

# SECONDARY TEACHER NOTES

This education resource has been developed to assist secondary teachers and supervising adults in interpreting selected art works and themes in 'The 7th Asia Pacific Triennial of Contemporary Art' (APT7). The worksheet assists secondary students to investigate art works in the exhibition, and includes questions and activities. Locations of the art works in the exhibition are indicated.

You will notice a new element to the worksheet — selected art works feature a corresponding QR code. To learn more about these specific art works, and to view an introductory video, students and adults are invited to scan the QR code with a smart phone, iPhone or iPad.

Please also visit our new-look Education webpage for more APT7-related resources, including Design your own APT7 tour and Students' Choice videos. [www.qagoma.qld.gov.au/education](http://www.qagoma.qld.gov.au/education)



Parastou Forouhar / Iran/Germany b.1962 / *Written room* 1999–ongoing / Synthetic polymer paint / Installed dimensions variable / Site-specific work for APT7 / © The artist

## RELEVANT CURRICULUM AREAS

### Theme: Reinterpreting cultural histories

These works focus on cultural symbolism and the appropriation of imagery, and investigate issues of colonialism, ethnicity and nationalism. They explore the way artists use historic and cultural symbols and how they reinterpret them to offer new meanings.

The draft Arts Curriculum makes generic references to culture, which links to Intercultural Understanding (ICU). Intercultural Understanding allows teachers to delve deeper into related content and move from learning about cultural content to engaging with diverse cultural perspectives.

The following cross-curriculum priorities in the Australian Curriculum are addressed by art works featured in APT7:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia, including Australia's engagement with the region
- Sustainability

## Aboriginal and Torres Strait Islander histories and cultures

CODE	RELEVANT ORGANISING IDEAS
<b>Country/Place</b>	
OI.1	Australia has two distinct Indigenous groups, Aboriginal peoples and Torres Strait Islander peoples.
OI.2	Aboriginal and Torres Strait Islander communities maintain a special connection to, and responsibility for, country/place throughout all of Australia.
OI.3	Aboriginal and Torres Strait Islander peoples have unique belief systems and are spiritually connected to the land, sea, sky and waterways.
<b>Culture</b>	
OI.4	Aboriginal and Torres Strait Islander societies have many language groups.
OI.5	Aboriginal and Torres Strait Islander peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.
OI.6	Aboriginal and Torres Strait Islander peoples have lived in Australia for tens of thousands of years and their experiences can be viewed through historical, social and political lenses.
<b>People</b>	
OI.7	Broader Aboriginal and Torres Strait Islander societies encompass a diversity of peoples across Australia.
OI.8	Aboriginal and Torres Strait Islander peoples have sophisticated family and kinship structures.
OI.9	Australia acknowledges the significant contributions of Aboriginal and Torres Strait Islander people, both locally and globally.



Michael Cook / Australia b.1968 / *Bidjara people QLD / Civilised #2 (detail)* 2012 / Inkjet print on paper, ed. 5/8 / 100 x 87.5cm / Purchased 2012. Queensland Art Gallery / Collection: Queensland Art Gallery / © The artist

## Asia, including Australia's engagement with Asia

CODE	RELEVANT ORGANISING IDEAS
<b>Asia and its diversity</b>	
OI.1	The peoples and countries of Asia are diverse in ethnic background, traditions, cultures, belief systems and religions.
OI.2	Interrelationships between people and the diverse environments in Asia shape the region and have global implications.
<b>Achievements and contributions of the peoples of Asia</b>	
OI.3	The peoples and countries of Asia have contributed, and continue to contribute, to world history and human endeavour.
OI.4	<b>The arts of Asia influence aesthetic and creative pursuits in Australia, the region and globally.</b>
<b>Asia–Australia engagement</b>	
OI.5	Collaboration and engagement with the peoples of Asia support effective regional and global citizenship.
OI.6	<b>Australia is part of Asia and our histories are linked.</b>
OI.7	<b>Australians play a significant role in social, cultural, political and economic developments in Asia.</b>
OI.8	Australians of Asian heritage have influenced Australia's history and continue to influence its dynamic culture and society.

## Sustainability

CODE	RELEVANT ORGANISING IDEAS
<b>Systems</b>	
OI.1	The biosphere is a dynamic system providing conditions that sustain life on Earth.
OI.2	All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival.
OI.3	<b>Sustainable patterns of living rely on the interdependence of healthy social, economic and ecological systems.</b>
<b>World views</b>	
OI.4	World views that recognise the dependence of living things on healthy ecosystems and which value diversity and social justice are essential for achieving sustainability.
OI.5	<b>World views are formed by experiences at personal, local, national and global levels, and influence individual and community actions for sustainability.</b>
<b>Futures</b>	
OI.6	The sustainability of ecological, social and economic systems is achieved through informed individual and community action that values local and global equity and fairness across generations into the future.
OI.7	<b>Actions for a more sustainable future reflect the values of care, respect and responsibility, and require us to explore and understand our immediate environments and others.</b>
OI.8	Designing action for sustainability requires an evaluation of past practices, the assessment of scientific and technological developments, and balanced judgments based on projected future economic, social and environmental directions.
OI.9	<b>Sustainable futures result from actions designed to preserve and/or restore the quality and uniqueness of environments.</b>

## QUEENSLAND CURRICULUM

### Essential Learnings by the end of Year 9 Year 10 Guidelines for the Arts — Visual Art

#### Visual Arts — Knowledge and understanding

Students will:

- analyse, interpret and reflect on contemporary visual arts practices and emerging technologies used by artists from Asia and the Pacific
- affirm and value the contributions of visual artists, designers and craftspeople, both Indigenous and non-Indigenous, from Australia, Asia and the Pacific
- examine and affirm personal and community perspectives relating to past and present, social, cultural, spiritual, economic, political, environmental and vocational contexts
- research and analyse the stylistic, technical and aesthetic features of contemporary art created in, or influenced by, cultures in Asia and the Pacific.

#### Visual Arts — Ways of working

Students will:

- respond by deconstructing art works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages
- make decisions about arts elements, languages and cultural protocols in relation to the specific styles, functions, audiences and purposes of art works
- modify and refine their own genre-specific art works, using interpretive and technical skills, and present arts works to particular audiences for a specific purpose, style and function; this will be done using genre-specific techniques, skills, processes and cultural protocols
- design, create and exhibit art works exploring styles and conventions used by contemporary artists from Asia and the Pacific
- reflect on learning, apply new understandings and justify future applications.

## STUDIES OF SOCIETY AND THE ENVIRONMENT

#### Time, continuity and change

Students will:

- discuss how social, political, economic and cultural change — and continuities — is connected to particular events and ideas, and how it can be interpreted using different perspectives.

## Culture and identity

Students will:

- observe how cultures and identities are shaped by a range of factors, and how societies promote cohesion and diversity in different ways
- consider how group identity is influenced by different factors, including family, communities, nationality, socioeconomic factors and religious beliefs
- develop social and personal skills promoting independent work with others, in both groups and communities
- discuss the value of the diversity of visual art forms from different cultures and contexts.

## English

Students will:

- demonstrate and analyse the relationships between audience, subject matter, purpose and text
- consider how texts can reflect an author's point-of-view, beliefs and cultural understandings
- examine the way non-literary texts entertain and evoke emotion, as well as how they develop and explore themes.

The cross-curriculum priorities referenced in this resource are outlined in the Australian Curriculum, Assessment and Reporting Authority (refer to [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au)). The Essential Learnings and Standards of Queensland for Visual Art, English and Studies of Society and the Environment have also been referenced (refer to [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au)). Please note that for editing purposes, some content has been adjusted.

## CLASSROOM EXTENSION ACTIVITIES

### Create an installation using traditional motifs

Site-specific installations refer to art works which are specific to a particular location. Installations are often ephemeral, meaning they only exist in a place for a certain length of time. Artists often create installations to enhance the involvement of audiences in their work.

Think of the installation in the foyer of QAG — Mohammed Qasim Ashfaq has used traditional patterns to create an environment you can experience, rather than simply look at.

Intercultural understanding can be achieved by engaging students with diverse cultural perspectives.

*Are there symbols, motifs or texts which reflect your culture or beliefs? How could these be incorporated into a repeated pattern installation?*

- Think about the materials you could use to realise your own art work installation — your pattern could be transferred (traced or photocopied) onto an overhead transparency sheet and projected onto a wall or interior space, onto an object, or even onto the body of a classmate.
- *How will you record your installation?* You could

photograph your art work once it is finished, or you could record (using a digital video camera) the setting up of the work; you could also record the last step of the process — pulling the art work down.

## Cultural exchange

Design a structure where communities from diverse cultural backgrounds come together.

- *What elements would be necessary to include? Do you know of any examples of such places in which communities gather?*
- Create a sketch of your structure which should refer to cultural influences.



Mohammed Qasim Ashfaq installing *HOW DIRTY IS YOUR GLOSSY BLACK IV* 2012, QAG, November 2012

## Rewriting colonial history: New contexts

Graham Fletcher's paintings reveal how cultural objects are used in ways not related to their traditional functions.

For this activity, take a series of photographs of an object which is important to you or your family.

Apply the principles of 'See, Think, Wonder', developed by the Harvard Graduate School of Education's Visible Thinking Project Zero. Visit [www.pz.harvard.edu](http://www.pz.harvard.edu) for more information about this project.

- *What do you see?*
- *What do you think about that?*
- *What does it make you wonder?*

Consider how this family object relates to the objects that normally surround it — photograph the object on its own and also as it is usually displayed in your house.

- *How is the object usually displayed?*
- *Why is this object important to you, your family or your culture?*
- *What is the context of the object? Where does it come from? How did it come to be in your family's possession?*

Michael Cook's photographic works hypothesise and present 'what if' scenarios.

- Write a paragraph discussing the outcome if another nation had settled and colonised Australia, rather than Britain. Consider the examples Michael Cook uses in his works.
- Research other Indigenous peoples in Asia and the Pacific whose cultures have been influenced by colonisation.

## Parody

Explore the work of those artists who explore parody in their practice. *How is parody used by these artists? What mediums have been used?*

- Restage a news report using parody. *How will you approach the story? What props will you use?*
- Create an art work that explores parody. *What medium will you choose — drawing, painting, photography? Write a short text to display alongside your piece. Your text should explain your reasons for your choice of subject and medium.*

Watch an episode of *The Gruen Transfer* (ABC TV), in particular, the segment called 'The Pitch'. (Please note: Some material may contain **coarse language** and is recommended for mature audiences.)

- *How would you pitch Australia in an advertisement if the country was for sale?* Plan a campaign around your pitch and produce a 30-second TV advertisement. You could refer to Australia's cultural diversity and Indigenous history. You might also like to consider referring

to the agricultural, mining or tourism industries. Think about the role of advertising, promotion and marketing in creating your desired image.

## Appropriation

- *What is appropriation?*
- *Why would artists such as Wedhar Riyadi and Madeln Company choose to use the strategy of appropriation? How does it make the message of their art stronger?*
- Create a new art work that borrows elements from well-known images from art history and popular culture. Reassemble the elements to create a composition which suggests new visual meanings. Explore how certain combinations might produce a social or political message.

## Materials and methods

Many APT7 artists — including Susan Jacobs, Sara Rahbar, Tiffany Chung and LN Tallur — use materials which are integral to the creation of meaning in their work.

Identify an issue which several artists have explored in APT7. Think about the materials which would be best used to communicate what you want to say about this issue.

- *What factors do you need to consider when selecting materials for art works — availability, durability, symbolic meaning, cost and scale.*
- Sketch your art work and indicate the materials you would use.

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