

ACADEMIC PROGRAMS

EDUCATION RESOURCE

Working with Children

PRE-PLANNING AND YOUR GALLERY VISIT

This education resource is designed for teachers and students. It features information and strategies on how the collection and exhibitions at the Ian Potter Museum of Art can be used to teach and learn about **working and interacting with children**. The resource contains sample images of works of art, from a larger variety, that can be used to enhance understanding, discussion of concepts and skills across a broad range of subject disciplines that involve **working with children**. Students can access original works of art on display and in storage during a gallery visit, and also use this resource in the classroom.

A gallery visit and/or talk with the Curator of Academic Programs (Research) will need to be booked in advance. Please **contact** Dr. Heather Gaunt to book a date and time and to discuss key ideas, curriculum or subject objective outcomes appropriate for the students' course, subject and year level.

Further information: <http://www.art-museum.unimelb.edu.au/education/academic-programs/>

WORKING WITH CHILDREN

Children are represented in art either as miniature versions of adults or icons of innocence. Looking at art can help students develop skills of visual observation, analysis, interpretation and sound judgment, which can be applied to professional contexts that involve working with children.

Examples of applicable courses

- Teaching (Early Childhood and Primary, Special Needs).
- Pediatrics
- Social work
- Youth services

Contact Academic Programs

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Acknowledgements

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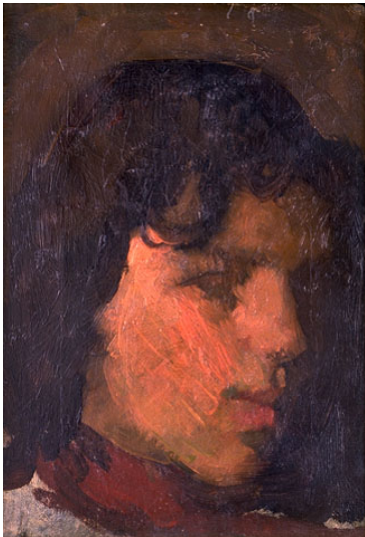




Hugh Ramsay, *Head of a Boy*
Charcoal

- Provide an objective description about the boy.
- How would you describe his expression and mood? What makes you say that?

Hugh Ramsay is one of Australia's finest tonalist painters, noted for his technical virtuosity and brilliance with carefully arranged compositions. He studied under Frederick McCubbin and Bernard Hall, before travelling to Europe where he studied in Paris from 1901 to 1902 achieving considerable success at the Paris Salon. His premature death in 1906 at the age of 28 deprived Australia of a great painter, but Ramsay's oeuvre of paintings and works on paper attest to his remarkable talents as an artist.



Hugh Ramsay, *Head of a Girl*
1897, Oil on Canvas

- What do you see?
- What mood or emotions does the girl convey?
- How old do you think she might be?
- What issues might you encounter in dealing with the child? What makes you say that?

Questions are based upon Visual Thinking Strategies developed by Harvard Graduate School of Education, designed to improve higher order thinking, observation analysis and interpretation. Classroom teachers are encouraged to add specialist subject knowledge to gallery activities.



German, 19th century. *Pair of dancing putti girl holding dress in hand. one leg raised. boy holding staff.*

- Describe the children in the artwork.
- What mood or emotions do they convey?
- What kind of family background might they come from? How might the social context impact the experiences you encounter in dealing with these children? What makes you say that?

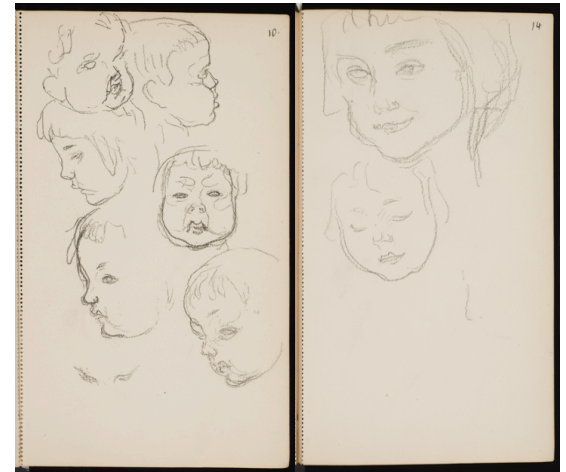
Students can access works of art that range across different mediums, including painting, photography, film, installation and sculpture.



Chelsea Porcelain Works, Ceramicist. *Figure of a child, one of four standing, nude with slight drapery, holding a basket of flowers.* 1780. Porcelain with overglaze enamel and gold paint.



Donald Friend
Portrait of a Boy
1950s – 1960s.
Brush and Ink with wash on board.



Rupert Bunny



Henry Moore, *Untitled (Family group)*, 1944. Pen and ink, chalk and watercolour wash

- What is going on in the picture?
- How can the relationship between individuals in the family be described?
- Where might you encounter this scene in your profession?
- Imagine what might have occurred before and after this scene.

Henry Moore is regarded as one of the world's preeminent sculptors. He was also a prolific drawer and is noted for his series of sketches of the underground air raid shelters and coal miners produced in the nineteen forties. During the 1940s, Moore was using domestic scenes such as women bathing children, people reading, women knitting and the family group in various poses as subjects for his drawings. Focusing on the 'nuclear' family unit, Moore accentuates the roundness and contours of their shape and emphasises structure rather than detailed facial features and expressions.



George Bell. *Untitled (Mother)*

- Describe the picture.
- What age do you think the child is and how do you know?
- In what circumstances must you interact with both mother and child in your profession?

Painter, teacher and art critic, George Bell spent a few years in Europe studying, painting and working as an official war artist from 1918 to 1919. Art critic for the Melbourne Sun News-Pictorial for almost three decades, Bell played an active and influential role in promoting the modern art movement in Australia in the 1930s and 40s. Bell created a series of works focusing on the intimate relationship between mother and child.



Tata Kristanta, Mother and Child. Ink and wash.



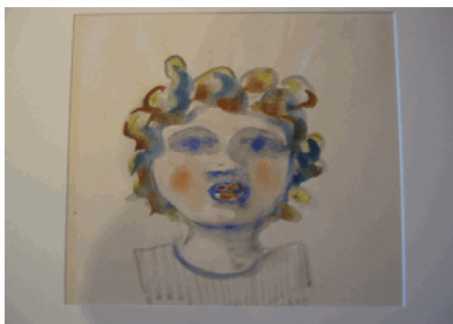
Tracey Moffatt. Doll birth, 1972 from the series, 'Scarred for life'. Photolithograph.



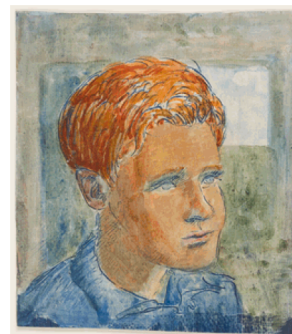
Florence Rodway, *A family portrait*. Pastel.



Ola Cohn, Sleeping Child, bronze.



Mack Hirschfeld Ludwig, *Untitled (Head of a girl)*. C. 1940s – 1950s. Watercolour and pencil.



Mack Hirschfeld Ludwig, *Untitled (Head of a boy)*, 1950. Watercolour on spackle on tempera on cardboard.