



O'KEEFFE, PRESTON, COSSINGTON SMITH MAKING MODERNISM

Exhibition dates: 12 October 2016–19 February 2017

Venue: Heide III, Central Galleries

Curators: Lesley Harding (Heide) Denise Mimmocchi (AGNSW) Jason Smith (initiating curator) Cody Hartley and Carolyn Kastner (Georgia O'Keeffe Museum)

Georgia O'Keeffe

Pedernal 1941

oil on canvas

48.3 x 76.8 cm

Georgia O'Keeffe Museum, Santa Fe

Gift of The Georgia O'Keeffe Foundation 2006

This resource has been designed to support students' learning and experiences of the exhibition *O'Keeffe, Preston, Cossington Smith: Making Modernism* at Heide Museum of Modern Art. Learning activities can be undertaken during a Heide Education program, alternatively teachers can use this resource for pre- and post-visit activities.

Curriculum links:

This resource complements the Victorian Curriculum: *Visual Arts Levels 7-10* and teachers can adapt the learning activities to meet their requirements for primary students. For senior secondary students art making activities can be used by students independently for individual folios or for teacher led learning with class groups. *Analytical Frameworks* activities are designed for VCE Art.

The catalogue, *O'Keeffe, Preston, Cossington Smith: Making Modernism* includes curatorial texts and extensive information about the exhibition. This resource can assist senior students in substantiating interpretations of artworks with reference to a range of additional resources.

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HEIDE EDUCATION

Heide
Museum of
Modern Art
Heide

O'KEEFFE, PRESTON, COSSINGTON SMITH

MAKING MODERNISM

This exhibition celebrates the work of three pioneering artists who made distinguished contributions to the development of international modernism.

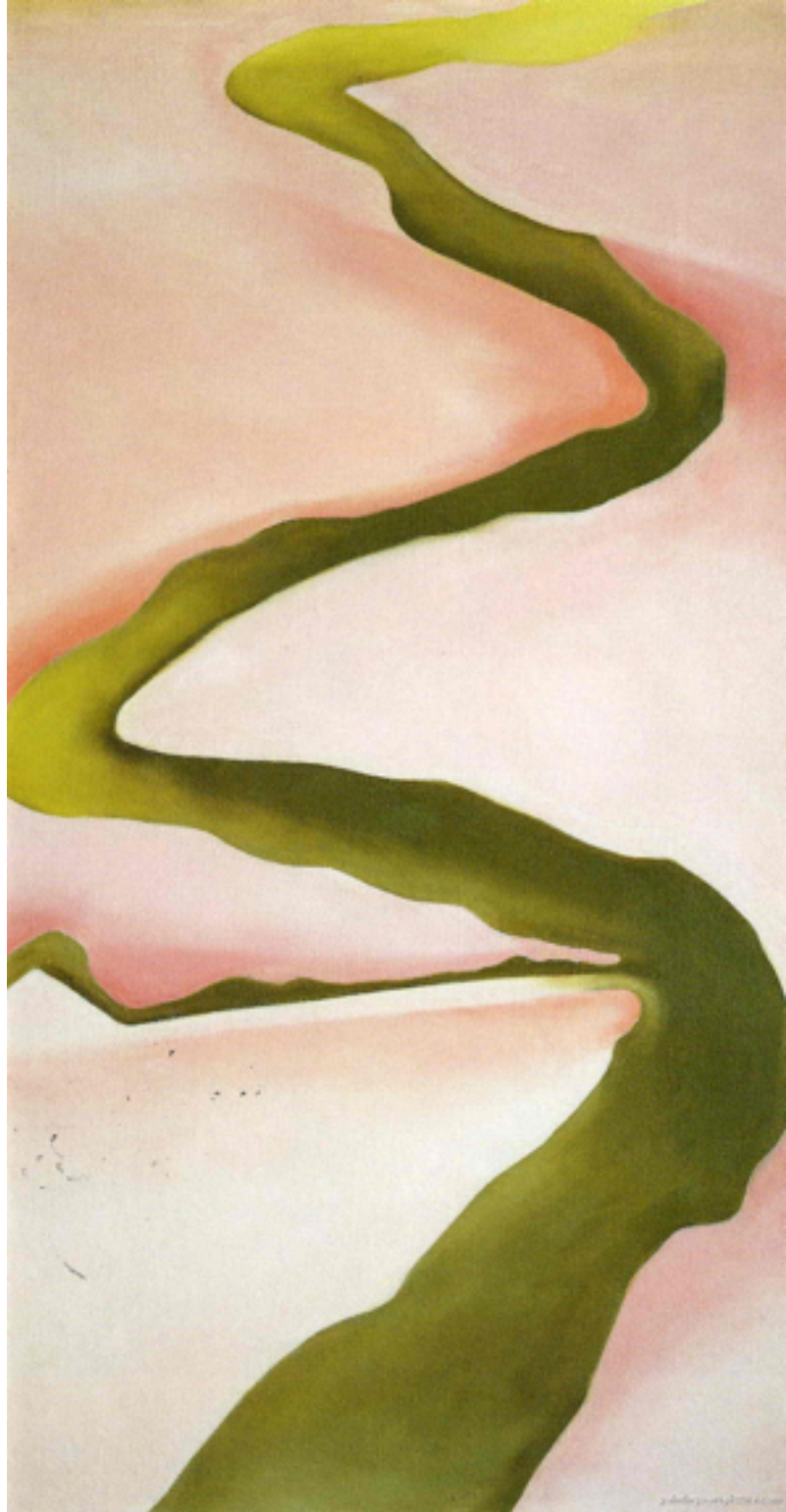
All born in the late nineteenth century, American painter Georgia O'Keeffe and Australian artists Margaret Preston and Grace Cossington Smith came of age during the 1910s and '20s, decades of great social and cultural transition. While they were not connected by personal familiarity or direct correspondence, they were kindred spirits, rejecting the artistic conventions of the past and forging new ways of picturing the changing world.

United by their love of nature, O'Keeffe, Preston and Cossington Smith developed subjects from their immediate surroundings into distinct interpretations of place. O'Keeffe synthesised the forms and lines of the New Mexico high desert to share her experience of its vast and ancient landscape, while Preston articulated the primordial character of the native environment in her pursuit of a uniquely Australian aesthetic. Cossington Smith painted glowing and intimate landscapes based on views within easy reach of her semi-rural home in Sydney's outer suburbs.

The genre of still life was a further touchstone—flower painting in particular. Each artist transformed the traditional art form into a pictorial vehicle more relevant to the modern age. Whereas O'Keeffe filled her compositions from edge to edge with magnified and abstracted blooms, Preston looked to the structural possibilities of her floral motifs, focusing on design and pattern. Cossington Smith preferred to paint her plants and blossoms as they grew in situ, lending her images a sense of living energy.

Ambitious and steadfast in their pursuit of a modernism distinct from European traditions, these three artists were profoundly aware of the need for a visual language that suitably expressed the unique qualities of their own countries. Their contributions to national culture show the shared contours of American and Australian art histories, and at the same time reveal the broader story of modernism's evolution around the world.

Heide curator - Lesley Harding, 2016



Georgia O'Keeffe
Pink & Green 1960
oil on canvas
76.2 x 40.6 cm
Georgia O'Keeffe Museum, Santa Fe
Gift of The Burnett Foundation 1997

Visual language is an integral component of artistic practice and refers to the communication of ideas through experiences, images and objects.

What is the visual language shared by O'Keeffe, Preston and Cossington Smith?

GETTING TO KNOW THE ARTISTS

Margaret Preston

Recognised and admired for her vibrant and distinctive art, Margaret Preston possessed an equally colourful personality, and was described by one associate as 'the natural enemy of the dull'.

After committing to a career as an artist from an early age, Preston completed her academic training in Melbourne and Adelaide before spending two lengthy periods travelling and studying in Europe, during 1904–06 and 1912–19. On her return to Australia she married William Preston and settled in the harbourside suburb of Mosman, Sydney, which would be her base for much of the rest of her life.

The following decade saw Preston establish her reputation as a painter of highly individual modernist still lifes and an outspoken cultural commentator. She began to write regularly on the arts for both specialist and popular magazines, and commenced a regular program of travel through western, central and northern Australia, Asia, the Pacific region, Europe and the Americas. Her advocacy for a new national art for Australia gathered momentum during this time.

This was consolidated when the Prestons moved from the city to Berowra, on the southern reaches of the Hawkesbury River, in 1932. There she witnessed the seasonal display of native plants and developed a deeper investment in the Australian bush. Returning to Mosman in 1939, Preston commenced a series of landscape paintings influenced by the colours and motifs of Aboriginal art and promoted the study and conservation of Indigenous rock art with the Anthropological Society of New South Wales.

Preston maintained a strong public profile throughout the 1940s and continued to exhibit until the late 1950s. She held her last solo show at the Macquarie Galleries in 1953, after which her artistic production diminished. Preston died in Sydney in 1963, aged 88.



Margaret Preston
Aboriginal Landscape 1941
oil on canvas
40 x 52 cm
Art Gallery of South Australia, Adelaide
D. & J.T. Mortlock Bequest Fund 1982

Grace Cossington Smith



Grace Cossington Smith
The Lacquer Room 1936
oil on paperboard on plywood
74 x 90.8 cm
Art Gallery of New South Wales, Sydney
Purchased 1967

Grace Cossington Smith was one of the most inventive colour painters to emerge from Australia's first wave of modernism in the early decades of the twentieth century.

After growing up in Sydney's northern suburbs, in 1914 Cossington Smith moved with her family to the Turramurra residence that would become her lifelong home and the centre of her creative production. She had already begun studying with the painter Antonio Dattilo-Rubbo, whose central Sydney studio became the site of much artistic experimentation during the interwar period. Though she travelled in Europe from 1912 to 1914, Cossington Smith claimed to have learnt the methods of Van Gogh, Cézanne, Gauguin and Seurat under Dattilo-Rubbo rather than overseas.

Cossington Smith left Dattilo-Rubbo's studio in 1926, after which Sydney's light-filled harbour and the leafy terrains around Turramurra formed the main subjects of her art. Around this time the book *The New Science of Colour* (1915) by the American writer Beatrice Irwin fuelled Cossington Smith's interest in colour as a force capable of invoking the energetic undercurrents of her subjects. This is exemplified by her paintings of the construction of Sydney Harbour Bridge in the late 1920s, which form some of the most compelling examples of early Australian modernism.

While Cossington Smith worked in relative seclusion from her upper-North Shore home during the following decades, she was a regular contributor to group and solo exhibitions in Sydney. In the 1940s her work shifted in palette and tone to reflect the sombre hues and loose forms of Australia's native bush. She embarked on her last series of paintings in the 1950s, based on the rooms and spaces around her home. These interiors typify her desire to express 'colour vibrant with light'.

As a result of her solitude and self-effacing manner, Cossington Smith's work was not widely known until late in her career. She died aged 92 in 1984.

GETTING TO KNOW THE ARTISTS

Georgia O'Keeffe

Acknowledged as one of America's most significant twentieth-century artists, Georgia O'Keeffe is admired around the world for her elegant and innovative modernist paintings.

O'Keeffe grew up on a farm near Sun Prairie, Wisconsin, and as a child received art lessons at home. By the time she graduated from high school in 1905 she was determined to make her way as an artist. She went on to study at the Art Institute of Chicago and the Art Students League in New York, where she learned the techniques of traditional realist painting.

Her creative practice shifted dramatically when she was introduced to the progressive ideas of teacher Arthur Wesley Dow, with whom she studied in New York in 1914–15. O'Keeffe subsequently developed a personal vocabulary of forms and shapes in a series of drawings. The renowned photographer Alfred Stieglitz exhibited ten of these at his avant-garde gallery '291' in 1916, and a year later presented O'Keeffe's artwork in a solo exhibition. In 1918 he offered her financial support to paint for a year in New York and they formed a romantic attachment.

Stieglitz and O'Keeffe were married in 1924 and divided their time between the city and Lake George in upstate New York. By the mid 1920s O'Keeffe had achieved notoriety for her groundbreaking abstract paintings and images of enlarged flowers. Stieglitz played a significant role in promoting her, organising annual exhibitions of her work from 1923 until his death in 1946.

In the summer of 1929, O'Keeffe made the first of many trips to northern New Mexico. For the next two decades she spent part of most years living and working there until she made it her permanent home in 1949. The stark landscape and unique regional style of adobe architecture inspired a new and sustained direction in O'Keeffe's artwork.

Suffering from macular degeneration and discouraged by her failing eye sight, O'Keeffe painted her last unassisted oil painting in 1972. She died in Santa Fe in 1986, at the age of 98.



Georgia O'Keeffe
*Ram's Head, Blue Morning
Glory* 1938
oil on canvas
50.8 x 76.2 cm
Georgia O'Keeffe Museum,
Santa Fe
Gift of The Burnett
Foundation 2007

RESPONDING TO ARTWORKS: GROUP ACTIVITY

Compare and Contrast

Materials Large sheets of butcher's paper, print outs of pages 7-10

Method The following three pages show pairs of artworks by the artists Georgia O'Keeffe, Grace Cossington Smith and Margaret Preston. In small groups, write a list of your observations about these artworks.

Compare and contrast the two artworks. First look carefully at the materials and techniques each artist has used. What are the similarities and what are the differences? Then look at the subject matter. What does the artwork show? What themes or ideas might the artist be trying to communicate? What feelings, emotions or thoughts come to your mind when you look at each work? Think of a possible interpretation for each artwork. What sources of inspiration do you think the artist used to create this painting? Remember, when it comes to responding to and interpreting a work, there are no right or wrong answers as long as you can justify what you think. Feel free to say and write down anything that comes into your mind.

Teachers' tips Following this group activity, students can complete additional research of the artists in preparation for an in-class extended response. The following prompts can be used for independent research:

Who? (artist)

What? (description of the work)

How? (materials and techniques)

Where? (place/social/historic context)

When? (era/art period)

Why? (meaning and purpose of the art)

RESPONDING TO ARTWORKS: IN-CLASS EXTENDED RESPONSE

Compare and Contrast

Materials Notes from group activity, independent research, images of artworks

TASK Compare and contrast **two artworks** by either Georgia O'Keeffe, Grace Cossington Smith and Margaret Preston. You must discuss the work of **two different artists** in your response.

In your response, it is important to consider:

- How have the two artists used similar and/or different materials and techniques in their works?
- What have been their sources of inspiration for these works?
- What possible meanings and interpretations do their works convey?

To compare artists and contrast their works, you can discuss:

- The materials and techniques such as what media, supports, methods of painting, etc have been used?
- The formal aspects of their artworks such as the use of space, line, colour, texture, tone and forms
- The sources of inspiration
- Possible meanings and interpretations from research, critics, the title, your own ideas, an exploration of interpretative frameworks. Make sure you justify your writing with evidence.

Teachers' tips Depending on your students' experience of responding to artworks, you may chose to scaffold this extended response with questions. This task can be adapted to a SAC task for VCE Art students. For EAL students images could be annotated with a venn diagram for comparative points.

COMPARE AND CONTRAST



Margaret Preston
Flapper 1925
oil on canvas
77.3 x 58.5 cm
National Gallery of Australia, Canberra
Purchased with the assistance of the
Cooma-Monaro Snowy River Fund 1988



Grace Cossington Smith
The Sock Knitter 1915
oil on canvas
61.8 x 51.2 cm
Art Gallery of New South Wales, Sydney
Purchased 1960

COMPARE AND CONTRAST



Margaret Preston
Flying over the Shoalhaven River 1942
oil on canvas
50.6 x 50.6 cm
National Gallery of Australia, Canberra
Purchased 1973



Grace Cossington Smith
The Beach at Wamberal Lake 1928-29
oil on cardboard
41.8 x 35 cm
National Gallery of Australia, Canberra
Bequest of Lucy Swanton 1982

COMPARE AND CONTRAST



Georgia O'Keeffe
The Black Iris 1926
oil on canvas
22.9 x 17.8 cm
Georgia O'Keeffe Museum, Santa Fe
Gift of The Burnett Foundation 2007

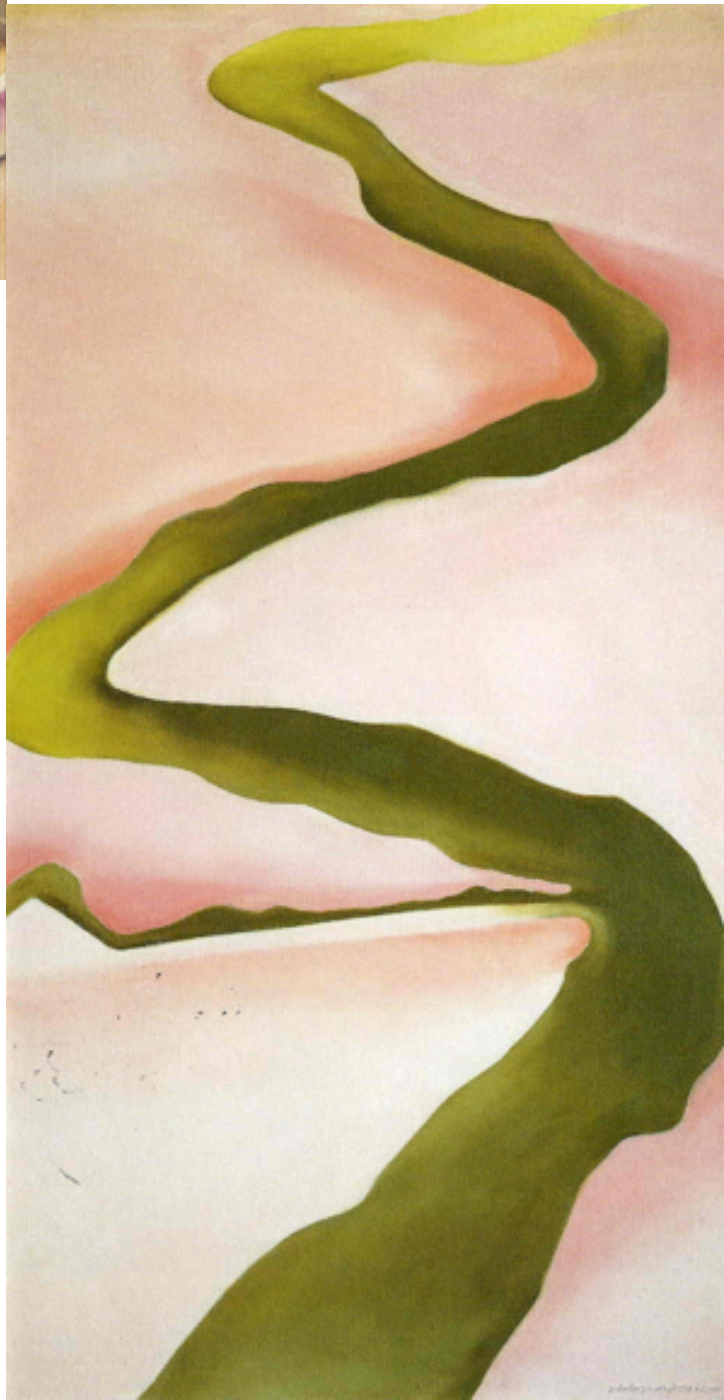


Margaret Preston
The Monstera Deliciosa 1934
oil on canvas
42.7 x 43.2 cm
Private Collection

COMPARE AND CONTRAST



Grace Cossington Smith
Sea Wave 1931
oil on pulpboard
40.9 x 35 cm
Private collection



Georgia O'Keeffe
Pink & Green 1960
oil on canvas
76.2 x 40.6 cm
Georgia O'Keeffe Museum, Santa Fe
Gift of The Burnett Foundation 1997

VCE Art

STRUCTURAL FRAMEWORK is used to analyse how the style, symbolism and structural elements of artworks contribute to the meanings and messages conveyed.



Margaret Preston
Implement Blue 1927
oil on canvas on hardboard
42.5 x 43 cm
Art Gallery of New South Wales,
Sydney
Gift of the artist 1960

Look closely at the painting, *Implement Blue* 1927 and complete a visual analysis of formal elements of the artwork:

Visual analysis Describe the subject matter – what can you see?

How have the formal elements of line, colour, tone, texture, shape and form including focal point and space been applied by the artist and to what effect?

How do these qualities contribute to the meanings and messages of the work?

Technique What materials and techniques have been used? How have the materials been utilised and applied in the artwork? How has the artwork been made? Precisely? Carefully? Roughly? Expressively? Something else? How do the materials used or the technical skills shape or affect interpretation?

Style What are the distinctive stylistic qualities of the artwork and how do they contribute to meaning? How does the work relate to other works in a similar style?

Symbols and metaphors What physical aspects of the artwork contain symbolic meaning and use of metaphor? This may include the use of formal art elements, the compositional arrangement of figures or objects, the medium or the technique used by the artist, the style in which it is created.

Use the **Analytical Frameworks** to construct a response to a different artwork you have seen in this exhibition.

PERSONAL FRAMEWORK is used to interpret how an artist's experiences, feelings, thinking and/or personal philosophy can be reflected in an artwork. It can also be used to gain awareness of the effect of the viewer's cultural background and experience on the interpretation of the artwork.



Grace Cossington Smith
Interior with Wardrobe Mirror 1955
oil on canvas on paperboard
91.4 x 73.7 cm
Art Gallery of New South Wales, Sydney
Purchased 1967

What relationship does the artwork have to the artist's life and experiences? What visual evidence supports this reading? Has the artist used a specific process or practice in creating the artwork that may reflect their personal philosophy and ideas?

How is the artwork linked to people, places or experiences of personal significance to the artist such as the artist's personal feelings, thinking, aspirations, beliefs, desires or preoccupations to memories, dreams or personal world? How does the experience and background of the viewer (consider yourself) affect the interpretation of the artwork?

What are the symbols or metaphors explored or utilised in the artwork?

What evidence in the artwork reflects aspects of the artist's life or ideas?

Are there any symbols that might reflect the artist's personality?

What is your personal response to this artwork?

To support your responses for Personal Framework the catalogue, O'Keeffe, Preston, Cossington Smith: Making Modernism is available.



Margaret Preston
The brown pot 1940
oil on canvas
51 x 45.8 cm
Art Gallery of New South Wales, Sydney
Purchased 1942

CULTURAL FRAMEWORK is used to identify the influences on an artwork of the time, place, purpose, cultural and political settings in which it was made. These influences may include historical, political, social, socio-economic, religious contexts as well as aspects of ethnicity and gender.

How have historical or contemporary events shaped the intention of the artist or our understanding of the artwork's meaning?

How do gender values reflect the social context of the time the artwork was produced? How do these values compare to the values of today?

How does the physical placement of artwork in the exhibition affect the interpretation?

How does the cultural background of the viewer influence the interpretation of an artwork?

Select an artwork that appears to represent a particular time period or societal concern.

What aspects (subject matter, techniques) of the artwork reflect the culture in which it was made?

Are there any cultural symbols used in the artwork?

How does the social, political context in which the work was made contribute to its meaning?

How does the intention of the artist differ from your view?

What meaning did the artist give to the work? Are you interpreting it in the way that was intended? You may have to further research these ideas.

Support for teachers

The catalogue, O’Keeffe, Preston, Cossington Smith: Making Modernism includes curatorial texts and extensive information about the exhibition. This resource can assist senior students in substantiating interpretations of artworks with reference to a range of additional resources. Here are some of the artwork labels included in the exhibition that can support student’s interpretations:



She feels that this is a mechanical age—a scientific one—highly civilised and unaesthetic. She knows that the time has come to express her surroundings in her work. All around her in the simple domestic life is machinery—patent ice-chests that need no ice, machinery does it; irons heated by invisible heat; washing up machines; electric sweepers, and so on. They all surround her and influence her mind ...
Margaret Preston, 1927

Preston was keenly interested in the technological advances of the modern world, and asserted that the best subjects for modern art were from everyday life. These predilections are combined in her coolly dispassionate and wholly original *Implement Blue*, in which the homely vessels of afternoon tea have been reduced to their essential forms.

It has recently been discovered that the title of the painting matches the name of a blue tint in a colour chart for house paints released by Major Bros. and Co. in Sydney in 1926—an attribution that further endorses Preston’s preoccupation with the domestic and her desire to represent her times.



My chief interest, I think, has always been colour, but not flat crude colour, it must be colour within colour, it has to shine; light must be in it.
Grace Cossington Smith, 1965

That the intuitive artist need travel no further than her home to find a subject was proved by Cossington Smith as early as 1915. Late in her career this truth was powerfully reiterated. Using the simple device of an outswung door and reflected, sun-drenched light the artist entices the external world into this interior space. She renders the furnishings of the room—cupboard, carpet, bookshelves and bed—in patches of pure vivid pigment, as she does the verandah and garden beyond.

One of a sequence of such interiors painted between 1954 and 1970, for which she is justly renowned, *Interior with Wardrobe Mirror* confirms Cossington Smith’s mastery of the domestic sublime.



Australian landscape and flora are still in the Stone Age, and their real quality can be truly expressed only by artists who are content to tread the primitive paths of their ancestors, see with their eyes and express what they see with patient sincerity.
Margaret Preston, 1937

Featuring the sculptural and robust banksia flowers that proliferate along Australia’s eastern coast, *The Brown Pot* is a exercise in nationalist sentiment. With its blocks of rich ochres and quasi-Aboriginal symbolism the painting shows Preston’s attempt to marry her contemporary cultural aspirations with the integrity and humanism she recognised in the art of Australia’s first peoples. While she has since—and justly—been criticised for appropriating Indigenous imagery in her work, at the time Preston was a passionate advocate for Aboriginal art and her style of painting was groundbreaking, introducing a uniquely Australian aesthetic to the artistic canon of the still life.

VCE Art

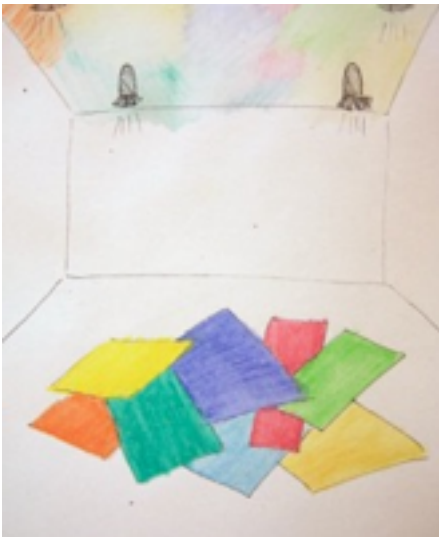
Unit 3: Interpreting Art

Areas of Study 1

Students analyse and interpret artworks using the four Analytical Frameworks. The **Contemporary Framework** is used to interpret artworks by applying contemporary ideas and issues to artworks produced pre- and post-1990.

CONTEMPORARY

Rebecca Baumann is a contemporary Australian artist who has produced artworks *since 1970*. Her installation *Reflected Glory IV* 2016 was on display in *Dancing Umbrellas: An Exhibition of Movement and Light* at Heide in 2016. View the artwork and information about the exhibition [online](#) here.



Rebecca Baumann
Working drawing for
Reflected Glory 2013
watercolour on paper
Courtesy of the artist and Starkwhite,
Auckland, New Zealand

Rebecca Baumann
Reflected Glory IV 2016
mirror, origami paper, plexiglass, foil,
theatre spotlight
Courtesy of the artist and Starkwhite,
Auckland, New Zealand



MODERN

Grace Cossington Smith (1892–1984) was a twentieth century artist and an important early exponent of modernism in Australia. Her iconic painting *The Bridge in Curve* 1930 depicts the Sydney Harbour Bridge under construction. Cossington Smith was a brilliant colourist who transformed Australian cityscapes into vital images infused with vibrant light.



Grace Cossington Smith
The Bridge in Curve 1930
tempera on cardboard
83.6 × 111.8 cm
National Gallery of Victoria, Melbourne
Presented by the National Gallery Society of Victoria 1967
© Estate of Grace Cossington Smith
See <http://www.ngv.vic.gov.au/explore/collection/work/3007/>, accessed 13/4/2016

Complete further research and select a second artwork by Baumann and a second artwork by Cossington Smith, this could be from the Making Modernism exhibition at Heide.

RESOURCES

<http://dancingumbrellas.heide.com.au/>

<http://www.rebeccabaumann.com>

<http://www.mca.com.au/collection/artist/baumann-rebecca/>

<http://www.artgallery.nsw.gov.au/collection/artists/cossington-smith-grace/>

<http://www.ngv.vic.gov.au/explore/collection/work/3007/>

Use this table to **compare** and **contrast** various aspects of each pair of artworks.

	Rebecca Baumann	Grace Cossington Smith
Title:		
Year:		
Media:		
Dimensions:		
Structural Framework		
What can you see? What first attracts your attention, what has the artist emphasised visually? Briefly describe the subject matter.		
Which of the art elements and principles best describe the artwork?		
Identify and describe the materials and techniques employed to create the artwork. What equipment was used?		
How have the materials been applied to the artwork? How has the artwork been made? Precisely/Carefully/Roughly/Expressively/Other? What effect has this created?		
Describe any possible symbols in the artwork? What could they represent?		
Do you think the artist has used an art element—such as colour—to communicate something? What could that be? Do you think it belongs to a specific art movement? What qualities in the artwork make you associate this artwork to that art movement?		
Personal Framework		
What aspects of this artwork appeal to you? How do you relate to the artwork? Consider the key design elements and principles		
What is your personal response to this artwork?		

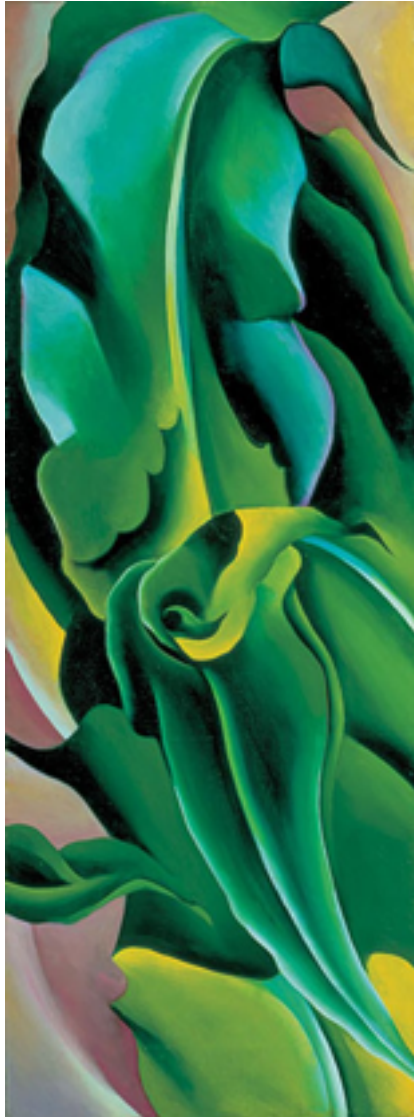
Cultural Framework		
<p>What aspects of the artwork reflect the culture in which it was made? This might be the subject matter of the artwork, the use of techniques or the ideas that the artist is expressing.</p>		
<p>Why did the artist produce this artwork?</p>		
<p>How does the intention of the artist differ from your view? What meaning did the artist give to the work?</p> <p>Are you interpreting it in the way that was intended? How does your interpretation differ?</p>		
Contemporary Framework		
<p>When was this artwork produced? Would it be considered Postmodern? Contemporary?</p>		
<p>Does the artwork challenge traditional understandings of art? What visual evidence supports these ideas?</p>		
<p>Does the way in which the artist use materials and techniques reflect or challenge artistic or social traditions?</p>		

School Assessed Coursework WRITTEN RESPONSE

Unit 3 Area of Study 1, Outcome 1: Compare and contrast, through analysis and interpretation, the work of one artist who has produced work before 1990 with the work of one artist who has produced work since 1990. In your response you must refer to at least two artworks by each artist and aspects of the Analytical Frameworks: Structural, Cultural, Personal and Contemporary.

Responding to Art

Chose an artwork that you discovered in Making Modernism at Heide. Research your chosen artwork and artist to answer the following questions. Create a poster in your visual diary to present the information. **Remember** questions worth more marks mean more detailed answers (approximately 1 mark = 1 sentence)



Georgia O'Keeffe
 Corn, No. 2 1924
 oil on canvas
 69.2 x 25.4 cm
 Georgia O'Keeffe Museum,
 Santa Fe
 Gift of The Burnett Foundation
 and The Georgia O'Keeffe

Title: Artist: Year: Media: Dimensions:	
QUESTIONS	MARKS
Artwork	
Introduce your chosen artwork. Give the title, artist, date it was completed, media, size and the collection it is in. You will usually find this information on the label or caption near the artwork or an image of your selected artwork.	/2
Complete a detailed drawing of your artwork	/3
Explain how you think the artwork was made? What materials has the artist/s used and how have they been included in the artwork?	/5
Describe the artwork in detail. What is the subject matter? In other words, what do you think it is about? Describe all the things that can be seen and where they are located in the work.	/8
What do you see first when you look at the artwork? What do you think the main focal point is? What makes it stand out? It could be the material, the size, the colour – what leads your eye to this part of the artwork?	/3
Describe the mood or feeling that the artwork creates for you. At Heide spend 2 minutes silently looking at your chosen artwork At School have a close look at the dimensions of the artwork and try to imagine standing next to it. Does the artwork have colours that make you feel happy? Does it elicit a tense atmosphere? Remember there is no right or wrong answer, it is subjective.	/8
Artist	
Give the name of the artist and some background information. (Briefly mention some important details about their life eg: where they live and make art, their art training, major exhibitions or prizes. do they work with lots of different materials?) To be written in <i>your own words</i> .	/8
In your opinion, what do you think was the artist's intention in creating this artwork? In other words, what do think the artist is trying to say or express in this artwork?	/3

Finally, why did you choose this particular artwork? Did you like a particular element, did something about it appeal to you? Give three reasons why you chose this artwork to research.	/3
Bibliography, make a list of resources that you used to complete this task.	/2
Presentation Check that your research task is complete, including <ul style="list-style-type: none"> • All questions are completed in full sentences. • All work is neatly written or printed out and glued into your visual diary • You have included a hand drawn image of your artwork 	/5
Self-evaluation What was the most interesting thing that you learnt while completing this task? What would you like your teacher to notice about your work?	
Extension question Select another artwork from Making Modernism by a different artist. Compare and contrast the two artworks in <i>your own words</i> . What are the similarities and differences?	
Teacher's comments	/50



Grace Cossington Smith
Landscape at Pentecost 1929
oil on paperboard
83.7 x 111.8 cm
Art Gallery of South Australia, Adelaide
South Australian Government Grant
1981
Foundation 1997