



# The Bird King

and other sketches

Shaun Tan

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## Teachers' notes

Author Shaun Tan

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Published by Windy Hollow Books

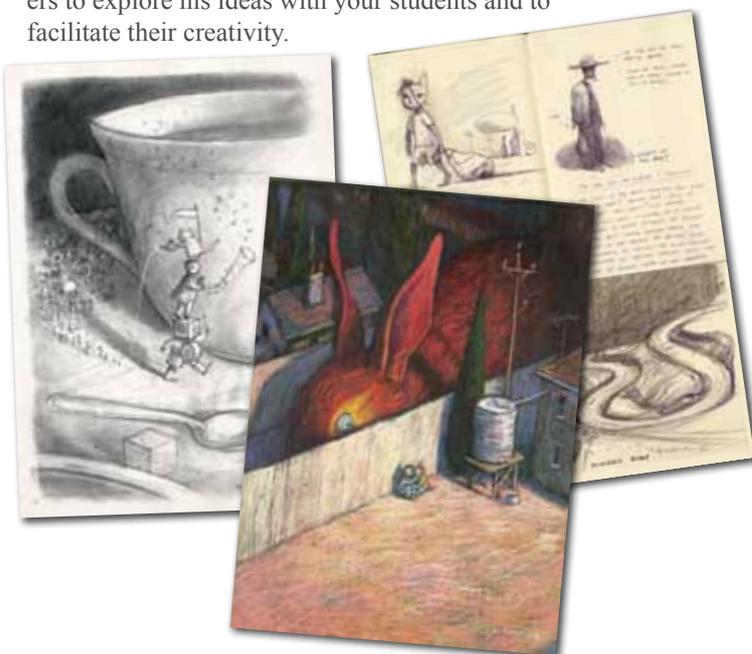
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### INTRODUCTION

*The Bird King* is a compilation of the sketches and drawings created by internationally acclaimed artist Shaun Tan over the last twelve years. 'Collected here for the first time are illustrations for 'untold stories'; observational studies; preliminary drawings for books, films and theatre; and many other random doodles from working sketchbooks.' They offer a privileged insight into the artist's process and into his creative imagination.

These notes draw on the explanations Shaun Tan has written in this book to explain his process, and encourage you as teachers to explore his ideas with your students and to facilitate their creativity.



### VISUAL LITERACY DISCUSSION POINTS AND ACTIVITIES

In this section of these notes we cover each section in the book, offering Discussion Points and Activities to explore with your students, with regards to the points made by Shaun Tan in his written comments at the head of each section. (They are also written as a sort of 'conversation' between Robyn Sheahan-Bright and Shaun Tan. So when an activity is suggested, sometimes Shaun has responded with a further point for teachers to consider when conducting the activity with their students.)

### INTRODUCTION

#### Drawing is Making Marks on Paper

Shaun Tan writes about the act of illustrating as often stemming not from a bolt of inspiration but from the sheer act of drawing: *'The artist Paul Klee refers to this simple act as 'taking a line for a walk', an apt description of my own basic practice: allowing the tip of a pencil to wander through the landscape of a sketchbook, motivated by a vague impulse but hoping to find something much more interesting along the way... Indeed, drawing is its own form of thinking, in the same way birdsong is 'thought about' within a bird's throat.'*

Shaun Tan 'Introduction' (pp 4-5)

**Discussion Point:** Discuss this statement with your students. Then have them sit with a piece of paper, and allow themselves to simply draw a line, or make marks ('Strokes, hooks, squiggles, and loops') on it. Remember that young children have no hesitation about this sort of practice. One only has to put a piece of paper in front of a four year old to see what uninhibited marks they will make and what extraordinary images will emerge.

**Comment:** *The Surrealists and Dadaists used to experiment with something like this – making uninhibited marks that are largely 'subconscious' – an activity called 'automatism' or 'automatic drawing'. Max Ernst is a good example of a proponent, as someone who refined clear but dreamlike images from random mark-marking. He also used collages made from other cut up found pictures in a similar way, as well as rubbings on wood and stone to find accidental shapes and textures. It all relates to the importance of accidents in most art-making, and to varying extents, I think all artists incorporate some element of 'automatism' in their work. Shaun Tan*

### Art Draws from Experience

*'Klee has a second good metaphor: the artist as a tree, drawing from a rich compost of experience ... artists do not create so much as transform.'*

Shaun Tan 'Introduction' (p 4)

**Activity:** No two images are the same, since no two artists are the same. Artists and writers draw from their own lives and emotional experiences to create unique narratives in pictures or words. As a teacher you might invite your students to draw a house or a picture of their family – each student will draw something entirely different. Prominence will be given to some things at the expense of others. Encourage this diversity.

### Art Draws from Research

*'That's not to say the process is a casual or simple one. I find that good drawing requires conscientious effort: active research, careful observation of things around me, ongoing experimentation and reference gathering, all of which exist 'behind the scenes'.'*

Shaun Tan (p 4)

**Discussion Point:** Choose an image in this book for your class to conceptualise. For example, have them plan a drawing "Anthropologists" (p 10) or the one opposite 'Automatic Teller' (p 11). What sort of research might these images have entailed?

**Comment:** *That's an interesting exercise. I'd suggest there are two basic kinds of research: learning about content, and learning about style. For example, in 'anthropologists', I looked at real space suits – to get an idea of tubes, boots, helmets and so on – that's the content. The 'style' is a longer learning process, involving more extensive practice and study. For instance, how to create shadows, use lines (much like learning to write), and also experience gained from 'real-life' sketching of clouds and other objects – getting to know what things look like, and techniques for rendering them on paper. That can range from simple cartoon lines to photorealistic sketching.*

*Some elements of style are learned from observing (such as how outdoor light comes from a fixed direction), others from looking at other artists work. An example of the latter includes such common techniques as making outlines thicker than the internal details or an object. For instance, the distorted proportions of the astronaut figure are also based on my study of cartooning (I used to work as an occasional cartoonist for newspapers in my early 20s).*

*It's also interesting to study line alone as the key to a particular artist's style, curves, angles, nervousness, confidence, variation, fussiness, fluidity... the list of adjectives is endless. Line is of course the most fundamental element of all drawing. Interestingly, most lines do not exist in reality – the outline of an apple is imaginary rather than real – so all drawing is automatically 'fiction' in that way. **Shaun Tan***

**Activity:** Artists often reference other artists in their work too. Shaun includes in this sketchbook the image 'They came by water' (pp 40-1), 'a preliminary sketch for a key scene in *The Rabbits*, based on a famous Australian painting by E. Phillips Fox, *The Landing of Captain Cook at Botany Bay* (1902). A preliminary design for the grandiose 'rabbit ship' is visible in the top left.' (p 124) Students can see the original painting on Shaun's website where he discusses it in his essay 'Originality and Creativity' [<http://www.shauntan.net/essay2.html>] Choose an image from *The Bird King* and then have students 'reference' it in their own painting.

### Spontaneity and Revision

*'I was also interested in a spontaneity that can sometimes be missing from more finished paintings, which can suffer from excessive revision, polishing and commercial compromise, leading to a familiar lament: 'Why isn't the finished work as good as the sketch?'*

Shaun Tan (p 5)

**Discussion Point:** Discuss the process of revising and editing work with your students. Take one of the spontaneous drawings they've drawn above and have them revise it and re-work it. Discuss the process and the results.

**Comment:** *As a footnote to my above comment, almost every artist I speak to says the same thing – they have trouble maintaining the 'freshness' of some very quick, spontaneous drawings. Too much thinking about a drawing, or being too deliberate, can ironically make it worse for wear.*

*It's important when drawing not to get too fixated on trying to make everything perfect, or reworking the same drawing too much. Sometimes it's just better to move onto a fresh piece of paper and start again if things feel too problematic. Of course, everyone draws in a different way, and it's a matter of finding the most satisfying and least frustrating approach in each case.*

**Shaun Tan**

### UNTOLD STORIES

#### Untold Stories in Images

Shaun writes about his images as containing 'untold' often 'ambiguous' stories. Some of these images have evolved into complex works like *The Lost Thing* (Lothian, 2000) or *The Arrival* (Lothian/Hachette, 2006).

**Activity:** In this section of the book, there are several pages of images which might be interpreted in several ways. Have your students choose an image and then write a short story about it. eg 'Portrait of the Artist as a Young Man' (pp 34-5) contains many stories.

**Comment:** *I would also encourage students to add alternative titles to pictures they like. In many cases the titles that I have added are quite arbitrary, but make you look at the image in an entirely different and interesting way. Often it's the combination of picture, and strange title or caption, that gets me going with my own writing. The most interesting titles are often the least literal – ones that add new ideas to a picture, or draw special attention to an otherwise minor detail. **Shaun Tan***

**Discussion Point:** For example have a look at ‘Reading’ (pp 28-9), a concept sketch Shaun did for a Children’s Book Week 2008 poster on the theme ‘Fuel Your Mind’. What does the juxtaposition between the fantastical and the ordinary in this picture suggest? What title would you give this image?

**Activity:** In ‘Tai Chi Master’ (p 30) he uses the wordless comic strip/graphic novel convention to tell the story, just as he did in *The Arrival* (2006). Choose a simple image in this book, and have your students expand it into a six panel strip to tell a story.

**Comment:** *Interestingly, the sense I had when working on The Arrival was that there was no one single ‘correct’ way of telling a story, it’s more a matter of testing different ideas and choosing the ones that feel the strongest. Changing the order of panels in a sequence can also change meaning and suggest new ideas, so I often have many drawings on small pieces of paper that I can arrange like a ‘narrative jigsaw’.*

## BOOK, THEATRE AND FILM

### Preparation, Revision and Resolution

*‘Realising a vision can be a long and complicated affair...’*

Shaun Tan (p 36)

**Discussion Point:** Discuss the steps involved in planning a picture book. Discuss the process of creating a book using resources such as Libby Gleeson’s *Making Picture Books* (Scholastic, 2003).

### Production Quality

*‘I’ve worked on many projects where production quality is critical, whether preparing an illustration for print, composing a frame in a digital film or solving the structural problems of a puppet.’*

Shaun Tan (p 36)

**Discussion Point:** What aspects of a book’s production require ‘quality control’?

### Structure

**Discussion Point:** How important is structure to a work? Discuss the narrative structure in any of Shaun Tan’s picture books. Do they follow linear or non-linear structures? Are they cumulative, circular, open-ended? What else do you notice about their structures?

**Comment:** *As an aside, I find structure one of the hardest tasks in creating a story – I will usually play around with dozens of possible structures. The final structure is not the only possible one either: every story can be told in different ways, from different viewpoints, and in different directions. Often I end up choosing a structure that is quite simple, but still interesting.*

Shaun Tan

### Problem-Solving

**Discussion Point:** One of the most important aspects of any artistic endeavour (whether it be writing, art, design, theatre, film or architecture) is problem-solving. Encourage your students to discuss their process, and to recognise options in creating a work of art or a sculpture or a story.

**Comment:** *One of my most common problems involves having to tell a complex story within a limited number of pages, or panels – trying to be as economical as possible. Limits on page numbers, panel numbers, or even the content of pictures (limited characters or required objects), are actually very useful – creativity thrives on restrictions. Total freedom to do anything you like can actually be far more paralysing, because you don’t know where to start or stop, there are no ‘rules’ to respond to.*

Shaun Tan

### Evolution of a Concept

*‘Sometimes I will also cut up and rearrange drawings with scissors and tape, which can awaken further ‘accidental’ concepts.’*

Shaun Tan (p 36)

**Activity:** This is an excellent exercise for students. Take some of the sketches you’ve done in this unit. If you don’t wish to destroy them then photocopy them and then cut them up and re-arrange elements in another configuration. Discuss your reactions to these images and the new ideas they conjure up.

### Curiosity

*‘Paradoxically, I think that’s exactly the frame of mind required to draw well, a simple and unassuming curiosity.’*

Shaun Tan (p 36)

**Discussion Point:** Discuss with students what provokes their curiosity? The mundane or the fantastical? The real or the imagined? Choose something which has made them curious in recent times. It might be a strange sight in the street. (eg A person who is obviously out of the ordinary in some way) or an ordinary street sign (eg Wrong Way Go Back). Encourage them to draw a response to that curious thing. Tan for instance makes a commentary on the idea of the Neighbourhood Watch organisation in the image ‘Neighbourhood Watch’ (p 14-5).

**Comment:** *I remember an art-class exercise that had an impression on me as a child: we had to draw a butternut pumpkin, and then turn it into something else (generally a character / creature of some kind). These sorts of ‘transformation’ exercises are good because they overcome the difficulty of getting started.* Shaun Tan

**Discussion Point:** The image of the ‘Pearl Diver’ (p 53) would be an interesting one for students to try and create, too. Start with a simple circle and then see what each student does with it. Display your ‘gallery of pearl divers’ at the end of the exercise.

**Activity:** ‘Language of the sea’ (pp 58-9) is ‘An imaginary alphabet used by the Aquasapiens to communicate their concerns. The hieroglyphs were printed onto business cards and handed out to people in the street.’ (p 125) Have your students discuss languages and alphabets and their differences (eg Greek, Arabic, Chinese characters etc) Visit ‘Writing and Writing Systems’ [<http://www.omniglot.com/writing/definition.htm>] which explains the differences between ideograms, pictograms and alphabets etc. Then work on creating an alphabet or some letters based on a particular concept. eg Language of the playground; Language of the spaceman or alien.

**Activity:** ‘The Water Buffalo’ (p 66) is a wise animal who never speaks and is one of the most evocative images included here. Shaun says it inspired *Tales from Outer Suburbia* (Allen & Unwin, 2008). Discuss the students’ interpretation of this image. Then have them create their own images, to suggest the same ideas.

## DRAWINGS FROM LIFE

### Draw From the Real World

*‘Although a strong vein of fantasy runs through much of my work as an illustrator, its foundation lies in a careful study of the real world.’*

Shaun Tan (p 68)

**Discussion Point:** The first portrait in this section ‘Dad and Me’ (p 69) is of Shaun Tan as a child with his father. What aspects of the portrait do you notice immediately? Discuss the ‘*vocabulary of visual ideas and skills*’ (p 68) used here, such as the use of line, light, form, colour, space, perspective, and the role of landscape in this portrait. What does the picture suggest about the relationship between these two figures?

**Activity:** Have your students paint or draw a portrait of themselves with a parent or adult care-giver. What preparation might they do? eg Examine photos of themselves at the time. Consider the landscape they would select as a background, and whether it would be interior or exterior. How ‘true’ to reality must the portrait be? How abstract might it be?

**Activity:** Visit an exhibition of portraits. If you haven’t easy access to a local gallery, view the Archibald Portrait Prize Winners online [<http://thearchibaldprize.com.au/>] Discuss your reactions to various portraits – to the techniques used, and to their emotional impact.

**Comment:** *One thing I used to do a lot when getting started on a painting was to photocopy an existing photo (usually friends or family), paste that paper onto a stiff card and allow to dry (so it wont buckle annoyingly when painted upon) and start painting and drawing over the top of it, adding and removing things, changing colour etc. What I’m trying to do is show the ‘inner life’ of the figures in a picture through this kind of transformation of abstraction. It also means you start with an image, rather than having to create it from scratch, and it’s an exercise open to anyone regardless of drawing confidence. Shaun Tan*

### Landscapes and Manmade Forms

‘A majority of my subjects are landscapes, which I find endlessly evocative as both abstract forms and conceptual maps. I’m especially interested in the tensions between natural and manmade forms, and this is a recurring theme in all of my paintings and stories.’ Shaun Tan (p 68)

**Discussion Point:** Examine some of the images in this section of the book and discuss this ‘tension’. For example, ‘Blue Landscape’ (pp 88-9) shows a windswept cleared landscape and both a small tree in the foreground and a house perched precariously in the background of this barren vista. Both seem as if marooned in the lea of the mountains with an ugly road cutting a swathe through the centre of the image. Encourage your students to look closely at the images in this book, making meaning out of such associations and impressions.

## Figures in Places

*‘My drawings of people and animals relate to another abiding interest: the relationship between individuals and their respective environments, their sense of ‘belonging’ to a place.’*

Shaun Tan (p 68)

**Discussion Point:** Read several images in *The Bird King*. How do they suggest this theme of ‘belonging’. What do they say about the relationship between individuals and their environments? Are we generally alienated from, or closely connected to their environments?

## Emotional Empathy

Art is all about engaging with the reader/viewer by ‘*conveying an emotional empathy with a subject*’.

Shaun Tan (p 68)

**Discussion Point:** The final image in this book is full of emotional resonance. What does it make your students feel?

**Comment:** *That’s an interesting one, because I notice that some people see this as a happy image, and some as a sad image, depending on what communication is happening between the rabbit and the girl. Is he coming to rescue her or is he imprisoning her? Is he or she saying something? Adding different captions can change one’s interpretation radically. Shaun Tan*

## NOTEBOOKS:

### Taking Notes

Most artists and writers carry small notebooks with them for jotting down concepts as they occur to them. *‘The best thing about them is their lack of seriousness, generally using a cheap ball-point pen on average-quality paper, as if to remove any pretence of ‘art’.’*

Shaun Tan (p 96)

**Activity:** Encourage your students to keep such a notebook through a semester of work. At the end of the semester display the notebooks and discuss the impressions they give you of each artist’s work.

### Spontaneous Ideas

*‘This always reminds me of fishing — casting loose lines into a random sea, trying to hook something substantial.’*

Shaun Tan (p 96)

**Discussion Point:** The first image in this section ‘Nobody Else Would Understand’ (p 97) is rich in suggestiveness. Discuss with your students what they make of this image.

**Activity:** ‘Landscape of Rooms’ (pp 98-9) is an example of what Shaun speaks of above – the tension between manmade and natural forms. This is an excellent example of the two in conjunction with each other. Create your own landscape of rooms. What would you include in it?

## LIST OF WORKS

### Treasure Trove of Ideas

The List of Works at the end of this book is a treasure trove of ideas, for Tan has written notes on each work included in the book. Take the time to read them and then to examine the images again. The notes here describe the medium in which each work is executed. This is also very useful information for your students to engage with.

**Discussion Point:** Examine the image ‘The Flood’ on the Endpapers which Tan says is a drawing on the subject of creativity. There are many stories in these images. Choose one of them and write your own interpretation of it.

**Discussion Point:** Examine the Front Cover image ‘Innocence (the bird king)’. Tan says that ‘I have no idea who the bird king is, or what he represents, but enjoy the suggestion of an unwritten mythology.’ Discuss what the image ‘says’ to you.

**Activity:** Examine the Back Cover image: ‘Paraffin-oil koala’. Tan says the latter is ‘Another of the home-made pets’ a lovely concept which conjures up all sorts of images. (This idea first appears in *Tales From Outer Suburbia* (2008), but the phrase alone is suggestive enough.) Invite your students to create a gallery of ‘Home-made pets’ of their own.

**Discussion Point:** Size and juxtaposition of figures, can influence a reading of an image too. eg ‘Talk it Over in the Bird Room’ (p 126) is startling because the bird’s head is larger than the human being’s entire body sitting opposite; and only the bird’s head is seen. What is your immediate response to this image?

## THEMES IN SHAUN TAN’S WORK

This section of the notes includes some general comments about themes covered in Shaun Tan’s body of work and how they might be discussed in relation to his picture books.

### Creativity

**Discussion Point:** Tan’s essay on ‘Originality and Creativity’ on his website under ‘Comments’ is highly illuminating. He shows how much the imagination draws on existing ideas to create new ones. Examine his images and the various ideas incorporated in them.

### Ambiguity

**Discussion Point:** Shaun says in an essay on *The Arrival* (2006) on his website that: ‘I am rarely interested in symbolic meanings, where one thing ‘stands for’ something else, because this dissolves the power of fiction to be reinterpreted. I’m more attracted to a kind of intuitive resonance or poetry we can enjoy when looking at pictures, and ‘understanding’ what we see without necessarily being able to articulate it.’ How important is ambiguity in his work?

### Philosophical Angst & Uncertainty

**Discussion Point:** Is Tan an optimistic artist? Are the questions he asks posed in a spirit of hopefulness? (Use images to support your argument.)

### Memory

**Activity:** How important is memory in his work, for example, in re-creating the Perth suburb where he grew up, or in depicting members of his family or himself? What does his work say about personal and/or cultural memory? [See his website for an essay on *Tales from Outer Suburbia* (2008) and *Memorial* written by Gary Crew (Lothian, 1999) which offers more insight into this.]

### Innocence and Experience/Problems of Adulthood

**Discussion Point:** Which particular images or picture books convey this theme?

### Belonging, Alienation, Immigration

**Activity:** These three themes can be addressed separately or in conjunction with each other. Create a collage image suggestive of such concepts.

**Discussion Point:** Discuss ‘belonging’ in Tan’s work and in that of other artists. [See also Resources below.]

**Discussion Point:** The idea of a room in which people are shut away from others is a recurring image in his sketches. Discuss in relation to some of the images. [See his website for an essay on *The Arrival* (2006) which offers more insight into this.]

### Communication and Meaning

**Discussion Point:** Many of his images and stories depict characters who are mute such as *The Lost Thing* (2000), or unable to make themselves understood such as *Eric* (Allen & Unwin, 2010), or even characters lacking mouths. Discuss this theme in relation to Tan’s works.

### Love, Family, Friendship

**Discussion Point:** There is immense tenderness in some of Shaun Tan’s images in *The Bird King* eg the sketch for the cover of Margo Lanagan’s *Tender Morsels* (p 61). How important is the idea of love and relationships in his work? Use examples to illustrate your analysis.

### Neighbourhood and Community

**Discussion Point:** What opinion does Shaun Tan’s work convey about ‘suburbs’ and suburban life?

### Social Apathy/Conscience

**Discussion Point:** Shaun Tan’s images are riddled with his social concerns – for refugees, the imprisoned, the poor, those denied shelter or support, those denied the joy of reading and writing. Discuss in relation to particular images or picture books.

### City/Rural

**Discussion Point:** Does he express any opinion about the city or the country being a preferable environment?

### Natural /Manmade (Nature/Nurture)

**Activity:** The tension between the natural world and manmade features of the landscape is evident in the sketches in this book and in picture books such as *The Rabbits* written by John Marsden (Lothian, 1998). Create a diorama (three-dimensional scene) which suggests this tension.

### Ordinary/Extraordinary (Dreams/Reality)

**Discussion Point:** The theme of the ‘Ordinary/Extraordinary’ is one of Shaun’s central ideas. He often draws an image with an ‘everyday’ title and then depicts something totally ‘out of the ordinary’. For example, ‘Best friends’ (p 26) or ‘Proud parents’ (p 48) He suggests in this way that the ordinary is in the eyes of a beholder. We see what we are used to seeing. We find ‘unusual’ the things which are unfamiliar to us. We imagine things that aren’t there. Or sometimes we fail to see what is very obvious. Discuss.

## Post-Colonialism

**Discussion Point:** Many of his 'creatures' are symbolic of the differences between people and of how these perceived differences can alienate us from each other and create hierarchies of power. Invasion and suppression appear regularly in his picture books and in his artwork generally. Discuss.

**Activity:** Choose any one of these themes and discuss it in relation to images in *The Bird King*. Then examine some of his picture books and identify these, or any other themes in these works.

## LANGUAGE AND LITERACY EXTENSION ACTIVITIES

This section of the notes will offer suggestions for further Language and Literacy Extension activities in relation to the text.

1. Shaun Tan's wordless picture book *The Arrival* (2006) has been described as a graphic novel. Discuss the comic conventions attached to the genre. Study other wordless books and other graphic novels to discover how they work. Read *Writing and Illustrating the Graphic Novel* by Mike Chinn (New Burlington Books, 2006).
2. Have your students prepare a class display and presentation about Shaun Tan's work. Invite them to respond to his work in a range of creative ways: writing, art, design, creative arts (such as drama and music).
3. What questions would you ask Shaun Tan about his work? What intrigues you most about his art and his ideas? Do some research and try to find the answers to your questions [See FAQ on his website which give you lots of answers to potential questions you might have for him.].
4. Shaun Tan was passionate about science fiction and fantasy when he was growing up. He drew robots and spaceships, watched Star Wars films and *The Twilight Zone* on television, and read writers like Ray Bradbury. As a teenager he submitted both art and writing to science fiction journals *Eidolon* and *Aurealis*. How does such sci-fi influence appear in his work? Use examples to demonstrate these influences.
5. Write a sequel to any of Shaun Tan's picture books.
6. Create a Book Rap based on any one of the Shaun Tan's books [See Resources below].
7. Write a Review or create a Book Trailer for *The Bird King*. [See Resources below].
8. Research critical responses to his work. [See Resources below].
9. Dramatise a scene depicted in *The Bird King* by writing a short script to go with it. Choose some music to accompany the short play.
10. Create a puppet based on one of the strange creatures depicted in *The Bird King* for example, 'Mother pod' (p 54) and 'Terra-naut' (p 55) are two of the Aquapiens designed by Shaun for a project.

## ABOUT THE ARTIST

Shaun Tan was born in 1974 and grew up in the northern suburbs of Perth, Western Australia. In school he became known as the 'good drawer' which partly compensated for always being the shortest kid in every class. He graduated from the University of WA in 1995 with joint honours in Fine Arts and English Literature, and currently works full time as a freelance artist and author in Melbourne. Shaun began drawing and painting images for science fiction and horror stories in small-press magazines as a teenager, and has since become best known for illustrated books that deal with social, political and historical subjects through surreal, dream-like imagery. Books such as *The Rabbits*, *The Red Tree*, *The Lost Thing* and the acclaimed wordless novel *The Arrival* have been widely translated throughout Europe, Asia and South America, and enjoyed by readers of all ages. Shaun has also worked as a theatre designer, and worked as a concept artist for the films *Horton Hears a Who* and Pixar's WALL-E. 'He has directed a short film, *The Lost Thing*, with Passion Pictures and Screen Australia ([www.thelostthing.com](http://www.thelostthing.com)). His most recently published book is *Tales from Outer Suburbia*. In 2010, Shaun Tan will be Artist Guest of Honor at the 68th World Science Fiction Convention to be held in Melbourne, Australia.

### Awards include

**2010:** *The Lost Thing* Yoram Gross Animation Award for best short animated film June 14, 2010 at the 57th Sydney International Film Festival. *The Lost Thing* wins the Annecy Cristal Award for Best Short Film at the 34th Annecy International Animation Festival the world's largest animation festival, in Annecy, France.

**2007:** *The Arrival* Best Book of the Year NSW Premier's Awards Community Relations Commission Award and CBCA Picture Book of the Year. He also won World Fantasy Award for Best Artist.

**2000:** APA Design Award for *Memorial*.

**1999:** The Rabbits CBCA Picture Book of the Year

**1998:** Crichton Award for *The Viewer*. 1996: Ditmar Award Best Artwork for *Eidolon* Publications Issue 19 (Cover).

**1992:** L. Ron Hubbard Illustrators of the Future Contest: First Australian to win. See: [<http://www.shauntan.net/>]



## RESOURCES

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portrait of the artist as a young man