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**WE CHANGE THE WORLD**

NGV AUSTRALIA





**Rivane Neuenschwander**

*Watchword* (2012)  
 wood, felt, elastic, high density foam  
 board, decal lettering, fabric labels, pins  
 198.0 x 381.0 x 5.0 cm  
 National Gallery of Victoria, Melbourne  
 Loti & Victor Smorgon Fund, 2014  
 © Rivane Neuenschwander

(cover)

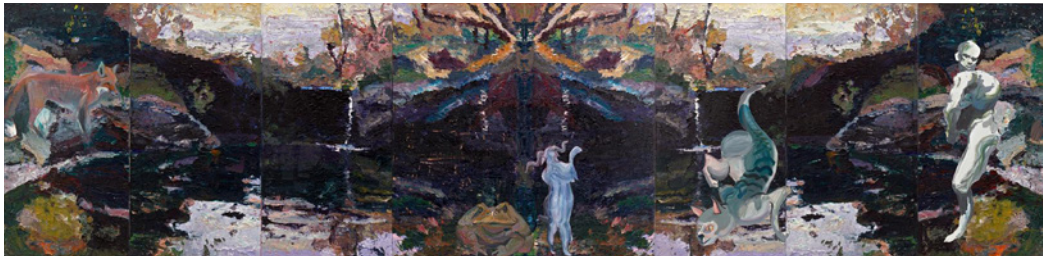
**Alexandra Kehayoglou**

*Santa Cruz River* 2017  
 wool  
 300.0 x 478.0 x 714.0 cm (installed)  
 National Gallery of Victoria, Melbourne  
 Purchased NGV Foundation with the assistance of Michael  
 and Andrew Buxton from MAB Corporation Pty Ltd, and the  
 Andrew and Geraldine Buxton Foundation, 2018  
 © Alexandra Kehayoglou

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# WE CHANGE THE WORLD LEARNING RESOURCE

LEVELS 5–8



## OVERVIEW

How can art and design influence change and contribute to a positive future? *We Change the World* investigates the many different ways that artists and designers can provoke change through their work. The exhibition positions the idea of change as a creative gesture, large or small, that prompts us to question our current world and contribute to an optimistic future.

This resource focuses on the three essential questions of the exhibition, designed to support you and your students' inquiry into the concept of change:

- What does change mean to me?
- How do art and design change the world?
- How can I be a changemaker for the change I would like to see?

## LEARNING OBJECTIVES

- Use the process of inquiry to explore the concept of change on a personal, local and global scale
- Analyse, interpret and discuss how artists and designers create, influence or represent change through their work
- Apply the knowledge and experience gained from the exhibition *We Change the World* to reflect on ways to personally create or influence change

### Ben Quilty

*150 year, Rorschach* (2019)

oil on canvas

(a-g) (222.0 x 888.0 cm) (overall)

National Gallery of Victoria, Melbourne

Felton Bequest, 2020

© Courtesy of the artist and Tolarno Galleries

# LINKS TO THE VICTORIAN CURRICULUM

## VISUAL ARTS

- Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks (VCAVAE033)
- Explore how artists use materials, techniques, technologies and processes to realise their intentions in artworks (VCAVAE034)
- Analyse how ideas and viewpoints are expressed in artworks and how they are viewed by audiences (VCAVAR038)
- Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR032)

## CRITICAL AND CREATIVE THINKING

- Examine how different kinds of questions can be used to identify and clarify information, ideas and possibilities (VCCCTQ021)
- Identify and form links and patterns from multiple information sources to generate non-routine ideas and possibilities (VCCCTQ023)
- Synthesise information from multiple sources and use lateral thinking techniques to draw parallels between known and new solutions and ideas when creating original proposals and artefacts (VCCCTQ034)

## HISTORY

- Significant contributions of individuals and groups, including Aboriginal and Torres Strait Islander peoples and migrants, to changing Australian society (VCHHK096)
- Identify and explain patterns of continuity and change in society to the way of life (VCHHC102)
- Changes in society and the perspectives of key groups affected by change including the influence of law and religion (VCHHK110)
- The significant social, cultural, economic, environmental and political changes and continuities in the way of life and the roles and relationships of different groups in society (VCHHK116)

## CIVICS AND CITIZENSHIP

- Investigate how people with shared beliefs and values work together to achieve their goals and plan for action (VCCCC016)
- Explain how groups express their identities, including religious and cultural identity, and how this expression can influence their perceptions of others and others' perception of them (VCCCC026)

## GEOGRAPHY

- Environmental and human influences on the location and characteristics of places and the management of spaces within them (VCGGK096)
- Factors that influence people's awareness and opinion of places (VCGGK097)
- Australia's connections with other countries and how these change people and places (VCGGK098)

## INTERCULTURAL CAPABILITY

- Explain how intercultural experiences can influence beliefs and behaviours, including developing a critical perspective on and respect for their own and others cultures (VICCCB010)

## ETHICAL CAPABILITY

- Discuss how ethical principles can be used as the basis for action, considering the influence of cultural norms, religion, world views and philosophical thought on these principles (VCECU010)
- Investigate why ethical principles may differ between people and groups, considering the influence of cultural norms, religion, world views and philosophical thought (VCECU015)



## USING THIS RESOURCE

Each of the following inquiry stages includes discussion prompts and activities to use before, during and after your visit or virtual excursion to *We Change the World*.

This resource can be adapted for use with one artwork from the exhibition, or several, or with any of the exhibition themes: Environment and Place, Activism and Protest, Celebrating the Everyday and Shaping the Future. Before you start, you might like to choose an artwork or theme to explore.

## ENGAGE

Support students in activating their prior knowledge, make connections with previous experiences and guide the direction of inquiry into the concept of 'change.' Remember no answer is too big or too small. This phase can be facilitated at school before your visit to the NGV or upon entering the exhibition with your students.

1. What does change mean to me? What changes have you experienced or created?
  - Brainstorm examples of change. Create a mind map.
  - Discuss whether these changes are considered positive or negative or both.
  - Record student responses using a Plus, Minus, Interesting (PMI) chart.
2. Brainstorm examples of people who have an impact on our society. Consider personal, local and global issues and changemakers.
  - What jobs or roles do they have?
  - What impact do they have?
  - What do they do to create change?
  - Why do they do it?
3. Did you consider any artists in your discussion? Why or why not? What role might an artist or designer have in responding to or advocating for change?

### **Kay Hassan**

*Untitled* 2013

synthetic polymer paint on collage of torn printed paper  
265.1 x 169.1 cm irreg.

National Gallery of Victoria, Melbourne

Purchased NGV Foundation 2015

© Kay Hassan. Courtesy of the artist and Jack Shainman  
Gallery, New York

## EXPLORE

Explore and research the artworks, the exhibition themes and their relationship to the concept of change. Use the exhibition information and NGV resources to support your investigations.

1. What are your initial thoughts, reactions and responses to the work of art or design?  
*Turn and talk with a partner.*
2. Describe the work of art or design. Think about features such as the colour, size, subject matter, materials and techniques used.
3. What might the artist or designer wish to communicate through this work? What clues does the artist or designer give to convey this?
4. What do we know about the artist or designer? How has this influenced their work?

## EXTEND

Use the thinking routine *Connect, Extend, Challenge*<sup>1</sup> to review your thinking, express new understandings and ask more questions. The aim is to make sense of the new information gathered and further extend your thinking to new ideas or situations.

1. How is the artwork and the ideas and information presented connected to something you know about?  
*Discuss how the work of art or design connects to the related exhibition theme and the concept of change.*
2. What new ideas or impressions do you have that extended or broadened your thinking in new directions?  
*Has the work of art or design changed or influenced your thinking about particular issues?*
3. What is challenging or confusing? What further questions or wonderings might you have?  
*Can you explore these new wonderings further?*

## EVALUATE

### I used to think...Now I think...<sup>2</sup>

Support students to evaluate the learning and knowledge gained throughout their inquiry. Use the thinking routine *I used to think...Now I think...* to make connections back to the central idea of Change and related exhibition themes and/or artworks.

1. Review the essential questions introduced in the Engage phase of Inquiry:
  - What does change mean to me?
  - How do art or design create or influence change?
2. For each question, have students complete the following sentence stems and record their responses in a T-chart:
  - I used to think...
  - Now I think...
3. Reflect on your responses.
  - What new learning or discoveries have you made?
  - How has your thinking changed throughout your inquiry?

## BE A CHANGEMAKER

Encourage students to reflect on how they can be changemakers. The aim is for students to think about what they can do to create or make change, in any way. This could be a small change we can make in our own lives or expanded to change in our local community, or even the world! Use the final question of inquiry to support your discussion:

### How can I be a changemaker for the change I would like to see?

We would love to see what you and your students are saying. Follow the link to share your responses on the [NGV Padlet forum](#). See you there, changemakers!

## CREATE

You might like to create your own artwork inspired by the exhibition, or to inspire a change you care about. Use the Great art ideas to get you started.

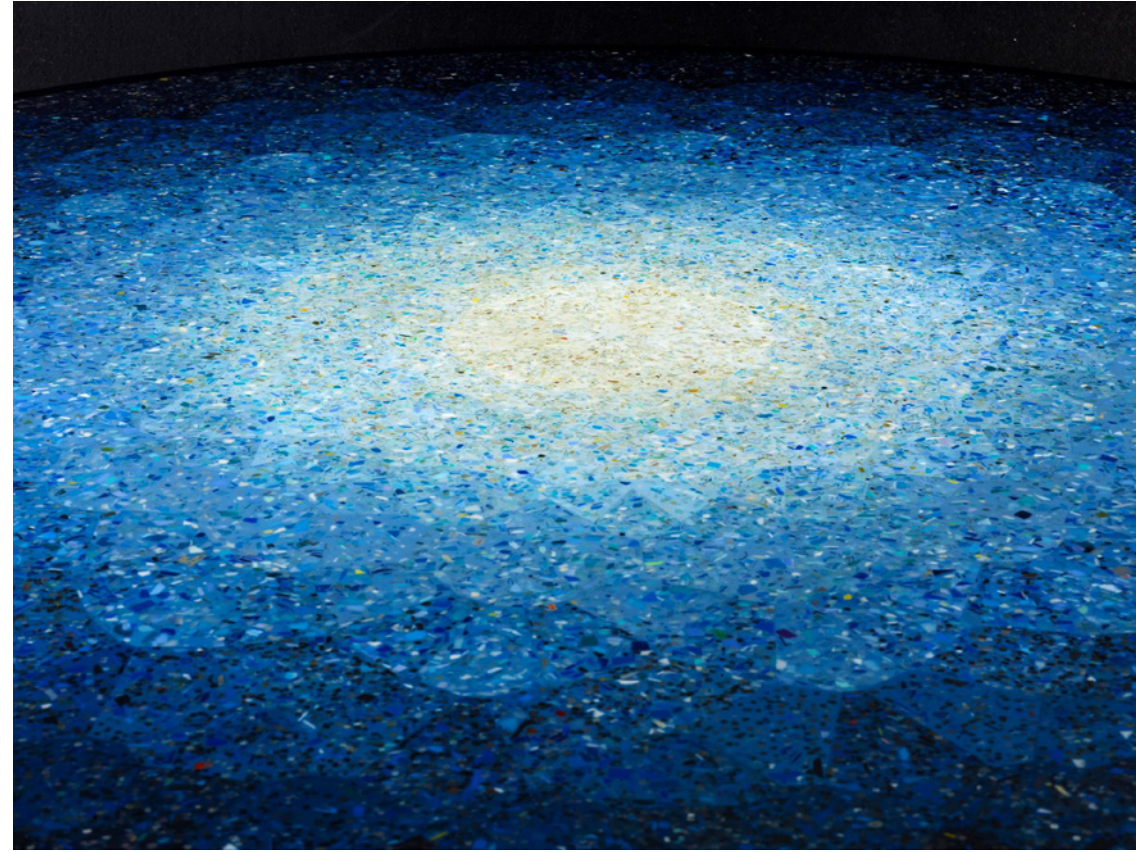


# THEME: ENVIRONMENT AND PLACE

How can art and design change the way we engage with the environment? The theme 'Environment and Place' explores changes to our environment, and the role we play in creating, accepting or responding to these changes. Furthermore, how do these changes affect our sense of place and belonging? The works of art and design in this theme highlight the influence of place as part of the artist or designers' identity, values and beliefs.

- Think about your home or school environment. What does it look like, sound like and feel like? How has it changed in recent years? What happened to create those changes?
- Now think of a different, more natural environment, like the bush or the sea or a national park. How is it different?
- Do you have any specific memories of visiting these places? How do they make you feel?
- How have these places changed over time? What role do humans play in changing or maintaining these areas?

Reflecting on your answers, what might the artists in the 'Environment and Place' theme be trying to capture or express in their work? How does it relate to the concept of change?



**Brodie Neill**  
*Gyro, table* 2016  
Installation view, 2017  
National Gallery of Victoria, Melbourne  
Purchased, Victorian Foundation for  
Living Australian Artists and supported by  
Mercedes-Benz Australia/Pacific 2017  
Photo: Shaughn and John



# ALEXANDRA KEHAYOGLOU

*Santa Cruz River*, 2016–17 is a wool carpet, almost five meters long that maps the landscape of the Santa Cruz River in Argentina. Artist Alexandra Kehayoglou created the work in response to a proposal by Chinese and Argentinian companies, backed by the Argentinian government, to build two mega-hydroelectric dams along the river. The dams will flood an area of around 400 square kilometres, covering fossil records millions of years old, burying the archaeological ruins of the indigenous Aónikenk or Tehuelche people and disrupting the natural ecology of the region.

In 2017, Kehayoglou joined a group of biologists, engineers, artists and activists and spent seven days canoeing down the river to research and document it. She created the carpet using the knowledge she gained from her journey, and drawing on her own heritage as her family has worked in the carpet-making industry for generations.

Kehayoglou uses her role as a designer as an opportunity to collaborate with others to raise awareness of vulnerable landscapes and inspire the viewer to protect these precious regions.

## DISCUSSION QUESTIONS & ACTIVITIES

- Spend some time looking at the carpet. How do you think the artist feels about this place? Explain your answer.
- What does this work of art tell us about the artists' values and beliefs?
- Kehayoglou raises awareness of endangered or vulnerable places through her work. Think of another example of an endangered place. What issue is currently affecting this landscape? How can you or your classmates raise awareness of this issue? Brainstorm a list of possible actions.

## ADDITIONAL RESOURCES

- NGV Channel, [Alexandra Kehayoglou](#)
- Great art idea, [Beautiful planet: Inspired by Alexandra Kehayoglous' Santa Cruz River](#)



**Alexandra Kehayoglou**  
*Santa Cruz River* 2017 (detail)  
wool  
300.0 x 478.0 x 714.0 cm (installed)  
National Gallery of Victoria, Melbourne  
Purchased NGV Foundation with the assistance  
of Michael and Andrew Buxton from MAB  
Corporation Pty Ltd, and the Andrew and  
Geraldine Buxton Foundation, 2018  
© Alexandra Kehayoglou



# PAOLA PIVI

Paola Pivi lives in Anchorage in Alaska, where bears are a part of everyday life. She considers them her neighbours. *Mama no more diapers, please*, 2013, is part of her series of supernatural polar bears which challenges our perception of the animals. Each bear has a unique personality, expressed through the vibrant colours, their body language and playful poses.

Pivi wanted the polar bear to be as true to life as possible so she collaborated with a Canadian taxidermist to make the sculptures. A taxidermist is a person who preserves animals' bodies by stuffing them so they can be displayed (but Pivi's polar bear is made from plastic).

Through the sculpture, Pivi expresses her concern about the vulnerability of the natural world, ethical and ecological matters. In Alaska, wildlife is increasingly at risk due to melting ice caps, ecological fragility and resource extraction. Through the representation of the polar bear, Pivi questions what it means to be human and how we relate to nature.

## DISCUSSION QUESTIONS & ACTIVITIES

- Describe the polar bear in three words.  
*Consider the polar bear's characteristics, personality or demeanour. For example, pink, shabby and playful.*
- Why do you think Paola Pivi chose to make her polar bear pink? How might you view it differently if it was white like a real polar bear?
- How does the artist create a sense of friendship or connection between the viewer and the polar bear? Think about features of the artwork, such as the title and materials and colours used. Why is this important when viewing the work?
- Pivi's sculpture of a polar bear gives us an insight into the place she lives. Where do you think that might be? What significance does this have in the creation of her work?

## ADDITIONAL RESOURCES

- NGV Essay, [\*Paola Pivi: You Started it...I Finish it\*](#)



### Paola Pivi

*Mama no more diapers, please* 2013  
from *OK, you are better than me, so what?*  
urethane foam, plastic, feathers  
122.0 x 158.0 x 99.0 cm  
Photo: Guillaume Ziccarelli  
© Paola Pivi, courtesy Galerie Perrotin

# CLINTON NAINA

Clinton Naina is an artist who paints using domestic materials such as heritage coloured house paint, bitumen paint and household bleach. During Victoria's COVID-19 lockdown, he often saw single-use materials, like face masks, discarded on the streets so he produced *Landfill*, 2020, in response to this escalating problem of landfill. As he states:

Remnants and evidence from the used only once popular commercial culture and disregarded throw away world.

Bits and pieces on capitalism, imperialism and colonialism, all gathered together creating a consumers' burial site, hidden deeply into our sacred earth.

Colourful, shiny synthetic plastic objects, manufactured from toxic poisonous chemicals and gases forever there bleaching, polluting and looting our natural ecosystems.

For the sake of the first world economy and someone's so called wealth and greed.

Safe, light blue surgical masks, worn to prevent the spread of airborne illness, death and disease.

A white plastic shopping bag lies empty, full of nothingness, at a price that no one can really afford.

Used only once more, that's all.

As Landfill.

**Clinton Naina, 2020<sup>9</sup>**

By creating *Landfill*, Naina hopes that we can remain positive, looking for change in the way we live and exist by learning from one another. He says, 'We haven't looked through the sovereign people's lens to create a change. But once we do have a look through that lens, for that change, it's possible that could happen. We're still here. The land is still here. It's not too late.'<sup>4</sup>

## DISCUSSION QUESTIONS & ACTIVITIES

- Read the statement by Clinton Naina whilst viewing *Landfill*. What issues/concerns does Naina address in his work? What makes you say that?
- Naina uses domestic materials in his work; *Landfill* was made using bleach (White King) on cotton. Why do you think the artist chooses to work with these materials? What significance does this have in interpreting his work?
- Think about the Indigenous perspective of the landscape represented in Naina's work. What can we learn from this? How does this address the issues discussed and help shape our future? You might also like to explore the artist's work in the the exhibition *Big Weather* to support your answers to this question.



Clinton Naina  
*LANDFILL* 2020  
Melbourne, Victoria



# THEME: ACTIVISM AND PROTEST

In what ways are art and design tools for activism? The 'Activism and Protest' section of the exhibition explores art and design as a vehicle for highlighting the things that matter most to us. The events or issues that provoke activism and protest can be global issues, such as climate emergency, feminism, the #MeToo and Black Lives Matter movements or deeply individual, personal issues that play out in the family home, in school or social environments.

- What does it mean to be an activist or to protest about something? What is the difference between the two terms?
- Think about a time where you may have protested or expressed your opinion about an issue or topic that mattered to you. It could be something small and personal, such as tidying your room, or a global issue such as climate change.
  - What was the issue?
  - What was your opinion or point of view and how did you express it?
  - What were the opposing perspectives on this issue?
  - How did it make you feel?
  - Why was it important to share your opinions or thoughts?
  - What was the outcome?
- What other ways can people protest or express their opinions on particular issues or topics? Brainstorm a list of examples.
- Did you consider art or design in your brainstorm? Why/why not?
- Can art or design be an effective tool in expressing opinions and influencing change? Discuss



**Pascale Marthine Tayou**  
*Coloured stones (Pavés colorés)* 2015 (detail)  
National Gallery of Victoria, Melbourne  
Suzanne Dawbarn Bequest, 2017  
© Pascale Marthine Tayou and Galleria Continua

# GUERRILLA GIRLS

Guerrilla Girls is a group of anonymous feminist artists and activists who call themselves 'the conscience of the art world'.<sup>6</sup> The collective formed in New York City in 1985 with the mission of bringing gender and racial inequality into focus within the greater arts community. They use posters, billboards, books, videos and live lectures featuring facts, humour and bold visuals to expose sexism and racism in politics, the art world and popular culture.

The term 'guerrilla' is most commonly used in war to describe a small group who use unusual or sneaky tactics to fight larger more traditional military. When the Guerrilla Girls were a new group, their name was accidentally spelled as 'Gorilla'; they took inspiration from this misspelling and wear gorilla masks during public appearances to protect their individual identities. They also adopt the names of iconic (now deceased) female artists such as Edmonia Lewis, Käthe Kollwitz and Frida Kahlo. The anonymity keeps the focus on the issues and away from who they might be: 'We could be anyone and we are everywhere.'<sup>7</sup>

## DISCUSSION QUESTIONS & ACTIVITIES

- Describe the Guerrilla Girls' posters. What words or images stand out? What message or issues do you think are conveyed?
- What type of advertisements do you generally see? Where and when might you see them?
- The Guerrilla Girls have used advertising materials such as posters and billboards. How is this an effective way to address contemporary issues?
- We don't even know who the Guerrilla Girls are! They choose to remain anonymous. Why do you think they choose to do this? If you were an artist advocating for change, would you like your identity to remain hidden? Discuss.
- Think of a time when something seemed unfair to you. It could be something in your family like having less time on your iPad compared to your brother or sister, or something you have heard about happening in the world. How could you make the situation fair for everyone?

## ADDITIONAL RESOURCES

- NGV essay, [Are You Listening? The Poster as a site for resistance](#)
- Great art idea, [Poster design for change](#)



(left to right)  
**GUERRILLA GIRLS, New York (art collective)**  
*Museums cave in to radical feminists* 2008 poster  
 National Gallery of Victoria, Melbourne  
 Purchased with funds donated by Susan Jones and James McGrath, 2018  
 © Guerrilla Girls

**GUERRILLA GIRLS, New York (art collective)**  
*Advantages of owning your own art museum* 2016 sticker  
 10.1 x 17.7 cm  
 National Gallery of Victoria, Melbourne  
 Purchased with funds donated by Susan Jones and James McGrath, 2018  
 2018.159  
 © Guerrilla Girls

**GUERRILLA GIRLS, New York (art collective)**  
*Do women have to be naked to get into the Met. Museum?* (1989)  
 from the *Guerrilla Girls Portfolio Compleat 1985–2012 + Upgrade 2012–2016 1985–2016*  
 poster: colour offset lithograph  
 27.9 x 71.1 cm (image and sheet)  
 ed. 32/50  
 National Gallery of Victoria, Melbourne  
 Purchased with funds donated by Susan Jones and James McGrath, 2018  
 2018.66  
 © Guerrilla Girls



# AI WEIWEI

Ai Weiwei is a Chinese contemporary artist and social activist. Through his art, Ai Weiwei addresses global issues such as the relationship between tradition and modernity, the role of the individual and the state, human rights and freedom of expression.

The Neolithic vases he used to create this work are thousands of years old. Ai Weiwei dipped them into garish colours of industrial paint and left them to drip dry. While today, the vases are regarded as rare and valuable artifacts, in their own day they were most likely simple, functional pots and vessels. The artist believes 'by changing the meaning of the object, shaking its foundation, we are also changing our own condition. We can question what we are.'<sup>8</sup>

## DISCUSSION QUESTIONS & ACTIVITIES

- What are some items you or your family value? What makes them significant to you? How might someone else view this item?

- Select an item of value.

*This can be from your response to the previous question or something different; it could be a mobile phone or a watch handed down from family generations.*

Imagine that a famous artist splashed a layer of paint on this object. How would this make you feel? Has it changed the way you look at this object? Has it increased or decreased the value of this object? Discuss.

- What do you think Ai Weiwei means when he says 'by changing the meaning of an object...We can question what we are'?
- How do objects change or have an impact on us or the society in which we live?
- How might this work be related to the theme of 'Activism and Protest'?



**Ai Weiwei**  
*Coloured vases* 2015  
earthenware, synthetic polymer paint  
National Gallery of Victoria, Melbourne  
Loti & Victor Smorgon Fund, 2017  
© Ai Weiwei Studio

# FLAGS

## GILBERT BAKER

*Rainbow flag* is recognised as a symbol of pride and activism for the LGBTIQ2A+ community. Each of the six coloured stripes represents a different meaning: red for life, orange for healing, yellow for sunlight, green for nature, blue for serenity, and violet for spirit. The flag was created in 1978 by Gilbert Baker, an American activist and designer, for the San Francisco Gay Freedom Day Parade. Baker refused to trademark his design so it's available for everyone; today it is used around the world.

## YARA SAID

Syrian artist Yara Said designed *Refugee flag* for the first ever team of refugee athletes to compete at the 2016 Summer Olympics in Rio de Janeiro, Brazil. The flag was designed by Said to be a unifying, international symbol for the growing number of displaced athletes around the world.

The bright orange flag with a bold black line references the life jackets worn by refugees while crossing dangerous seas to escape from conflict or persecution in their home countries. Said has a personal connection to the design of the flag, having sought refuge in Amsterdam from war torn Syria in 2011; her journey took almost a year and included nine countries and countless refugee camps along the way. As the designer states 'black and orange is a symbol of solidarity with all these brave souls that had to cross the sea to look for safety in a new country. Since I had to wear one I also have a personal engagement with the life vests, with these two colours.'<sup>9</sup>

Said's *Refugee flag* is an example of social design. It focuses on the inclusion and prioritisation of the needs of disadvantaged groups of people to effect social change for their community. Said's Refugee flag not only represents the refugee athletes who competed in the 2016 Olympics but also the millions of displaced peoples across the world.

## DISCUSSION QUESTIONS & ACTIVITIES

- What are flags for?
- Choose a flag of a country you know and describe it to your peers. What do the colours and symbols represent?
- What do you think the colours and symbols on each of these flags represent?
- How do you think these flags highlighted a need for change for the communities they represent? Do you think they were effective tools as a form of activism and protest? Discuss.

## ADDITIONAL RESOURCES

- NGV text, *Raising the Flag*



(above)

**Yara Said (designer)**  
**The Refugee Nation (manufacturer)**  
*Refugee flag* 2016 {designed}; 2018  
{manufactured}  
nylon  
111.0 x 165.0 cm  
National Gallery of Victoria, Melbourne  
Presented by The Refugee Nation,  
2018  
© Yara Said and The Refugee Nation

(below)

**Gilbert Baker**  
*Rainbow flag* 1978 {designed}; 2018  
{manufactured}  
nylon  
91.4 x 152.4 cm  
National Gallery of Victoria, Melbourne  
Purchased NGV Foundation, 2018  
© The Gilbert Baker Estate



# MARLENE GILSON

Marlene Gilson's art challenges colonial representations of historical events in Australia and highlights the involvement of Indigenous people.<sup>10</sup>

*The landing*, 2018, depicts Lieutenant James Cook's invasion of Botany Bay, and the people of the Eora Nation who encountered it. The scene is populated with ships, figures, trees and animals, and is imbued with a foreboding sense of drama as a turning point in Australia's history.

For this painting, Gilson reworked a print called *Captain Cook taking possession of the Australian continent on behalf of the British Crown*, A.D. 1770, c. 1853-1864, by British painter Samuel Calvert.<sup>11</sup> Calvert's print shows Cook and his officers raising the Union Jack flag while soldiers perform a gun salute and a band plays in the background. An Indigenous man wearing European clothing is offering a tray of drinks to the officers, while a small group of First Nations people appear to cower in the bushes. Unlike Calvert's European perspective, Gilson's *The landing* widens the landscape to show the First Nations people living on the land.

Gilson also drew inspiration from illustrations on biscuit tins, Indian miniatures and small dolls' houses to provide this Wathaurung perspective on the story of colonisation. 'Colonisation was a process of denying who was already there, the First Nations families and figures Gilson captures in lively habitation on land and water.'<sup>12</sup>

## DISCUSSION QUESTIONS & ACTIVITIES

- Look closely at Gilson's painting. What is happening?
- What perspectives, or narratives, are conveyed in *The landing*? How might this be similar or different to artworks created by European settlers of the time?<sup>13</sup>  
You may also wish to view *Landing of Captain Cook at Botany Bay, 1770* by E. Phillips Fox as a comparative work.
- How does Gilson's painting have an impact on the way we view Australia's colonial past?
- Considering your response from the previous question, does this help the way we might think about Australia now and in the future? What change/s do you hope for? How can we be part of these changes?

## ADDITIONAL RESOURCES

- NGV essay, [Are You Listening? The Poster as a site for resistance](#)
- Great art idea, [Poster design for change](#)



above  
**Marlene Gilson**  
*The landing* 2018  
synthetic polymer paint on canvas  
100.7 x 120.5 cm  
National Gallery of Victoria, Melbourne  
Purchased, Victorian Foundation for Living  
Australian Artists, 2019  
© Marlene Gilson

below  
**Samuel Calvert**  
*Captain Cook taking possession of the  
Australian continent on behalf of the British  
Crown A.D. 1770* (c. 1853-1864)  
colour process engraving  
32.2 x 44.4 cm (image and sheet)  
National Gallery of Victoria, Melbourne  
Presented by the Melbourne Technical  
College, 1957



# THEME: CELEBRATING THE EVERYDAY

How can art and design change the way we see our everyday world?

'Celebrating the Everyday' considers how artists and designers engage with everyday things: elevating moments, scenes or materials from daily life into something extraordinary. It emphasises the importance of local traditions, stories, routines, rituals and cultures, from remote and regional communities to urban and suburban life. Some artists and designers have used found objects, such as feathers and shells, or referenced the things we might see on a daily basis, like bicycles, in their work.

- What rituals, activities and objects do you do/ use every day? How do they form part of who you are or what you like?
- What rituals and objects might other people, such as those from a different culture or background, have? How might their experiences help us to think differently about our own experiences of the world?
- Why might an artist want to represent their everyday experiences and/ or use everyday objects and materials in their work? Why might it be important to document and share them?
- How do artists or designers change the way we perceive 'ordinary' or 'everyday' subjects, and why do you think they have done this?

**David Shrigley**  
*Untitled (Problem)* 2014  
synthetic polymer paint on paper  
153.0 x 111.0 cm (sheet)  
National Gallery of Victoria, Melbourne  
Purchased NGV Foundation with the  
assistance of NGV Supporters of  
Contemporary Art, 2015  
© David Shrigley. Courtesy: Stephen  
Friedman Gallery, London; Anton Kern,  
New York; BQ, Berlin





# DAVID HOCKNEY

David Hockney is considered one of the most influential British artists of the twentieth century. His work explores traditional subjects of portraits, still life and landscapes, reimagined in new, contemporary ways.

From the late 1980s, Hockney started to incorporate technology in his art, including the use of photocopiers and fax machines. As technology developed, he began using an iPad to produce still life digital artworks, loving the range of colour, speed and mobility it offers. The iPad records each mark he made while creating his work, so he can look back on his process and challenge himself to draw more efficiently and faster.

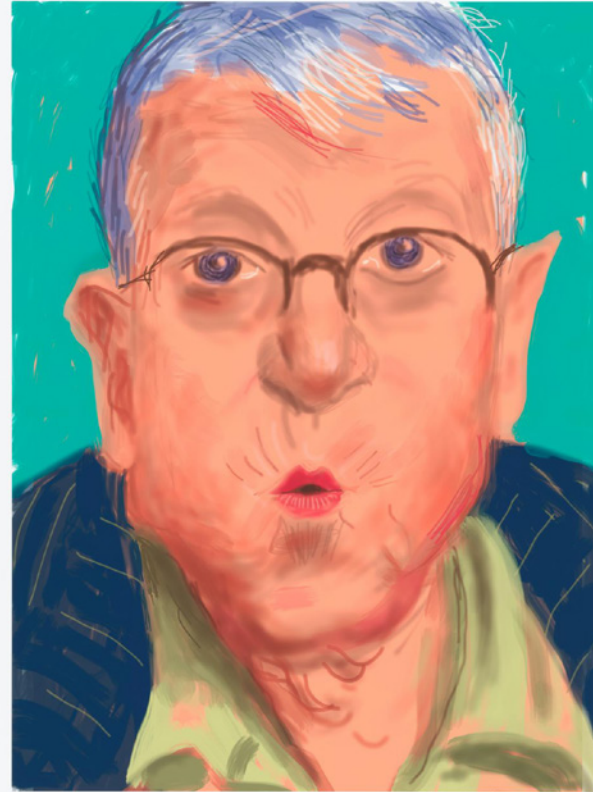
David Hockney is a great advocate for looking closely; his desire to make art is connected to his love for observing a subject in great detail and with more intensity. He believes that traditional forms can always be reimagined: 'there's always another way of doing it.'<sup>14</sup>

## DISCUSSION QUESTIONS & ACTIVITIES

- What objects can you see in Hockney's pictures? Where are these objects usually found?
- Would you normally pay much attention to these objects? Conduct a quick 'yes' or 'no' vote. Explain your answer.
- Hockney encourages people to look closely, and with more intensity, at everyday objects. Facilitate a mystery item activity in pairs:
  - Select an object from around the room to describe to your partner. Imagine they have never seen this object before so be precise and elaborate with your description. Can your partner guess the item?
  - Did your description change the way your partner views this object? Discuss
- How does the way Hockney depicts these objects change the way we see or look at them?

## ADDITIONAL RESOURCES

- Great art idea, *Everyday moments: inspired by David Hockney's digital still life paintings*
- NGV Channel, [Hockney Unlocked](#)

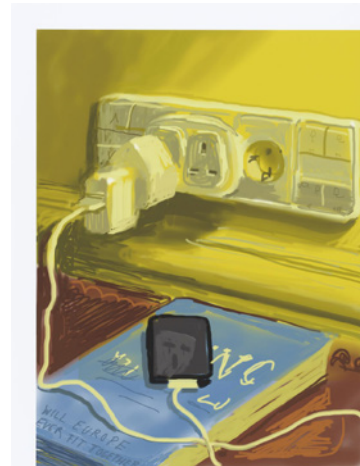


(clockwise, top left)

**David Hockney**  
*Will it ever work* 2011  
ipad drawing printed on paper  
94.0 x 71.0 cm (image and sheet)  
ed. 7/25  
National Gallery of Victoria, Melbourne  
A gift from David Hockney, 2019  
© David Hockney

**David Hockney**  
*Self portrait IV, 25 March 2012* 2012  
ipad drawing printed on paper  
94.0 x 71.0 cm (image and sheet)  
ed. 7/25  
National Gallery of Victoria, Melbourne  
A gift from David Hockney, 2019  
© David Hockney

**David Hockney**  
*Early morning* 2010  
ipad drawing printed on paper  
94.0 x 71.0 cm (image and sheet)  
ed. 7/25  
National Gallery of Victoria, Melbourne  
A gift from David Hockney, 2019  
© David Hockney



# CLAUDIA MOODOONUTHI

Claudia Moodoonuthi (b. 1995) is a Kaiadilt artist from Bentick Island in the Gulf of Carpentaria. She spent much of her childhood on Country with her family, fishing and hunting, developing a deep connection to the land and to the traditional ways of the Lardil and Kaiadilt peoples. These experiences are reflected through her bright and colourful artworks. Many of Moodoonuthi's paintings depict waterholes, grasses, sea life and the many rocks off the coastline of Bentinck Island.

For her work *360 flip on country*, 2014, Moodoonuthi collected discarded skateboards that reminded her of her childhood growing up on Bentinck Island. She covered them in traditional designs; the faces reference traditional Kaiadilt art and the bold striped and dotted compositions beneath the wheels reflect Lardil iconography. By working on these everyday objects she elevates their status – from everyday items to works of art that speak of identity, culture and place.

## DISCUSSION QUESTIONS & ACTIVITIES

- Look at the front and back of the skateboards. What do you see? What might they tell us about the artist?
- Moodoonuthi collected once loved objects that remind her of the fun she had in her childhood. What objects are special to you and what makes them so special?
- How does this work connect to the theme 'Celebrating the Everyday'?
- Think about everything you know so far about the work and the artist. How does it challenge or change your perceptions?

## ADDITIONAL RESOURCES

- Great art idea, [\*Celebrating the Everyday: inspired by Claudia Moodoonuthi's 360 Flip on Country\*](#)



**Claudia Moodoonuthi**  
*360 flip on country* 2014  
Brisbane, Queensland  
synthetic polymer paint on skateboards  
Purchased, Victorian Foundation for  
Living Australian Artists, 2015



# JULIAN OPIE

Julian Opie is a British contemporary artist whose practice includes painting, sculpture and digital art. He has been making portraits since the 1990s, using a bold style to record the people he sees, reducing them to simple shapes and forms.

While planning *City walkers*, 2018, Opie asked a photographer to set up his camera in various places around Melbourne and record passers-by. The rules were simple: the camera needed to be at waist height, on level ground and as unnoticed as possible using a long lens. From the hundreds of photographs taken, Opie selected the best ones and drew them in his London studio. Each character is captured mid stride, providing a snapshot of their personality through their personal style choices such as their tattoos, hairstyles, or accessories.

## DISCUSSION QUESTIONS & ACTIVITIES

- Choose a figure from Opie's *City walkers*. What personality or interests do you think they have? What makes you say that? How has Opie captured their individuality?
- In *City walkers*, Opie uses the everyday ritual of walking in a creative and energetic way. How has he achieved this? Consider the use of line and shapes, the scale of his work and the techniques and materials used.
- Opie created this artwork for the NGV in 2018, showing people walking the streets of Melbourne. What similarities and differences would you see in the figures if Opie had created this artwork in 2020? Do you think the artwork would have the same meaning? Discuss.
- How might this work change way people view the world around them?

## ADDITIONAL RESOURCES

- Great art idea, [Graphic Portraits: Inspired by Julian Opie's Walking in the Rain Series](#)
- NGV Channel, [Julian Opie, An Influential British Artist](#)
- NGV Essay, [Julian Opie Time Frozen](#)



## KU (CAMP DOGS)

These Ku (or camp dogs) have been carved from soft timber by a group of artists from Aurukun, an area in western Cape York Peninsula, North Queensland. Wood carvings like these were traditionally used for ceremonies, created to represent members of the Aboriginal community's totems and the natural environment. Today, the artists continue the wood carving traditional practice by creating the Ku as artworks.<sup>15</sup>

Each dog has its own personality and quirky expression. Artist Leigh Namponan based Brutus on one of his own pet dogs, he said 'I mostly carve camp dogs because they are my totem and my grandmother's totem.'<sup>16</sup> In Aboriginal communities across the country, cheeky dogs are seen wandering the streets, stealing scraps and resting in the shade, they are respected creatures in their communities.

### DISCUSSION QUESTIONS & ACTIVITIES

- What associations do we normally make with dogs? What reasons might you have for wanting to celebrate them?
- Ku is the Wik-Mungkan language name for the 'camp dogs' of Aurukun. What clues does it provide about the story behind these artworks? Why might it be important to use the artists' own language when displaying and referring to artworks instead of translating it to English?
- What is the significance of a totem? Where might you see totems? How do they celebrate culture or identity?
- In the exhibition, lots of Ku have been displayed together. What effect does this have? How might you view them differently if only one was there?
- Now that you know a little more about the Ku, how do you think they relate to the concept of change?



(top)  
**Lex Namponan**  
*Smiley Blue Eye* 2016  
synthetic polymer paint on Milkwood  
(*Alstonia actinophylla*)  
51.0 x 27.2 x 70.3 cm  
National Gallery of Victoria, Melbourne  
Purchased, Victorian Foundation for  
Living Australian Artists, 2016  
© The artist, courtesy Wik and Kugu  
Art Centre

(bottom)  
**Lex Namponan**  
*Brutus ku* 2015  
synthetic polymer paint on milkwood  
(*Alstonia actinophylla*)  
87.0 x 31.0 x 94.8 cm  
National Gallery of Victoria, Melbourne  
Purchased, Victorian Foundation for  
Living Australian Artists, 2016  
© The artist, courtesy Wik and Kugu  
Art Centre



# THEME: SHAPING THE FUTURE

How can art and design help shape our future?

'Shaping the Future' presents ways that artists and designers design and conceptualise the future, from personal stories of experience to new ways with traditional skills and processes. The works in this exhibition space invite us to think about what we value and hope for, exploring how social, cultural, environmental and technological factors can help us imagine our future differently.

- Imagine your world in fifty years. How old will you be? What does your future look like?
- What are things that are important to you now? And the future? Are they the same or different? Why?
- Think about a new invention or technology that shaped the world, such as the wheel, sliced bread, the light bulb, plastic or the internet.
  - How has this invention changed the world?
  - Does this invention continue to evolve over time?
  - What implications might this have for the future?
- Consider ideas or concerns artists or designers might convey in their work about the future, such as waste and recycling. What materials, techniques and processes might the artist or designer use? Will these be traditional, new, and/or reimaged?



**Christine Holroyd**  
**Mylene Holroyd**  
**Sid Bruce Short Joe**  
**Rhiannon Edwards**  
**Christine Yantumba**  
*Obalow (Mermaid)* 2017  
ghost net  
51.0 x 281.0 x 94.0 cm (installed)  
National Gallery of Victoria, Melbourne  
Purchased with funds donated by Nicholas  
Allen and Helen Nicolay, 2017  
© Pormpuraaw Artists Christine Holroyd,  
Mylene Holroyd, Sid Bruce Short Joe, Rhiannon  
Bruce and Christine Yantumba/Courtesy  
Pormpuraaw Arts & Cultural Centre Inc.

# IRIS VAN HERPEN

Dutch fashion designer Iris van Herpen creates garments for the future of fashion. Van Herpen began using 3D-printing to create garments while the technology was still quite new. She merges digital techniques with traditional couturier craftsmanship (luxurious tailoring) in a style sometimes called 'Craftolution.' Van Herpen collaborates with architects, scientists and engineers throughout her design process to continuously develop her knowledge and experience working with unconventional materials.

*Dress*, 2011, was designed for Icelandic singer Björk to wear during her 2011 Biophilia tour. It took several months to make and fuses machine and hand work to create the exaggerated forms. The dress is made from circular semi-transparent acrylic sheets that have been hand and laser cut and mounted to create a three-dimensional shell-like shape.

## DISCUSSION QUESTIONS & ACTIVITIES

- Use similes to describe the colours, shapes and texture of Van Herpen's *Dress*.  
For example, The dress is as blue as lightning in the night sky.
- Iris Van Herpen is inspired by dance and movement; she practised classical ballet for years and has designed garments for famous singers, including Beyonce, Lady Gaga and Björk. How has Van Herpen created a sense of movement and rhythm in *Dress*?
- What materials are used to make *Dress*? How do you think it was made?
- Who might Van Herpen need to work together with to successfully incorporate the use of new materials and technologies in her designs?
- How is Van Herpen shaping the future for fashion design? Can this be translated into other forms of fashion design, such as streetwear?

## ADDITIONAL RESOURCES

- NGV Channel, [Live In-Studio Artist Visit- Iris Van Herpen](#)

**Iris van Herpen, Amsterdam**

**(fashion house)**

**Iris van Herpen (designer)**

*Dress* 2011

acrylic, nylon (tulle), metal

78.0 cm (centre back) 35.0 cm (waist, flat)

National Gallery of Victoria, Melbourne

Purchased with funds donated by Norma

and Stuart Leslie, 2016

© Iris van Herpen



# STUDIO FORMAFANTASMA

Formafantasma is a design studio based in Amsterdam in the Netherlands. They rigorously investigate materials to create objects that disrupt the historical, political and social status quo.

For *Ore Streams*, 2016-17, the designers wanted to find out how electronic devices are produced and what happens once they are discarded. They conducted in depth research, interviews and material experimentations, and decided to create this series of objects from metals reclaimed from a range of electronic devices. The project aims to highlight the environmental and social impacts of our appetite for new technology, such as the consequences of the trade in rare earth minerals and electronic waste. The work encourages us to question our patterns of consumption and examine where the materials that make our consumer products come from, while offering an insight into how design could be put to work as an agent for a more efficient use, recovery and re-use of resources.

## DISCUSSION QUESTIONS & ACTIVITIES

- Look closely at Formafantasma's cabinet and chair. Which parts look familiar? Where might you have seen these parts before?
- What issue or concern do you think Formafantasma are trying to convey in their work? What makes you say that?
- What happens to old phones and computers when they are no longer used? How can this be harmful to the environment? What does Formafantasma want people to think about, and do, after viewing their work?
- Find out more about ways we can reduce and reuse e-waste. What is one thing you can do to make a difference? How can you encourage your family and friends to do the same?

## ADDITIONAL RESOURCES

- NGV Channel, [Formafantasma](#)



(left)  
**STUDIO FORMAFANTASMA,**  
Amsterdam (design studio)  
**Andrea TRIMARCHI (designer)**  
**Simone FARRÉSIN (designer)**  
*Ore streams – Cabinet (2016-2017)*  
glass, anodised aluminium, steel,  
synthetic rubber  
(a-h) 172.2 x 49.5 x 51.6 cm (overall)  
National Gallery of Victoria, Melbourne  
Purchased NGV Foundation with the  
assistance of Nicholas Allen and  
Helen Nicolay, 2018  
© Courtesy Studio Formafantasma

(right)  
**STUDIO FORMAFANTASMA,**  
Amsterdam (design studio)  
**Andrea TRIMARCHI (designer)**  
**Simone FARRÉSIN (designer)**  
*Ore streams – Low chair (2016-2017)*  
metallic paint on aluminium, gold-  
plated aluminium, mobile phone parts  
82.7 x 37.7 x 61.5 cm  
National Gallery of Victoria, Melbourne  
Purchased NGV Foundation with the  
assistance of Nicholas Allen and  
Helen Nicolay, 2018  
© Courtesy Studio Formafantasma



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