

Education Notes

Hatched National Graduate Show 2023

Worksheet 1

Everyday Rituals in Australian Figurative Painting

Curriculum Links

Commentaries
Identity
Spirituality
Ritual

Artforms

Australian figurative
painting

Nicole Zhang depicts the rituals of everyday life in humorous figurative paintings.

Nicole Zhang (NSW)

The everyday tableau 2022

Nicole Zhang's practice engages with the visual language of genre and figurative painting, documenting and responding to the complexities of everyday life. Through her compositions, use of pattern and recurring motifs, she captures the familiarity, rhythm and disruption of our daily rituals. Additionally, Zhang employs humour in her practice, referencing tragicomic figures to playfully navigate the inherent unpredictability and absurdity of the ordinary.

Zhang's series of paintings titled *The everyday tableau* document the relationship between the sacred and mundane. The works examine the way in which the sacred is experienced in our daily lives, acknowledging the duality of some everyday tasks that, while prosaic, carry spiritual significance. In each canvas, Zhang depicts similar but rarely identical daily rituals that form a greater, vivid narrative. Articulated in a crowded, flattened perspective, Zhang's works speak intimately to care and connection in the everyday.



The cleansing 2022
acrylic on canvas
121 cm x 182 cm



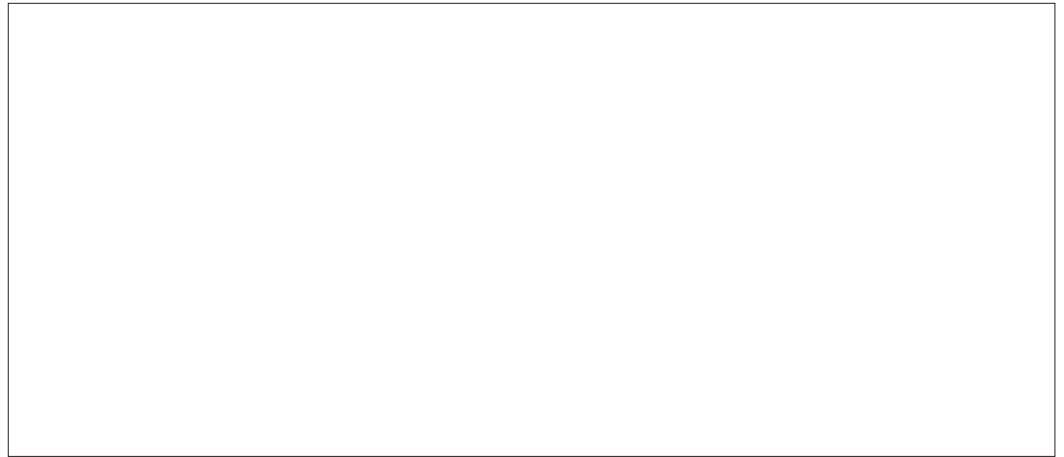
The growing 2022
acrylic on canvas
121 x 182 cm

*Eat, drink and
remember me 2022*
acrylic on canvas
121 x 152 cm



Observe

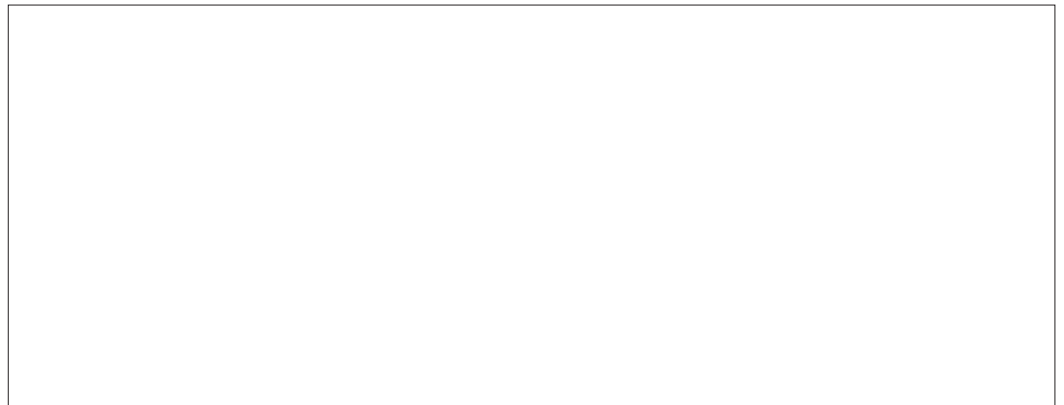
What kind of activities are people doing in *The everyday tableau*?



Analyse

How has Nicole Zhang used the elements and principles of art in her painting series, *The everyday tableau*?

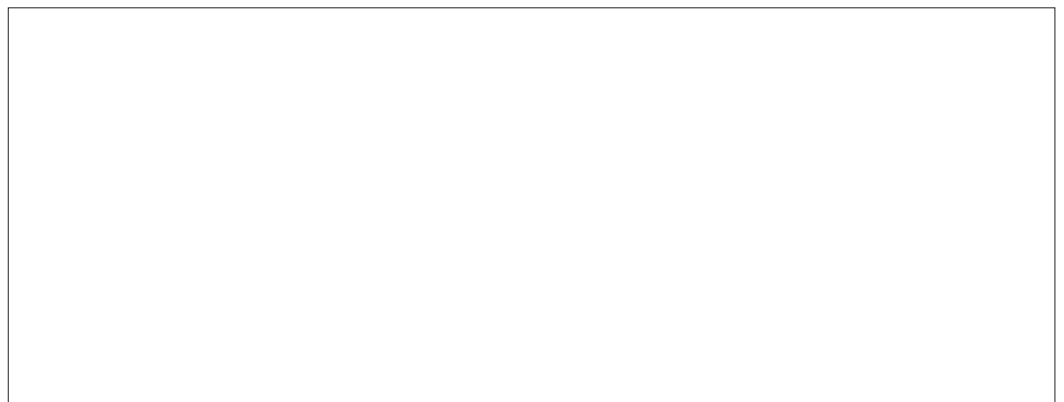
Elements



Elements of Art

- Line
- Colour
- Form
- Shape
- Space
- Texture
- Value/Tone

Principles



Principles of Art

- Balance
- Contrast
- Emphasis
- Movement
- Pattern
- Repetition
- Unity

Create

Document all the activities that happen in one day of your week. This could be sketches, notes or photos. Combine your research into a single picture to tell a story.

Worksheet 2

Sustainability and the Environment

Curriculum Links

Sustainability
Commentaries
Place, space and
interconnection

Artforms

Installation
Media Arts
Painting

William O'Toole and Anna May Kirk comment on the relationship between humans and the environment.

William O'Toole (NSW)

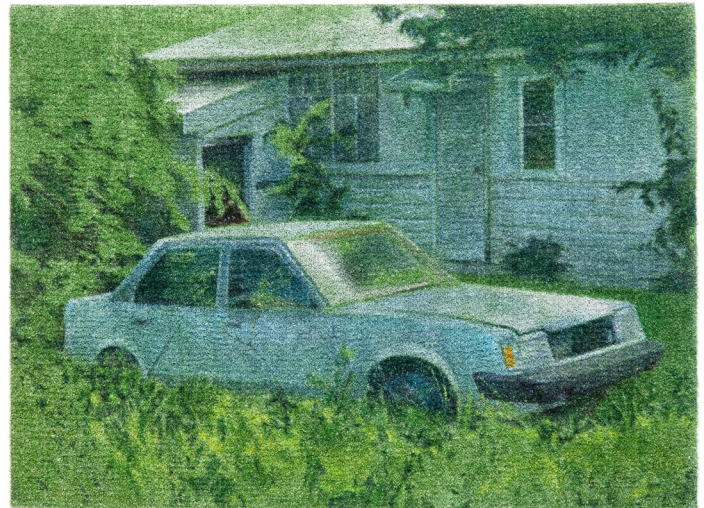
Burnouts 2022

William O'Toole's practice examines the relationship between sustainability and technology playing out within Australian suburbia. Working primarily in oils, he contrasts traditional techniques with experimental materials, using recycled synthetic turf to represent the natural environment lost due to car-centric urban planning.

Australian cities are consistently ranked as some of the most car-dependent, with Brisbane, Perth and Sydney having lost over 70% of their native vegetation due to urban sprawl and increased automobile reliance. Inspired by the proposal to ban fossil fuel vehicles, O'Toole identifies the greater ecological impacts – beyond carbon emissions – that a switch to electric cars will not address. Painted onto synthetic turf, *Burnouts* depicts cars in various stages of disintegration, vividly highlighting the role they play in the current ecological crisis.

Burnouts 2022

oil on synthetic turf panels
185 x 135 cm (each)



Anna May Kirk (NSW)

Forecasting the touch of change 2022

Anna May Kirk makes tangible the spectral nature of anthropogenic climate change through glass, sculpture, smell, installation and film. From shifts in planetary weather patterns to microscopic chemical changes, her practice

grappling with the many processes of environmental transformation that go unseen by the human eye.

Forecasting the touch of change employs materials that are susceptible to the changing environment, making the intangible visible and facilitating a bodily encounter with the often-immaterial nature of climate change. In the installation, blown glass 'breaths' are filled with the chemical composition of 19th-century storm glass, a historical instrument used to predict the weather. Similar to the alchemical liquid that crystallises in response to changing weather conditions, the glass vessels rest on a copper surface that oxidises in response to the surrounding atmosphere. The storm features macro footage of the crystals inside the glass sculptures and is projected at a scale to suggest a sublime ice landscape. Completing Kirk's installation is the scent of ozone from the stratosphere and petrichor produced by bacteria in the soil, bringing together the micro and macro scales of climate change impact.



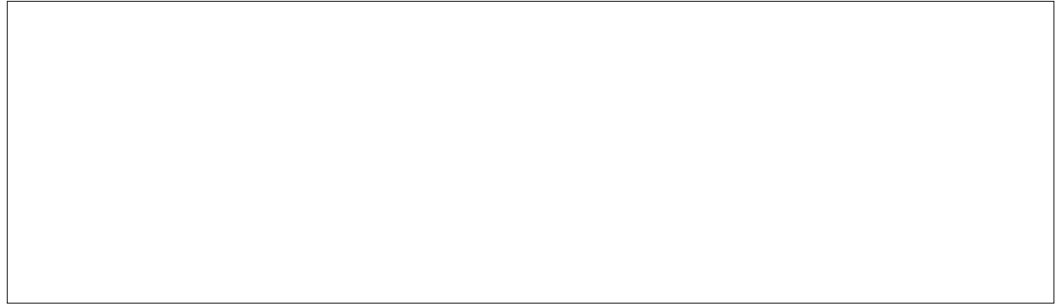
Forecasting the touch of change 2022
hand-blown glass
'breaths' permanently sealed with 19th-century storm glass chemical composition, oxidising copper tiles
180 x 180 x 10 cm

The storm 2022
single-channel video with audio
5 mins



Observe

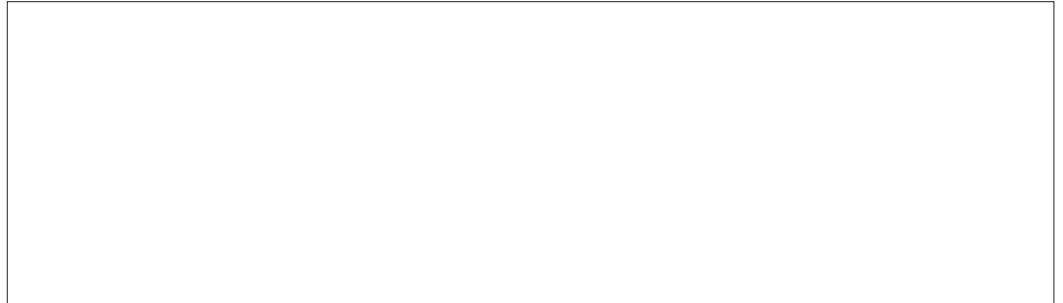
What are these artworks made from? What do these things remind you of?



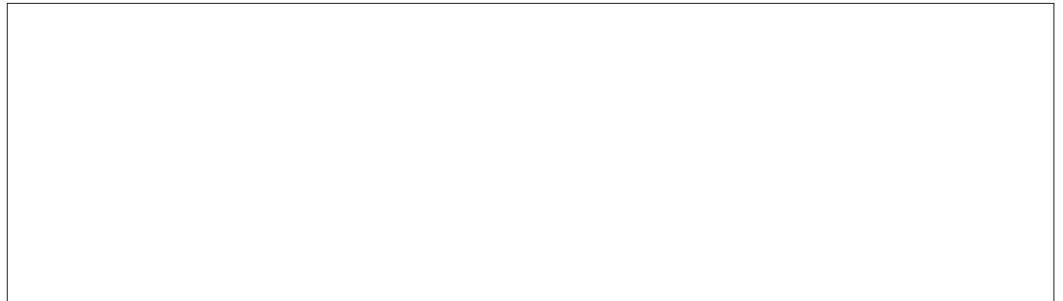
Analyse

Compare and contrast *Burnouts* by William O'Toole and *Forecasting the touch of change* by Anna May Kirk.


How are they similar and different?



What is the meaning and purpose of these works?



How did you respond to the way the artists have communicated these ideas?



Create

Materials can tell a story. What story do you want to tell? Find an unusual, recycled material that that helps you tell a story. This could be a surface to paint on, or something to make an artwork from. Experiment.

Worksheet 3 Materials and Techniques

Curriculum Links

Identity
Commentaries
Points of View
Differences
Social, cultural and
historical contexts

Artforms

Textile Arts
Mixed Media

Mitchel Davis and Charles Levi use textile techniques to explore identity and gender.

Mitchel Davis (NSW)

King Brown and Red Song 2022

Mitchel Davis adopts textile and assemblage techniques to explore themes of identity and masculinity. Using textiles and found materials such as tents, tarps and inflatable mattresses, he investigates the cycle of damage and repair by reconfiguring these materials into painterly compositions.

Through his exploration of non-traditional painting, Davis transforms materials that are mass produced and commonly thrown away into personal investigations. *King Brown* and *Red Song* are part of his wider series, *Bandages*, which seeks to reconcile gendered notions of identity. For the artist, the act of sewing evokes a feeling of comfort, with the rhythmic sound of the machine reminding him of his childhood. Through quilting and other forms of needlework, he has created these works by using his intuition to bring the material's imperfections to the surface. Here, the recontextualised and discarded materials are transformed and declarative, celebrating Davis' exploration into not only his masculinity but also his femininity – a side that until recently has been bypassed.

King Brown 2022
tarpaulin, cloth tape, sewing
pins and thread
200 x 200 cm

Red Song 2022
found bulk lifting bag, rust,
sewing pins and thread
140 x 180 cm



Charles Levi (NSW)***Tunic/Bodice, Lacerate and Spotlight 2022***

Charles Levi uses textiles and installation to create strategically coded symbology that reflects his queer experiences. Levi has been influenced by the archival documentation of queer experiences, such as the *NAMES Project: AIDS Memorial Quilt* – a global memorial project conceived in 1985 that celebrates the lives of people who have died of AIDS-related causes. Using haptic sewing techniques found in the *NAMES Project* quilt, Levi creates artworks that cathartically blend both his personal experiences and those common across the queer community. Levi shares these narratives in his work by employing motifs that he codes with their own meaning, allowing a white suit jacket and a pair of brown boots to stand in for queer experiences.

Tunic/bodice, Lacerate and Spotlight are part of Levi's ongoing series of intricate textile and embroidery assemblages titled *Make your own flag*. Using Levi's distinct coded symbology, each work embodies and records emotions and queer experiences surrounding feelings. In this way Levi references the broader practice of queer coding, such as flagging, a colour-coded handkerchief system that non-verbally communicates sexual interests and fetishes. By creating his own codes, Levi strategically ensures that the meaning of his artworks remains elusive.



Tunic/bodice 2022
textile applique and
embroidery
150 x 60 cm

Observe

How have these artworks been made? What do these techniques remind you of?

Analyse

Consider the techniques and materials used in *King Brown* by Mitchel Davis and *Tunic/Bodice* by Charles Levi.

How have the artists used techniques to convey meaning?

How have the artists used materials to convey meaning?

How did you respond to the way the artists have communicated these ideas?

Create

Do you know how to sew? Practice using simple blanket stitch. Once you have the hang of it, use this needlework technique to tell a story. This could be done by connecting pieces of unusual materials, or by making a specific shape.

Worksheet 4

Connection to Country and Colonisation

Curriculum Links

Aboriginal and Torres Strait Islander histories and cultures
Social, cultural and historical contexts
Identity
Commentaries

Artforms

Textile Art
Media Arts

Jayda Wilson and Ivy Minniecon use art to connect with Country and reclaim First Nations' languages and cultural practice.

Jayda Wilson (SA)

ngadhu minya wangga/ngayalu dyugudyugu wangga 2022

Jayda Wilson is an artist of Gugada, Wirangu and Thai descent working on stolen Kurna Yarta (Adelaide). Wilson's practice focuses on the connection between language and identity. Grounded in the language of Gugada and Wirangu manda, from the far west coast of South Australia, Wilson's practice engages with colonial archival material and other First Nations people to document the ongoing journey to reclaim language. Their work is a visual representation of the way they embody language and their navigation of learning their mother tongue through an imposed colonial system.

ngadhu minya wangga/ngayalu dyugudyugu wangga reclaims ancestral language through a visual installation of the Gugada and Wirangu languages and accompanying audio. The artist's use of text-based language presented on an array of suspended overlapping transparent acrylic sheets points to the complexities of learning language through purely visual means – the words are obscured, ungrounded. Additionally, by including both Gugada and Wirangu language in the work, the artist speaks to the similarities and differences in language between the two neighbouring tribes, challenging the colonial portrayal of a singular Aboriginal identity. Wilson's accompanying audio of spoken language makes evident how crucial oral learning is to understanding the phonetics of Aboriginal spelling systems. *ngadhu minya wangga/ngayalu dyugudyugu wangga* is a documentation of cultural grounding and affirming sovereignty.

*ngadhu minya wangga/
ngayalu dyugudyugu
wangga 2022*
printed text on
polycarbonate and sound
installation dimensions
variable



Ivy Minniecon (QLD)***Shimmer 2022***

Through her art practice as a Kuku Yalanji, Kabi Kabi and South Sea Islander woman overcoming shared trauma, Ivy Minniecon's balji (bags) speak to a story of healing. Using natural fibres, Minniecon weaves balji to reconnect to a significant cultural practice. The process of weaving is revitalising for Minniecon, strengthening her identity and connection to Country.

Minniecon's body of work, *Shimmer*, comprises woven balji and a series of screenprints. To weave the balji from Country, Minniecon uses a mussel shell to strip fibres (or kakan) from the tips of the leaves of the native black palm tree found in the Daintree Forest. Minniecon's prints use the tradition of mark making, a millennial-long tradition in First Nations' cultures, to share her cultural knowledge with community.



Shimmer, Balji bag 1 2022
lomandra longifolia and
mussel shells
40 x 20 cm

Shimmer, Balji bag 2 2022
lomandra longifolia and
mussel shells
40 x 20 cm

Shimmer series 2022
indexical screenprints on
cotton rag
76 x 56 cm (each)



Observe

What are the different types of languages that Jayda Wilson has used?

Analyse

Jayda Wilson and Ivy Minniecon use art to resist colonisation and reclaim culture.

What is colonisation?

What role do stories play in First Nations' cultures and how are stories shared?

How do cultural practices connect people to country and community?

Create

What cultural practices are important in your family or culture? Practice a technique from your background. This could be a craft, dance, music, cooking. Turn what you have learnt into an artwork.

Worksheet 5

Social, Cultural and Historical Contexts

Curriculum Links

Identity
Social, cultural and
historical contexts
Commentaries
Differences

Artforms

Installation
Media Art
Performance Art
Textile Arts
Jewellery

Jayda Wilson and Ivy Minniecon use art to connect with Country and reclaim First Nations' languages and cultural practice.

Shani Engelbrecht (SA)

Bula Vinaka Mum and to pass as white 2022

Shani Engelbrecht is a multidisciplinary artist who was born to a German-Australian father and raised by a mother with Fijian-Indian heritage. Her work explores her experience growing up in Australia and the feeling of being caught between two cultures. Race and identity are at the core of Engelbrecht's practice as she interrogates the incidences of racism experienced by people of colour daily.

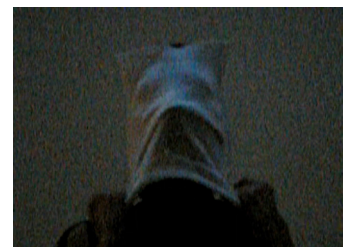
Bula Vinaka Mum is a textile installation created in response to a photograph of Engelbrecht's mother smiling in a kitchen, taken on her first day in Australia. The work, made in collaboration with her mother, comprises Fijian objects and fabric dyed with turmeric. Transcribed on the back of the work is the story of her mother's arrival in Australia. In the video-documented performance, *to pass as white*, the artist puts on and removes a white mask. The performance represents the artist's desire to be perceived as white, rather than struggle with the complexities of being a mixed-race person of colour in Australia.

Bula Vinaka Mum 2022

found fabrics and
textiles, hand-dyed
Indian cotton, paper,
canvas, safety pins,
cotton thread and
mixed media
installation dimensions
variable

to pass as white 2022

single-channel video
1:24 mins



Matthew Freeman (ACT)

Make/shift 2022

Matthew Freeman explores the potential for jewellery to serve as a tool for social and political change. Following the Black Lives Matter movement and global protests advocating for action on climate change, he created jewellery and sculptures that could aid the wearer during a riot. Freeman's work explores the history of violence and its connection to jewellery, which was often made in trenches from used bullet shells or medals following a battle. Drawing on this history, Freeman reflects on the pursuit of freedom during times of political unrest and the role that individual agency plays within this.

Make/shift is a series of speculative jewellery and makeshift sculptures constructed from silver and steel. Each work imagines an improvised tool that could be deployed by the wearer during a riot: a ring that could strip the metal off a car and a bracelet that could defend a forearm against a police baton. Freeman's works are deeply contemporary, combining a makeshift aesthetic with traditional jewellery craft techniques associated with gold and silver smithing to acknowledge the urgency of democratic protest.

Area denial 2022
mild steel and stainless steel
5 x 5 x 14 cm

Reactive armour 2022
sterling silver, cable ties and steel
10 x 10 x 26 cm

Piercer 2021
mild steel
3 x 3 x 27 cm

Forced hand (2.0) 2022
sterling silver
13 x 3 x 14 cm

One Inch Wonder 2022
sterling silver and stainless steel
5 x 2.8 x 80 cm

Icebreaker 2021
sterling silver, topaz, mild steel and cord
5 x 4 x 29 cm

Untitled 2022
mild steel, synthetic cubic zirconia
6 x 5 x 75 cm

Silver sight 2022
powder-coated aluminium, sterling silver, garnet and steel
5 x 2 x 5 cm

Vandal 2020
steel and sterling silver
4 x 2 x 2 cm

Forced hand (1.0) 2022
corten steel
13 x 4 x 24 cm



Observe

How did these artworks make you feel? Why did you feel this way?

Analyse

Consider how context has shaped *to pass as white* by Shani Engelbrecht and *Make/shift* by Matthew Freeman.

What contextual factors (social, cultural and/or historical) have influenced the artists' commentaries or points of view?

What is the meaning and purpose of these works?

How do these artworks challenge the attitudes and values of the audience?

Create

Research the protest signs used in the Black Lives Matter movement. Find a way to translate the message of these signs into an artwork. Think about how materials can be used to convey a feeling or emotion.

Worksheet 6 Place, Space and Time

Curriculum Links

Place, space and interconnection
Social, cultural and historical contexts
Data and information

Artforms

Media Arts
New Technologies
Textile Arts

Adam Hsieh and Marian Sandberg explore how we make sense of our surroundings through interactive art.

Adam Hsieh (TAS)

a possible island 2022

Adam Hsieh's practice derives from an ongoing inquiry into the tension between humans and the physical and virtual spaces they occupy. Informed by his experience as a queer Chinese immigrant, Hsieh explores the relationship between the environment and its inhabitants through light, sound, moving images and code. By creating artworks utilising human-computer interaction, the artist speculates on alternative approaches to making sense of our surroundings.



a possible island 2022
generative images and sounds with human-computer interaction
installation dimensions variable

a possible island is an immersive and interactive installation that interprets the island of lutruwita (Tasmania) through the audience's engagement with the artwork. The multi-sensory nature of the work echoes the island's complex and unpredictable characteristics through a system of real-time computer-generated graphics and sounds. Within the installation, thousands of projected particles emerge from the darkness and flow toward the participant, embodying the fluid habitat that encompasses the island. Through their bodily movements, captured by sensors, participants can manipulate the particles' motion paths and choreograph new cosmic dances. This performative experience sheds new light on how we might navigate the island by creating a connection to it outside of the physical space of lutruwita.

Marian Sandberg (SA)

WALK DON'T WALK, Scroll wheel and Beep 2022

Marian Sandberg's practice seeks to understand what it means to be human in the age of technology by exploring what humans gain and lose through interfacing with machines. Using installation, sculpture and textiles, she assembles subverted data structures, algorithms and machines that force us to question our reliance on technology. Adopting a wide array of technologies, from needle and thread to electronics, Sandberg playfully exposes the absurdity of our relationship with technology and asks us to rethink inherited technological norms.

Sandberg's reconfigured pedestrian crossing, *WALK DON'T WALK*, responds to the presence of human body heat instead of traffic systems. It tells you not to walk as soon as it senses you and equally, not to walk away, recording these interactions and tweeting them to the world. *Scroll wheel* endlessly scrolls through these tweets, using a motorised spinning wheel fitted with conductive fabric fingertips. These conductive textiles also appear in Sandberg's needlework as crossing buttons and include a touchable sampler that plays recordings of the artist's voice impersonating a traffic crossing.

Scroll wheel 2022

found spinning wheel,
wood, conductive fabric,
leather, iPhone, motor and
microcontroller
85 x 85 x 36 cm

System sampler 2022

cotton thread, conductive
thread, press studs,
microcontroller and
polyphonic audio
43 x 35 cm

PB/5 2022

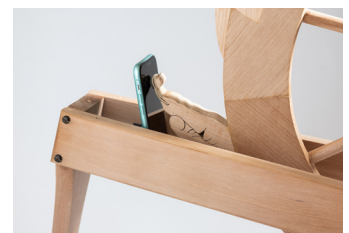
cotton thread, conductive
thread, press stud,
microcontroller and
polyphonic audio
27 x 27 cm

Beep 2022

cotton thread, conductive
thread, press studs,
microcontroller and
polyphonic audio
13 x 13 cm

WALK DON'T WALK 2022

found pedestrian
crossing, motion sensor,
microcontroller, Twitter
account, plywood
160 x 34 x 50 cm



Observe

How did these artworks change as you moved around them?

Analyse

Compare and contrast *Beep* by Marian Sandberg and *a possible island* by Adam Hsieh.

How are they similar and different?

What is the meaning and purpose of these works?

How did you respond to way these ideas were communicated?

Create

Research how to make a simple push button out of cardboard. Make it. What will happen when someone pushes the button?

Worksheet 7

Media Consumers and Producers

Curriculum Links

Media Production and Analysis
Social, cultural and historical contexts
Sustainability
Commentaries

Artforms

Media Arts
Music

Emily Norton considers how mass media and popular culture shape food production and consumption.

Adam Hsieh (TAS)

a possible island 2022

In her video works, Emily Norton creates absurdly comic worlds to explore current social issues. Norton is heavily influenced by popular culture, television, advertising and the internet, and utilises conventions from each to critique the increasing dissemination of images and information. Using elaborate costuming, staging and props, her video works present narratives that are deliberately anticlimactic and characters who are often doomed to repeat themselves.

Kitchen kabaret features a group of people dressed as vegetables as they undergo the cooking process, singing and dancing their way from the fridge, sink, chopping board and oven. A hopeful carrot, seductive eggplant, excited tomatoes, bad-boy potato, timid garlic and organic leek band together in an attempt to flee their fate. Conceived as an advertisement without a product, part-90s childrens program and community musical theatre production, Norton's work uses humour and vegetable puns to playfully explore the narrative of cooking. Deliberately amusing, *Kitchen kabaret* offers a biting commentary on the social and economic issues that surround our food and its production and distribution.



Kitchen kabaret 2022
single-channel video
with audio
16:14 mins

Observe

What did you notice about the different vegetables' attitudes and personalities in *Kitchen kabaret* by Emily Norton?

Analyse

Consider how audiences respond to the media that is critiqued in this work?

What types of media are critiqued?

How does cultural context influence audience responses to this media?

Cultural Context

- Trends in media and/or Society
- Historical events
- Political events
- Social movements
- Styles and/or genres

How do values influence audience responses to this media?

Examples of Values

- Justice
- Honesty
- Family
- Freedom
- Curiosity
- Humour

Create

Have you noticed the kinds of adverts targeted to you online, or during your favourite shows? Turn something from one of these adverts into a costume using recycled materials (like cardboard, old sheets). Make a video of someone performing in your costume.

Worksheet 8

Asian-Australian Cultural Identities

Curriculum Links

Asia and Australia's
engagement with Asia
Social, cultural and
historical contexts
Identity
Place, space and
interconnection
Commentaries

Artforms

Media Arts
Ceramics
Photography

Nathan Nhan and Chris Siu explore histories and politics connected to their Asian-Australian identities.

Nathan Nhan (ACT)

Trophy #3-#30 2022

Nathan Nhan responds to the materiality and cultural significance of ceramics to reflect upon place, community and identity from an Asian-Australian perspective. Using the forms of historical vessels such as urns, vases and cups as a foundation, Nhan transforms his ceramics into contemporary objects that play with the medium's history in both eastern and western cultures.

This body of work takes the form of the trophy as a basis to explore cultural identity. For Nhan, the trophy is a symbol of success – one that is competed for, awarded and displayed as a sign of achievement. By altering the 'trophy' through layered experiments with clay and glaze, he reveals it as a culturally complex object. Nhan sees the sculptures as 'self-portraits' that he uses to explore his own cultural identity as a second-generation immigrant with Australian and Vietnamese heritage. Using the medium of ceramics, Nhan coalesces his background into a form that is tangible, acknowledging the complexity of cultural identity.

trophy #3 surf mag 2022
earthenware and
cone 6 glaze
27 x 18 x 18 cm

trophy #4 sad plant 2022
earthenware and
cone 6 glaze
23 x 16 x 17 cm



trophy #9 B&W 2022
earthenware and cone
6 glaze
28 x 17 x 17 cm



trophy #13 Venn 2022
earthenware, cone 6
glaze
and vitreous enamel
25 x 14 x 14 cm

trophy #14 Bandolier 2022
earthenware, cone
6 glaze and vitreous
enamel
18 x 19 x 19 cm



trophy #15 hmm 2022
earthenware, cone
6 glaze and vitreous
enamel
22 x 14 x 17 cm

trophy #29 yes please 2022
earthenware and cone
6 glaze
35 x 10 x 13 cm



trophy #30 bad architecture 2022
earthenware, cone
6 glaze and vitreous
enamel
24 x 14 x 18 cm

Chris Siu (SA)

Hong Kong grocery, Adelaide, South Australia 2022

Hong Kong-born photographer Chris Siu uses medium format analogue photography to explore the socio-political events occurring in relation to his homeland. Siu is drawn to the analogue process because it is produced and cared for entirely by hand; from capturing and developing, to printing and digitising the analogue images themselves. Inspired by documentary conventions, his work investigates and chronicles the intricate relationships that lie within his surrounding social landscapes.

Siu's photographic series was prompted by the 2019 political unrest in Hong Kong that eventually led to waves of migration as people fled their homes in search of greater freedoms. The series chronicles the artist's experience as a part of a growing Hong Kong diaspora residing in Adelaide. Here, Siu employs the camera as a tool to navigate the truth, exploring the complexities of diasporic trauma and healing, while searching for the resonance of home in a foreign place. By investigating the layered history and geopolitics of the region, and his place within it, Siu's work offers a reflection on the personal and communal experiences of civil unrest, cultural displacement and marginalisation.



Hong Kong grocery,
Adelaide, South Australia
2022
archival pigment print
76 x 88 cm

*Freedom – South Australia
Chinese Weekly, Adelaide,*
South Australia 2022
archival pigment print
76 x 88 cm

*Ted Hui, Adelaide, South
Australia 2022*
archival pigment print
76 x 88 cm

Expired passport, Adelaide,
South Australia 2022
archival pigment print
76 x 88 cm

*Untitled, Adelaide, South
Australia 2022*
archival pigment print
76 x 88 cm



Observe

What are the different ways the artists have explored 'home' and 'identity'?

Analyse

Compare and contrast the artworks by Nathan Nhan and Chris Siu exploring cultural identity.

How are they similar and different?

What is the meaning and purpose of these works?

How did you respond to way these ideas were communicated?

Create

What does 'home' mean to you? It could be a place, building, country, feeling, memory, person, food, etc. Explore the different ways you could visually represent 'home' by experimenting with realistic and more abstract techniques.