirmation email from Humanitix with an invoice attached as receipt of payment. Please check your junk folders if you can't find it.

# Frequently Asked Questions

## Do I have to bring my printed ticket to the event?

No, individual conference programs, session allocations and rooms will be provided. Please drop by the registration desk on arrival to collect your lanyard and tote bag.

## Can I attend the event on Thursday night or the drinks and networking event on Friday evening if I am only attending on Saturday?

Yes, you can and we hope you will! Please rsvp for either event during registration. Both events on Thursday and Friday are complimentary. If you RSVP that you are coming, please make sure you do as we pay per head for registered attendees.

## Why are some of the workshop choices unavailable when I register in Humanitix?

Workshops have capacity of between 15-25 participants depending on the room capacity, material use or presenter preferences. Some workshops have filled and will be unavailable. But don't worry, all of the remaining choices are just as valuable. Be sure to check both morning and afternoon sessions as all are offered twice and one or the other may not be full.

## I've got more questions. Where can I find more information?

See the QATACON26 page on the QATA website.

## Who do I contact if I need specific information about my registration?

Email qata@qata.qld.edu.au

# QATACON Sponsors