

PRIMARY STUDENT RESOURCE

ASIM WAQIF



All we leave behind are the memories 2015

GOMA, GALLERY 1.2

CONCEPTS

Asim Waqif's installations respond to locations and are labour intensive. He explores concepts of waste, sustainability and heritage and draws attention to the industrial and the discarded. Waqif often incorporates materials in his work that are recycled or decayed, while applying construction methods he learnt as an architect. He is also interested in the way viewers choose to navigate a space and whether they decide to enter an area that may seem dangerous or structurally unsound.

EXPLORE

Think about the differences in structure between a traditional timber 'Queenslander' house and new houses in Queensland.

NGE LAY



The sick classroom 2013

GOMA, GALLERY 1.3

CONCEPTS

Nge Lay's artwork emphasises the significance of education and its ability to enhance social status and personal progress, and is a call for all urban and rural children in Myanmar to have access to a better education.

EXPLORE

Look closely at the sculptures. Compare this classroom with your own classroom. How are they the same and different?

Nge Lay / Myanmar b.1979 / *The sick classroom* (detail) 2013 / Installation view, 'Open Sea', Musée d'art Contemporain de Lyon, 2015 / Photograph: Blaise Adillon / Image courtesy: Musée d'art Contemporain de Lyon / © The artist

Opposite: **Asim Waqif** / India b.1978 / *At Your Own Risk* 2014 / Tarafa materials and labour, reused wood, ropes and nails / Site-specific installation, Famous Studios, Mumbai / Image courtesy: The artist and Gallery Nature Morte, New Delhi / © The artist

NOMIN BOLD



Labyrinth game 2012

GOMA, GALLERY 3.4

CONCEPTS

Nomin Bold draws on techniques and materials of Tibetan Buddhist tangka painting to address the contradictions of contemporary life, as well as moments from Mongolian history. Large spiritual figures that feature in the centre of her paintings contrast with the human and animal figures in the maze of the modern city. The artist uses collaged pages from Mongolian scriptures and gold leaf in her work.

EXPLORE

Nomin Bold's painting is like a maze. The 'paths' that might lead you to the image of the deity in the centre are filled with obstacles. Can you find an easy path to the centre?

DEITY? A supreme being, like a god

Nomin Bold / Mongolia b.1982 / *Labyrinth game* 2012 / Synthetic polymer paint and gold leaf on canvas / 160 x 103cm / Purchased 2015 with funds from Ashby Utting through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © The artist

ANIDA YOEU ALI



The Buddhist Bug, Into the Night 2015

GOMA, GALLERY 3.5

CONCEPTS

In speaking of the significance of her Buddhist Bug performances, Ali has commented, 'I believe performing narratives is an act of social engagement that contributes to collective healing'.

EXPLORE

What is it about the 'Buddhist Bug' that makes us think about issues like identity, displacement and belonging?

Anida Yoeu Ali / Cambodia/USA b.1974 / *The Buddhist Bug, Into the Night* (still) 2015 / Two-channel HD video projection, 7:00 minutes (looped), colour, sound, ed. of 5 / A project of Studio Revolt. Concept and performance: Anida Yoeu Ali; Video: Masahiro Sugano / Commissioned for APT8. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2015 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © The artist

HAEGUE YANG



Sol LeWitt Upside Down - Open Modular Cubes (Small), expanded 943 times 2015

QAG, WATERMALL

CONCEPTS

Haegue Yang transforms spaces through the use of light, colour, objects and movement, so they are constantly shifting and changing. Ongoing concerns in Yang's work are the relationships

between cultures and language, in particular, translation, migration and *diaspora*, as well as the formal properties of specific materials.

DIASPORA? People who identify with the customs, traditions and heritage of a particular country, who have moved to new locations.

EXPLORE

Look closely at the artwork. Can you see open and closed spaces?

Haegue Yang / South Korea/Germany b.1971 / *Sol LeWitt Upside Down - Structure with Three Towers, Expanded 23 Times 2015* / Aluminium Venetian blinds, aluminium hanging structure, powder coating, steel wire / 350 x 1052.5 x 352.5cm / Image courtesy: The artist and Kukje Gallery, Seoul / © The artist

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YUMI DANIS (WE DANCE)



Yumi Danis (We Dance)

GOMA, GALLERY 3.5

CONCEPTS

Dance forms an important part of community life on the islands of Papua, Papua New Guinea, Fiji, Solomon Islands, Vanuatu and New Caledonia. It is an outlet for expressing culture and identity; important knowledge is learned through song and dance. Today celebrated musicians and dancers explore connections to their culture, people and place through contemporary rhythm and sound.

Simane Wénéthem, Yumi Danis (We Dance) participant, Emyo Tinyo Dance and Music Festival 2014, Ambrym, Vanuatu / Photograph: Ruth McDougall

EXPLORE

When you look at the space around you, identify elements that may inspire song, dance and music?

SONIA CHITRAKAR

Tsunami 2012

QAG, GALLERY 4

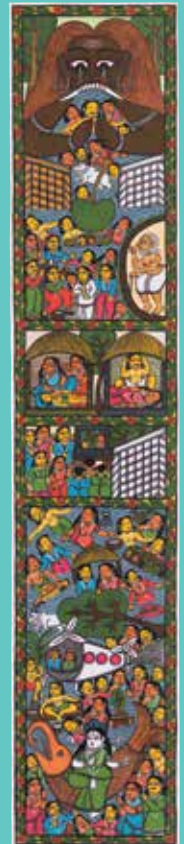
CONCEPTS

These scrolls combining sound and image are like a very early form of cinema. Traditionally, they helped spread religious and mythological stories, however, artists now use them to tell a range of different narratives, such as contemporary events, and problems in society like health issues or violence. They even re-tell stories from movies that people in these areas might not be able to watch at home.

EXPLORE

These scrolls are read from top to bottom. Can you explain the story that is unfolding to a friend?

Sonia Chitrakar / India b.1998 / *Tsunami 2012* / 280 x 56cm / Natural colour on mill-made paper with fabric backing / Proposed for the Queensland Art Gallery Collection / Photograph: Natasha Harth / © The artist



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