

Education Kits and Engagement Programs together strengthen relationships to connection and thus give increased value to already understood performing, valued recognitions in Arts and Visual Art communication, such as existing and emergent initiatives in cultural facilities and independent-host connections.

Spiritual Self & Soul Space makes an insight availability to arts practice as a sustained relationship whereby the group exhibition surfaces a combination of cultural navigations, with various independent contributors. The vision of the exhibition's ongoing dialogue is to support positive, cultural currency and to contribute naturally to a thriving arts community. The nature of resources are fostered development to encourage increased participation and viewing, and with various strength-based and timely program engagements.

The 2022 Education Kit

The Education Kit has been introduced in 2022 based on the Spiritual themes of the exhibition as general viewing experience.

An additional benefit to the Education Kit is that it supports developing educators and professionally-practised teachers. It offers opportunity to consolidate with new content and contexts of display for future program considerations and collegial professional development.

Connecting through Spaces 2022

www.spiritualselfandsoulpace.com

The Engagement program offers " *teachers valuable opportunities to engage with their school communities within and beyond the classroom to enrich the educational context for students* " as a reflection of **The Australian Professional Standards for Teaching & Professional Engagement**.

Implementation reflects responsive, valued learning to contribute to current knowledge and to establish maximised professional learning and practice opportunities for colleagues in a gallery setting and beyond. Professional development opportunity and future opportunities to attend exist as alternative interface to at-school PD and resourcing window.

The nature of the collaboration is that it recognises active participants in the profession of exhibiting the Visual arts medium, exhibition resourcing and with also a dynamic collegial membership by Educators and Professional teacher of secondary and tertiary foundation.

The resources exist as support for engaged discussion about contemporary practice, skills mentoring for teachers and pre-service teachers. Resource development for the Educational Kit currently considers the natural relevancy for Teacher Enrichment with secondary teachers actively teaching and with subject focuses: Stage 6 Religion, Stage 6 Society & Culture and Stage 6 Visual Arts. Due to the broad range of faith subject matter & communication, the nature of viewing is encouraged for any educators with outlook to viewing and professional life-long learning.

*This Educational resource will be available as a downloadable pdf format from **www.spiritualselfandsoulspace.com***

Engagement Program for 'In Rhythm', 2025

Our Engagement Program looks at timely, relevant small events and opportunities for engaging in activities around the group exhibition itself. Please see arising overviews with each show, for

more information. Artist Talks continue to be relevant to Openings as part of each Group Exhibition. All are welcome to attend.

Education Kit – Spiritual Self & Soul Space 2022

Introduction to Educational Resource

The Education Kit is divided into 5 sections. Content may be 'adapted to circumstance' in Secondary Education settings. Alignment with Syllabus & Lifestyle Connection Points is naturally relevant to all sections.

Questions may be adapted for Literacy focuses in Exposition writing and Discussion, or as spiritual explorations in Practice for Extended Responses in Stage 6 Visual Arts HSC. Selections from parts of this resource may be used to encourage Positive Discussions of Spirituality more broadly and more specifically, using a range of Teacher-led strategies.

Values for a spiritual life and to encourage cultural appreciation & respect for Religion & Faith are also reinforced as Curriculum Core values in Catholic Education settings and recognise relationships for Social growth & mindset across KLAs in any setting (Awe and wonder, Reflective Spirituality, Opportunities for Growth, Diversity). These may support embedded curriculum design and form part of KLA programming.

Values for encouraging dialogues around Cultural Learning and Experiencing ranging ideas & philosophies may be explored through future visits to the return group show. This would be supported by all visual communication being in view, and all in person museum devices, Artist talks and gallery interactions in the Engagement Program.

Artists breathe meaning into their work and exist with informed, personal purpose. To truly benefit and understand personal meanings & intention, each Artist may be formally booked to

present on their work. Thus, allowing for increased information and sensitivity when applying Areas of Content Frameworks with Young People in the Visual Arts syllabus.

Please see Enquiries, to get in contact about seminars, artist workshops and Courses as relevant to each Artist in specialisation. Existing Artist-led initiatives are recognised at the end of this Education Kit.

Part A: General Questions - 2018

The Gallery of works from the 2018 Group Show can be viewed online – www.spiritualselfandsoulspace.com

Q1. How can the process of art give value to a "*meaningful life*"?

Q2. Define the term '*Spirituality*'.

Q3. What examples are there of 'ceremonial practice', through installation in the 2018 group show? Students may view works by Keith Chidzey & Erin Muir.

Q4. In religious and spiritual art, what pictorial acknowledgements are there of the '*after-life*'?

Q5. What examples of the *Elements* (Reflections or representations of Fire, Water, Earth etcetera) can you identify in the 2018 group show. Discuss 2 key examples.

Q6. Differentiate between the following pictorial representations of *Spiritual beings* and *Celestial energies*. (Murti, Icon, Saint, Totems)

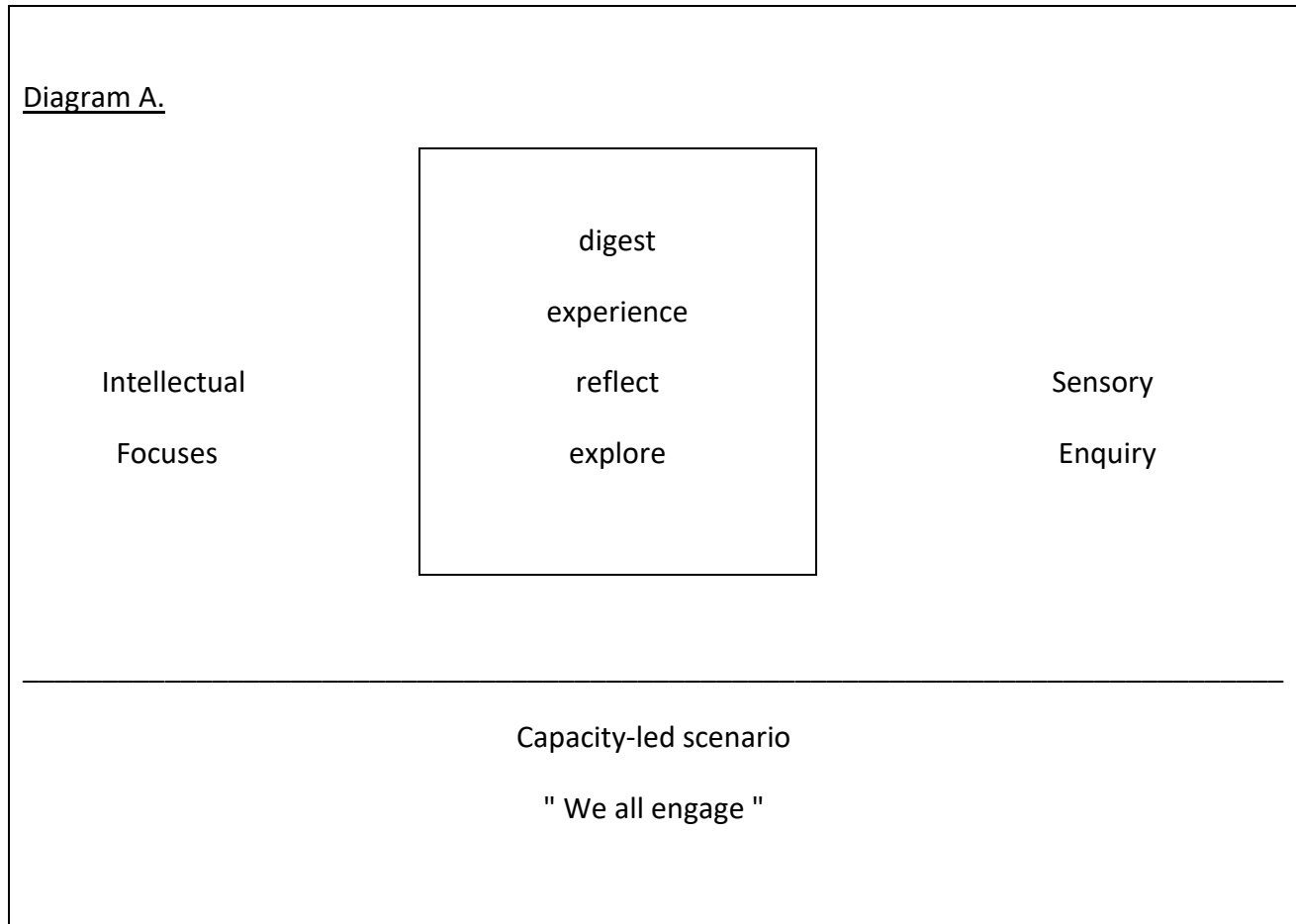
Q7. Discuss how 2 works from the group show navigate belief set of *natural phenomena* and the *universe*.

Students may view works by Sue Bishop & Stevon Orlando.

Part B: Generating Discussions

Creation is part of Generating dialogues. We process information and spiritually create pathways to Cultural digest and patterning over time.

Q8. Consider Diagram A about Capacity-led Scenarios.

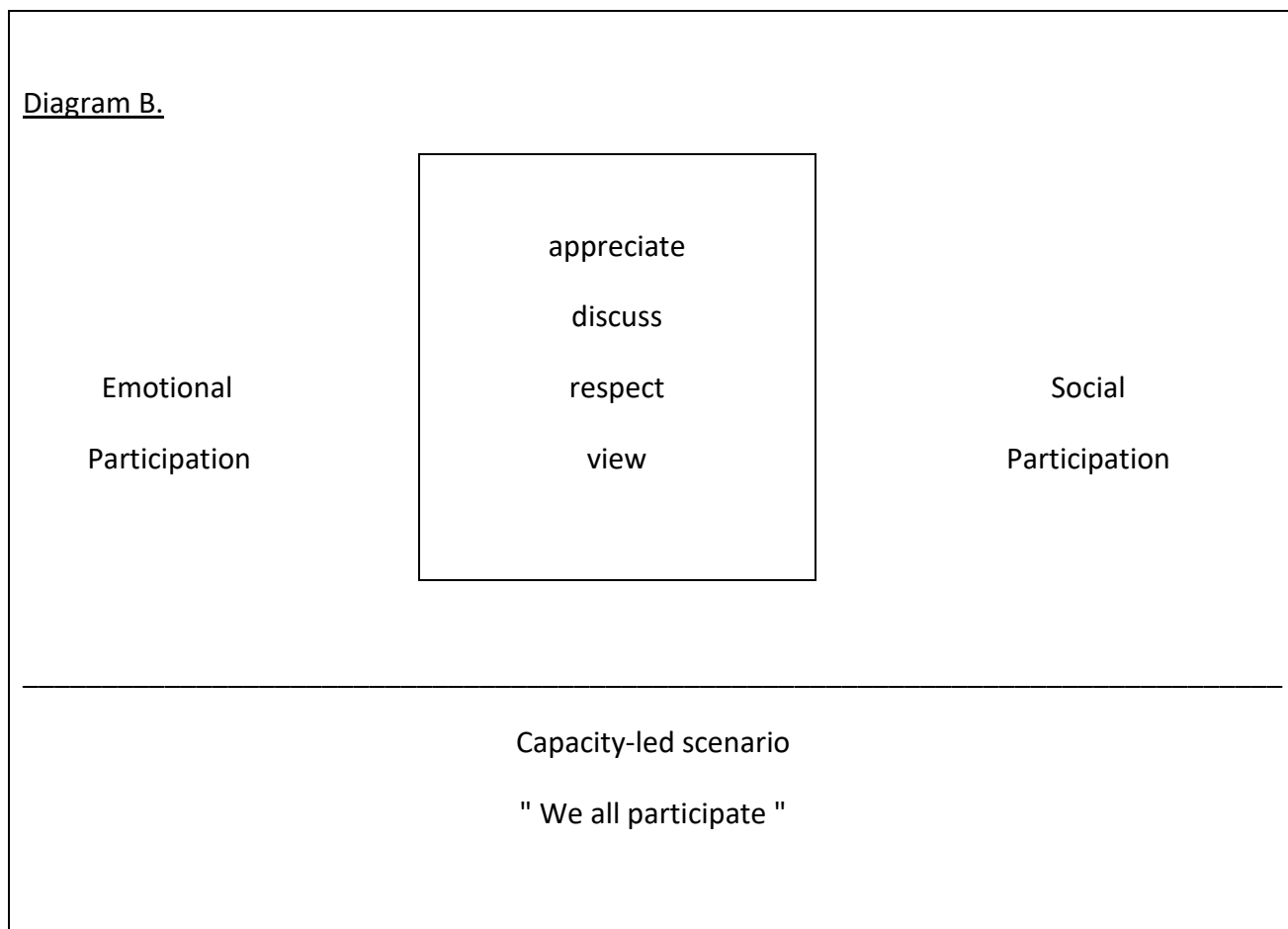


How do you *experience* Art when you walk into and through a gallery setting?

Q9. This is an exhibition about Spiritual Art.

How is the *experience* of Art different when viewed in another climate for experiential worship or place of designated purpose?

Q10. Consider Diagram B about Capacity-led Scenarios.



Reflect on the above active-currents as a visitor. Place yourself in the shoes of participating visitor. (I view, I respect, I discuss, I appreciate) and also (We view, We respect, We discuss, We appreciate).

What role do our emotions play in viewing art? What responses do we have, when we visit art galleries with others? What post-visit connections do we have?

Q11. Consider Forums of display diversely.

How do we connect to Spiritual Art across venues?

How do we receive and equip ourselves with positive discussions about Faith, faith-related ideas and Culture that we don't experience?

Part C: Extended Answer Questions - 2018

Q12. *'Spaces are architectural digests'.*

How might spiritual work be understood and explored by visitors in a 'place of faith'?

(E.g. a church compared to an art gallery).

Students may like to recognise Project Contemporary Artspace and other Cultural Facilities that respectfully honour spiritual themes navigation, works of culture and Indigenous faith honouring (local traditions).

See the AECG Website in Appreciation for New Directions to support the Yarns, in Consultation locally. Aboriginal Education Consultative Group Inc. www.aecg.nsw.edu.au

Q13. *'Cultural commentary and Art appreciation exist within an Ecology of diverse relationships'.*

What are some key respects for being in ethical dialogue about any works that are personal and spiritual?

Part D: General Questions - 2022

The Gallery of works from the 2022 Group Show can be viewed online – www.spiritualselfandsoulspace.com

Q14. Reflect on Spiritual symbols you know across the following Spaces, growing up:

- Home Living
- Religious spaces you may have attended
- School - primary, secondary
- Shops, festivals and other events.

What surfacing traditional symbols were most visible or obvious to you?

(i) Consider how this has impacted your exposure to developing appreciation for other cultures and spiritual beliefs.

Students may like to record individually through 'Think – Pair – Share' Strategy.

(ii) *'Archetypes are 'coded' symbols, shapes or categorisation'.*

In Australia, what faith symbols and spiritual 'archetypes' are most apparent or relevant to you?

Q15. Unpack the following Concepts in the Word bank. Discuss how Column 1 & 2 may be *opposite*.

Word Bank Prompts:

Visible - Hidden
Harmony - Balance
Conscious - New Age
Belief - Navigation
I believe - I don't believe
Adherence - Interpretation
Human - Celestial
Secular - Spiritual
Religious - Spiritual

Students may like to develop their brainstorm by looking at 3 pairings and using a VENN diagram. Students may distinguish 'Relative-appreciations' they have witnessed and interpret at the *Micro, Meso and Macro level* [Stage 6 Society & Culture] or in reference to the *Conceptual Framework* [Stage 6 Visual Art].

Q16. Explore the following statements together as a class.

'In life, we may have spiritual beliefs'.

'In Art, we may navigate ourselves, spiritually'.

The group exhibition recognises that the *positive culture of art process* enables our 'spiritual self' to surface and respects that which exists personally, with visual communication being sufficient dialogue for the purpose of viewing.

Part E: Extended Answer Questions - 2022

Q17. *'We aren't human limited, we are in conversation with another realm, or co-recognised reality experiencing spirit'.*

- Erin Kathleen Muir, Exhibition Coordinator

Discuss briefly how each artist has explored the 'divine realm' as beyond the material and physical world.

Students may like to focus on other Artworks and Exhibition examples in their extended response. [Stage 6 Visual Art]

Accessing Professional Development & Enquiries

Sue Bishop	Lifestyle Courses in Metaphysical Subjects Chiara College of Metaphysics Contactable via email - chiaracollege@gmail.com Commissions – Visual Art
Keith Chidzey	Contactable via website www.chidzey.com Commissions – Public Art & Sculpture
Erin Kathleen Muir	Diploma Courses / Fine Art Studio Sienna Art Space – Art School & Holistic Arts Contactable via website - www.siennaartspace.com Commissions – Visual Art & Illustration
Stevon Orlando	Contactable via website www.stevonorlando.com Commissions – Visual Art

Credits:

This Education Kit has been produced for Spiritual Self & Soul Space 2018 & 2022.

All Art work images on the website are not for Reproduction.

Content for this Education Kit has been made available by the Exhibition Coordinator.
Written by Erin Kathleen Muir.

[END OF EDUCATION KIT]