



The Good

ANNA LOUISE RICHARDSON

Education Resource



Cover: Anna Louise Richardson in her studio. Photo by Bo Wong.
 Above: Anna Louise Richardson and daughters Aziza and Althea in her studio. Photo by Bo Wong.

About this Education Resource

How To Use

This Education Resource has been created by Tanya Lee, an artist and educator working on Yawuru Country, WA to accompany the solo touring exhibition Anna Louise Richardson | *The Good*. This exhibition was curated by Rachel Arndt and Dr. Lee-Anne Hall with The Condensery | Somerset Regional Art Gallery, Jinibara Country, QLD and Wagga Wagga Art Gallery, Wiradjuri Country, NSW.

This resource has been designed to assist Year 1-12 learning alongside *The Good*. It is targeted towards teachers and students in years 1 through 12, and focuses on critical and creative thinking to look at, understand and make contemporary art. Links to the National Visual Arts curriculum are noted as easy reference points for teachers.

Below, the Education Resource is split into five themes related to Anna Louise Richardson's exhibition. Each theme provides practical workshop activities that can be used in the classroom as hands-on, material-based paths of enquiry that teachers can follow or adapt for the specific strengths of their own classes.

The learning levels suggested for each theme can be modified to suit different year levels, by adjusting the discussions and level of critical thinking.

Contents

- Scale (years 3-6)
- Charcoal (years 7-10)
- Containers (years 7-8)
- Everyday objects and their relation to living things (years 9-10)
- Radical Optimism (years 9-12)

About the Artist

Anna Louise Richardson is an artist and freelance curator investigating rural Australian identity and associated mythologies. Richardson works primarily in charcoal and graphite on cement fibreboard, creating realistic drawings which are often rescaled, flattened, and/or cut-out to amplify the subject itself. Her artistic practice reveals ideas of intergenerational exchange, parenthood and signifiers of identity based on her experiences of life in rural Australia living and working on a multi-generation beef cattle farm. The complexities of human relationships with the natural world and the intergenerational qualities of these relationships are driving themes throughout her practice. Richardson's work is also concerned with the social narratives that shape and determine how we value animals - whether that be through culture, commerce, ecology, or beyond.

Richardson shares a studio on the farm with her husband Abdul-Rahman Abdullah - a Malay/Australian Muslim artist whose sculptural practice draws on the narrative capacity of animals to explore the intersection of politics, cultural identity and the natural world. Their three children are the seventh generation to grow up on the property. Richardson's work is often autobiographical, revealing intergenerational connections with the land. Her father and sister manage the farm business, and her late mother was a veterinarian, artist and furniture designer/maker who ran Megan Christie Designs from a converted shearing shed studio.

Richardson holds a Bachelor of Fine Arts from Curtin University of Technology, Perth and has been a practicing artist since 2014. Primarily a visual artist she also contracts as an independent curator working with Australian art institutions, festivals and organisations. Richardson's curatorial practice focuses on issues of regional and marginal identity as well as intergenerational communication. She is particularly interested in art practices concerned with place making, the archive and identity politics and is committed to working with different communities within the Australian social landscape to provide platforms and acknowledgment of diverse voices and experiences.

Bio from Artist's website: <https://www.annalouiserichardson.com/biography.html>



Right: Anna Louise Richardson and family in her studio. Photo by Bo Wong.

About the Exhibition

The Good is a major new solo exhibition by artist Anna Louise Richardson whose practice is centred around rural life, embedded in the experience and drama of everyday reality. Working primarily in charcoal and graphite, Richardson’s work explores ideas of intergenerational exchange, parenthood and identity based on her experiences of living and working on a multi-generation beef cattle farm in rural Australia.

The Good was originally conceived for The Condensery in QLD (July – October 2023) and Wagga Wagga Art Gallery in NSW (March – June 2024). In developing *The Good* for The Condensery, the impetus was to further the agricultural story without shying away from the underbelly of rural life. This included Richardson’s fear of the dark, as well as the complex relationships between humans and the natural world, tinged by grief, death, and the competing demands of nurturing new life. However, it quickly evolved to a positive force – years of hardship across the country really demanded it. In a world increasingly defined by division and hardship, Richardson’s work points to the necessary act of radical optimism needed to seek goodness in all things.

The national tour, developed with M&G NSW, will bring this exhibition and its associated public programming and professional development to 11 regional and public galleries across QLD, NSW, VIC, and WA from 2023 to 2026.

Curated by Rachel Arndt & Dr Lee-Anne Hall. A Wagga Wagga Art Gallery, The Condensery and Museums & Galleries of NSW touring exhibition. This project was made possible by the Australian Government’s Regional Arts Fund, which supports the arts in regional and remote Australia and the Government of Western Australia through the Department, Culture and the Arts (WA). This project has been assisted by the Australian Government through Creative Australia, its principal art investment and advisory body. art investment and advisory body.



Museums & Galleries of NSW

M&G NSW runs the largest regional touring program in NSW and is committed to touring exhibitions of contemporary visual art to communities throughout Australia. Throughout 2020–2022 M&G NSW reached audiences of 363,000 through 12 exhibitions showcasing 108 Australian artists at 43 unique venues nationally. 1,920 public programs were delivered and over 5,900 students were engaged through educational programs.

About the Curators

Rachel Arndt:

Rachel Arndt is the Director of Wangaratta Art Gallery. Rachel has over two decades of experience in the visual arts in Australia and internationally. Her commitment to regional gallery practice was cemented through a decade with Museums & Galleries of NSW in multiple roles leading a comprehensive range of programs, strategic initiatives, funding opportunities and professional development events for the gallery sector, including the largest regional touring exhibition program of contemporary art in Australia. In early 2021, she moved to Queensland to lead The Condensery in Toogoolawah, where she has implemented the gallery’s inaugural strategic vision and artistic program, including the first professionally curated suite of exhibitions. With a deep commitment to connecting artists and art with audiences, she has established a learning and engagement program focusing on children and young people, implemented a comprehensive rebrand, and embarked on a marketing strategy to build the gallery’s profile and reach. Rachel spent four years in the UK working across exhibitions, loans, acquisitions and collection management for the Arts Council Collection, London and Christ Church Picture Gallery, Oxford. She holds a Master of Arts Administration from UNSW and a Bachelor in Visual Arts (Honours) from the University of Sydney.

Bio from Public Galleries Association Victoria: <https://pgav.org.au/Wangaratta-Art-Gallery-appoints-new-Gallery-Director-10338>

Dr. Lee-Anne Hall:

Since 2020, Lee-Anne Hall (Dip T, Grad Dip, MA, PhD) has been the Director of Wagga Wagga Art Gallery. In her role she actively curates and leads a team in exhibition development, education and public programs. Lee-Anne was formerly the Director of Penrith Regional Gallery & The Lewers Bequest (2012 – 2018). Lee-Anne has also had a career in the tertiary education sector, arts management and curatorial practice. She has taught and coordinated post-graduate programs in Museum Studies at the University of Sydney (2012–2018; 2010), Arts Management at UTS (2011–2012), and Leisure Studies and Arts Management at UTS (1991 – 2002). Her research interests and involvements include Indigenous art and culture, reconciliation, museums and



Above: Anna Louise Richardson, studio documentation for *The Good*. Photo by Bo Wong.



Above: Anna Louise Richardson with *Good egg*, 2023, charcoal on cement fibreboard. Courtesy of the artist. Photo by Bo Wong.

A Framework to Approach Contemporary Art with School Students

Look:

What can you see? Ignore for a moment what is actually being portrayed or explored here and just focus on a factual description of the things in front of you.

What materials are being used? Colour, texture, size, shape, scale in comparison to you and your body. Position in the gallery, position related to the viewer/audience, lighting, are you looking at a painting/ installation/sculpture/textile piece or something else?

Think:

Think creatively and use your curiosity and imagination! What do some of the elements of this artwork remind you of or make you think about? Are there any recognisable symbols/iconography/text or other references to consider here? Take into account the context of the work, what do you know about the artist? When was it made? Is there a title? What is happening for the artist in their world, which may shape their ideas? What clues could a catalogue or artist statement give you at this stage?

Analyse:

Think critically. The main objective of this next step is to find meaning through what you have observed and wondered about! Everyone will have different ideas and opinions here based on their own life experiences. There are no wrong answers but try to back up your interpretations with what you have observed (LOOKING), with clues, context and other information you have been given or suspect (THINKING).

Ask yourself and others critical questions. Why do you think the artist has used their materials in this way? What is the artist trying to articulate here? How does this work of art tell us something about the world we live in? Draw conclusions from the artwork in front of you, further knowledge-seeking, and discussions with others.

Make:

Engaging with the material and techniques an artist is using can deepen understanding of an artwork. How things are made and the stuff they are made from creates important meanings.

For each of the five themes below, an approximate one-hour workshop has been outlined to engage with materials and act as a way to approach some of the central questions and themes that a work explores.

Scale (Years 3-6)

Look:

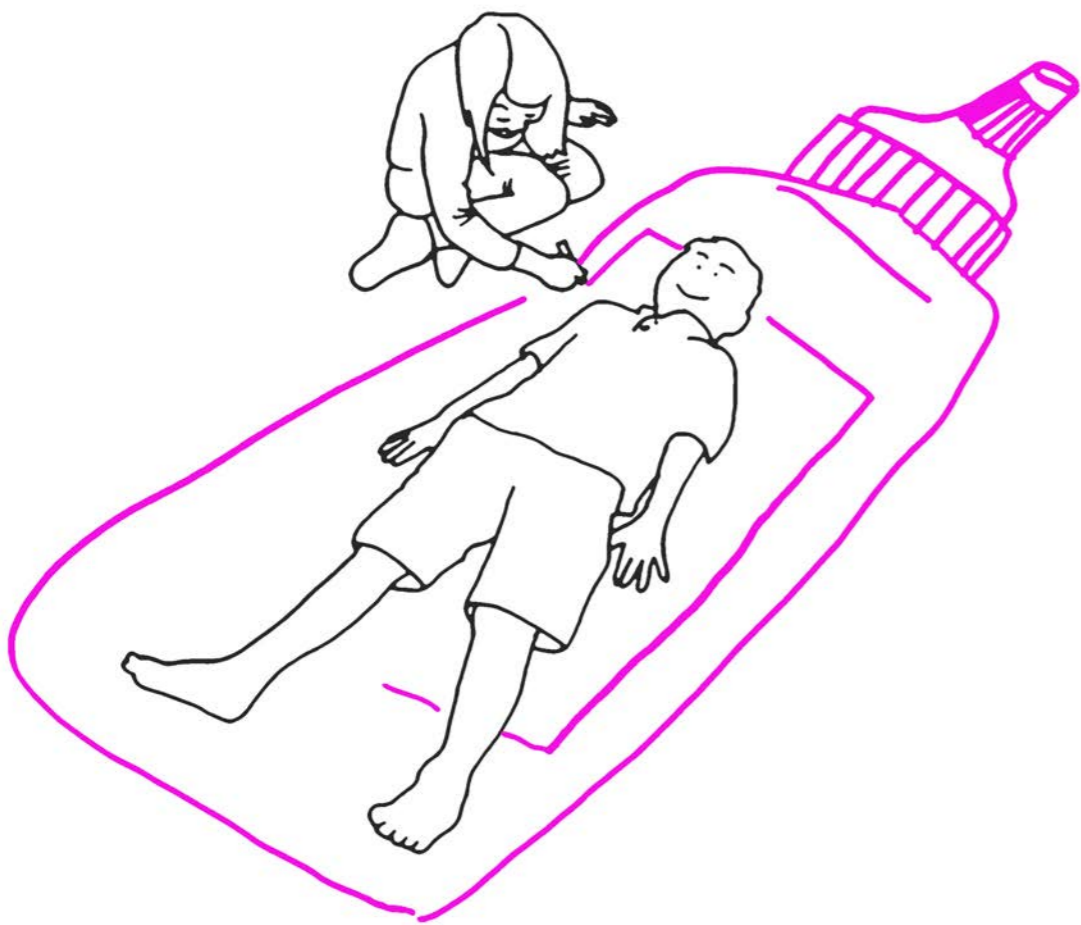
- Has Anna Louise Richardson shrunk the objects or made them larger? How large?
- Are they all larger or are some the same size as they are in real life?
- What objects has the artist chosen to draw? Are they special? Why/why not?

Think:

- When you stand next to the artworks how do they make you feel?
- If these drawings had emotions, what would you describe them as? Happy? Lonely? Angry? Silly?
- Does their size change how you feel? There are no wrong answers!

Analyse:

- What is scale? How has the artists used it?
- What words could you use to describe the artworks size? Here are some ideas: Towering, looming, friendly, protecting, huggable, can be carried, life-size, expanded, shrink-rayed, enormous, giant, magnified, enlarged, hulked, zoomed in.



Drawing by Tanya Lee, 2023

Make: Chalking activity year 3-6

You will need:

- chalks
- a large space such as a basketball court, concrete driveway, footpath, or paved area
- Perhaps some objects to look at, but participants can also use their imaginations.

1. Choose an everyday object to draw. Things around you are great inspiration, try choosing things that are already small like a shoe, a bag, a pencil or a jar.
2. Draw your chosen object as large as you can onto a clean dry surface with chalk. See if you can make your drawing so big that you could fit inside it! Imagine that they are lying/living inside your drawing, or that you can hug it, balance on it or lean against it. Your friends can help you imagine this. Have fun, and think about what details, colours or textures you can add to your giant chalk drawings.

Curriculum Links

Visual Arts –
AC9AVA4E01

Exploring and responding (years 3 and 4)

Explore where, why, and how visual arts are created and/or presented across cultures, times, places and/or other contexts.

Visual Arts –
AC9AVA4C01

Creating and Making

Use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning.



Above: Anna Louise Richardson with *Capeweed*, 2023, charcoal on cement fibreboard. Courtesy of the artist. Photo by Bo Wong.

Charcoal (Years 7-10)

Look:

For *The Good*, Anna Louise Richardson has worked almost exclusively in Charcoal.

- Have you ever tried this medium?
- What are the qualities of it?
- What colour is it?
- Would you say it's a soft or a hard drawing material?

Think:

Have a close look at the range of different works in this exhibition.

- Try to notice the different lines, marks, dots, scribbles and smudges that are used in an artwork and imagine her making them. Can you tell from the drawings?
- How is the artist using charcoal?
- Are her drawings gestural and loose? Or precise and clean?
- Are the lines and marks hard or soft? Or something else?

Analyse:

- What is charcoal? Where is it from and how is it made? Think critically about why you think the artist has chosen this medium.
- What kinds of qualities do these drawings have?
- Are they photographic or not quite? How?

Make: A deep dive into charcoal techniques for years 7-10

You will need:

- An object to draw
- Directional lighting
- Paper or other material
- Charcoal of various different thicknesses to try out.
- Kneadable eraser
- Regular eraser
- Workable fixative

Try each of the following drawing techniques to explore the same object:

Blending: Use your fingers to create a drawing with the charcoal dust, moving it around on the paper. It will create a misty or foggy effect. Try to apply more charcoal to the darker areas of your image.

Reductive drawing: Fill your whole sheet of paper with a layer of dark black charcoal. Give it a light spray of workable fixative. (Make sure you spray fixative outside or in a well-ventilated area). Once dry use a kneadable eraser to remove the lightest areas of your object. Look carefully at where the light is hitting! This is a challenging one.

Scumbling: Use the charcoal like it's a scrubbing brush while you are drawing, scribble it around in random circular motions, to make the shape of the object and add light and dark. This is a technique that can add lots of energy to your work. Layer scumbling to create darker tones.

Pressure experiments: Draw a line as gently and delicately on the paper as you can. Follow by a line where your hand is applying slightly more pressure to the paper, then more and more. Think if you can apply this line work to your object and draw only using different pressured lines.

Stippling: Use the charcoal to create an image entirely made of dots. You can place the dots closer together to create shadow and further apart to create areas of light.

Cross hatching: Use straight lines layered over each other to create areas of light and shadow experiment with the lines being further apart (and appearing lighter) or closer together (appearing darker) try with a crisp, sharp edge of your charcoal stick.

- Can you create a final drawing of your object using all of these techniques above combined?
- Which techniques are appropriate for which areas? How can you create texture with them? You might have to let go of reality a bit to achieve this. Perhaps start with a technique like smudging and slowly build up more texture using stippling or cross hatching. Finally consider cutting around the outside of your drawing to create a sharp edge to contain your marks.



Above: Anna Louise Richardson, *Top banana*, 2023, charcoal on cement fibreboard. Courtesy of the artist. Photo by Bo Wong.

Curriculum Links	
Visual Arts – AC9AVA10D01	Developing practices and skills Experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression.
Visual Arts – AC9AVA8D01	Developing practices and skills Experiment with visual conventions, visual arts processes and materials to develop skills.

Containers (Years 7-8)

Look:

- Which artworks can be thought about as containers?
- What kinds of textures are on their surfaces?

Think:

- Are these kinds of containers specific to where the artist lives and grew up?
- What are some containers in your life? They can be tiny or enormous!
- For some containers we usually know what's inside but what are some that you don't know until you open them?

Analyse:

Anna Louise Richardson's work also looks at the good things which might be inside.

Consider:

- The potential of something behind a lid or a door.
- The unknown hope that we have before opening a container.
- What are the possibilities behind a closed door?
- What do we imagine or expect when we go to open something?

Make: Frottage Portals year 9 -10

Frottage is another word for 'rubbing.' It means the technique of creating a drawing by rubbing against a surface to reveal the texture on the paper. If you have never made a frottage before it is a great idea to do some smaller warm-ups using textures found around the room.

Choose an 'opening' to create a frottage from. It can be the door of any storage space such as a room, a cupboard, a shed, or entrance. It's nice to choose something of scale but you can also think outside the box- what other things contain potential treasures and resources? A closed envelope? Your phone? The fridge door? A trinket box? A parcel? Anything that can be opened to reveal something inside.

You will need:

- Soft drawing medium such as pastel, crayon or a soft lead pencil (charcoal and chalk are often very dusty for this activity).
- Soft, flexible paper such as rice paper
- Masking tape



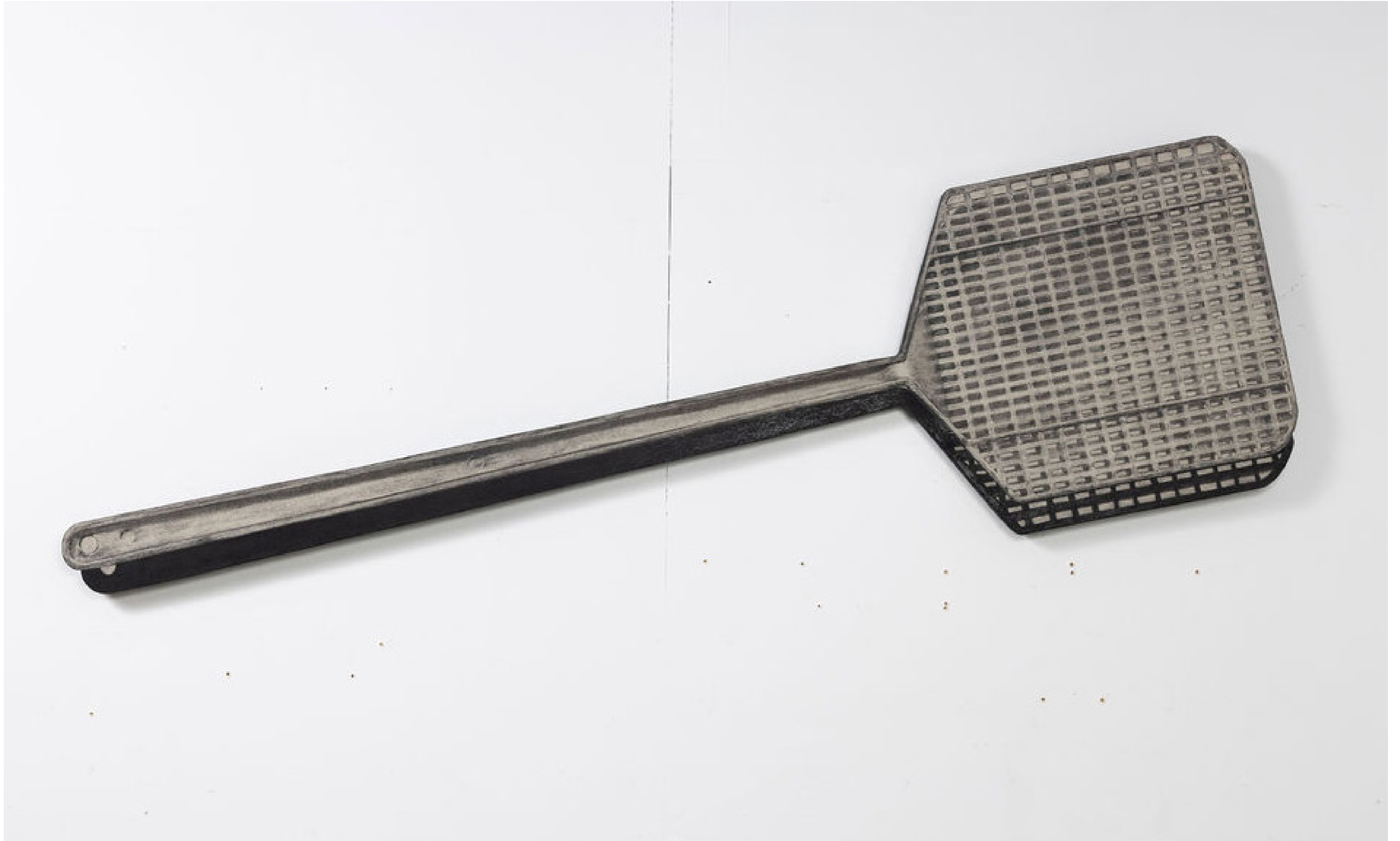
Above: Anna Louise Richardson, *Container*, 2023, charcoal on cement fibreboard. Courtesy of the artist. Photo by Bo Wong.

1. Attach a sheet of rice paper large enough to cover the 'portal' you have chosen. Use masking tape to ensure your paper is as close as possible to the surface.
2. If there are areas which are too raised such as handles, consider making a slit with scissors in the paper to accommodate these.
3. Take your pencil or crayon and gently rub over your paper to reveal the texture and shape of the form underneath. Experiment with different pressure application. If you chose a large portal you may have to use a step ladder to stand on, ask for help and make sure it's safe!
4. When complete, gently detach the drawing from your chosen portal. If you wish, you now have the opportunity to add detail to the frottage. For instance, add light and shade or any features that you worked around earlier (like a doorknob).

Curriculum Links	
Visual Arts – AC9AVA8D01	Developing practices and skills Experiment with visual conventions, visual arts processes and materials to develop skills.
Visual Arts – AC9AVA8C01	Creating and Making Generate, document and develop ideas for artworks.

Right: Anna Louise Richardson, *44 gallon drum*, 2023, charcoal on cement fibreboard.
Courtesy of the artist. Photo by Bo Wong.





Above: Anna Louise Richardson, *Fly swat*, 2023, charcoal on cement fibreboard.
Courtesy of the artist. Photo by Bo Wong.

Everyday Objects and Their Relationship to Animals (Years 9 and 10)

Look:

- What kinds of things has the artist chosen to represent? Can you list them?

Think:

- What do Anna Louise Richardson's objects have in common?
- Look at the work titled *Fly swat* and think about how this object interacts with a living creature, what is it used for?

Analyse:

- What do the objects that the artist has chosen to draw say about her life and who she is?
- Looking at all the objects as a collection; where do you think she lives? What does she do each day? What might her challenges be?
- How does her life interact with animals?
- Would different people living in different places choose different objects? Are these objects good or bad? Or perhaps neither?
- How can you consider a post-colonial point of view in relation to these objects?
- How do these objects relate to the natural environment?

Make: Scaling up using a grid for years 9 and 10

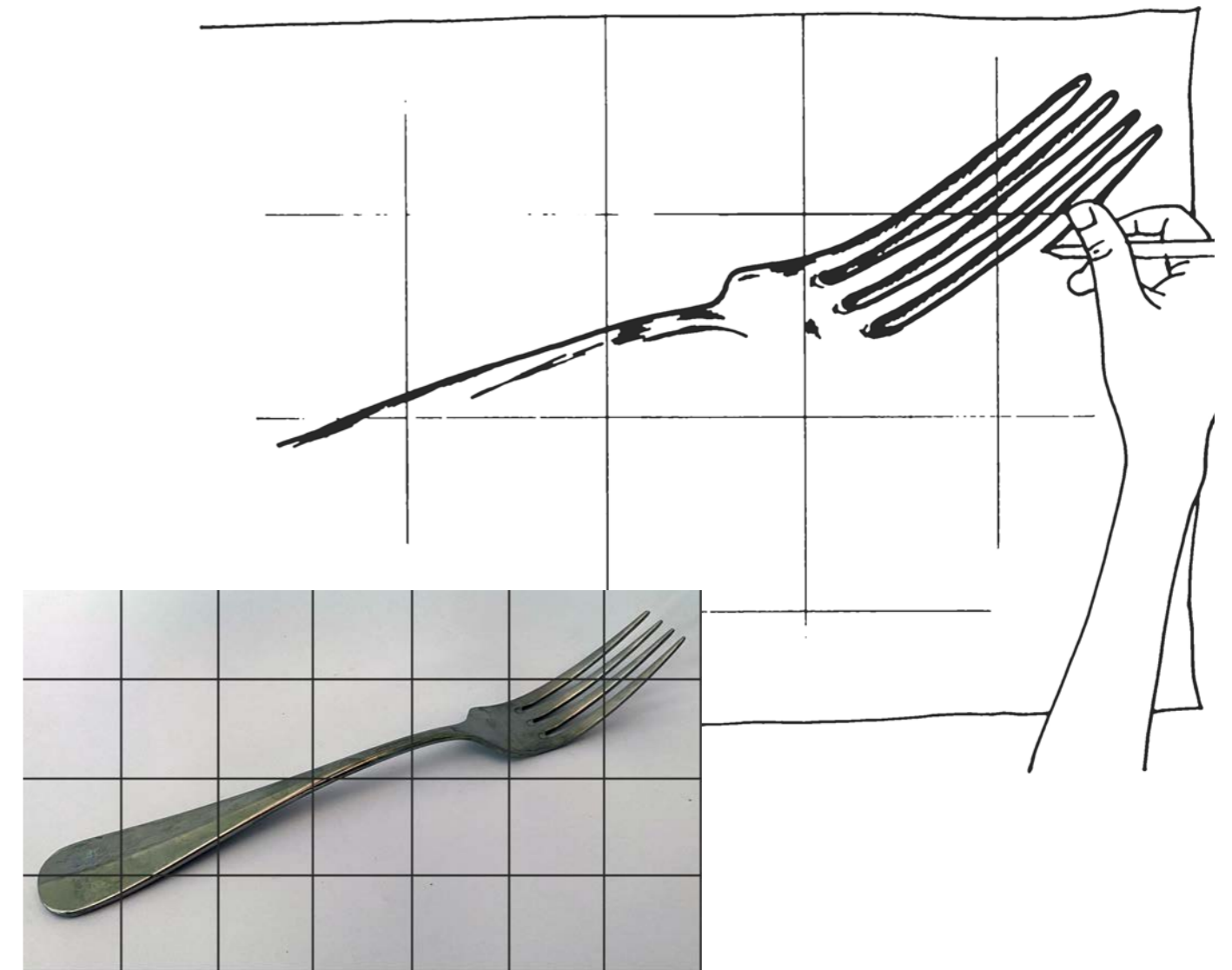
You don't have to live on a farm to exist alongside living things. If you had to choose 10 things in your home that were 'every day' but somehow related to a living thing, what would you choose? Some possibilities might include fly spray or ant-rid, if you have a pet, it could be their collar or leash, the way your pet enters and exits the house, a ball or plastic bags to pick up poos! What about other things? Are there things that used to be living in your fridge? How are they packaged? What about leather shoes and belts? Or perhaps something else not listed here.

You will need

- A camera or smartphone
- A printer
- A ruler
- Some 2B and 4B pencils
- Large sheets of paper A2 or A1

1. Take a photograph of your chosen object that has a relationship to animals.
2. Print it out A4 size and using a ruler measure and draw a grid over the top of your printout. You can also fold your A4 print to create a grid.
3. Take your large sheet of A1 or A2 paper and create a grid of equal ratio.
4. Carefully focus in on one square of your image at a time and copy it into a larger square on your paper. Continue to do this until you have completed a scaled-up image of your chosen object.
5. Erase the grid lines on your large paper, join up the drawing and shade so that any lines disappear.
6. You can now add texture and pay more attention to light and shadow.

There are lots of video resources online that go into the grid technique more thoroughly, here is one of them: <https://www.youtube.com/watch?v=UGIkjZmb6bo>



Drawing by Tanya Lee, 2023

Curriculum Links	
<p>Visual Arts – AC9AVA10C02</p>	<p>Visual Arts Years 9 and 10 Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning.</p>
<p>Mathematics – AC9M9M03</p>	<p>Mathematics (Measurement) Years 9 and 10 Solve spatial problems, applying angle properties, scale, similarity, Pythagoras’ theorem and trigonometry in right-angled triangles.</p>



Above: Anna Louise Richardson, studio documentation for *The Good*. Photo by Bo Wong.
 Right: Anna Louise Richardson, preparatory sketches for *The Good*. Photo by Bo Wong.



Radical Optimism (Years 9–12)

Look:

Observe Anna Louise Richardson's works *Cape weed* and *Sprout*.

- What are these images of?
- What do they have in common?

Think:

- What histories do the objects have?
- What sorts of viewpoints can be utilised to think about them? Consider an environmental point of view or an Indigenous perspective.
- What are the problems with some of these objects? And what are some of the good things about them?

Analyse:

- What is radical optimism?
- Can you see both positive and negative ideas around an object?

Make: Weed monotype years 9 – 12

Read the following two articles:

- <https://www.learningfromnature.com.au/weeds/>
- <https://www.environment.nsw.gov.au/topics/animals-and-plants/pest-animals-and-weeds/weeds>

As a class, brainstorm and make two lists;

1. What are some negative attributes of weeds?
2. what are some positive attributes?

You can use the information from the two articles, but you can also use your creativity to come up with other ideas for these lists.

You will need

- A printing press
- Printing ink (water based is great)
- Plastic etching sheet
- Ink roller
- Good quality printmaking paper
- Inexpensive lower quality paper like litho or newsprint for blotting
- A weed – ones with extensive root systems make great prints!

This is a monotype technique. You can find out more about monotype printmaking online and on a range of different you tube video resources.

1. Set your etching press to the correct pressure.
2. Roll out a thin layer of ink to achieve even coverage all over a plastic etching sheet.
3. Carefully position the weed onto the plate, work on spreading out the roots and leaves but try not to disturb the ink.
4. Lay a sheet of inexpensive paper like newsprint over the top and roll it through the press. This will give you a beautiful negative resist on your newsprint but also leaves a thin layer of ink on your weed.
5. Remove the plate from the press and tighten the pressure on the roller.
6. Place a clean sheet of printmaking paper on the press. Now delicately lift the slightly squashed weed from the plate and lay, ink side down onto the paper.
7. Position a fresh sheet of newsprint or litho paper over the top to protect the blanket, then roll it through the press.
8. Done correctly this technique picks up all the fine detail in the roots, stems and leaves of a plant. Weeds are particularly good for this process as they have tough root systems and stems which hold together under the pressure from the press while creating delicate imprints.

Curriculum Links

**Visual Arts –
AC9AVA10C02**

Exploring and responding
Investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning.

Capabilities: Sustainability

World views

World views are formed by experiences at personal, local, national, and global levels, and are linked to individual, community, business and political actions for sustainability.

Cross Curriculum priority

Aboriginal and Torres Strait Islander Histories and Cultures: Country/Place

The occupation and colonisation of Australia by the British, under the now overturned doctrine of terra nullius, were experienced by First Nations Australians as an invasion that denied their occupation of, and connection to, Country/Place. The First Peoples of Australia are the Traditional Owners of Country/Place, protected in Australian Law by the Native Title Act 1993 which recognises pre-existing sovereignty, continuing systems of law and customs, and connection to Country/Place. This recognised legal right provides for economic sustainability and a voice into the development and management of Country/Place.

Right: Anna Louise Richardson with *Sprout*, 2023, graphite on paper, framed.
Courtesy of the artist. Photo by Bo Wong.





Above: Anna Louise Richardson on her family farm 'Kalga', in Whadjuk Nyoongar Boodja, Peel Region, WA.
Photo by Bo Wong, 2023.



Other Tour Resources

For the national tour of Anna Louise Richardson | *The Good* a suite of resources have been created across professional development, education, engagement and accessibility. Alongside this Mediation Handbook, please also explore:

Publication

A fold-out catalogue (pictured left) to accompany *The Good*, designed by Goldi. The catalogue includes contributions by exhibition co-curators Rachel Arndt and Dr. Lee-Anne Hall, artist Anna Louise Richardson, and Aunty Cheryl Penrith OAM, Wiradjuri Elder.

Signage

Labels produced in the voice of the artist are touring with the exhibition. An introduction panel has also been created with text by the co-curators Dr. Lee-Anne Hall and Rachel Arndt.

In-Situ Video

A video resource filmed at The Condensery in Toogoolawah QLD of *The Good* when installed in this initial presentation. The video was produced by Jim Filmer, Filmertography and is viewable on the M&G NSW website: <https://mgnsw.org.au/sector/exhibitions/now-showing/anna-louise-richardson-the-good/>.

Audio Description

An audio description developed for *The Good*, read by the artist Anna Louise Richardson. It provides descriptive and creative insight into the themes of the show and the works on display. The recording was produced by Jim Filmer, Filmertography and is able to be listened to on the M&G NSW website: <https://mgnsw.org.au/sector/exhibitions/now-showing/anna-louise-richardson-the-good/>.

Engagement Activity

Making Fly Swats & Flies: a making activity aimed at early learners created by Anna Louise Richardson to accompany *The Good* as it tours nationally. A video and worksheet have been produced. Closed captions are available for the video. The worksheet is overleaf and both resources are accessible via the M&G NSW website: <https://mgnsw.org.au/sector/exhibitions/now-showing/anna-louise-richardson-the-good/>.

The Good

ANNA LOUISE RICHARDSON



MAKING ACTIVITY - FLIES AND FLY

When you meet an animal in your life, have you thought about what objects you have or need with you to meet them?

Some objects are kind and helpful (food, brushes for pets, nestboxes and homes) some are to make the animal go away (fences, poison and fly swats).

Why do we welcome some animals and not others?

For this activity you will be making a fly swat and flies from cardboard, string, sticks and paper.

What you need:

- Scrap cardboard (it needs to be thick enough it won't go floppy, but still thin enough to cut with your scissors)
- Scissors
- Holepunch
- Different coloured string or wool
- Tape
- A stick for the swat handle
- Colouring pens and pencils

FLY:

Now time to make your flies! You could colour in and cut out the flies here. Or make your own with card and paper. The possibilities are endless!

When your fly is finished, punch a hole and attach a long piece of string. You can hang your fly from the ceiling, or something tall or you could tie a string from one end of the room to the other and hang lots of flies on it. Can you hang some high and some low?

Time to get swatting!



Photo: Bo Wong

FLY SWATS:

1. Cut out a square of the cardboard. About the size of your hand with fingers spread out.

2. Punch holes evenly around the edges, these will be for threading the string. Optional: poke a hole in the centre with scissors and cut out the centre, leaving a 2cm border.



Photo: Bo Wong

3. Thread the string through the holes and weave the mesh of the fly swat. You can get creative with any weaving pattern, colours, or type of string. Remember to tie off the ends of your string.

4. Attach the stick as a handle by weaving in and knotting with string, or tape. Make sure it is nice and secure.

DID YOU KNOW?

Most of the insects we see flying around have 4 wings, however flies only have 2! How many different kind of flies live near you?



Anna Louise Richardson is well known for her charcoal and graphite drawings of animals. Her artwork is based on her experiences of life in rural Australia living and working on a multi-generation beef cattle farm just south of Boorloo (Perth) in Western Australia. Her drawings help her to explore the role of animals in our lives: as food, as business, as part of the environment and as pets.

Anna shares her studio on the farm with her artist-husband Abdul-Rahman Abdullah who makes sculptures of animals to tell stories about politics, cultural identity, and the natural world. Their three kids are the seventh generation to grow up on the property.

Curated by Rachel Arndt & Dr Lee-Anne Hall. A Wagga Wagga Art Gallery, The Condensery and Museums & Galleries of NSW touring exhibition. This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia and the Government of Western Australia through the Department, Culture and the Arts (WA). This project has been assisted through the Australia Council for the Arts, its arts funding and advisory body.



The Good

ANNA LOUISE
RICHARDSON



WAGGA WAGGA
ART GALLERY



City of
Wagga Wagga

Museums
& Galleries
of NSW



Australian Government
Regional Arts Fund



Department of
Local Government, Sport
and Cultural Industries

REGIONAL
arts
AUSTRALIA



Australian Government



Curated by Rachel Arndt & Dr Lee-Anne Hall. A Wagga Wagga Art Gallery, The Condensery and Museums & Galleries of NSW touring exhibition. This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia and the Government of Western Australia through the Department, Culture and the Arts (WA). This project has been assisted by the Australian Government through Creative Australia, its principal art investment and advisory body.