



A touring exhibition education resource
supporting Cara-Ann Simpson's
multisensory arts experience

First developed in Australia in 2025 by Cara-Ann Simpson and Harold Simpson.
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Front cover *Furari Flores (Stealing Flowers)* 2023, design, 140.0 x 100.0cm
Back cover *societatum - repercussio est personalis interitus III (society - a reflection of personal destruction III)* 2020, edition of 5, pigment print, 40.0 x 40.0cm

This project is supported by the Queensland Government through Arts Queensland.



scuto protectoris nostri coronati (nam Eddie) [crowned with the shield of our protector (for Eddie)] 2022, edition of 5, pigment print, 120.0 x 120.0cm.
Plant: *Eucalyptus sideroxylon rosea* (pink-flowering ironbark)



Acknowledgement of Country

The contributors to this publication acknowledge that the Aboriginal and Torres Strait Islander people are the first people and original storytellers of this nation. To Elders past, present, emerging and future, we pay our respects. We acknowledge the Traditional Custodians of the land, water and skies throughout Australia, including those where we live, work, journey and exhibit. We acknowledge Country as our guide, protector and provider.

We acknowledge the cultural diversity of all Aboriginal and Torres Strait Islander peoples, and celebrate their continued living cultures. We honour the continuous connection and contribution of Aboriginal and Torres Strait Islander peoples to Country, community and culture.

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Please complete the following survey:

<https://www.surveymonkey.com/r/FKfV7TP>

This survey provides feedback from teachers to Cara-Ann Simpson regarding this educational resource and the touring exhibition, *Furari Flores*. It will help her continue to improve the resource, alongside providing valuable and essential data to include in related funding acquittals.



About this Education Resource

This education resource supports teachers and students who visit *Furari Flores* either as an in-person experience with the physical exhibition, or online via the digital version. It supports and enhances students' and teachers' exhibition enjoyment and understanding. *Furari Flores* is a touring solo exhibition by regional Queensland artist Cara-Ann Simpson. This education resource was developed by Cara-Ann Simpson in partnership and under the advice of primary school teacher and father, Harold Simpson.

Harold Simpson was a primary school teacher in Queensland from 1978 to 2022. Teaching roles include Wilsonton State Primary School (1996-2022), Oakey State Primary School (1979-1995), and Mornington Island Primary School (1978). Throughout Harold's teaching career, he has strived to support the academic and personal growth of students, grow the sport of AFL in Queensland primary schools, and assist students with the transition from primary school to high school. Harold's long-term teaching career and rural farming background in regional Australia have contributed a tailored and active approach to this education resource that benefits students in regional schools.

Cara-Ann Simpson approaches arts education primarily from a non-formal perspective. She specialises in the professional development of practicing artists, from those wanting to transition to professional practice, to mid-career and established artists. While focusing primarily on adult workshops, Cara-Ann has delivered many children's workshops. Notably, she delivered her first children's workshop at

the Queensland Art Gallery in 2008, which resulted from being the 2007 recipient of the Hobday and Hingston Bursary. This prestigious recognition was given to the most promising undergraduate student in a visual or fine arts course in Queensland. Cara-Ann was the last recipient of this bursary.

This education resource draws on the Australian Curriculum v9,¹ its general capabilities and strands under The Arts. While this resource does not formally connect to the Queensland Curriculum's Visual Art 2025 v1.3 General Senior Syllabus for senior visual arts students, there are opportunities for senior school students to draw upon the content to assist their development through Units 1-4.

Many activities within this education resource are adaptable beyond the recommended year levels. Teachers may find that certain activities correlate more closely to their planned lessons than those recommended for their year-level classes.

Furari Flores is an exhibition exploring the wonder of plants through the lens of a personal journey. Cara-Ann developed this exhibition in response to her experience with extreme illness, resulting in disabling and chronic health diagnoses. She turned to plants to find hope, and in doing so, returned to her visual arts practice. The exhibition incorporates varying levels of accessibility, and this resource is designed to work for both in-person exhibition visits, alongside classroom access via the online exhibition.

¹ ACARA, *The Australian Curriculum Version 9.0*, 2026 <<https://www.australiancurriculum.edu.au/>>.

procidens in sui reflexionis (falling into self-reflection) 2023 (detail), dye-sublimation on recycled microfibre, 320.0 x 300.0cm. Plant: *Hibiscus tiliaceus Rubra* (red cottonwood tree)

About the Exhibition

Enter a world of multisensory botanical magic and join the artist, Cara-Ann Simpson, on a journey of deep listening, Earth admiration and plant love.

Furari Flores (Stealing Flowers) grew from Cara-Ann's experience with serious illness and life-changing diagnoses. This project shares her story of living with disability, explored as a relationship with plants and place. The project explores the expanded themes of storytelling, health and wellbeing, voice, home, data visualisation, plant histories, and symbiotic relationships.

Artist Choices, Techniques & Mediums

Latin Artwork Titles

The Latin titles of Cara-Ann's artwork link to the ongoing use of Latin taxonomies in contemporary sciences, including the fields of medicine and botany. She recognises the irony in the continued use of a so-called 'dead' language within fields dedicated to life and regeneration. Latin also evokes a sense of poetry, rich with emotive symbolism.

Focus-stacked photography

Focus-stacked photography involves taking multiple photos of an object or scene with varying focal points or distances (focus bracketing). Post-processing software is then used to blend these photos together, creating a single, very sharp image.

In *Furari Flores*, Cara-Ann employed focus-stacking in her photographic and photo-manipulated imagery. She did this to capture each plant specimen with sharp detail, but also used this technique experimentally to demonstrate how the plants change over time. In some artworks, you can see digital 'stuttering', where the plant has drooped during Cara-Ann's long photoshoots. Cara-Ann uses hundreds of images at varying focus points to capture each plant.

Multisensory

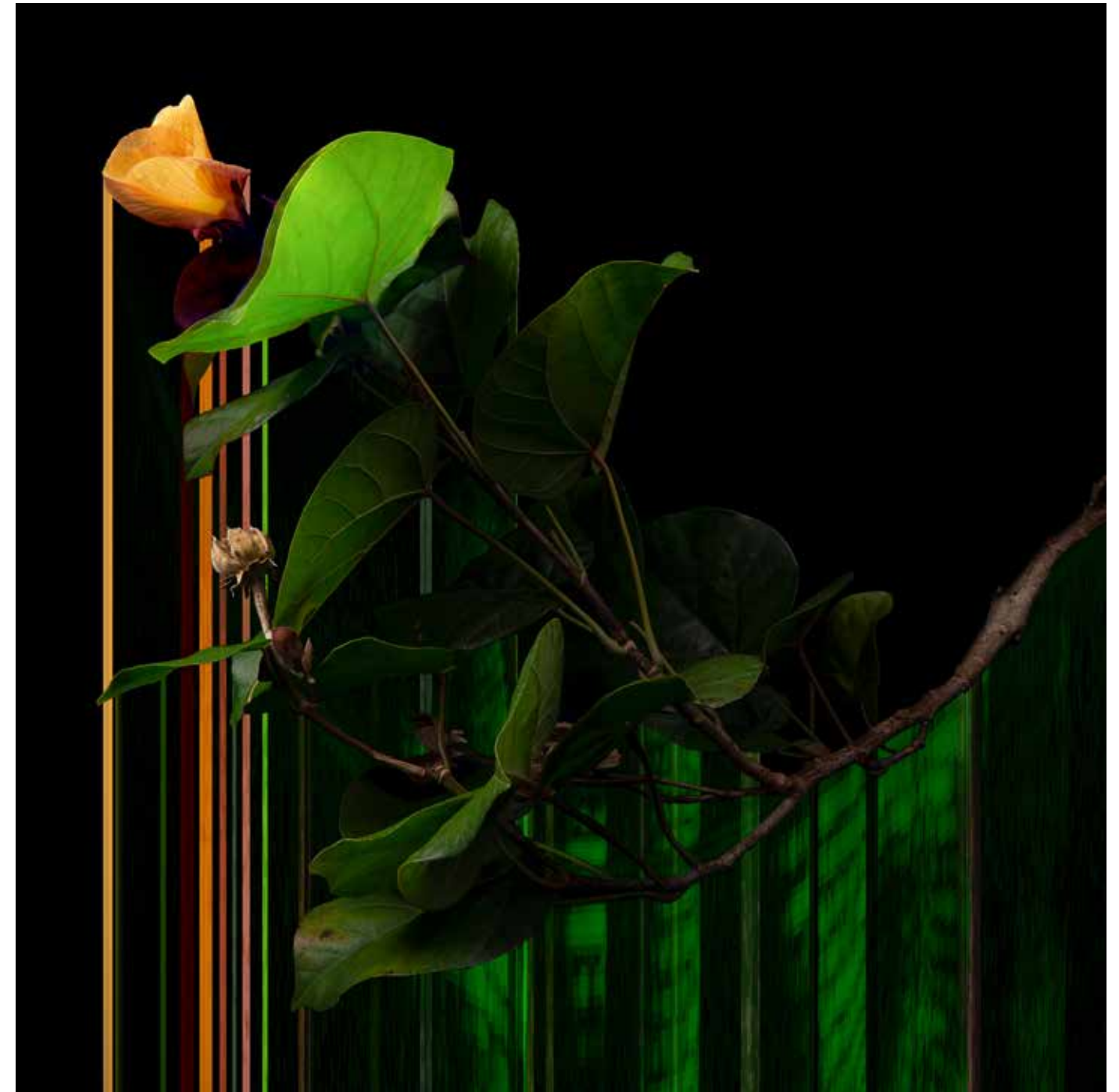
The term 'multisensory' involves or uses more than one of the five senses: sight, hearing, smell, touch, and taste.

Furari Flores involves the senses of sight, hearing, smell, and touch (referred to as tactility in the exhibition).

Photo-manipulation

Photo-manipulation is a technique that alters, modifies, transforms, or enhances photographs to create new images.

Cara-Ann uses photo-manipulation in her framed artworks, where she employs techniques and skills involving mirroring, geometry, masking, digital collage, and post-production elements. She uses computer software, such as Photoshop, to achieve this.



Artwork detail demonstrating Cara-Ann's focus-stacked photography with 'stuttering', photo-manipulation, digital collage and aural spectrography (re-coloured to suit image).

Artwork details: *ares repleti bombacio: de realis fantasy quaerimus II (ears filled with cotton: seeking the real fantasy II)* (detail) 2020, edition of 10, pigment print, 76.2 x 76.2cm.

Plant: *Hibiscus tiliaceus rubra* (red cottonwood tree)

Digital collage

Digital collage is a technique involving computer software to combine different (or replicated) images into a single artwork.

Cara-Ann uses digital collage in *Furari Flores* to combine replicated photographs and aural spectrography into her artworks. She has used different methods to create individual artworks.

Aural spectrography

Spectrography is a scientific technique to visualise specific data. Aural spectrography visualises sound data. Read more about spectrographs in the thematic exhibition label 'Spectrograph', and included later in this publication.

In *Furari Flores*, Cara-Ann incorporates aural spectrography in her framed artworks and video artworks. The framed artworks incorporate spectrographs visualising Cara-Ann's voice pronouncing the artwork's title in Latin. In the video artworks with sound, the spectrograph visualises the sound of the site from where Cara-Ann sourced the plant. The spectrograph corresponds in real-time to the sound composition.



A close up featuring textural and material details from the scent sculpture: *ubi occurrit terra in lacrimas kosmos* (where the earth meets the tears of the cosmos) 2023, custom-made scent, nebuliser, rustable magnetic iron PLA filament, clay PLA filament, red gravel rocks, corn cob grit. Incorporates waste material filaments, and is inspired by local geology.

The work also uses a combination of techniques and materials, including gravel, rocks and soil sourced from Cara-Ann's home and sterilised for the exhibition.

Scent sculptures

Cara-Ann coined the term 'scent sculptures' to describe her artworks that combine sculptural elements with scent.

In Cara-Ann's scent sculptures, each artwork incorporates 3D-printed sculptures and custom-made scents. Some of the scent sculptures also include lighting components and organic materials. To make these artworks, Cara-Ann had to learn many new techniques and skills across digital 3D modelling, 3D-printing, self-contained lighting, lithophane production, and perfumery.

Cara-Ann also designed and built the display tables for the sculptures. She wanted to make tables that accommodated different access needs, while also considering the exhibition's aesthetic. Cara-Ann designed the tables in a CAD software program, which allowed her to have the separate plywood pieces CNC milled professionally. She then assembled the tables, sanded, stained and varnished them.

Tactility

Tactility is the quality involving the sense of touch. It can include the physical sensation, feel, and texture of objects.

Furari Flores explores tactility through the handwoven rug and the fabric drops. The exhibition encourages visitors to sit on the rug and feel its texture. Cara-Ann wanted to make a handwoven wool rug to help visitors ground themselves in the exhibition. She thinks the texture of the rug is similar to the way grass can feel in summer when it is a bit dry.

To make the rug, Cara-Ann created a design from digital illustrations she drew of plants that grow at her home. She then worked with a rug-making specialist to have her design translated into the handwoven rug. Sometimes artists work with fabricators who specialise in particular mediums or techniques. This allows artists to produce artwork they could not make on their own.

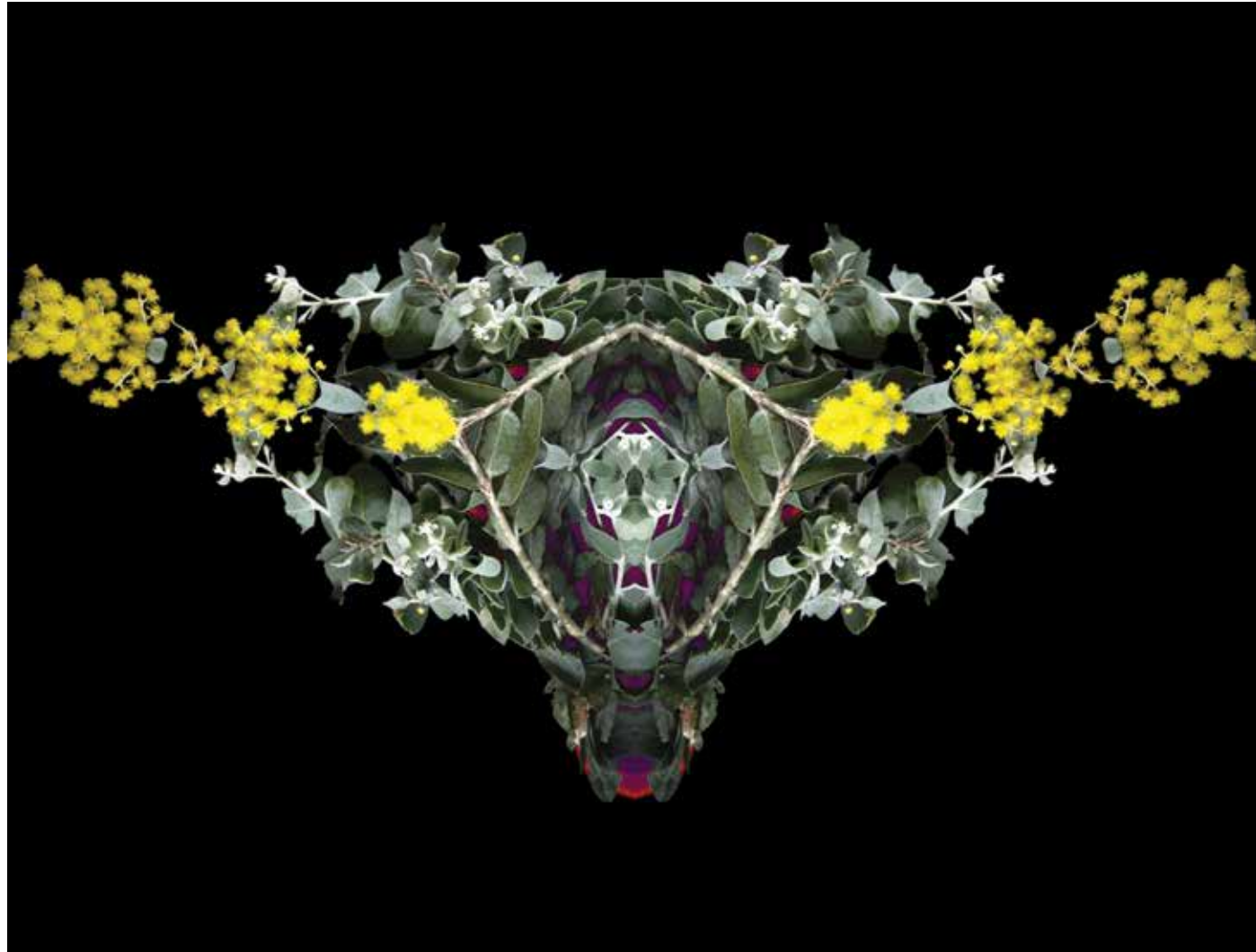


A close up featuring tactile, textural and material details from the rug: *Furari Flores* (Stealing Flowers) 2023, NZ wool mix handwoven rug, 250.0 x 250.0cm.

Video and animation

Furari Flores includes several video artworks. Cara-Ann produced these artworks using different techniques to bring together focus-stacked photography, aural spectrography, sound and movement. She animated these works and incorporated varying techniques and methods that involve complex geometry, masking, and movement mapping to help share the story of each artwork.

Watch the work, *narratio regenerationis (the narrative of rebirth)*, and think about what story Cara-Ann is sharing through this work. There is an accompanying artwork statement that might help you understand more about its story. This artwork won the Heysen Prize for Landscape in 2022 at the Hahndorf Academy in South Australia. Can you see how the work could be considered as a 'landscape' artwork?



narratio regenerationis (the narrative of rebirth) 2022 (video still),
edition of 5, video, 5:48. Plant: *Acacia podalyriifolia* (Queensland silver wattle)
Link: <https://vimeo.com/caraannsimpson/narratio-regenerationis>

Sustainability

Furari Flores required Cara-Ann to make many decisions around different materials and techniques. She wanted to incorporate sustainable decisions wherever possible. The scent sculptures use 3D-printing filaments, some of which are recycled, and others that incorporate waste materials such as wheat, beer, clay, and iron.

Cara-Ann chose to make the fabric drops from recycled microfibre, and sourced a printer who uses sustainable inks and a process

called dye-sublimation. Dye-sublimation saves hundreds of litres of water compared to traditional dyeing techniques. The printer Cara-Ann used certifies that they only use eco-friendly dyes and have low-waste processes in place.

By using CNC milling for the display tables, Cara-Ann minimised material wastage by maximising the space on each plywood sheet and producing precision components.



Detail of fabric drop using the water saving process of dye-sublimation and a recycled microfibre fabric.
Artwork: *investigatione feminini mystici (search for the feminine mystic)* 2023 (detail), recycled microfibre,
220.0 x 420.0cm. Plants: *Callistemon citrinus* (pink champagne bottlebrush), *Eucalyptus sideroxylon Rosea*
(pink flowering ironbark), *Backhousia citriodora* (lemon myrtle)

Accessibility

Furari Flores incorporates accessible practices within this publication and the exhibition. From implementing a multisensory approach through to font choices, *Furari Flores* aims to reduce access barriers. Those access barriers are specific to enjoying arts experiences and engaging deeply with artists and artworks.

Furari Flores extends Cara-Ann's multisensory practice by providing varying sensory access points. This allows people to interact with the work in a manner that best suits them. Cara-Ann is interested in audience participation and enhancing gallery experiences through immersion. The exhibition didactics use an easy-to-read font. An audio guide is available for visitors who need or prefer this media.

Cara-Ann designed the display tables to showcase her sculptures. Unable to find accessible exhibition furniture, she sought guidance from international standards and examples. Simpson followed the *Smithsonian Guidelines for Accessible Exhibition Design*,²

² Janice Majewski, 'Smithsonian Guidelines for Accessible Exhibition Design', *Smithsonian Institute Accessibility Program* n.d.

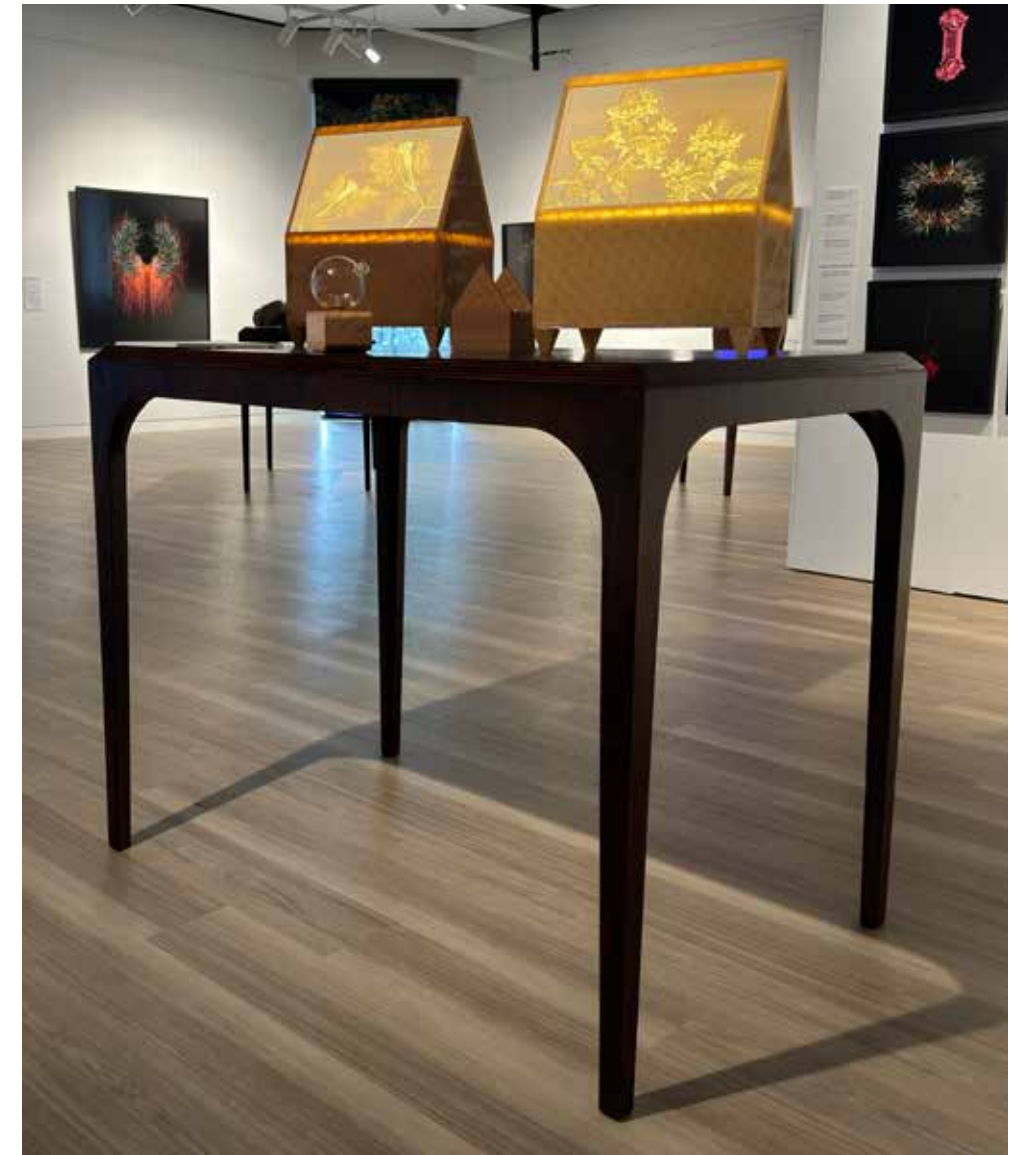
and researched access standards. Larger tables meet wheelchair access requirements, while smaller tables allow people of short stature and children to look into sculptures. Made with sustainable eucalyptus plywood, the tables take inspiration from the elegance of Danish design.

Associated publications, didactics, and exhibition signs use Atkinson Hyperlegible font, designed by Applied Design Works. The Braille Institute commissioned this font to support people with vision impairments looking to improve readability and legibility.³ Font size, kerning, and spacing are all considered. These elements follow guidelines that support people living with disabilities and low vision. The exhibition catalogue is available in print, Braille, and as an audiobook.

³ Susanna Zaraysky, 'From Rebranding to Readability with Atkinson Hyperlegible', *Material Design Blog*, 9 June 2022, accessed 20 October 2023, <<https://material.io/blog/atkinson-hyperlegible-design>>.



Cara-Ann Simpson sharing information about *Furari Flores* and its development at Singleton Arts and Cultural Centre in 2025. Photo: Singleton Arts and Cultural Centre.



Furari Flores display table designed for wheelchair accessibility 2024, stained eucalyptus plywood

Accessible Resources Links

***Furari Flores* - the online exhibition in plain English and embedded audio guide**

<https://caraannsimpson.com/furari-flores-exhibition/>

Exhibition e-book publication (National Library of Australia)

<https://nla.gov.au/nla.obj-3308874842/view?showSensitive=y>

Exhibition publication audiobook

<https://soundcloud.com/cara-ann-simpson/sets/furari-flores-a-multisensory-arts-experience-exploring-the-wonder-of-plants>

Exhibition easy English guide

https://caraannsimpson.com/wp-content/uploads/2025/12/Furari-Flores-easy-English2_sml.pdf

About the Artist: Cara-Ann Simpson



Cara-Ann Simpson with her exhibition, *Furari Flores (Stealing Flowers)*, at Bundaberg Regional Galleries. Photo: Bundaberg Now, 2026

Cara-Ann Simpson is an artist, curator, author, and educator. Her background spans arts, culture, heritage, and land management. Simpson is based on Wakka Wakka lands in southern Queensland. Her practice reflects her lived experience of disability and chronic illness. Simpson's interdisciplinary practice engages with sensory perception, deep listening, and environmental interaction. She creates sensory connections to land, plants, place, and memory.

In 2024, Simpson premiered *Furari Flores* at the University of Southern Queensland (UniSQ) Art Gallery, supported by Creative Australia, Arts Queensland, Regional Arts Fund, and Australian Cultural Fund. In 2022, she won the Heysen Prize for Landscape (Hahndorf Academy), and Outer Space and Cultural Capital commissioned her.

During her Toowoomba Arts Footprint Artist Residency (2021), she partnered with Gummingurru Aboriginal Corporation, Paul Carmody, and local creatives. She has been an awards finalist, including the Ravenswood Women's Art Prize, Sunshine Coast Art Prize, Burrinja Climate Change Biennale Art Award, Mullins Conceptual Photography Prize and Clayton Utz Art Award. In 2012, she received the University of Ballarat Emerging Artist Award (Flanagan Art Exhibition), and the Digital/Photographic Print Award (Albert Park College Art Show).

Currently, Simpson peer assesses for the Regional Arts Fund, Arts Queensland, and Creative Australia. She is also a Flying Arts By Request Facilitator, and freelance curator. Simpson's law studies complement her interests in artist advocacy and consulting. She



Cara-Ann Simpson providing a floor talk at *Furari Flores*, University of Southern Queensland Art Gallery. Photo: David Martinelli - DC Imaging, 2024

advocates for artists' access and inclusion, legal rights, recognition, and fair pay. Simpson fosters regional artists' careers through professional development and mentorship.

Simpson has held leadership roles with Hervey Bay Regional Gallery (Fraser Coast Regional Council), Cruden Farm (Keith and Elisabeth Murdoch Trust), National Trust of Australia (Victoria), Bundoora Homestead Art Centre (Darebin City Council), and Electrofringe Ltd. Simpson won the UniSQ Young Alumnus Award 2017 for her arts and cultural work.

Simpson graduated with a Bachelor of Visual Arts First Class Honours, UniSQ (2008). She won the Asia-Pacific Golden Key International Honours Society Visual & Performing

Arts Sculpture Scholarship 2008. For her undergraduate studies, Simpson received the UniSQ Faculty of Arts medal and a distinction award in 2007. Simpson won the 2007 Hobday and Hingston Bursary from the Queensland Art Gallery.

Simpson has exhibited and presented in Australia, Canada, New Zealand, Singapore, Türkiye and the USA with funding support. Public collections holding her work include Hahndorf Academy, Toowoomba Regional Council, Albury City Council, Darebin City Council, University of Sharjah and Alroe Solicitors. Cara-Ann Simpson is represented by Onespace.

For Teachers

The Arts and the Australian Curriculum General Capabilities

The following is an extract from 'Understand this learning area - The Arts', *The Australian Curriculum Version 9.0*:⁴

Literacy

In The Arts, students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through arts learning students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret or evaluate their own and others' arts works. Each subject in The Arts requires students to learn and use specific terminology with increasing complexity and sophistication as they move through the curriculum. Students learn that Arts terminology is dynamic and flexible, can be symbolic, is not always expressed through words and varies according to context.

Numeracy

In The Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate arts works. Across The Arts subjects, students recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles. Students work with a range of numerical concepts to organise, analyse and create representations of data such as diagrams, charts, tables, graphs and motion capture, relevant to their own or others' arts works.

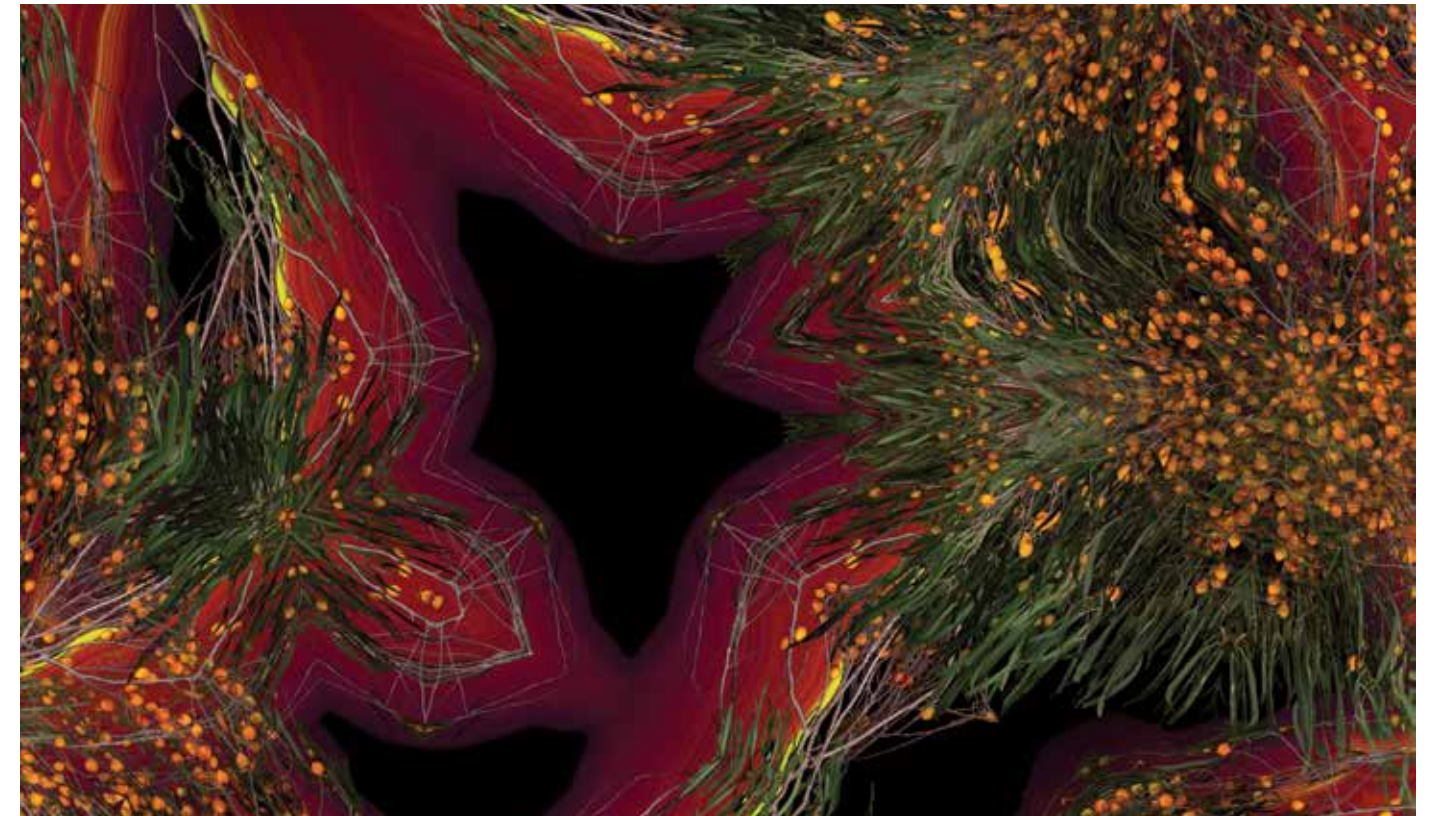
Digital Literacy

Digital Literacy can be developed in each of The Arts subjects through:

- experiencing arts works that are created or accessed using digital tools;
- making arts works using available digital devices, tools or production techniques;
- using digital tools and online or networked spaces and environments for sharing and engaging with arts works, artists and audiences; and
- using digital tools to develop skills and practice (individual and collaborative).

Critical and Creative Thinking

Students develop critical and creative thinking as they make and respond to arts works, ideas and practices in different contexts. As artists, students develop questions, imagine, consider various options and alternatives and make decisions, acting on possibilities when interpreting and generating ideas. As audiences, students think critically and creatively about arts works and the roles that The Arts play in the lives of people, cultures and communities.



de terra: nos crescere et reditus (from the earth: we grow and return) 2023 (video still detail)
edition of 5, video, 6:18. Plant: *Pittosporum angustifolium* (gumbi gumbi)

Intercultural Understanding

Students develop intercultural understanding as they consider the influence and impact of cultural identities and traditions on the practices and thinking of artists and audiences. As artists, students develop empathy by exploring their own cultural identities and those of others, learning to appreciate the diversity of cultures and contexts in which artists and audiences live. As audiences, students engage with arts works from diverse cultural sources, and are able to consider accepted roles, images, objects, sounds, beliefs and practices in new ways. They take opportunities to use their arts practice to respond to biases, stereotypes, prejudice and discrimination.

Ethical Understanding

Students develop ethical understanding as they explore and respond to arts works that present, examine and/or challenge values, rights and responsibilities, and ethical norms. As artists students can create work that explores ethical issues or communicates a personal ethical outlook. Students may use their arts practice to help them manage context, conflict or uncertainty.

4 ACARA, 'Understand this learning area - The Arts', *The Australian Curriculum Version 9.0*, 2026
<<https://www.australiancurriculum.edu.au/curriculum-information/understand-this-learning-area/the-arts>>.

Adaptable Content

The following pages provide content that is adaptable to various year levels. It includes information from the exhibition didactics and catalogue, sharing deeper meaning into the exhibition’s sub-themes. It also provides an adaptable activity called ‘Thinking About Plants’ as a potential entry point and connection between subjects.



ut audiat vocem dei terrae I (listening to the voice of the earth I) 2021
edition of 10, pigment print, 76.2 x 76.2cm. Plant: *Parsonsia eucalyptophylla* (gargaloo)

Exhibition Themes

Anatomy of a Voice

Cat Jones says of these works:⁵

‘Where others might see wreaths of grief..., I see the anatomy of vocal folds, pictured from above, inside the throat. From between the chords, sounds and notes emanate with the breath-like transparencies of spectrographs. Bird song flies through these arrangements suggesting specific multi-species relationships, but also making me imagine Simpson, learning to talk again as part of her recovery. Perhaps these images are asking when will the land, the Country, recover its voice?’

⁵ Cat Jones in Louise Martin-Chew et al, ‘Reaggregating a Body’, *Furari Flores: a multisensory arts experience exploring the wonder of plants* by Cara-Ann Simpson, 2024, p. 35.

FOR KIDS

The centres of these three artworks look a bit like the inside of your throat. This is called the vocal cords or vocal folds. It is where your body makes your voice.

These artworks are about finding your voice, and speaking up. Like when I was sick and had to learn how to talk again. I thought this was similar to how the Earth finds it hard to tell us what it needs. Sometimes the Earth can tell us things by the way it behaves. Such as through climate change or through the health of forests and soil. How do you think the Earth tells us things?

Have you ever had to be brave and speak up for yourself, or someone else? How did that make you feel?



carpe omnia, sed relinquo nihil (seize everything, but leave nothing) 2020
edition of 10, pigment print 76.2 x 76.2cm. Plant: *Banksia praemorsa* (cut leaf banksia)



mutantur narrationis exsequitur, tua veritas I (changing the narrative, into your truth I) 2021
edition of 10, pigment print, 76.2 x 76.2cm. Plant: *Eucalyptus* sp. (mallee gum)

Of Home and Place

The works in this section feature plants that grow in or near the bushland where I live and work. They are the tenacious survivors, some are prickly and compact, while others seek to attract pollinators with savoury, sweet and spicy scents. They reflect the earth that they grow in, the iron-rich, clay-heavy soil and gravel that I love so dearly.



medicinae crescente de terra I (medicine growing from our earth I) 2021
edition of 10, pigment print, 76.2 x 76.2cm. Plant: *Pittosporum angustifolium* (gumbi gumbi).



FOR KIDS

The plants in these artworks are from my home. They are tough plants. Some have thorns or are prickly. Others have sweet smells. They are like this because of the soil and growing conditions. I have red rocky soil at my home.

What kind of soil do you have at home?

This could be in your backyard, your school, or your park.

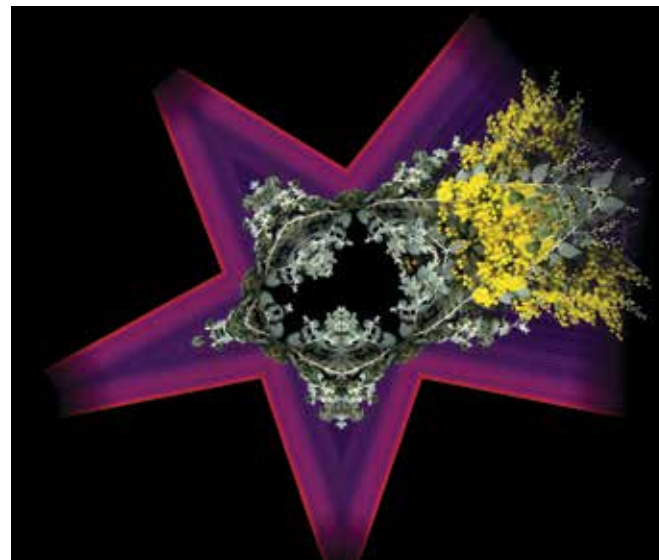
Do you know what plants grow in the bush near you?

What are they like?

Do they look prickly or smooth?

Do they have nice smelling flowers?

What type of artwork would you make about these plants?



narratio regenerationis (the narrative of rebirth) 2022 (video still detail)
edition of 5, video, 5:48. Plant: *Acacia podalyriifolia* (Queensland silver wattle)

Left: *venari renata narratio (to hunt a reborn narrative)* 2023, custom-made scent, nebuliser, recycled PLA filament, recycled PETG filament, corn cob grit, LED lights, lithium ion batteries. Inspired by *Acacia* pollen.



Above: Luca Masotti and Toph Tri Cera enjoying *Furari Flores* at the University of Southern Queensland Art Gallery, 2024. Scent sculpture: *ubi occurrit terra in lacrimas kosmos (where the earth meets the tears of the cosmos)* 2023, custom-made scent, nebuliser, rustable magnetic iron PLA filament, clay PLA filament, red gravel rocks, corn cob grit. Incorporates waste material filaments, and is inspired by local geology.

Below: Visitors enjoying the 'Of Home and Place' section at the UniSQ Art Gallery, 2024.

Photos: David Martinelli - DC Imaging, 2024.





Overleaf: *amor terrenus (earthly love)* 2023

dye-sublimation on recycled microfibre, 220.0 X 420.0CM

Plants: *Acacia podalyriifolia* (Queensland silver wattle), *Corymbia citriodora subsp variegata* (spotted gum),

Pittosporum angustifolium (gumbi gumbi)

Protective Cloaks

I often think of these artworks as my protective cloaks that also represent different facets of my identity. Geographically and spiritually, these plants and I are connected. I made these artworks during my Toowoomba Arts Footprint Artist Residency in 2021, where I partnered with Gummingurru Aboriginal Corporation, Paul Carmody and local creatives.

In some ways, I see these works as my past, present, and future, but they weave in and out of their representations. They are part of my Everywhen. They protect me from looking too closely at the way my illness deteriorates my body. Yet, their veil-like transparencies allow me to watch safely, shielding me from the raw truth with velvet-like care. I wear their power like a mantle, revelling in their generosity and love.

FOR KIDS

These three artworks are about protecting ourselves. Sometimes we use items to cloak or shield us from things.

People wear raincoats to protect themselves from getting wet when it rains. We also wear seatbelts in the car to stay safe.

Can you think of an item that you use to protect yourself?



intra corpus putre ruina vitae I (inside the body's crumbling ruin of life I) 2021
edition of 10, pigment print, 76.2 x 76.2cm.
Plant: *Eucalyptus* sp. (cream flowering ironbark)



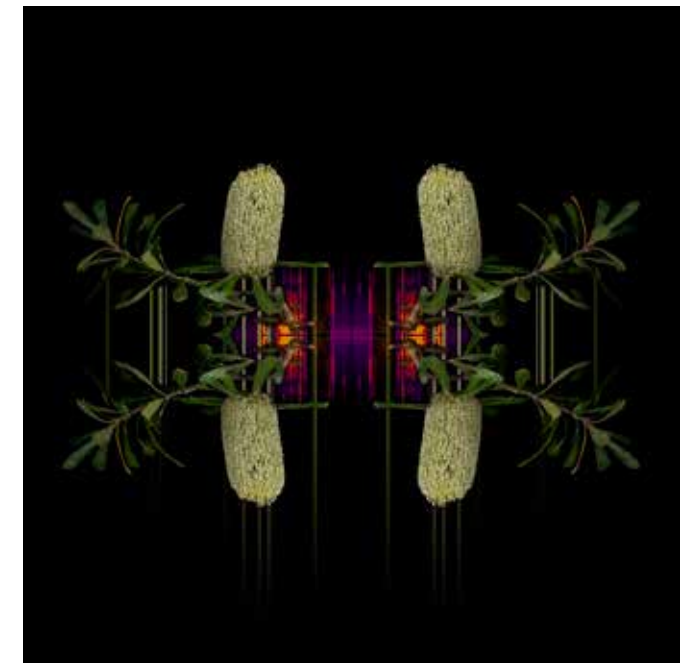
cadere in amore cum anima terrae III (to fall in love with the soul of the earth III) 2021
edition of 10, pigment print, 76.2 x 76.2cm.
Plant: *Eucalyptus torquata* (coral gum)

Spectrographs

Throughout this exhibition, you will see coloured lines and shapes. Most of these come from aural spectrographs. An aural spectrograph is a visual representation of audio data. Before I manipulate them to work with each artwork, they tell us specific things. Spectrographs share duration, frequency, and amplitude.

Duration, or time, moves from left to right in a linear way.

Frequency tells us how high or low the pitch is. The vertical axis represents frequency, starting with the lowest pitches at the bottom and moving to the highest pitches at the top of the graph. For example, a tractor usually has a lower pitch (rumbling), and birdsong often has a higher pitch.



sicut formicae desperanter laboraverunt ad mortem (as ants work desperately towards death) 2020, edition of 10, pigment print, 76.2 x 76.2cm.
Plant: *Banksia integrifolia* (coastal banksia)

Amplitude is the decibel range, which tells us how loud or soft the sound is. Colour intensity represents amplitude. The darkest areas are the quietest, while the brightest areas are the loudest.

In the framed artworks, I used spectrographs of my voice pronouncing the artwork's title in Latin. The video artworks with sound use moving spectrographs that respond in real-time to the field-recording compositions I have made. Each composition is from the site where that plant grows. In these works, you can see the sound of bird calls, wind, footsteps, and distant cars.

Spectrography lets me visualise our auditory sense through data visualisation. I have incorporated spectrographs in my practice for over 20 years. It is a language I now understand and read. Spectrography allows me to understand the landscape differently.



et saporem amarum I (the bitter taste I) 2021
edition of 10, pigment print, 76.2 x 76.2cm.
Plant: *Flindersia xanthoxyla* (yellowwood ash)

Spiritus

I love the Latin word 'spiritus'. It has the dual meaning of 'spirit' and 'breath'. It hits me hard in the chest, resonating with the truth of those two things being agreeable to the same term. Hovea lorata speaks to me of the Earth's spiritus. In late winter, after the first flush of warmth, they bloom like a lung expanding with air, or a physical presence of the Earth's spirit. They grow under the canopy of tall spotted gums, *Corymbia citriodora subsp variegata*.

Here, hovea represents the Earth's spirit and breath. They survive against the odds, yet when your back is turned small pieces have fallen, gently and quietly, to return to earth.

FOR KIDS

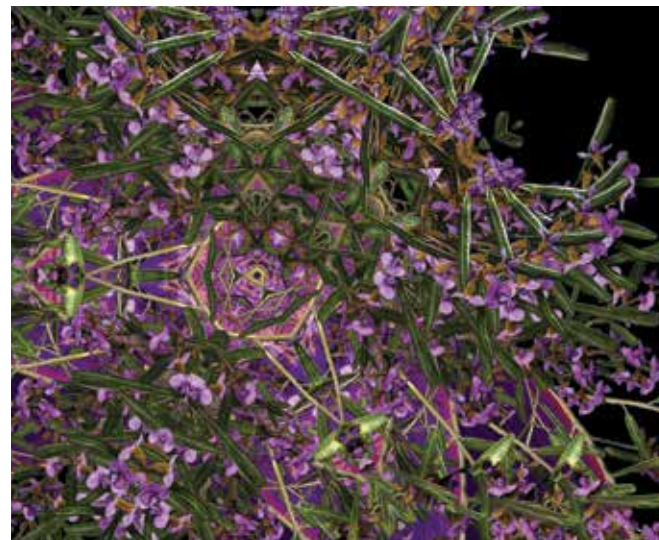
This plant is called hovea or purple pea bush. It grows on my family farm. It tries to grow even when things are hard, and there has not been much rain. Hovea flowers in winter, sometimes only for a few days. This artwork is about how the Earth always fights hard to survive. I use hovea as a metaphor for this idea.

I use Latin words in my artwork titles. I sometimes use the Latin word 'spiritus'. It means both 'spirit' and 'breath'. I love this word because it has two meanings.

Can you think of any words that mean different things?

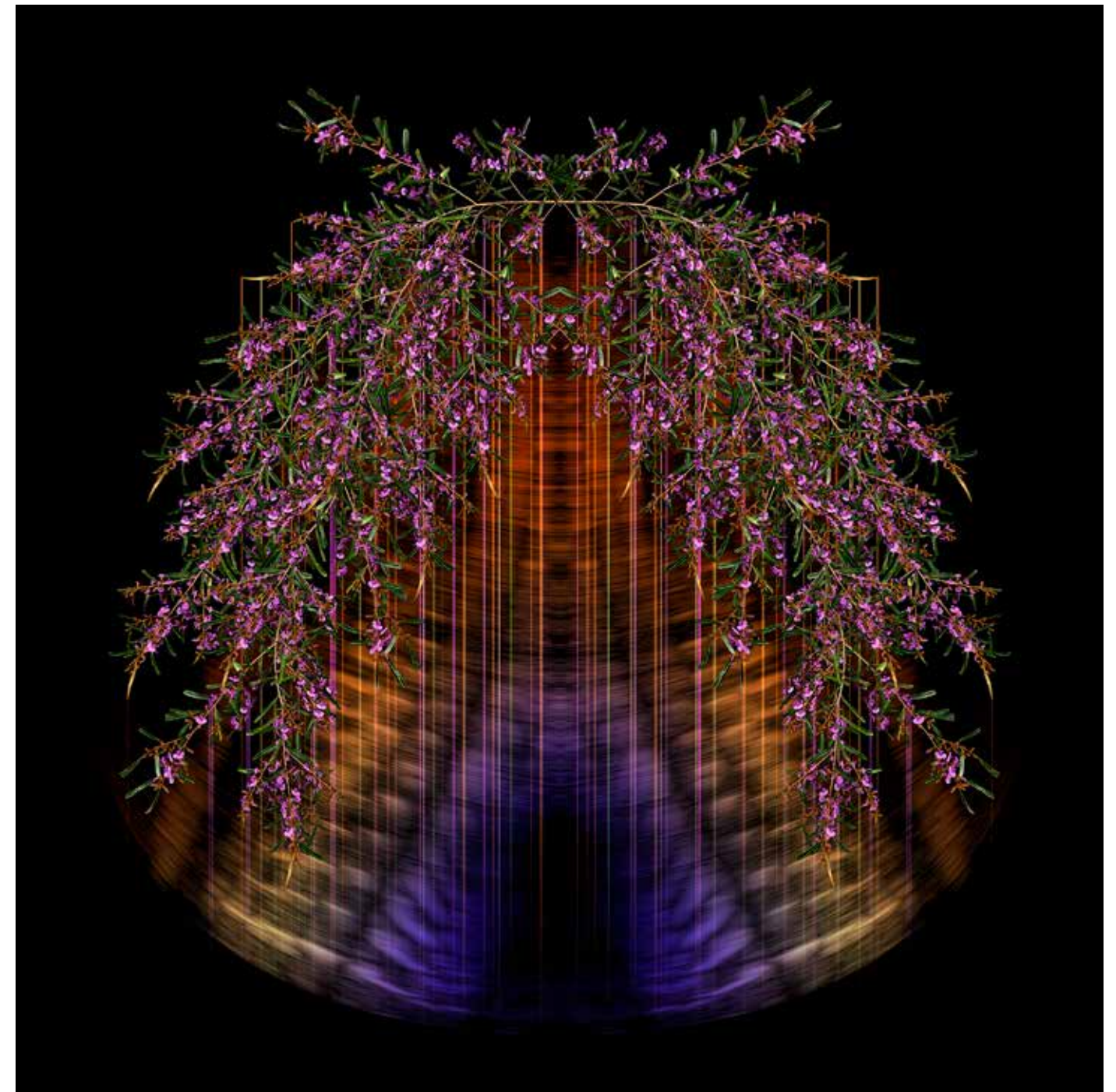


spiritus terrae vitam (breathing earth's life) 2023, custom-made scent, nebuliser, recycled PLA filaments, beer waste PLA filament, corn cob grit, LED lights, lithium ion batteries. Inspired by local geology and perfumery bottles.



spiritus terrae leniter et quiete cadit (the spirit of the earth falls gently and quietly) 2023 (video still detail), edition of 5, video, 6:02.

Plant: *Hovea lorata* (hovea / purple pea bush)



spiritus terrae II (breath of the earth II) 2023, edition of 5, pigment print, 120.0 x 120.0cm.

Plant: *Hovea lorata* (hovea / purple pea bush)

Invasive Pervasive

There are a few artworks dedicated to persuasive and pervasive plant invaders. Curiously, many of these featured species are associated with mythology, witchcraft, and spirituality. This was not a conscious intention, only revealing itself after further research. Humans are the primary source of these plants' introduction to the Australian landscape. Plants themselves cannot relocate continent to continent. They are reliant on animals, weather, and humans.

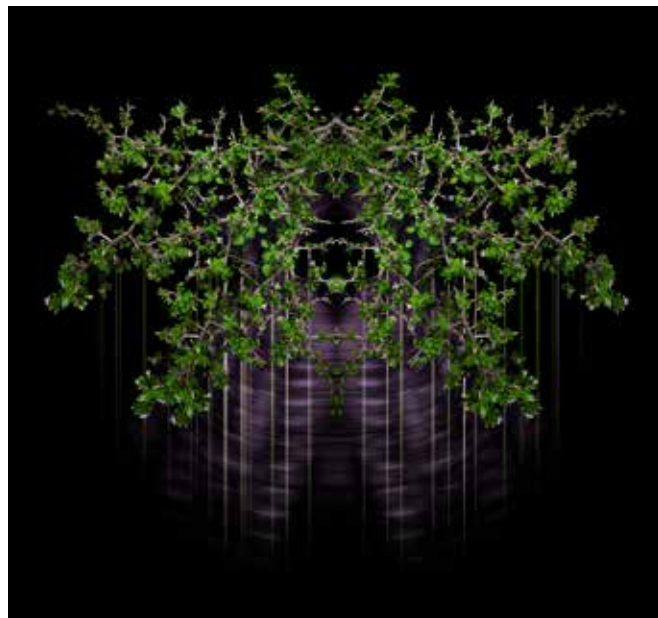
FOR KIDS

These three artworks are about plants that have become pests in Australia. They were brought to Australia from other places. They now grow in bushland, where they cause problems. Can you think of pest plants that should not grow in bushland? What problems can plants create when they grow where they shouldn't?

Some of these pest plants have been used by different cultures. They can be linked to myths, witchcraft, spirituality, or food.

Do you know any plants that are used in your culture?

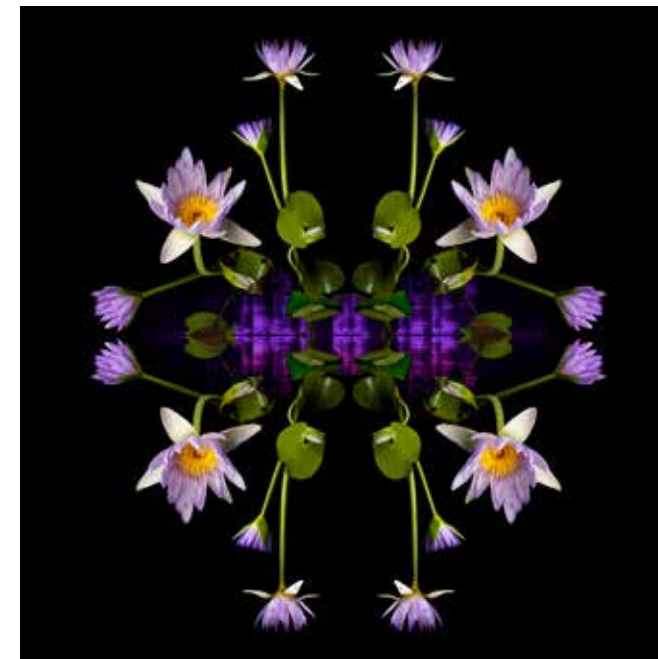
What are they used for?



toxicus ossa (toxic bones) 2023
edition of 10, pigment print, 76.2 x 76.2cm.
Plant: *Lycium ferocissimum* (African boxthorn)



spatia in inter – silentium est inventus est I (in the spaces between – silence is found I) 2020, edition of 10, pigment print, 76.2 x 76.2cm.
Plant: *Datura stramonium* (datura / devil's snare)



ubi aqua vita – colligentes Lotophagos (where there is water there is life – Lotophagi gather) 2020, edition of 10, pigment print, 76.2 x 76.2cm.
Plant: *Nymphaea caerulea* (sacred blue lotus)

ubique invasores (pervasive invaders) 2023, custom-made scent, nebuliser, wheat waste PLA filament, recycled natural PLA filament, LED lights, lithium ion batteries, corn cob grit. Inspired by the Wardian case.

Keystone Artworks

Keystone artworks in an exhibition are artworks that are very important to the exhibition in some way. They might be central to telling an important part of the exhibition's story. Conversely, sometimes keystone works might be ways that an artist or curator introduces new parts of the story, or concludes part of the story. This can be compared to the

start or end of a chapter. They contextualise other artworks around them and guide the exhibition's thematic or narrative flow. A curator may also use keystone works as a bridge between elements of the exhibition's story. The following artworks are some of Cara-Ann Simpson's 'keystone' works in *Furari Flores*.



fragili vanitatem mortis (the fragile vanity of death) 2020
edition of 10, pigment print, 76.2 x 76.2cm. Plant: *Grevillea* sp. (yellow grevillea)

fragili vanitatem mortis (the fragile vanity of death)

CONTENT WARNING: This artwork statement contains potentially sensitive information regarding health matters and grief. Please determine whether it is suitable for your students.

In 2017, I went through living-death, where my body was a battleground. My immune system waged war on its friends, its allies. Following a several-month hospital stay, doctors found I had a severe brain infection. I was subsequently diagnosed with multiple sclerosis and neurosarcoidosis, both are neurodegenerative.

My new life began in 2018, emerging from that living-death. I was a fragile, vulnerable thing – not quite human, not quite nothing. In my beginning, I fumbled, stumbled and bled sorrow over the life I had lost, grieving my death. There is a vanity that coexists with death, but the reality is rather different. The grief that comes from a self's loss is unique in its misery and expansiveness. It leaves no room for vanity. That grief is at odds with society, unknowable by any but those who have experienced it.

These experiences led me to look outward, towards nature. In bringing that back to death, I now see death's potential for new life, and how it supports others. I began this work in 2018 as I started my new life. My body felt like a shell. It was not mine, nor was my mind the one I knew. I sought to make sense of the world. I found that flowers and plants could build a soul and understood death as part of a living, evolving cycle.

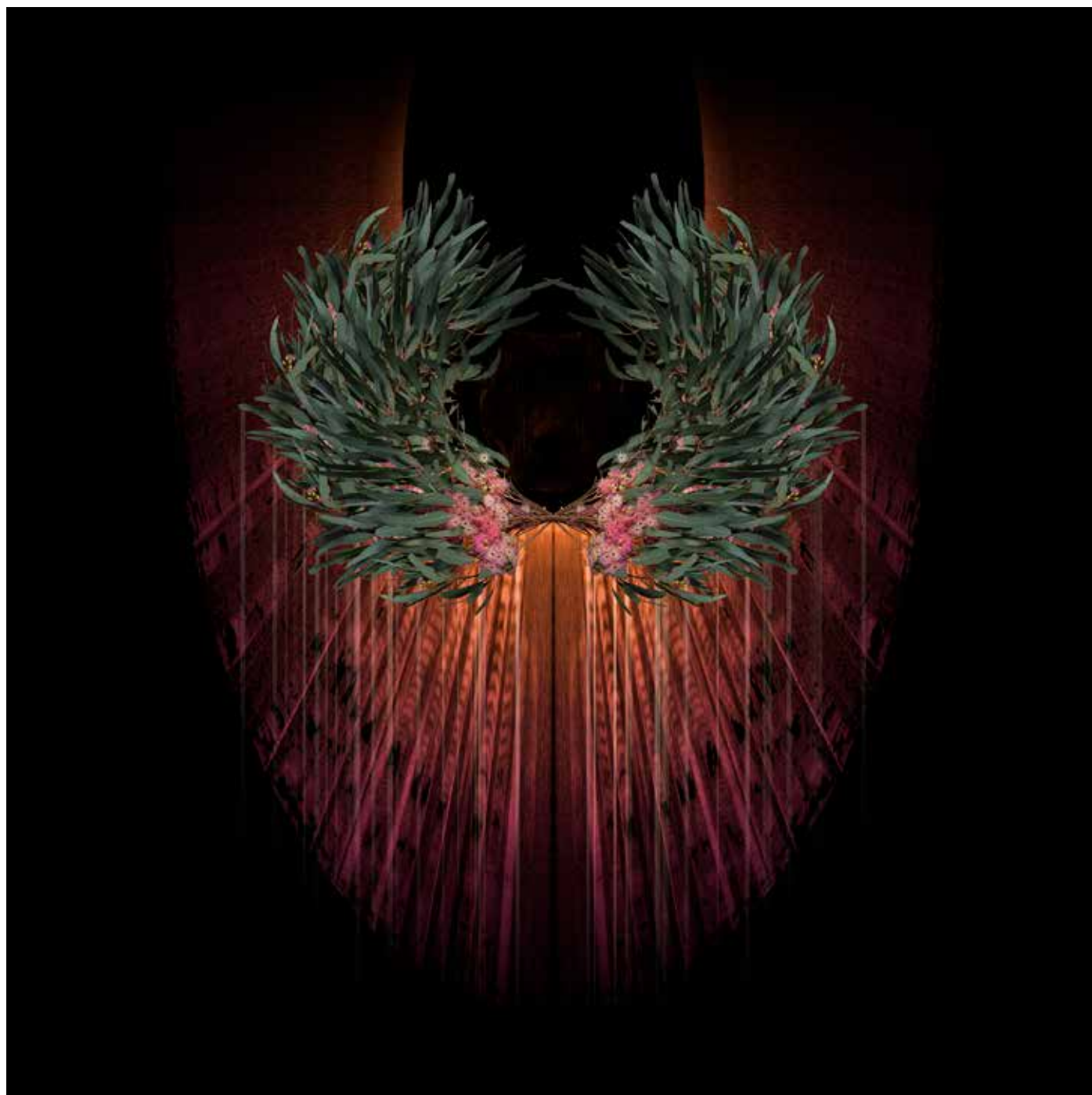
I vaguely recall taking the yellow grevillea from a neighbour's garden in Pakenham (Victoria), where Michael and I lived after my hospital discharge. My ongoing physical rehabilitation involved walking and learning to move through pain and fatigue. It felt like a new purgatory, but I was unsure of my sins. In those years, 2018-19, I had constant nerve pain, like centipedes running up and down my spine, into my limbs and across my face. This work represents the sharp pain of my nervous system fighting against body and mind. This keystone work is a summation of my journey through living-death to a new life that started by stealing flowers for my rehabilitation and rebirth.

FOR KIDS

I spent a long time in the hospital. I have an illness where my body attacks itself and causes pain. When I went home, I felt like my body was not mine. I had to learn to live in my new body. Plants and flowers helped me recover. They helped me understand that my illness is part of my own life cycle.

There are different life cycles. Some are about one species, like how a plant reproduces. Some are more complex, like how dead leaves and flowers fall off plants and become mulch. Mulch helps plants and other organisms live.

Can you think of a life cycle?
What stages does it include?



scuto protectoris nostri coronati (nam Eddie) [crowned with the shield of our protector (for Eddie)] 2022, edition of 5, pigment print, 120.0 x 120.0cm. Plant: *Eucalyptus sideroxylon rosea* (pink-flowering ironbark)

scuto protectoris nostri coronati (nam Eddie) *[crowned with the shield of our protector (for Eddie)]*

This work, made in the aftermath of death, is that fierce grip of the ephemeral beauty of life and the evasion of fleeting memories. Here, in this murky mire, I linger between grief, remembrance, and a changed future.

The grief that comes from the earthly reality of a life's end tears apart the incorporeal self. A catalyst of disruption, shaping and changing future paths. The botanical circlet dates back millennia, symbolising peace, honour and power, while the ironbark reflects an iron will, beauty, strength, and connection to place. Eddie, as his name suggested, was our guardian and a wealth of love. Soaring above and shielding beneath is a spectrograph of the Latin title.

Dr Louise Martin-Chew says that this work:⁶

‘uses the image of *Eucalyptus sideroxylon rosea* (pink-flowering ironbark) to memorialise and remember Simpson’s dog Eddie, whose face is captured with ghostly subtlety within the wreath.... The precious ephemeral nature of life, represented by the tendrils of leaves and flowers, contrasts with the straightness of the spectrograph lines and blackness behind.’

FOR KIDS

This artwork uses pink-flowering ironbark. It is an Australian tree. I made the artwork to remember my dog, Eddie, who passed away. Can you see Eddie’s face in the middle of the artwork?

I used photos of the ironbark to make the shape of a wreath or circlet. Wreaths can be used to remember loved ones. Botanical circlets were first used thousands of years ago and worn on the head. When circlets were worn, they often meant peace, honour and power.

What flowers or plants would you use to make a circlet?

⁶ Louise Martin-Chew et al, ‘Furari Flores (Stealing Flowers)’, *Furari Flores: a multisensory arts experience exploring the wonder of plants* by Cara-Ann Simpson, 2024, p. 14.



Furari Flores (Stealing Flowers)

The flowers in this beautiful bouquet come from my parents' expansive garden on the lands of the Wakka Wakka nation. When my parents bought the property over 40-years ago, it had a single hoop pine within a small house yard. Now the garden expands over about eight acres. It is filled with a variety of plant species from around the world, including many Australian plants.

This artwork celebrates my parents' dedication to nurturing plants and creating a garden, but it is also a summation of the Furari Flores project. It signals the deep connection to place that exists through plants and identity.

FOR KIDS

This artwork celebrates my parents' garden. They have spent over 40 years making a huge garden. They filled it with Australian plants and plants from all over the world. It has many of my favourite plants and flowers.

What is your favourite plant or flower?

Have you ever grown a plant?

Furari Flores (Stealing Flowers) 2023, edition of 10 , dye-sublimation on aluminium, 140.0 x 100.0cm.
Plant: garden bouquet

Thinking About Plants Activity Set

How are plants named?

Plants often have different names. They have *common* names and they also have *botanical* names.

A plant is given a common name for easy identification and recall. Common names often describe a plant's significant feature, use, or growing location. These names can become confusing as they often describe multiple plants. For example, the common name 'wattle' describes over 1,000 different species that are indigenous to Australia!

A botanical name is the plant's scientific name, which uses a Latin taxonomy system. A botanical name is the plant's scientific name, which uses a Latin taxonomy system. You can think of a taxonomy system as being like a

filing system that allows people to organise and classify specific things. Under the science of biology, plants have their own taxonomy system that uses Latin (or Latinised) words for their botanical names.

Botanical names are created according to a pattern that groups plants together by their features. These names have two parts. The first part is the genus, which describes the plant's group. The second part is the species, which identifies the specific plant type. Species names usually come from a feature of the species, or the scientist's name who first described the species. The first part of the plant's name, the genus, is capitalised, while the second part is lowercase. Botanical names are usually italicised.

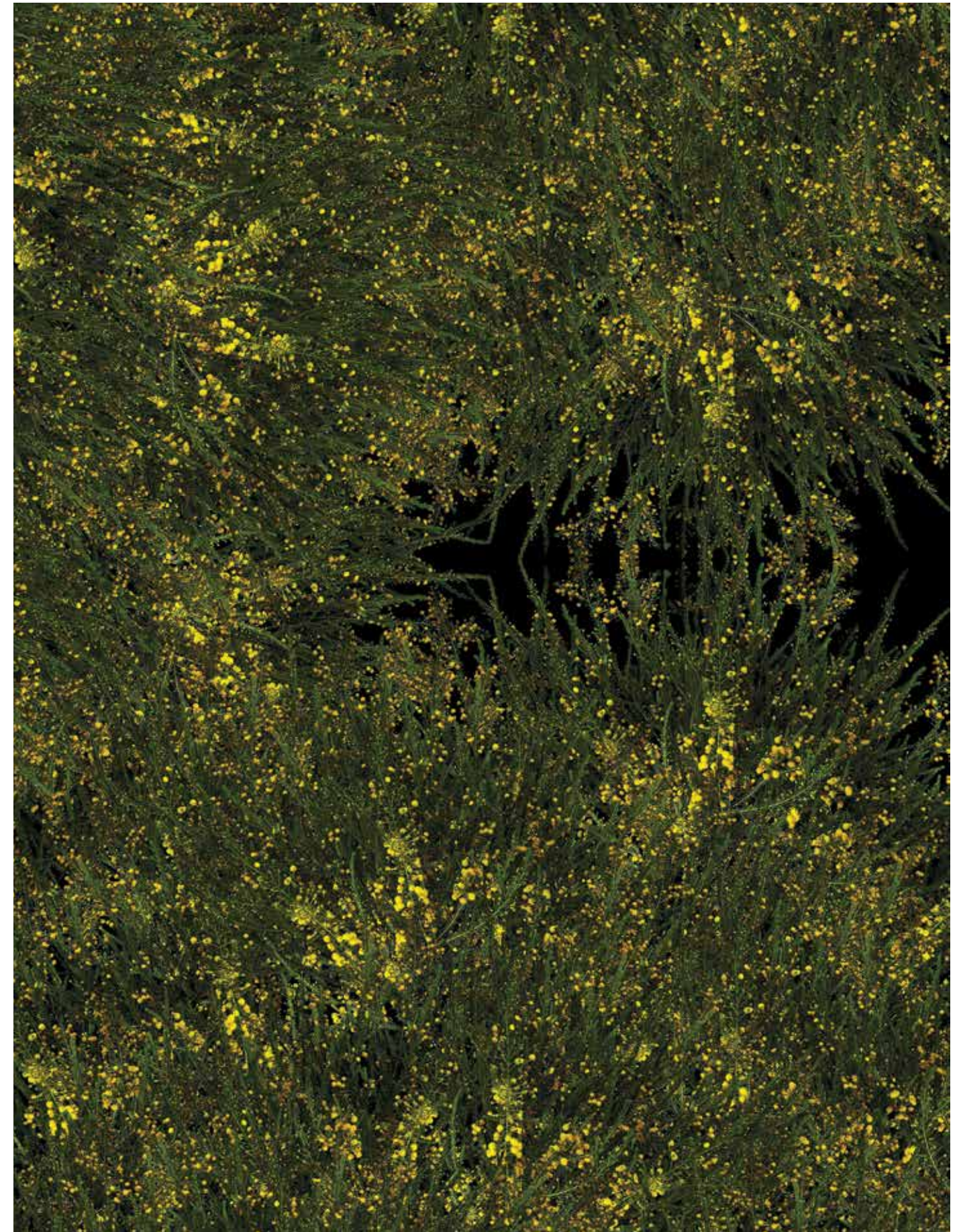
Example

The plant with the common name:
'crowded-leaf wattle'

has the botanical name:
Acacia conferta

Acacia is the genus name, and *conferta* is the species name describing a feature of the plant. The word *conferta* is a Latin word that means crowded, dense, or pressed together.

Left: A close up photo of *Acacia conferta* (crowded-leaf wattle) demonstrating the crowded leaves feature that gave this wattle its current common and botanical names.



confluentes animarum (confluence of souls) 2023 (detail), dye-sublimation on recycled microfibre, 320.0 x 150.0cm. Plant: *Acacia conferta* (crowded-leaf wattle)

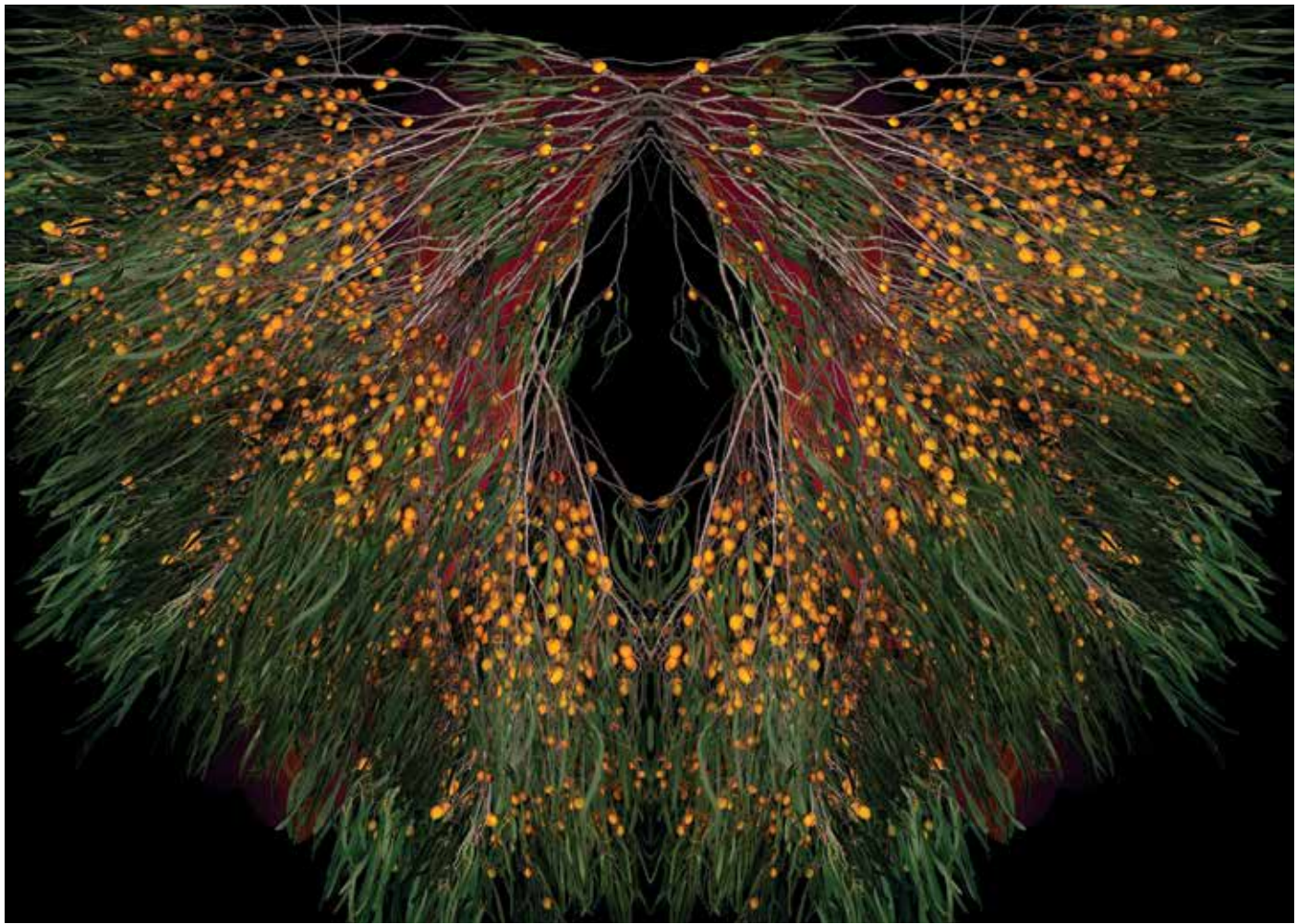
Where do plants come from?

The plants in this exhibition were all collected from areas in Australia, including Victoria and Queensland. Some plants in this exhibition are *indigenous* (native) to Australia. *Indigenous* plants are plants that grow naturally in a specific region, where they evolved over time without the involvement of people. There is a difference between *indigenous* plants and species that are *endemic*. *Endemic* plants are those that grow in a specific and restricted geographical region. Unlike *indigenous* plants that might be widespread across a large area, *endemic* plants have specific needs that rely on something unique in an area, such as its

soil or climate. Both *indigenous* and *endemic* plants often adapt to the conditions of the region where they grow, and may survive through tough conditions and events, including drought, flood, and even fire.

Indigenous plants incorporated into Furari Flores' artworks:

- Gumbi gumbi (*Pittosporum angustifolium*)
- Weeping red bottlebrush (*Callistemon viminalis*)



de terra: nos crescere et reditus (from the earth: we grow and return) 2022 (video still)
edition of 5, video, 6:18.

Plant: *Pittosporum angustifolium* (gumbi gumbi)

Endemic plants incorporated into Furari Flores' artworks:

- Cut-leaf banksia (*Banksia praemorsa*)
This plant is *endemic* to southwestern coastal regions in Western Australia, but it is now also being grown commercially for the cut-flower industry as an ornamental plant.
- Coral gum (*Eucalyptus torquata*)
This plant is *endemic* to the central and southern goldfields of Western Australia, but it is also now grown as an *ornamental* tree.



carpe omnia, sed relinquo nihil (seize everything, but leave nothing) 2020
edition of 10, pigment print 76.2 x 76.2cm.

Plant: *Banksia praemorsa* (cut leaf banksia)

This exhibition also includes plants that are not *indigenous* to Australia; they were introduced from other places. Plants introduced from other places are known as *introduced* plants.

Introduced plants can include *ornamental* plants that are grown in gardens, as well as plants that become weeds. Plants that become weeds take over areas and are known as *invasive* plants. Think of *invasive* plants as growing in the wrong place, but they still have a natural home where they should grow!

Ornamental plants incorporated into *Furari Flores'* artworks:

- Roses (*Rosa sp.*)
- Cape chestnut (*Calodendrum capense*)

Invasive plants incorporated into *Furari Flores'* artworks:

- Devil's snare / datura (*Datura stramonium*)
- African boxthorn (*Lycium ferocissimum*)
- Sacred blue lotus (*Nymphaea caerulea*)



vita, ut flores, revertetur ad terram (life, like flowers, return to earth) 2020
 edition of 10, pigment print, 76.2 x 76.2cm.
 Plant: *Calodendrum capense* (Cape Chestnut)



toxicus ossa (toxic bones) 2023
 edition of 10, pigment print, 76.2 x 76.2cm.
 Plant: *Lycium ferocissimum* (African boxthorn)

ACTIVITY — Thinking About Plants

Instructions: Look at the plants in this exhibition and complete the following.

Student Name	
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PLANT 1

Common Name	
Botanical Name	
Why do you think these plants received their common and botanical names? You might need the help of an internet search engine to find the origin of the Latin species name.	
What name would you give to the plant? Consider the plant’s features such as its leaves, stems, flowers, fruit, scent, where it grows, or its use. You can choose to give the plant a common name or a botanical name, or both! Make sure you share why you have chosen this name.	

PLANT 2

Common Name	
Botanical Name	
Why do you think these plants received their common and botanical names? You might need the help of an internet search engine to find the origin of the Latin species name.	
What name would you give to the plant? Consider the plant’s features such as its leaves, stems, flowers, fruit, scent, where it grows, or its use. You can choose to give the plant a common name or a botanical name, or both! Make sure you share why you have chosen this name.	

ACTIVITY — Before experiencing the exhibition

Class discussion

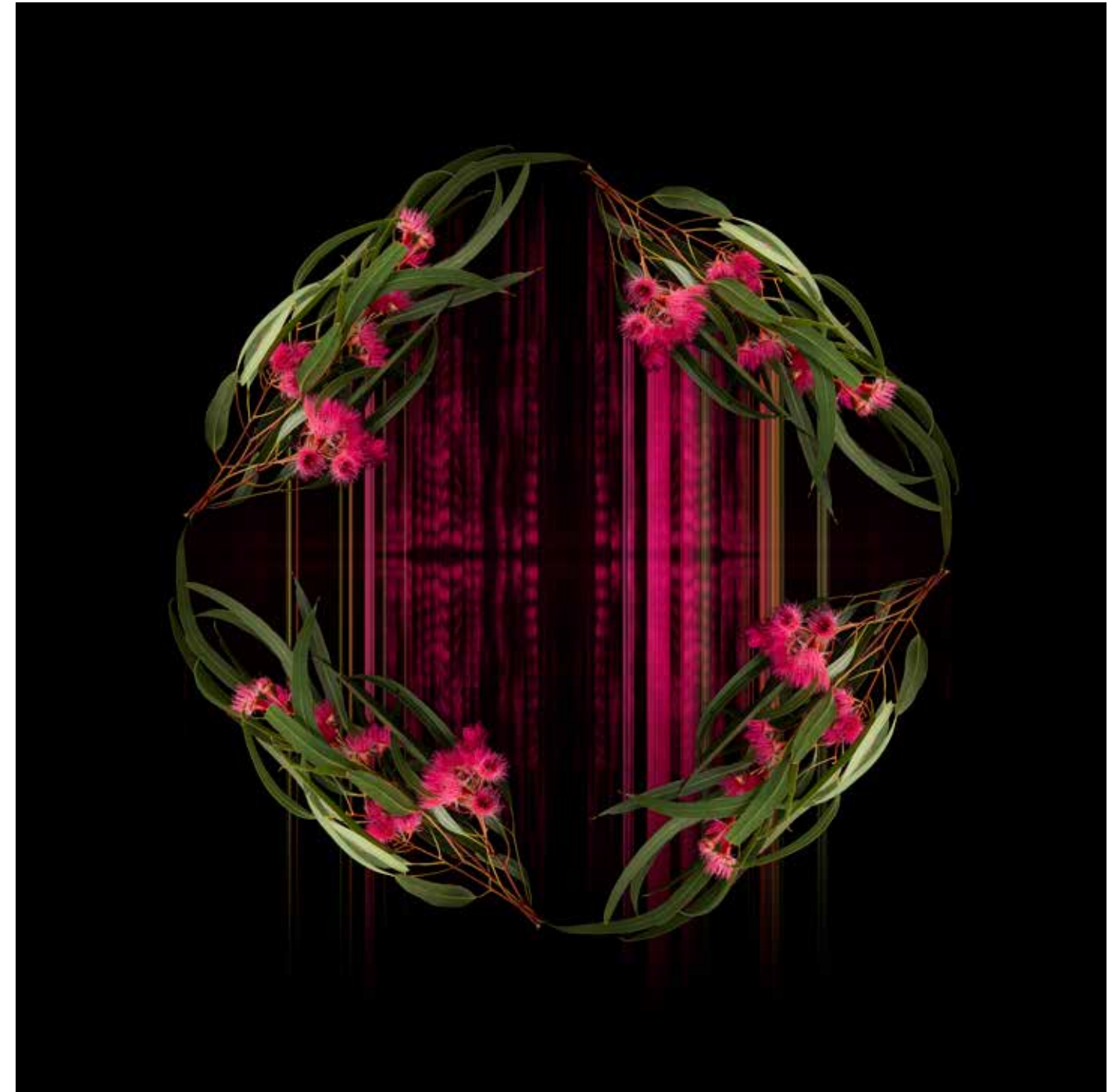
- What are the differences between artworks experienced in a book, online, or in real life?
- Consider the artwork's scale (dimensions), physicality, materiality, small details or sensory elements.
- What details do people observe in an artwork in real life that are harder to see in a book or online?
- *Furari Flores* is a multisensory exhibition. What senses can a book or online content not capture? How do you think the artist could help viewers understand different senses when they view the artwork in a book or online?

Explain how a label often accompanies artworks and includes important information such as the artist's name, artwork title, year made, and the artwork's materials. Also explain that an artwork statement may accompany some artworks to help viewers understand the artwork in more detail. Discuss why an artist or curator would choose to do this for particular artworks.

Use a ruler or measuring tape to compare the scale between the dimensions of an artwork in this resource or online, compared to its actual dimensions.

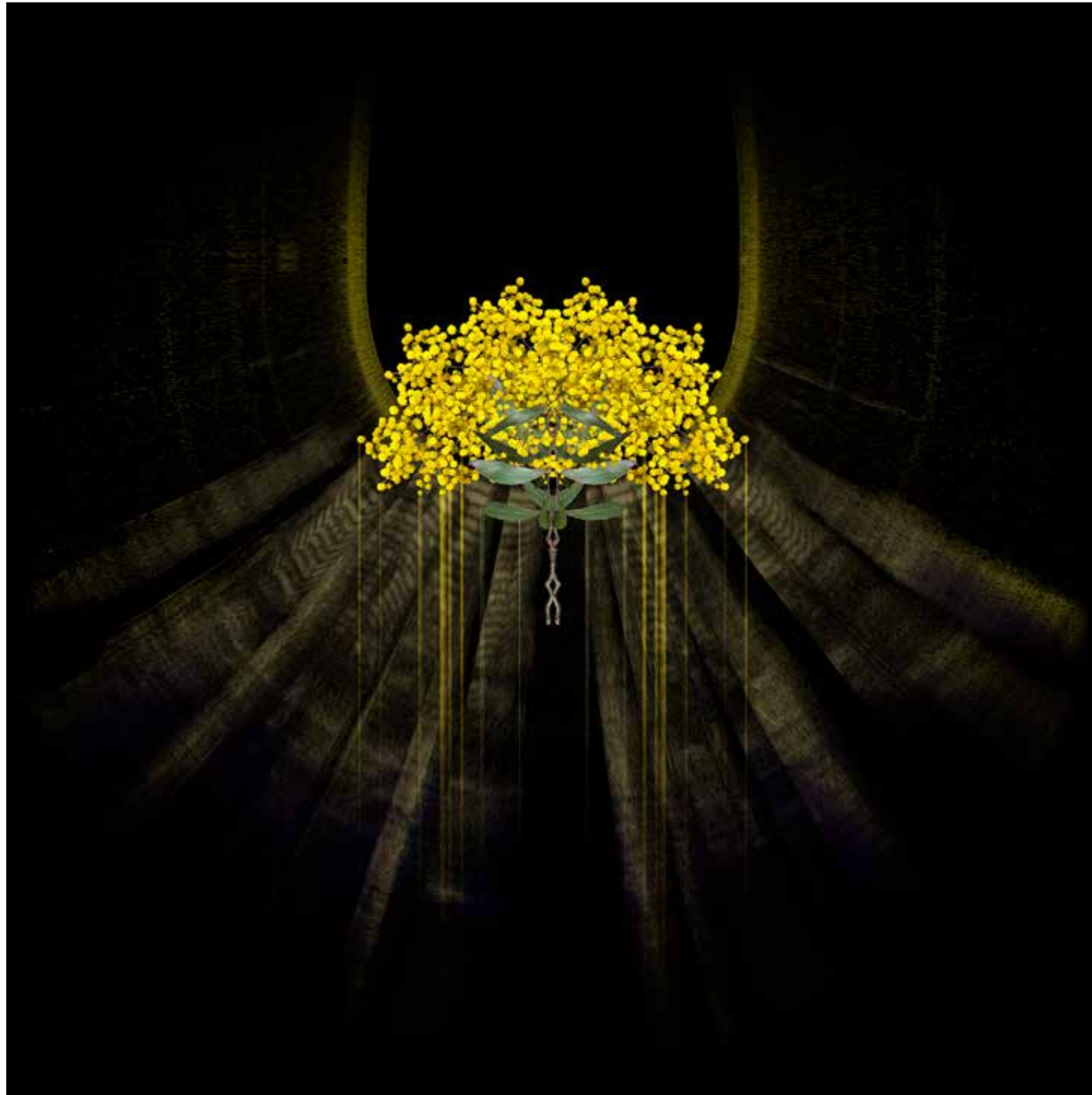


Furari Flores exhibition install photograph from Singleton Arts and Cultural Centre 2025. Photo: Singleton Arts and Cultural Centre.



stultitia repetita replicationem II (the folly of repetitive replication II) 2020
edition of 10, pigment print, 76.2 x 76.2cm. Plant: *Eucalyptus leucoxylon* var *rosea* (pink flowering gum)

Upper Primary Years 5 and 6



regeneratio spei sub floribus aureis (a rebirth of hope under golden flowers) 2022
edition of 5, pigment print, 120.0 x 120.0cm. Plant: *Acacia macradenia* (zigzag wattle)

Years 5 and 6 Australian Curriculum Links⁷

Visual Arts Band Description links, students

- explore and respond to artworks from local, regional, national and global cultures, times, places and/or other contexts that show how artists communicate ideas, perspectives and/or meaning through their visual arts practice;
- develop creative and critical practices and skills (integrated across activities), including:
 - creative practices for using visual conventions, visual arts processes and materials;
 - critical practices by observing, reflecting on and responding to artworks and practices they experience, including their own visual arts practice;
- create artworks in a range of 2D, 3D and/or 4D (time-based) forms using available materials and/or digital tools; and
- present artworks and practices in available informal and/or formal settings, including, as appropriate, school-hosted digital spaces such as a school learning management system.

Relevant Content Descriptions

- Exploring and Responding AC9AVA6E01: explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts;
- Developing Practices and Skills AC9AVA6D01: experiment with, document and reflect on ways to use a range of visual conventions, visual arts processes, and materials;
- Creating and Making AC9AVA6C01: use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning; and
- Presenting and Performing AC9AVA6P01: select and present documentation of visual arts practice, and display artworks in informal and/or formal settings.

General capabilities

- Literacy
- Critical and Creative Thinking
- Personal and Social Capability
- Intercultural Understanding

Achievement Standards require students

- explain the ways that visual conventions, visual arts processes and materials are used in artworks they create and/or experience;
- describe how artworks created across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning;
- develop and document ideas for their own artworks;
- select and use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning; and
- present documentation and artworks that communicate ideas, perspectives or meaning in informal and/or formal settings.

⁷ ACARA, The Australian Curriculum Version 9.0, 2026 <<https://www.australiancurriculum.edu.au/>>.

EXPLORING AND RESPONDING —

Exhibition Visit Years 5 and 6

Required materials:

- Pencils
- Paper or notebook
- Clipboards (only for in-person exhibition visits) for a solid surface for writing and drawing.

Please remind students to bring only pencils to physical exhibitions to protect the artwork from permanent markers or pens.

The following activity has two parts:

- Part 1 - pair work: ask students to walk through the exhibition with a classmate and complete the activity sheet.
- Part 2 - group discussion: have the class come together and consider and complete the questions on the part 2 activity sheet.

Print or photocopy the activity on the following pages for students to complete.



Cara-Ann Simpson facilitating a children’s workshop, ‘What does a smell look like?’ at Bundaberg Regional Galleries, 2026. Photo: Bundaberg Regional Galleries.

ACTIVITY — Exhibition Visit Part 1

Instructions: Partner with a classmate and complete the following activity.

Step 1: Find two artworks by **Cara-Ann Simpson** in *Furari Flores* that you both like and complete the tables below.

Student Name	
--------------	--

ARTWORK 1

Artwork Title	
Year Artwork Made	
Artwork Materials	
Plant	

ARTWORK 2

Artwork Title	
Year Artwork Made	
Artwork Materials	
Plant	

Why did you choose those two artworks?	
--	--

Step 2: Choose one artwork from above and create a line drawing of it. Only draw the major shapes so you can remember which artwork you chose. If the artwork is a video, draw part of the video and describe any sound. If the artwork also has a smell component, describe the smell.

ACTIVITY — Exhibition Visit Part 2

Instructions: As a group, consider the following questions and write some notes

Student Name	
What made you select the two artworks you picked?	
What did you like about these artworks? Please use art terminology when explaining your choices. For example: colour, shape, tone, texture, line, medium...	
What details or features in the artwork might not be visible in the online exhibition or in a book?	
What do you think the artwork is about? Does the artwork's title or statement provide any clues that help?	
How was the artwork presented?	
Why do you think Cara-Ann presented the artwork this way?	

CREATING AND MAKING —

Translating Senses Year 5 and 6

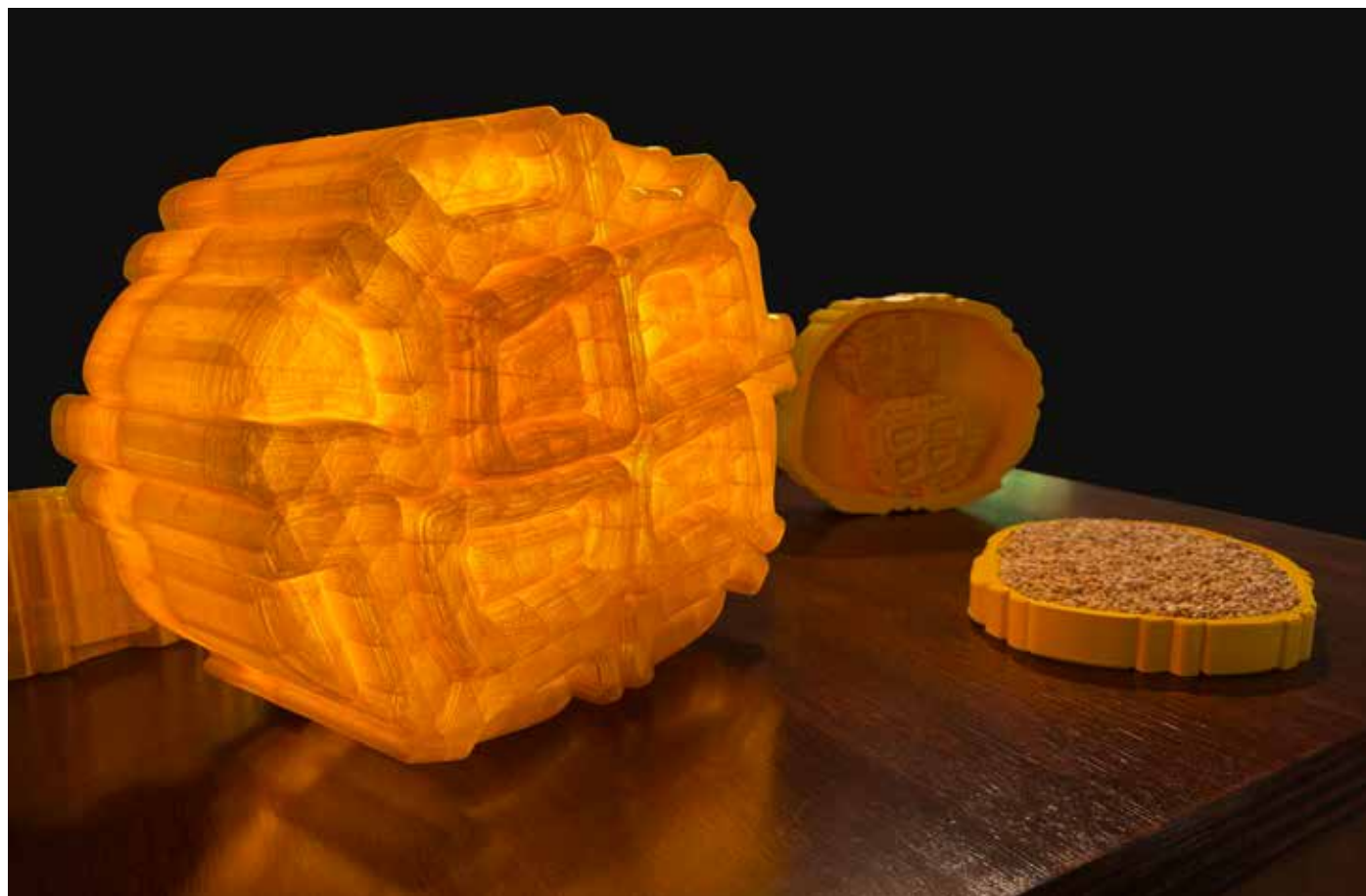
Cara-Ann has created a multisensory exhibition that allows visitors to see, hear, smell, and even touch some artworks! In many of Cara-Ann's artworks, she has used spectrography so that people can 'see' sound. Aural spectrography uses recorded sound data and turns it into an image.

In Cara-Ann's video artworks with sound, you can see the spectrograph changing. Watch and listen closely:

- Can you see the change when there is a bird singing, or the wind picks up?
- What else can you see and hear?

There are two activities under Creating and Making:

- Activity 1 - making an artwork: students will make an artwork about a plant or flower and then imagine how it smells, or the surrounding sounds. Students are asked to translate these senses into something visual.
- Activity 2 - sharing: this part involves students sharing their artwork's unique story, and then supporting students to curate a class exhibition.



Detail of scent sculpture demonstrating how Cara-Ann visualises what a smell might look like, and then combines it with a scent she creates. Artwork: *venari renata narratio (to hunt a reborn narrative)* 2023, custom-made scent, nebuliser, recycled PLA filament, recycled PETG filament, corn cob grit, LED lights, lithium ion batteries. Inspired by Acacia pollen.

ACTIVITY — What does a smell or sound look like?

Step 1

Choose a plant or flower that you love. What does it look like?

Make a coloured drawing or painting of just the plant or flower.

Step 2

Think about how the plant or flower smells. Close your eyes and imagine if you could see the smell – what shapes or colours would it be?

Add these to your artwork!

Step 3

Think about where the plant or flower grows. Close your eyes and imagine what you might hear.

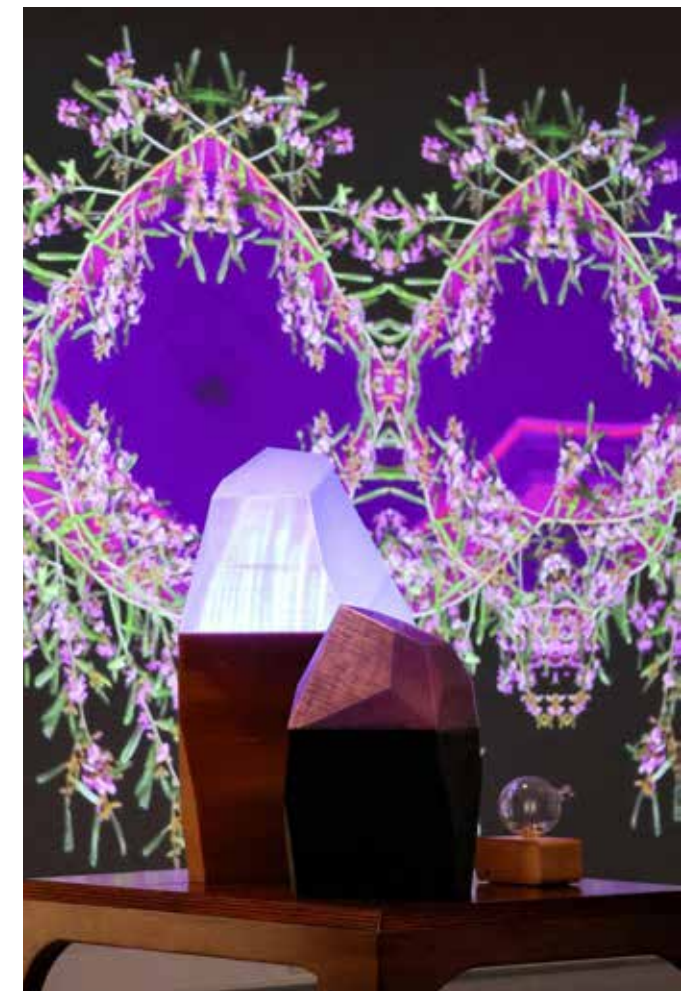
For example, there might be birds, wind, ocean waves, water trickling, or even traffic. What shapes or colours would each sound be if you could see them?

Add these to your artwork!

Step 4

Complete the artwork by adding a background and/or additional elements that add meaning to the artwork.

Install photo showing how Cara-Ann visualises what a scent might look like in her scent sculpture, as well as how sound can be visualised using aural spectrography in the video artwork behind. Photo: Singleton Arts and Cultural Centre, 2025.



PRESENTING AND PERFORMING —

Class Exhibition Years 5 and 6

ACTIVITY — Discussion

After students complete their artwork, ask them to form pairs or small groups.

- It is important for students to understand that every artwork is unique and carries a personal meaning for the artist.
 - This matters because it shows us how art is a personal form of expression, and that the diversity of art reflects our diversity.

Each pair or small group should discuss:

- The story behind their artwork.
 - Why did they choose that specific flower or plant?
 - Do they have a story or memory associated with that flower or plant that they would like to share?
 - Did they choose to incorporate other elements to add more meaning to the artwork? If so, what were they and why did they incorporate them?
- The techniques, mediums/materials, and elements of art they used to create their artwork.
- How they translated smell and/or sound into something visual.
 - Why did they choose specific colours, shapes, materials or textures to represent smells or sounds?



A visitor smelling one of the scent sculptures at the *Furari Flores* exhibition at the University of Southern Queensland Art Gallery, 2024. Photo: David Martinelli - DC Imaging.



Cara-Ann Simpson sharing some stories from the *Furari Flores* exhibition at Singleton Arts and Cultural Centre 2025. Photo: Singleton Arts and Cultural Centre.

ACTIVITY — Class Exhibition

As a group, work with the students to curate an exhibition showing all the artworks.

- Ask students to find connections between different artworks to help decide artwork groupings and their placement.
 - They might consider both material and conceptual elements such as stories, themes, concepts, colours, shapes, lines, or textures.
- Consider displaying small artwork groupings on a weekly rotation where space is too limited to show all the artworks together.

Lower Secondary Years 7 and 8



societatem ab intus putrescit (society rots from the inside) 2019,
edition of 5, pigment print, 40.0 x 40.0cm.
Plant: *Rosa* sp. (yellow rose)

Years 7 and 8 Australian Curriculum Links ⁸

Visual Arts Band Description links, students

- explore and respond to artworks and visual arts practices across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces, or engagement with artists;
- develop practices and skills (integrated across activities), including:
 - creative practices and skills for developing ideas, themes and their visual arts practice;
 - critical practices by taking opportunities to reflect on, evaluate or respond to their own work or the work of others; for example, developing intentions for artworks based on exploration, inquiry and research;
- create artworks in a range of 2D, 3D and/or 4D (time-based forms) and/or multi-disciplinary forms to communicate ideas and intentions using visual conventions, visual arts processes and materials; and
- present artworks to audiences, in physical and/or virtual spaces; for example, for a specific target audience.

⁸ ACARA, The Australian Curriculum Version 9.0, 2026 <<https://www.australiancurriculum.edu.au/>>.

Relevant Content Descriptions

- Exploring and Responding AC9AVA8E01: investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts;
- Developing Practices and Skills AC9AVA8D01: experiment with visual conventions, visual arts processes and materials to develop skills;
- Developing Practices and Skills AC9AVA8D02: reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice;
- Creating and Making AC9AVA8C01: generate, document and develop ideas for artworks;
- Creating and Making AC9AVA8C02: select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning; and
- Presenting and Performing AC9AVA8P01: curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences.

General capabilities

- Literacy
- Critical and Creative Thinking
- Personal and Social Capability
- Intercultural Understanding

Achievement Standards require students

- analyse how visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience;
- evaluate the ways that visual artists across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning through their visual arts practice;
- describe respectful approaches to creating and/or responding to artworks;
- generate, document and develop ideas for artworks;
- reflect on their visual arts practice;
- select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning; and
- curate and present exhibits and/or displays of their own and/or others' artworks and/or visual arts practice for audiences.

EXPLORING AND RESPONDING —

Exhibition Visit Years 7 and 8

Teacher Notes

In-person exhibition visit and online viewing
Prompt the students to discuss the distinctions they might observe between seeing artwork reproduced on a screen or in print, versus experiencing it in a gallery.

For example, you could explore distinctions like the artwork’s dimensions, its physical presence, what details can be observed, or the sensory aspects that are lost in an online viewing, such as scent and touch.

When discussing and responding to artworks, students should consider the context of the artwork’s creation and be respectful of the diversity in artistic approaches and subject matter choices.

Online viewing
Discuss the exhibition layout and curation. Consider how this shares the exhibition’s story to build meaning and layers.

Expanding Perspectives

Required materials:

- Pencils
- Paper or notebook
- Solid surface for writing/drawing (i.e. clipboard)

Please remind students to bring only pencils to physical exhibitions to protect the artwork from permanent markers or pens.

In-person exhibition visit
Consider whether this could be the first time that students have attended an art gallery exhibition. Discuss the benefits of engaging with artworks in-person, and gallery visit expectations.

It is important to advise students that expected behaviour includes:

- no touching of artworks, unless directed by the gallery or artist;
- not taking food/drink into the gallery;
- using only pencils for writing;
- considering gallery visitors, including keeping voices down when discussing artworks and allowing other people access to artworks.

Discuss the exhibition layout and curation. Consider how this shares the exhibition’s story to build meaning and layers. You might also cover lighting use, and the physical experience of the exhibition.

The following activity has two parts:

- Responding to Art - individual work: ask students to walk through the exhibition and complete the activity sheet.
- Discussing Art - group discussion: facilitate a group discussion guided by the questions on the activity sheet. Ask students to jot down notes for each question.

Print or photocopy the activity on the following pages for students to complete.

ACTIVITY — Expanding Perspectives (Exploration)

Instructions: Complete the following activity.

Student Name	
--------------	--

Step 1: Find your favourite artwork by **Cara-Ann Simpson** in *Furari Flores* and complete the following.

ARTWORK 1

Artwork Title	
Year Artwork Made	
Artwork Materials	
Plant	
What drew you to this artwork? What things do you like about it? Use art terminology where you can.	
What feelings do you have when you experience this artwork?	
Describe the artwork’s sensory experience	

Step 2: Draw the key features such as patterns, lines, and shapes in the artwork you selected. If the artwork is a video, draw part of the video, and describe any sound. If the artwork has a smell component, also describe the smell.

ACTIVITY — Expanding Perspectives (Responding)

Instructions: As a group, consider the following questions and write some notes

Student Name	
--------------	--

Which artwork was your favourite?
Use art terminology to explain your choice. Consider: colour, shape, tone, texture, line, medium, or other formal elements.

Were there any artworks that lots of students chose as their favourite?
Did your peers have similar or different reasons for choosing that artwork?

Were there any artworks that you did not like?
Use art terminology to explain why you don't like this artwork. Consider: colour, shape, tone, texture, line, medium, or other formal elements.

© 2026, Cara-Ann Simpson and Harold Simpson

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Was there an artwork that many of your peers didn't like? Did they have similar or different reasons for choosing that artwork?
Did you notice any imagery, sounds, or scents in the exhibition that seemed familiar or brought up memories? Use your knowledge and memories to explain.
Are you inspired to try new art techniques or materials after experiencing the exhibition? Which artwork/s inspired you? What art techniques and/or materials do you want to try?
Think about the different techniques and mediums Cara-Ann used when creating this exhibition and the individual artworks. Decide on one artwork to discuss why you think Cara-Ann used particular techniques and mediums.

CREATING AND MAKING —

Multisensory Plants Years 7 and 8

ACTIVITY — Creating a ‘multisensory plants’ artwork

Create an artwork exploring the theme of ‘multisensory plants’

For this activity, students are to create an artwork of a plant that either has a positive or negative impact on their life. The artwork must incorporate either the translation of senses, such as visualising sound or smell, or be multisensory, such as being visual and also having a smell or sound element.



Furari Flores exhibition install photograph from Singleton Arts and Cultural Centre 2025. Photo: Singleton Arts and Cultural Centre.

Consideration of sustainable materials, techniques, and technologies

- Where possible, this activity can support students' understanding and use of sustainable materials, techniques, and technologies.
- Consider the potential materials and technologies available and accessible to assist with choosing suitable materials, techniques, and technologies.
- Consider the materials, techniques, and technologies that the artist has used to produce her exhibition, and whether there are possible ways to incorporate some of these materials, such as the recycled 3D printing filament and recycled fabrics.

Use the following questions to assist students in deciding which plant to choose to create this artwork

- Consider different plants that you like or dislike. Think about the memories you have of these plants and choose one that will help you make it significant to you as an artist.
- Do you have several plants in mind and can't decide? If so, you could write them down and choose one at random, or use this to cross them out by preference until only one is left.
- Consider whether you want to draw the plant in its environment, in a vase, or floating.
 - Think about the background and whether you want it to be minimal, such as those in Cara-Ann Simpson's exhibition that are on black backgrounds, or or you prefer to add in more detail.
- Think about the colours that connect to the plant and that you can include in your artwork.

For classes translating senses

- Think about how the plant smells, such as the smell of its flowers or the smell of the leaves when they are crushed.
 - Close your eyes and imagine what shapes, colours, lines or textures the smell would look like.
 - Add these into your artwork.
- Think about the sounds of the environment where the plant grows, such as birdsong, wind, running water, waves, traffic, or the sounds of other animals and plants surrounding it.
 - Close your eyes and imagine what shapes, colours, lines or textures the sound would look like.
 - Add these into your artwork.
 - For example, if the plant grows in a quiet place with occasional loud birdsong, you might represent the sound using pastel colours for the quietness and brighter colours for the birdsong.

- Think about how the plant textures differ on various parts of the plant.
 - For example, the different textures of the leaves, petals, stems, pollen, bark, or trunk.
 - Consider how you can represent these textures in your artwork by using different art techniques or materials.
- As you create your artwork, consider how Cara-Ann Simpson created different artworks in her exhibition.
 - How did she translate sound into image?
 - Are there other ways that she represented senses visually?

For classes creating multisensory artworks

- Think about how the plant smells, such as the smell of its flowers or the smell of the leaves when they are crushed.
 - Consider how you might add smell to your artwork, such as rubbing it with crushed leaves, or adding a couple of drops of essential oil to it.
- Think about the sounds of the environment where the plant grows, such as birdsong, wind, running water, waves, traffic, or the sounds of other animals and plants surrounding it.
 - Consider how you might add sound to your artwork by recording the environment, yourself or others making these sounds.
 - How will you add the sound recording into the artwork?
- Think about how the plant textures differ on various parts of the plant.
 - For example, the different textures of the leaves, petals, stems, pollen, bark, or trunk.
 - Consider how you can add these textures to your artwork using different materials such as fabrics, found objects, bark, dirt, or other materials that reflect the textures.
- As you create your artwork, consider how Cara-Ann Simpson created different artworks in her exhibition.
 - How did she incorporate different senses into artworks?

Once you have finished your artwork

- Give your artwork an interesting title that shares the 'story' of your artwork to help viewers understand the story. You might decide to give it a name that reflects the plant, or the place where it grows that has significance to you, or it might come from the memory that helped inspire your artwork. Look at some of the artwork titles in *Furari Flores* and think about how these titles reflect the plant or the artist's story.
- Write a short artwork statement (75-120 words) to help viewers looking at your artwork understand why this plant is significant to you. In your artwork statement, use art terminology to explain the approach you have taken, such as your use of colour, line, and texture to represent different senses, or what other senses you have incorporated and how.

PRESENTING AND PERFORMING —

Multisensory Plants Years 7 and 8

ACTIVITY — Curate a ‘multisensory plants’ exhibition

Curate an exhibition exploring the theme of ‘multisensory plants’

For this activity, students are to work collaboratively with their teacher to curate an exhibition.

- Place all artworks on a large table or on the floor to see how they look together.
 - Investigate the ‘salon hang’ concept to understand how arranging artworks closely together can function as a single work.
 - Suggestion: consider the history of the salon hang during the discussion, and whether *Furari Flores* includes any elements of a ‘salon hang’, or whether it employs different curatorial techniques.
- Look for connections between each artwork.
 - In small groups, ask students to make suggestions and explain to the group why they believe certain artworks would work better together.
- Illustrate how positioning an artwork either next to, or separate from, other artworks can enhance the artwork. Explore how artworks communicate with each other in a space.
- Create a gallery with the artworks installed as a cohesive exhibition.
 - In pairs or small groups, look at the artworks together and discuss the parts that you think work well and why.
 - Please use art terminology.

Tips for encouraging students to talk appropriately about each other’s artwork

- Be respectful of everyone’s artwork. The following tips can help with this:
 - Remember:
 - your peers have put a lot of time and effort into creating their artwork; and
 - their artworks may be very personal.
 - Start sentences with ‘I’ to support positive communication.
 - For example: “I like the way you’ve used gold to represent the smell of wattle”.
- Choose three artworks from your peers that you like:
 - What do you like about these artworks?
 - Use art terminology to explain your reasons.
 - Read the artwork information, including title, materials, and statement for each.
 - Does this extra information help you understand the artwork further?

Reflection Activity

- When exhibiting many artworks together, what aspects need to be considered?
 - For our class exhibition, what are the benefits and drawbacks of a ‘salon hang’?
- What did you notice about the way each artist in your class depicted the theme of ‘multisensory plants’?
- Can you see any influences from Cara-Ann Simpson’s exhibition, *Furari Flores*, in your class exhibition and artworks?
 - If so, what are they and why do you think you and/or your fellow artists have incorporated them?



Furari Flores exhibition install photograph from Singleton Arts and Cultural Centre 2025. Photo: Singleton Arts and Cultural Centre.

Upper Secondary Years 9 and 10



Furari Flores exhibition install photograph from Bundaberg Regional Galleries, 2025. Photo: Bundaberg Regional Galleries.

Years 9 and 10 Australian Curriculum Links⁹

Visual Arts Band Description links, students

- explore and respond to artworks and visual arts practices from across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces or engagement with artists;
- develop practices and skills (integrated across activities), including:
 - building and extending creative practices and skills for visual arts practice, developing ideas and intentions, creating representations, and developing skills and techniques in specific visual arts processes;
 - building and extending critical practices by taking opportunities to reflect, evaluate or respond to their own work and the work of others; for example, considering how to apply knowledge of visual arts practices in their work;
- create artworks to communicate ideas, perspectives and meaning in 2D, 3D and/or 4D (time-based forms) and/or multi-disciplinary forms to communicate ideas and intentions using visual arts practices and materials; and
- present artworks and practices to audiences; for example, curating exhibits of their work, as individual artists or by working collaboratively. This can include designing and preparing a space or developing supporting material such as artist statements.

⁹ ACARA, The Australian Curriculum Version 9.0, 2026 <<https://www.australiancurriculum.edu.au/>>.

Relevant Content Descriptions

- Exploring and Responding AC9AVA10E01: 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;
- Developing Practices and Skills AC9AVA10D01: experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression;
- Developing Practices and Skills AC9AVA10D02: reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice
- Creating and Making AC9AVA10C01: evaluate critical feedback when planning, developing and refining their visual arts practice;
- Creating and Making AC9AVA10C02: 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; and
- Presenting and Performing AC9AVA10P01: evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice.

General capabilities

- Literacy
- Critical and Creative Thinking
- Personal and Social Capability
- Intercultural Understanding

Achievement Standards require students

- analyse how and why visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience;
- evaluate how and why artists from across cultures, times, places and/or other contexts use visual conventions, visual arts processes and materials in their visual arts practice and/or artworks to represent and/or challenge ideas, perspectives and/or meaning;
- evaluate how visual arts are used to celebrate and challenge perspectives of Australian identity;
- draw on inspiration from multiple sources to generate and develop ideas for artworks;
- document and reflect on their own visual arts practice;
- use knowledge of visual conventions, visual arts processes and materials to create artworks that represent and/or communicate ideas, perspectives and/or meaning;
- curate and present exhibitions of their own and or/others' artworks and visual arts practice to engage audiences.

EXPLORING AND RESPONDING —

Exhibition Visit Years 9 and 10

Teacher Notes

In-person exhibition visit and online viewing
Prompt the students to discuss the distinctions they might observe between seeing artwork reproduced on a screen or in print, versus experiencing it in a gallery.

For example, you could explore distinctions like the artwork’s dimensions, its physical presence, what details can be observed, or the sensory aspects that are lost in an online viewing, such as scent and touch.

When discussing and responding to artworks, students should consider the context of the artwork’s creation and be respectful of the diversity in artistic approaches and subject matter choices.

Seeing and Experiencing

- Required materials:
- Pencils
 - Means of making notes in response to the exhibition: visual journal, tablet, notebook.
 - Solid surface for writing/drawing (in-person exhibition visits).

Prepare students to engage in meaningful exploration and response by exploring relevant principles and elements of art and design prior to the exhibition experience.

Familiarise students with curatorial principles and concepts such as curating individual artworks into a larger exhibition, and the difference between solo and group exhibitions. Consider explaining this as framing individual stories within a bigger narrative, or as chapters within a book.

Online viewing
Discuss how the online exhibition arranges the artwork and accompanying information. How does this share the exhibition’s story to build meaning? Consider how multisensory art can be displayed online, and what is not accessible online.

In-person exhibition visit
Discuss the benefits of engaging with artworks in-person, and gallery visit expectations. Remind students of expected behaviour within gallery spaces.

Discuss how the physical exhibition arranges the artworks and accompanying information. How does this share the exhibition’s story to build meaning and layers? Consider the use of lighting, the exhibition’s physical experience, and how multisensory art might alter a gallery experience.

- The following activity has two parts:
- Part 1 - individual or pair work: What do you see and experience? Ask students to walk through the exhibition and complete the activity sheet.
 - Part 2 - group work: Comparing and Expanding Perspectives. Facilitate a group discussion guided by the questions on the activity sheet. Ask students to jot down notes for each question.

Print or photocopy the activity on the following pages for students to complete.

ACTIVITY — What do you see and experience?

Instructions: Take some time to explore the exhibition. Read about the artist in the ‘About the Artist’ section in the catalogue, exhibition label, or website link.

Student Name	
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Choose one artwork by **Cara-Ann Simpson** in *Furari Flores* that grabs your attention and complete:

Artwork Title	
Year Artwork Made	
Artwork Materials	
What do you think the meaning of this artwork is? Make some notes about the story you see in the artwork, and the story you read in the artwork statement (if provided).	

Discuss this artwork’s prominent features.

Consider art and design principles and elements incorporated into the artwork. Share what makes it stand out to you using art terminology.

Explain how Cara-Ann Simpson used these art and design principles and elements in the artwork.

Interpret the artwork using your own opinions and observations as an artist. Is the artwork multisensory, or does it translate one sense into another? For example: sound into image.

Consider the artwork’s display and its location in the exhibition.

The artist, Cara-Ann, gave careful consideration to how the artworks ‘work’ together as a curated exhibition. Make notes about where this artwork is situated in the exhibition, and whether you think it belongs there. Explain why.

Look at the entire exhibition

Now, consider the whole exhibition.

Make notes about any patterns, relationships, contrasts, or stories you notice across the arrangement of works. You might notice the use of labels or additional text that help separate or identify specific themes, ideas, or stories.

Do you think this additional information helps visitors understand the artist’s intention? What elements from the additional information do you like, and what didn’t you like? Explain why.

Think about how the artist created a multisensory experience.

Make notes about the different sensory elements that you experienced as part of the entire exhibition experience. Which of these elements are new to you in an art exhibition? Do you like the way the artist incorporated them? If you were to make a multisensory artwork, what sense other than sight would you incorporate?

ACTIVITY — Compare and Expand Perspectives

Instructions: Divide into small groups of 3-5 students. Share the observations you made about your chosen artwork in your group and listen to the observations other students made.

Student Name	
--------------	--

What similarities and differences did you and your peers notice?

Discuss the mediums and techniques in the exhibition. What mediums and techniques do you recognise? How did the artist use them? What mediums or techniques are new to you?

Choose one artwork together and read its 'story' (within the artwork). Help each other explain how the artwork's content informed the personal meaning you developed.

What common and/or contrasting themes emerged from your group discussion? Make some notes about these themes; they could provide the starting point for making your own artwork back in the classroom.

MAKING AND CREATING —

Developing a Thematic Group Exhibition

Part of the responding activities during the exhibition exploration asked students to identify common or contrasting themes. Facilitate a class discussion reviewing the identified themes, and support students to decide on a key theme to guide a body of work produced by the class for exhibition.

The following page provides a suggested list of questions as an activity sheet to guide this process for students.

This activity allows students to develop an agreed theme for an exhibition before starting the artwork development process. It supports students in identifying different processes and methods to approach creative practice, alongside developing planning skills.

Teacher considerations:

- Do you have a planned unit that you can change to incorporate a class exhibition as an outcome?
- Is there a particular group of plants, objects, or symbols that the students have agreed to incorporate into their individual artworks? As a class, what does this represent, and why is it important?
- Ask students to develop individual artwork statements supporting their artwork.
- As a class, write an exhibition statement that explains the theme, details how you agreed on it, and illustrates how individual students responded to it.

Use the class theme to support the development of individual artworks.



Furari Flores install photo from Bundaberg Regional Galleries, 2026. Photo: Bundaberg Regional Galleries.

ACTIVITY — Developing a Thematic Group Exhibition

Instructions: As a class (and with your teacher), review the identified themes and decide on a key theme to guide a class group exhibition.

Student Name	
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What key theme would you like to explore for a group exhibition as a class?

Why is this theme important to you? Why is it significant to the entire class?

Consider: Are there any school or community priorities that might shape the theme?

What mediums, techniques, and formats will your individual artworks include?

For example: 2D, 3D, digital art, time-based art, ceramics, painting, drawing, mixed media, collage.

Sometimes it helps to shift this and consider: What mediums, techniques, and formats do you want to exclude from the exhibition?

What principle or element of art and design do you want to explore?

Is there a particular element or principle of art and design from *Furari Flores* that stood out to you? Can you collaborate with other subject areas that might connect to your theme, such as science, technology, or music?

Having a connecting principle or element of art and design can help create an exhibition that is cohesive, allowing for stronger connections between artworks. This helps in sharing the exhibition’s theme and story.

Where will you show your group exhibition?

Your teacher will need to help you identify and secure a suitable space/venue.

When will you complete the artwork? This date is a class commitment.

When will you hold the exhibition opening event? This date is a class commitment.

Consider aligning this with potential school or community events, such as arts nights, parent-teacher events, school fairs, or similar events.

How will you promote your group exhibition?

How will you share the details of your exhibition and the opening event with people?

Design an e-invite and discuss suitable avenues to share it. For example: school newsletters, approved school social media channels, and state art teacher professional learning networks and associations.

Will you have a guest speaker to open your exhibition? Who will it be?

What are your exhibition installation dates? This date is a class commitment.

What are your exhibition demount (take down) dates? This date is a class commitment.

PRESENTING AND PERFORMING —

Curating a Thematic Group Exhibition

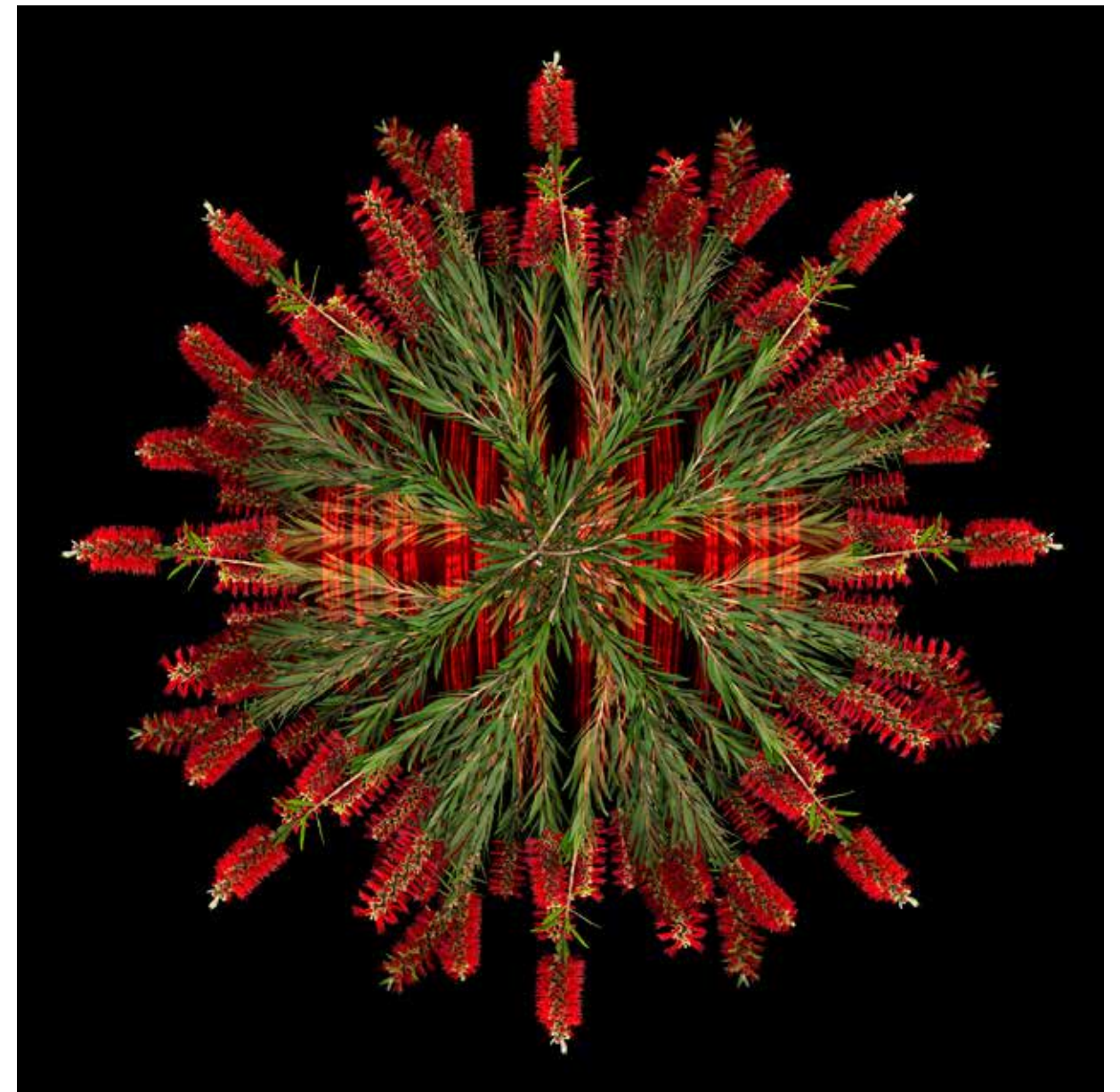
This activity builds upon the group decisions agreed upon in the making and creating activity above. Students are to work collaboratively with their teacher to curate their thematic group exhibition.

Using the decisions agreed upon by the class as the basis for this activity, work through:

- Put all artworks included in the exhibition in one space so students can see every artwork together.
 - Consider if the exhibition space needs a salon hang to inform artwork groupings.
 - Suggestion: re-visit the concept of the salon hang during the discussion, and whether *Furari Flores* includes any elements of a 'salon hang', or whether it employs different curatorial techniques.
- Consider the connections that exist between the artworks.
 - This is an opportunity to explore storytelling within visual art, and how individual artworks' stories are considered in conjunction with aesthetics for curatorial purposes.
 - In small groups, have students make suggestions and explain to the group why they believe certain artworks belong together.
- Explore how positioning and space can shift meaning and impact an artwork, or the other artworks around it.
 - Experiment with the positioning of artworks, including arranging them side-by-side, as well as how another artwork on an opposite wall might affect the artwork (or group of artworks).
 - Investigate how artworks communicate with each other in a space through both stories and aesthetics.
- Create a draft curatorial and installation plan for the group's exhibition.
 - Discuss how a curatorial and installation plan may need to be adaptable once you start the exhibition installation process.
 - Explore how different spaces and lighting can affect a curatorial and installation plan, and that part of curating and installing exhibitions involves being responsive and adaptable to achieve the best possible outcome for the included artworks.

Reflection Activity

- What surprised you about the curatorial process?
 - What factors should you consider when creating a curatorial and installation plan for an exhibition?
- Can you see any influences from Cara-Ann Simpson's exhibition, *Furari Flores*, in your group exhibition?
 - If so, what are they and why do you think you and/or your fellow artists have incorporated them?



consummatio et restitutio – exolvuntur sine fine (consumption and restoration – an endless cycle) 2020, edition of 10, pigment print, 76.2 x 76.2cm. Plant: Callistemon viminalis (red weeping bottlebrush)

RESOURCES



aves repleti bombacio: de realis fantasy quaerimus II (ears filled with cotton: seeking the real fantasy II)
2020, edition of 10, pigment print, 76.2 x 76.2cm. Plant: *Hibiscus tiliaceus rubra* (red cottonwood tree)

Relevant Resource Links

Survey link:

<https://www.surveymonkey.com/r/FKfV7TP>

Teachers' feedback survey supporting Cara-Ann's touring exhibition, funding acquittal, and ongoing development.

***Furari Flores* - the online exhibition**

<https://caraannsimpson.com/furari-flores-exhibition/>

Exhibition e-book publication (National Library of Australia)

<https://nla.gov.au/nla.obj-3308874842/view?showSensitive=y>

Exhibition publication audiobook

<https://soundcloud.com/cara-ann-simpson/sets/furari-flores-a-multisensory-arts-experience-exploring-the-wonder-of-plants>

Exhibition easy English guide

https://caraannsimpson.com/wp-content/uploads/2025/12/Furari-Flores-easy-English2_sml.pdf

Furari Flores short documentary produced by Ben Tupas, 2024

<https://vimeo.com/caraannsimpson/furari-flores-doco-ben-tupas>

Furari Flores video artwork links

1. <https://vimeo.com/caraannsimpson/narratio-regenerationis>
2. <https://vimeo.com/caraannsimpson/deterra-i>
3. <https://vimeo.com/caraannsimpson/spiritus-terrae>
4. <https://vimeo.com/caraannsimpson/de-terra-2>
5. <https://vimeo.com/caraannsimpson/cadere-i-i>
6. <https://vimeo.com/caraannsimpson/stultitia>
7. <https://vimeo.com/caraannsimpson/illicestnemo>
8. <https://vimeo.com/caraannsimpson/consummatio>

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Facebook: <https://www.facebook.com/Artist.CaraAnnSimpson>

LinkedIn: <https://www.linkedin.com/in/caraannsimpson/>

Benefits of Multisensory Art & Exhibition Experiences

‘when you design for accessibility you generally end up producing results that benefit everyone’¹⁰

¹⁰ Don Undeen quoted in Ezgi Ucar, ‘Multisensory Met: Touch, Smell, and Hear Art (8 September 2015), *The Met*.

multisensory environments foster ‘engagement & the sense of ownership and connection’¹¹

¹¹ Bliss Cavanagh et al, ‘Receptive Arts Engagement for Health: A Holistic and Trans-Disciplinary Approach to Creating a Multisensory Environment’ (11 December 2020) *SAGE Open*.

‘art may become more accessible by creating space

for more immersive and collaborative experiences’¹²

‘spending time in nature, experiencing or viewing artwork & accessing

¹² Laurel Mcleod, ‘Building Inclusivity Through a Multisensory Art Experience (2020) *Arts Help*.

sensory rooms all support self-management & positive mental health’¹³

¹³ Bliss Cavanagh et al, ‘It’s like another world: the perceived beneficial effects of an artistically designed multisensory environment’ (16 July 2018, published 2019) 45(1) *Medical Humanities* 52-59.

‘a multisensory approach will help bring the [art]work to life benefiting everyone’¹⁴

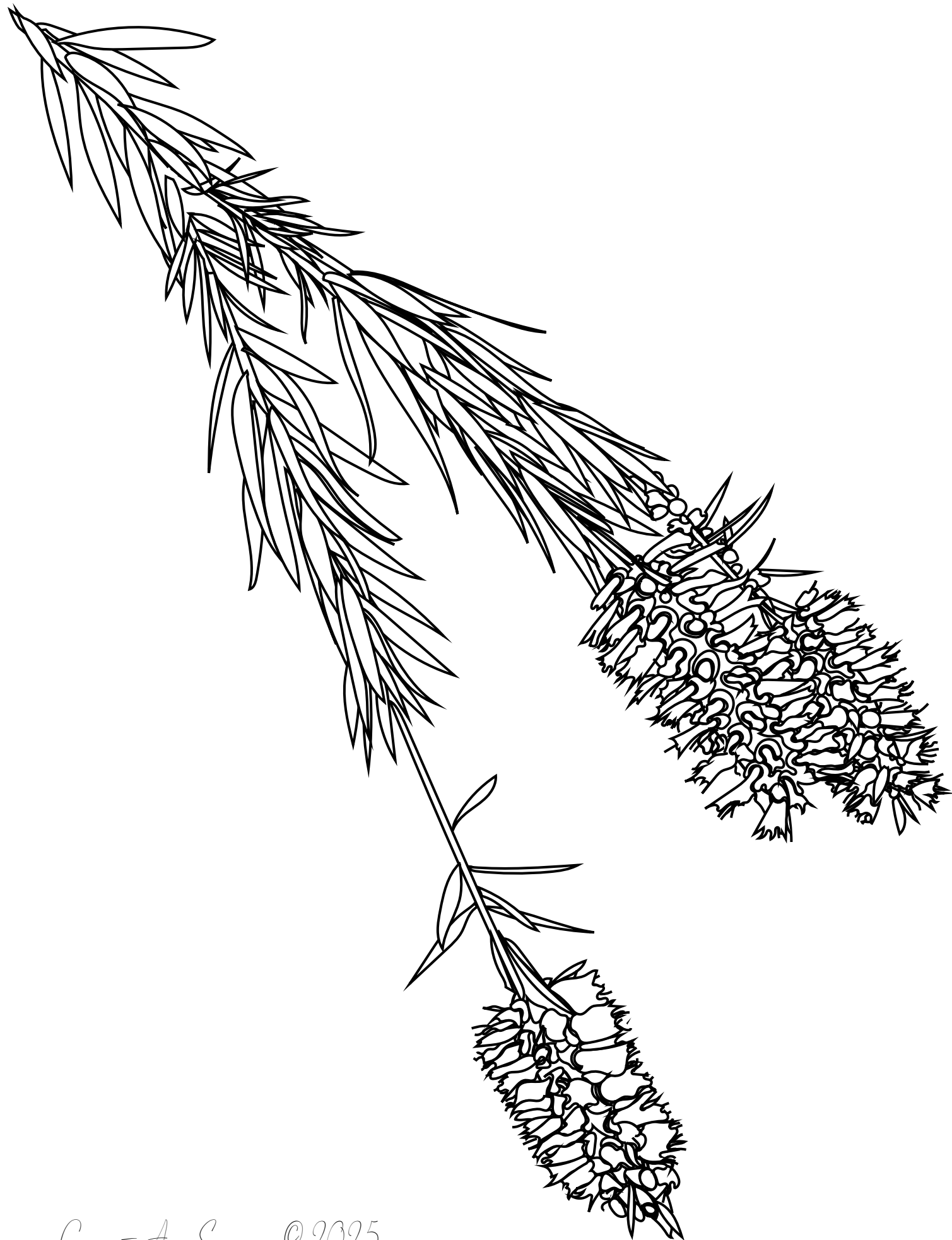
¹⁴ Laurel Mcleod, ‘Building Inclusivity Through a Multisensory Art Experience (2020) *Arts Help*.

Self-Led Activities

The following pages provide free colouring-in activities, alongside easy-to-use flower crown templates for younger students.



‘Mini makers’ activity participants making Cara-Ann Simpson’s flower crowns. Bundaberg Regional Galleries, 2026. Photo: Bundaberg Regional Galleries.



Cara-Ann Simpson © 2025

Furari Flores: a touring exhibition education resource

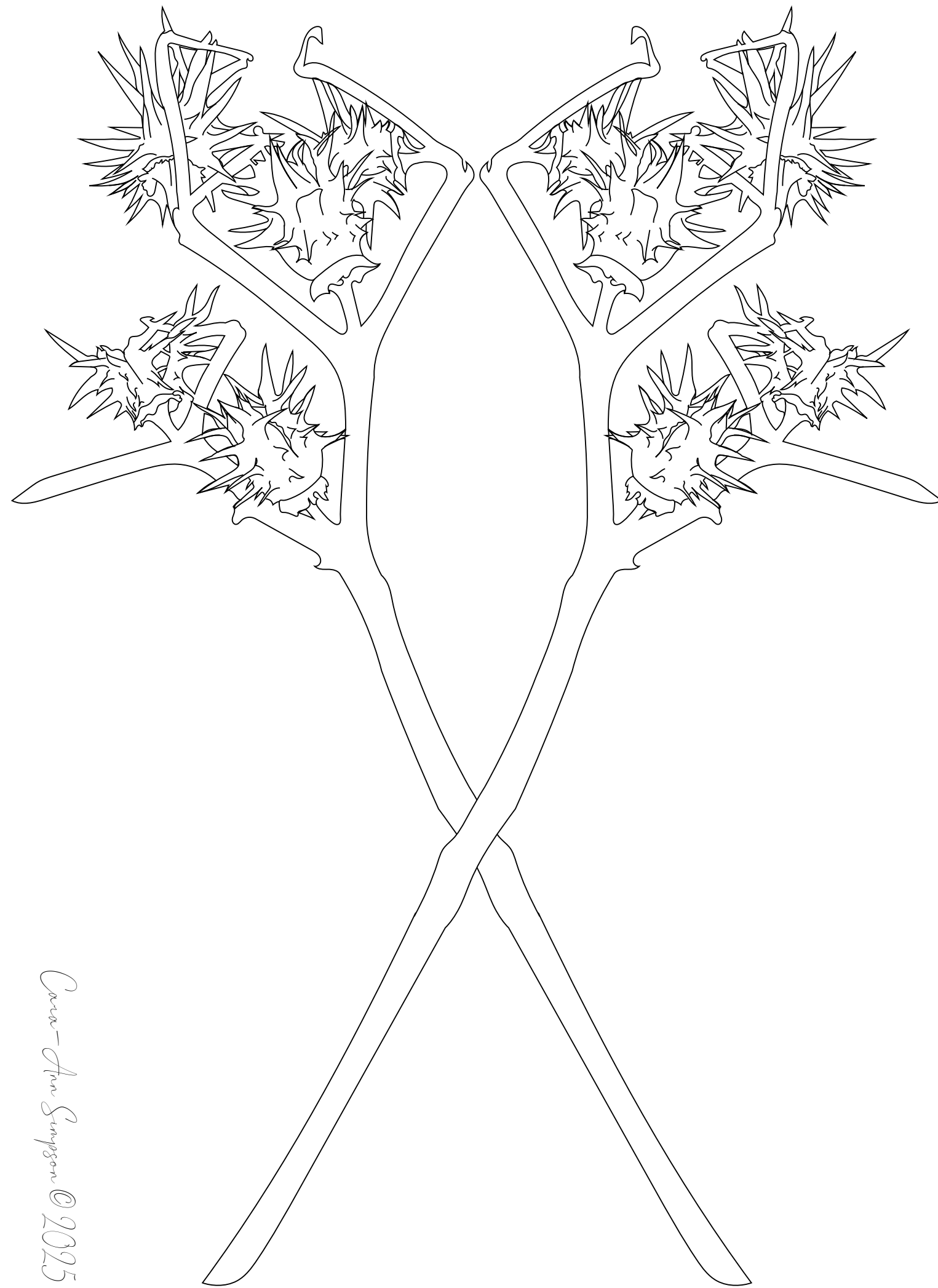


Cara-Ann Simpson © 2025

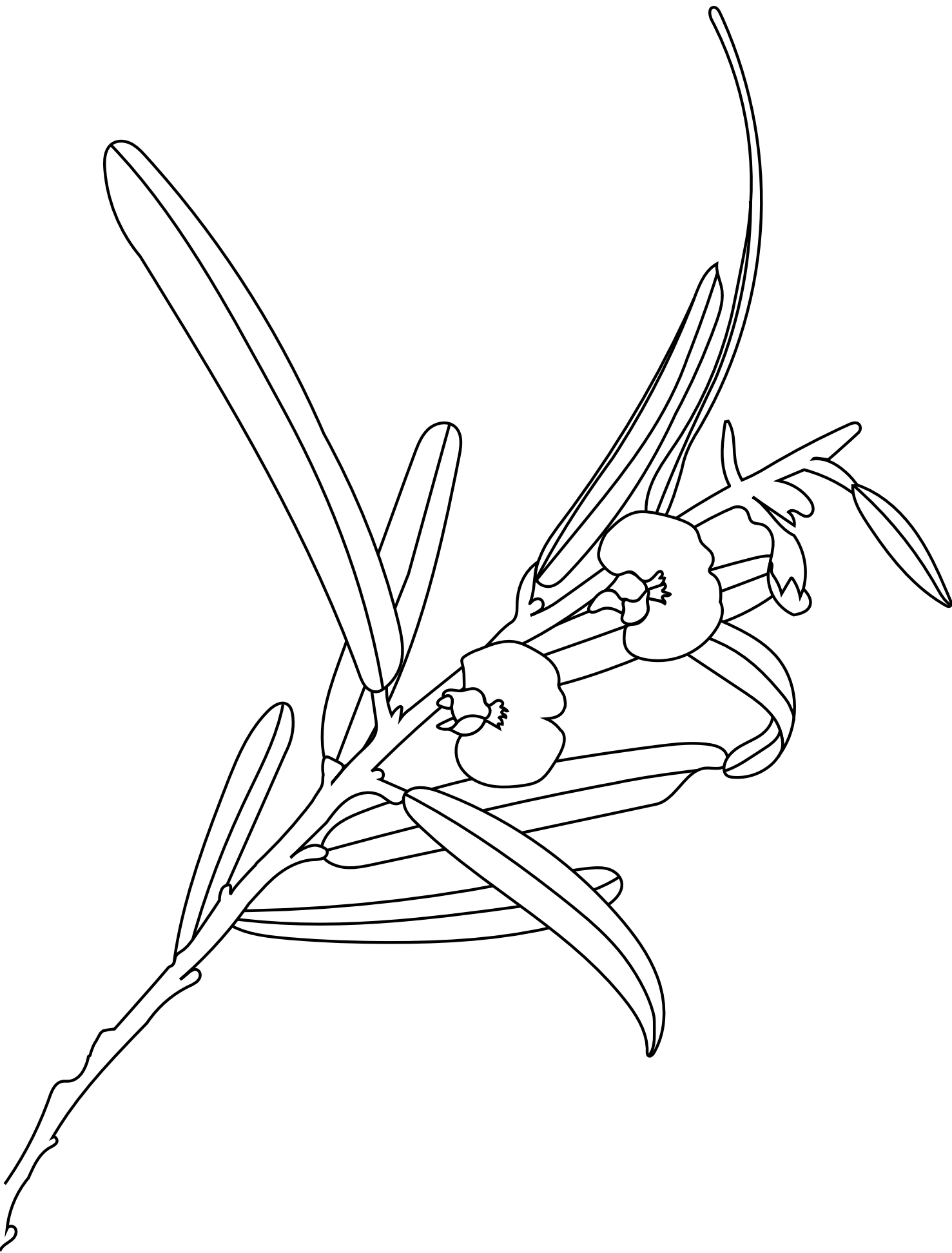
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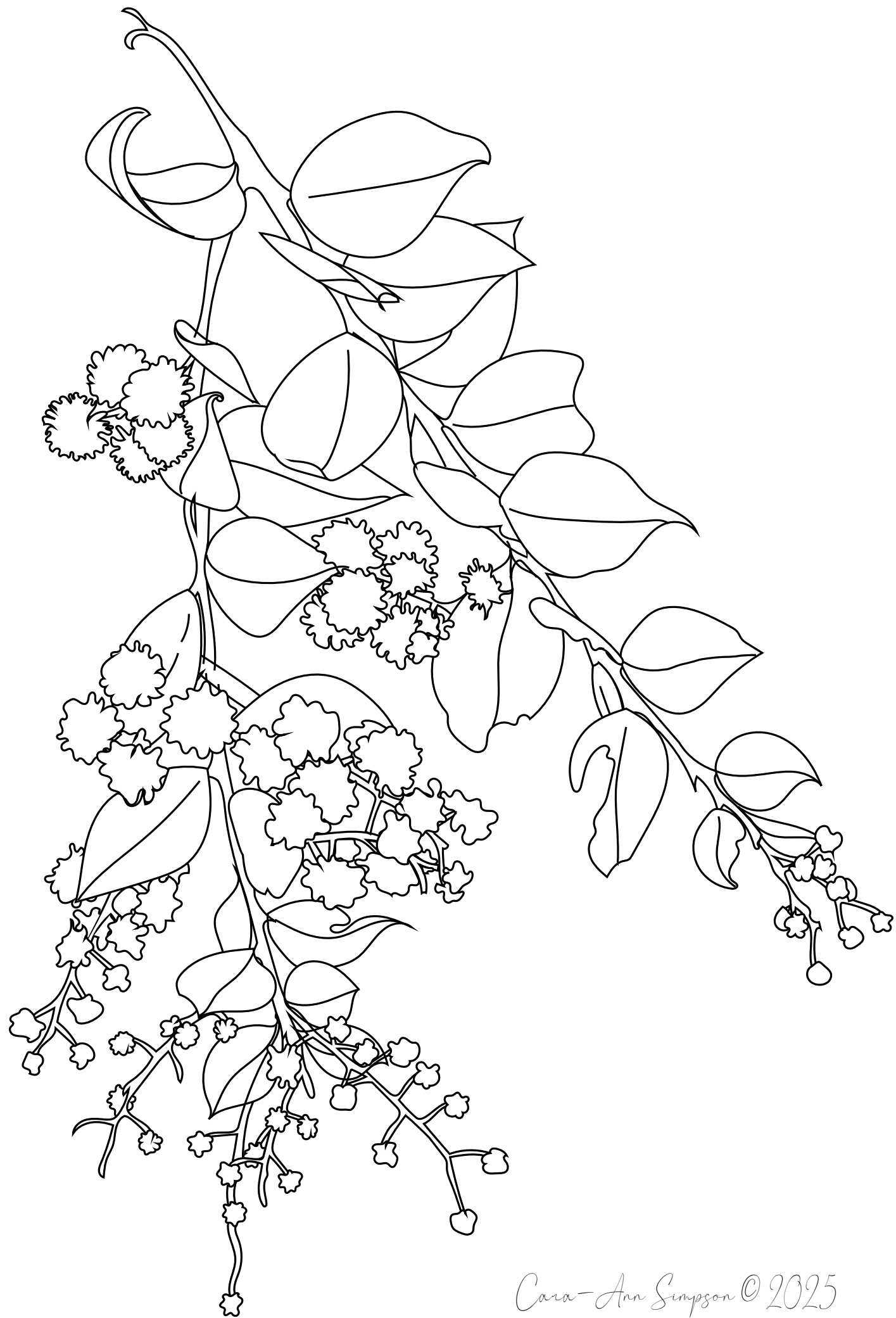


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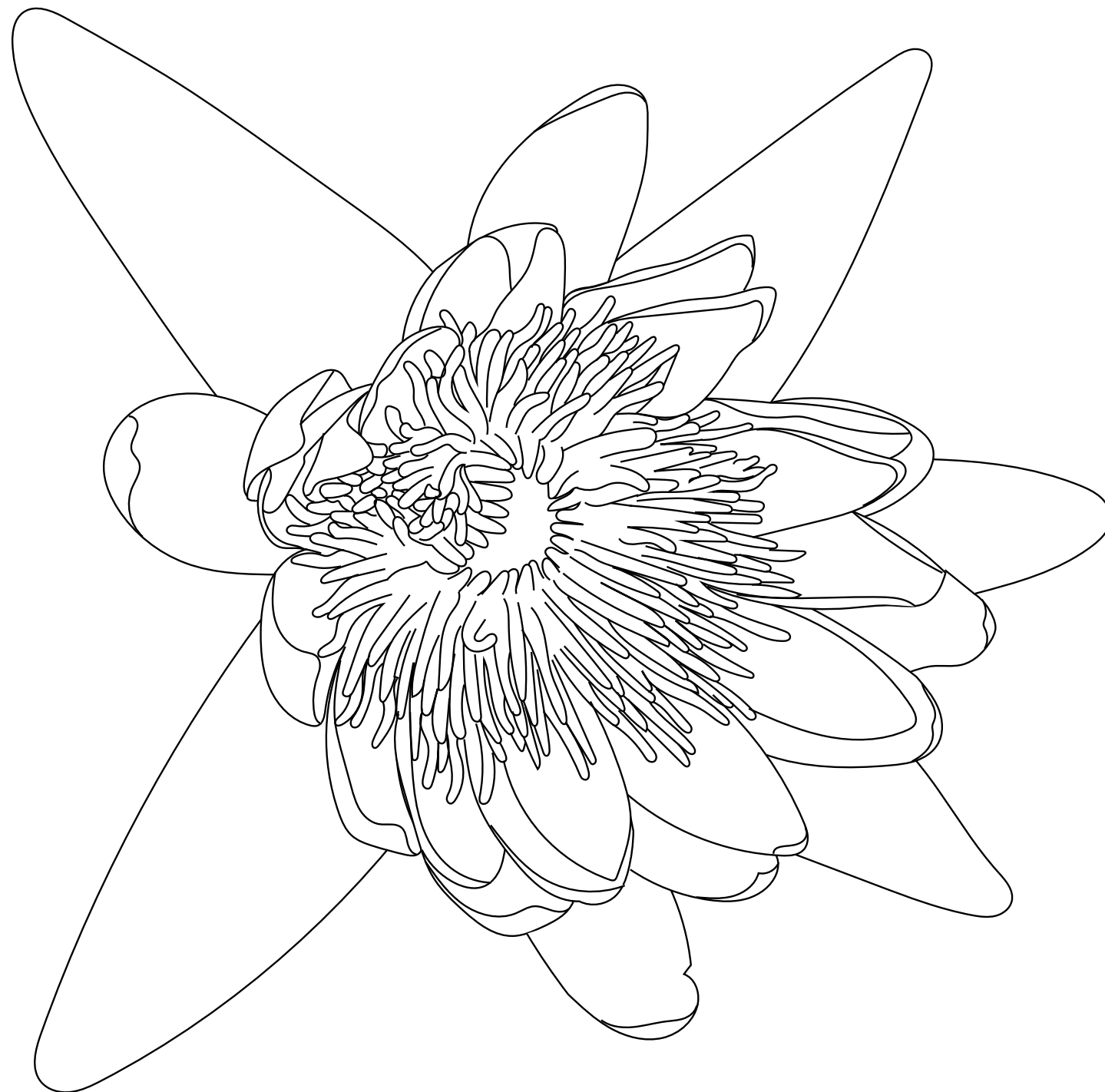
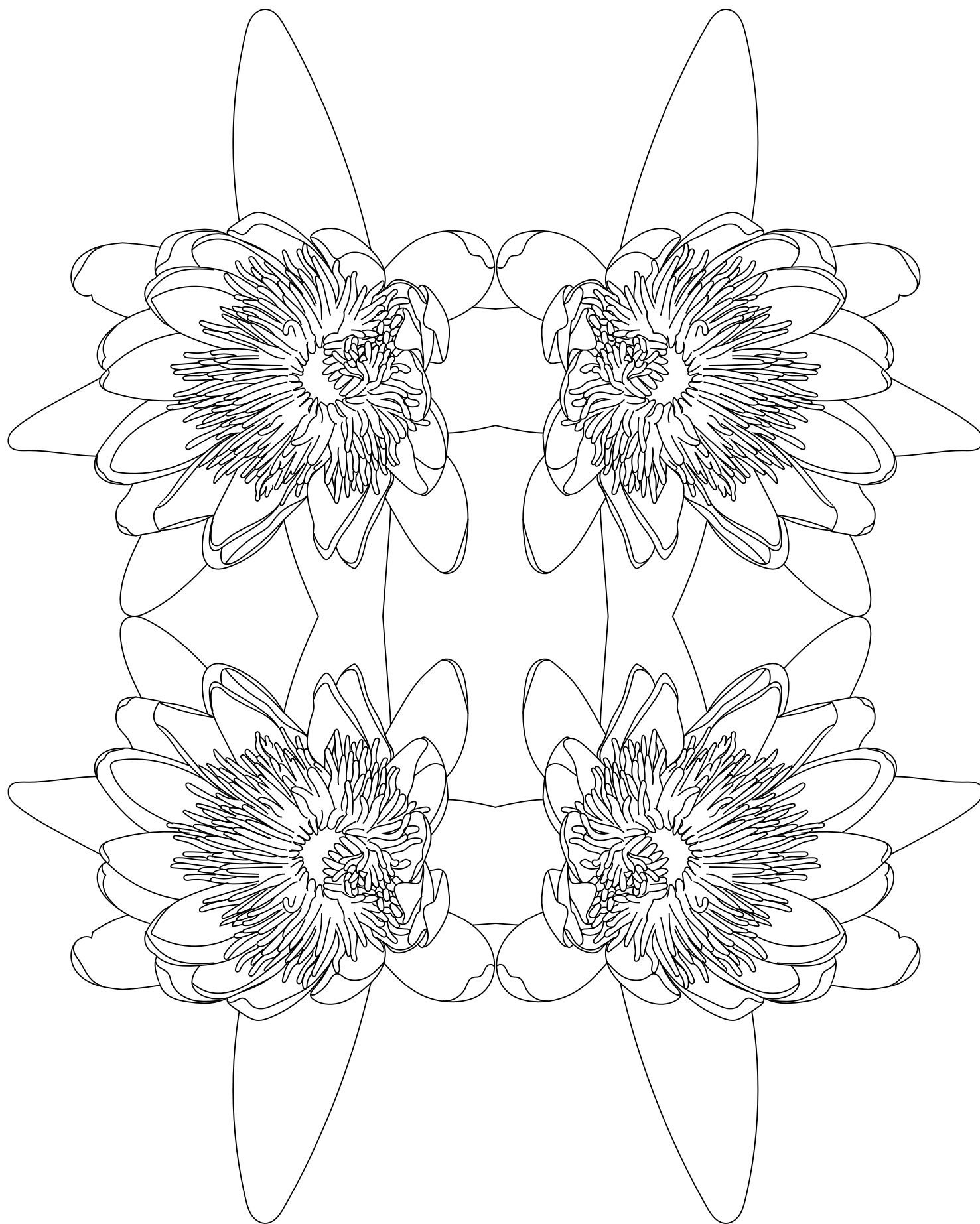
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Furari Flores: a touring exhibition education resource

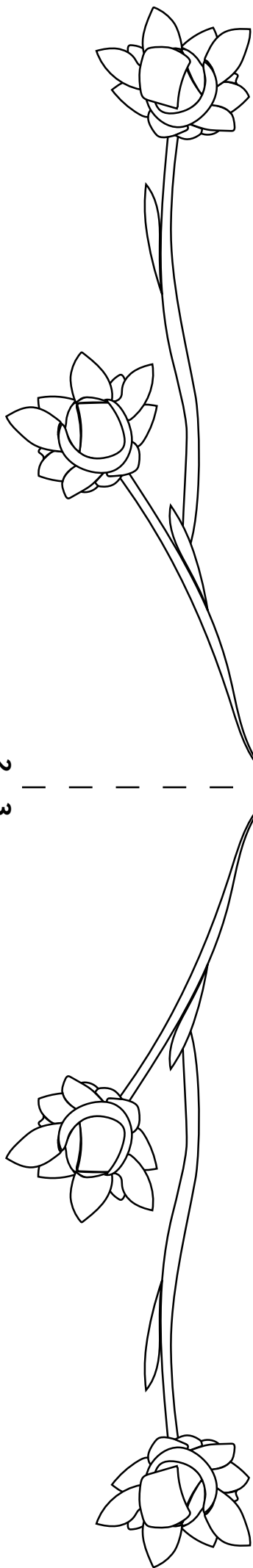


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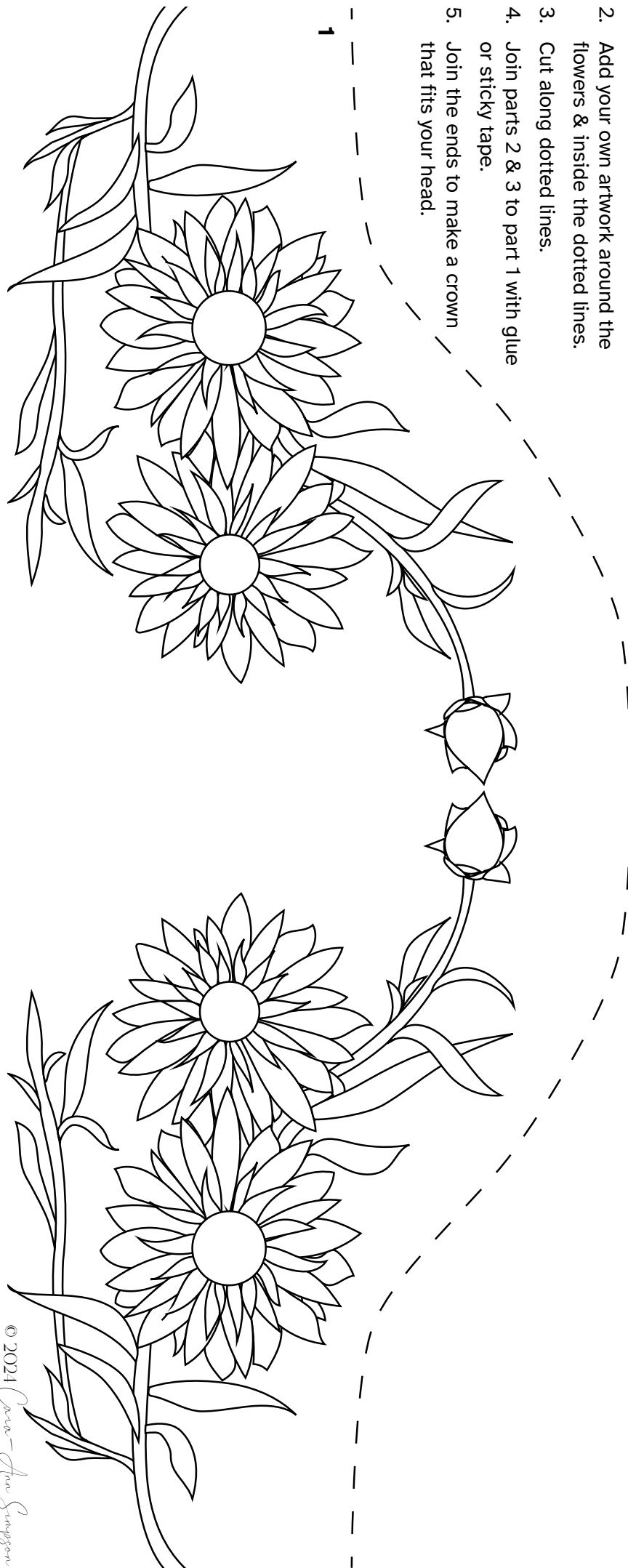


Golden everlasting strawflower
Xerochrysum bracteatum
 Country: Australia

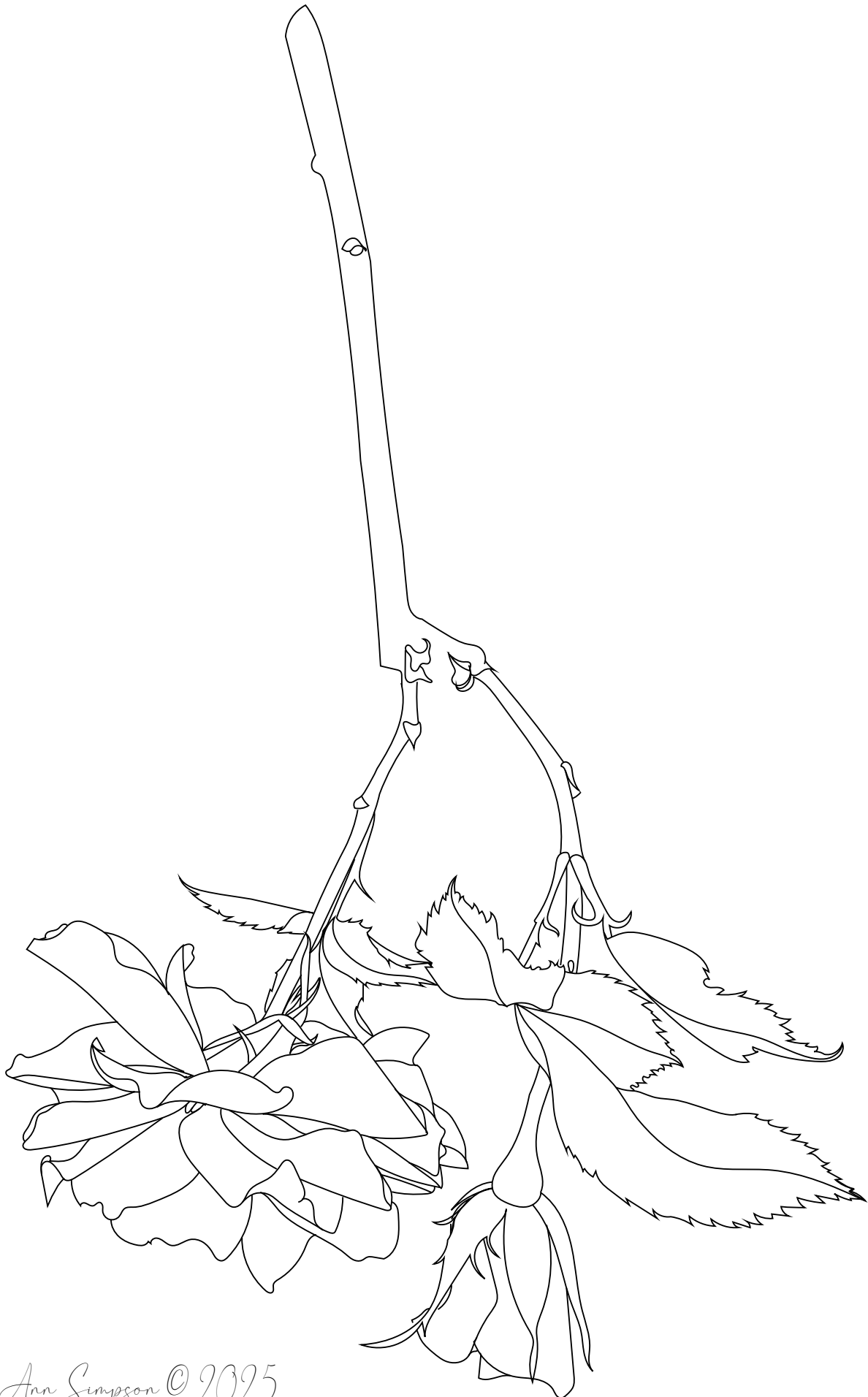


Instructions

1. Colour in the flowers.
2. Add your own artwork around the flowers & inside the dotted lines.
3. Cut along dotted lines.
4. Join parts 2 & 3 to part 1 with glue or sticky tape.
5. Join the ends to make a crown that fits your head.



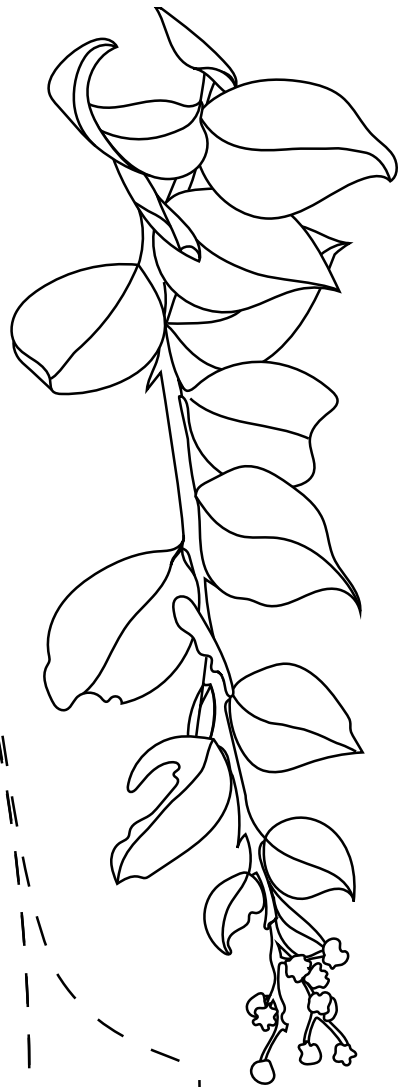
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Instructions step 1-3

1. Colour in the flowers.
2. Add your own artwork around the flowers & inside the dotted lines.
3. Cut along dotted lines.



3

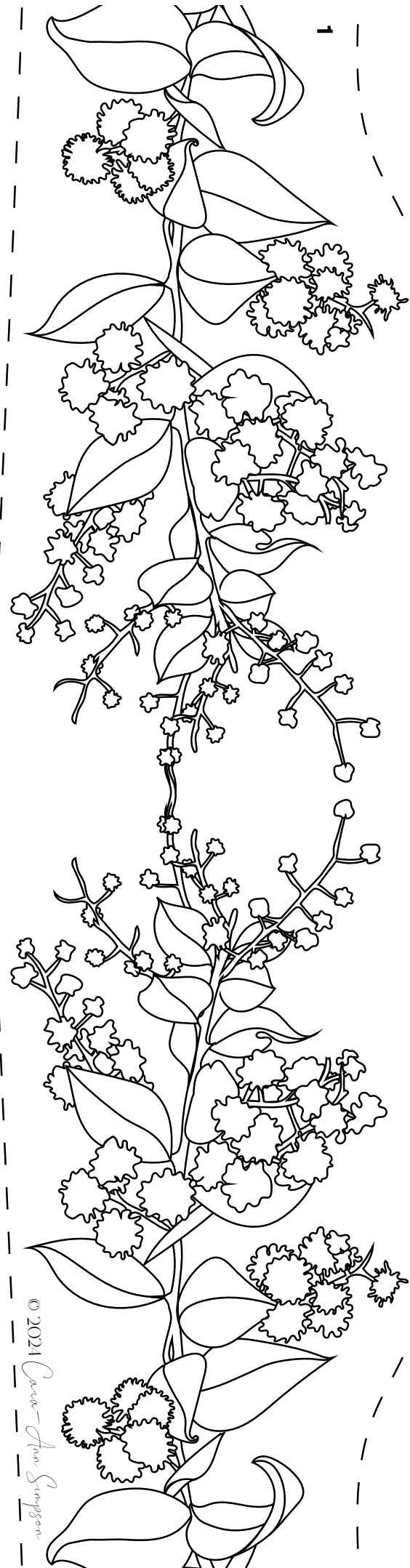
Queensland Silver Wattle
Acacia podalyriifolia
Country: Australia

2



Instructions step 4-5

4. Join parts 2 & 3 to part 1 with glue or sticky tape.
5. Join the ends to make a crown that fits your head.



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Cara-Ann Simpson facilitating 'What does a smell look like' children's workshop at Bundaberg Regional Galleries, 2026. Photo: Bundaberg Regional Galleries.



***Furari Flores* is a multisensory touring arts exhibition celebrating the wonder of plants from regional Queensland artist, Cara-Ann Simpson.**

This educational resource features activities for primary and high school students developed by Cara-Ann Simpson in partnership with Harold Simpson. *Furari Flores* explores a variety of ideas and themes across environmental art, data visualisation, technology, geometry, wellbeing, protection and plant diversity. Enter a world of multisensory botanical magic and join Cara-Ann on a journey of deep listening, Earth admiration and plant love.

CARA-ANN SIMPSON

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