

LEARNING RESOURCES ACTIVITIES FOR PRIMARY AND HIGH SCHOOLS

NIRIN

Activity for High School Students

Musa N Nxumalo

View the artwork and read the artwork statement (green tag in the foyer) to help answer the following questions.

1. How do you think the following features of these artworks impact the audiences' experiences?

- Scale
- Location
- Inclusion in this specific exhibition
- Virtual experience
- Time of exhibition (during social distancing measures)

2. Use the table to compare and contrast the ways a young person from South Africa might respond to this work, compared to a young person from Campbelltown.

Similarities	Differences	Unsure/Debatable

3. Apply Nxumalo's approach to what you know about youth culture in your own region.

- What 'collective spaces' would you choose to photograph?
- What would you want 'outsiders' to know about the people and culture in your photographs?
- How and where would you share or display your photographs?

4. Do you think these artworks are political? Give two reasons why/ why not.

5. Practical Activity

Create a photo series inspired by Musa N Nxumalo, using a selection of 3 – 5 existing photos of young people in your community. Photos can be selfies, and should all be taken by yourself.

- Draw or use a digital application to show how and where these artworks would be exhibited
- Create captions for each work, including the title and size of each work
- Write a one paragraph rationale, explaining why you have selected these images and what you want to share about youth culture from your perspective

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Anders Sunna

View the artwork and read the artwork statement (green tag) to help answer the following questions.

More detail can also be found here: <https://www.biennaleofsydney.art/artists/anders-sunna/>

1. Why do you think the artist chose to use multiple layers and different mediums to talk about colonisation?
2. Suggest 3 similarities between First Nations or Aboriginal and Torres Strait Islander Australians' experiences, and Sámi, First Nations people from Sápmi land, which covers Sweden and various countries. Refer to the artwork in your answer.

3. Practical Activity

Australia recently commemorated the 250-year anniversary since the arrival of Lieutenant Cook in Botany Bay.

Use collage and several artistic mediums to create an artwork representing the multiple interpretations of this historical event.

a. In framing your response, consider and integrate some of the perspectives offered by the following sources:

- NITV, *Wesley Enoch on the 250th anniversary of Cook's landing* (video excerpt) <https://www.facebook.com/NITVAustralia/videos/566721334263591/>
- Daniel Boyd's, *We Call Them Pirates Out Here*, 2006 (artwork) <https://www.mca.com.au/artists-works/works/2006.25/>
- *Endeavour 250: About the anniversary* (information and cultural project) <https://www.endeavour250.gov.au/about-anniversary>
- The Guardian, *Dharawal Elder recounts Captain Cook's arrival in Australia 250 years ago* (video) <https://www.theguardian.com/australia-news/video/2020/apr/29/dharawal-elder-recounts-captain-cooks-arrival-in-australia-250-years-ago-video>

b. In making your artwork:

- Use collage, such as old magazines or print news stories commemorating the event
- Draw or paint over your collage
- Experiment with printing over collage or drawing (*For example: create stamps by carving into potatoes or solid fruit, make transfers from leaves or textured fabric, create designs in Styrofoam*)
- Consider semi-transparent materials and other ways you can physically layer your work to symbolise different readings or hidden histories

Activity for High School Students

Nongirrŋa Marawili

View the artwork and read the artwork statement (green tag) to inform your practical response.

1. **Look closely at the three larrakitj, the memorial poles. Identify 6 things about the form of these works, including the ways they are painted.**
2. **Explain how the designs in these works connect to water, as described by the artist.**
3. **'If you paint the land use the land.' Explain how Marawili has implemented this Yolŋu cultural and social philosophy, in the creation of her artworks.**
4. **Practical activity**
Experimenting with form and materials.

Materials Required

3D object (discarded item to be re-used)
Paint or drawing materials

Write or draw about this experience.

Source a discarded 3D object from around your house, and practice painting or drawing on this object. Spend about 15 minutes; this doesn't need to be a resolved artwork.

Try using a 3D object, with a different texture and material than you might usually use.

Include any problems you had to solve, anything difficult, how your mediums worked together, what was unique or surprising that emerged in your process.

Activity for High School Students

Mishek Masamvu

View the artwork and read the artwork statement (green tag) to inform your practical response.

Practical Activity

Create a series of everyday drawings and visual poetry, focusing on free-flowing artmaking and tapping into your subconscious.

Materials Required

Paper & pencil (oil pastel if available)

Glue and scissors

Masamvu has left an empty space in the row of framed drawings. This can act as a metaphor for a gap within memory, including the personal histories which are missing in when we talk of a national history, or collective memory.

- 1. Fill the gap in Masamvu's work by creating a drawing of yourself morphing into an object from your home or school environment. This should be the first thing you think of or see.**
- 2. After completing your drawing, write about how the transformation makes you feel. Spend 5 minutes continually writing anything that you think, feel, imagine or interpret about the drawing.**
- 3. Repeat this exercise every day for a week (or once a week for several weeks) to create a series of your own drawings and writings.**
- 4. Underline and circle parts of your writings, selecting words you have repeated, descriptive phrases, effective language, a strange sentence, an unexpected description, interpretations which you didn't expect.**
- 5. Cut out these interesting parts of your writings and re-arrange to form a single piece of concrete poetry. Don't be afraid to cross out or add new words, to help your poem work as a whole - but leave in your editing marks.**
- 6. Arrange your drawings beside your poem; photograph and give a title to your body of work.**

LEARNING RESOURCES ACTIVITIES FOR PRIMARY AND HIGH SCHOOLS

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Activity for High School Students Powerful Objects

View the artwork and read the artwork statement (green tag) to inform your practical response.

Practical Activity

Create your own digital archive using objects around your house.

1. Select a collection of objects – this could be based on something meaningful, practical, or obscure (eg. objects you have been given, blue things, cooking utensils, things that can be destroyed by water...)
2. Record and interpret each object from your archive in various ways, for example:
 - Photograph
 - Draw and label
 - Name each object
 - Report on aging, flaws or damage to each item
 - Write or imagine the object's history (this might include how it was made and where materials come from)
3. Imagine you are a curator, historian or writer, and write a one paragraph, creative artwork analysis of your archive. Be as eccentric and ironic as you like.
4. Arrange and display your archive to tell a personal story. The objects might tell us about yourself or the world you live in, or you may consider how your records revealed something about how you think, your likes and interests.

Activity for High School Students

Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian

View the artwork and read the artwork statement (green tag) to help answer the following questions.

1. **As you watch the video, *From Sea to Dawn*, suggest two reasons for each of the following artistic choices:**
 - The hiding, erasure or obscuring of words
 - Obscured faces of people
 - Over-drawing of people to appear as animal-like
2. **Does a photographic image hold more or less power to evoke emotions in viewers, compared to a drawing or painting? Argue your answer in reference to the work, *From Sea to Dawn* 2016-2017.**
3. **Practical Activity**
 - a. **Look at online newspaper articles and select a topical image. This should be an image that tells us something about an event you care about.**
 - b. **Use simple photo editing, such as inbuilt photo app in a smartphone, to mark-up your image. Experiment with over-painting and erasing, using humour to change the meaning of the image.**
 - c. **Add a text caption using humour, irony or re-contextualisation to create a meme.**

Activity for High School Students

Elle-Máijá Tailfeathers

View the artwork and read the artwork statement (green tag) to help answer the following questions.

1. Identify the two different acts or marked stages in the video.
2. Create a simple storyboard with up to 5 frames, to share some key moments in the film. Use drawing and text in each frame to articulate:
 - Emotion
 - Content
 - Significance in the overall narrative
 - Medium(s)
 - Social or political significance
3. Why do you think the artist chose to use a variety of mediums and techniques to tell her story?
4. Is this artwork political or personal? In your answer, unpack the artist's use of emotion and consider the impact of first person* narrative.

** First person means it is told from the perspective of the person who experienced it, so the narrative uses 'I', 'my', 'our', 'me'... instead of 'they'.*

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Activity for High School Students

John Miller and Elisapeta Heta

View the artwork BUT DON'T READ THE ARTWORK STATEMENT, YET.

1. Without looking at the themes of each panel or grouping of photographs, look at *Pouwātū: Active Presence*. Write a short descriptive paragraph about what you can see in each group of images. Focus on factual information, or things that can be clearly seen.
2. Choose one panel and begin to unpack what these images, as a group, tell you about Maori culture. Use what you can see, informed by your personal perspective as an audience member. In your answer, consider your emotional response, your personal perspective and identity, your experience or knowledge – including limitations.
3. Now read the text about your chosen panel. What did you miss in the images? Create a visual map to identify the gaps, differences, and commonalities in these interpretations of the work – (1) Visual information in the artwork (2) Personal interpretation by an audience member (3) Statement from the artists.
4. Use the virtual tour to experience the artwork and read the artwork statement. Describe how the installation of John Miller's photographs impacts your experience as an audience member. In your description, consider:
Elisapeta Heta's architecture
the panels and grouping of the photographs
the situation of the work within *NIRIN: 22nd Biennale of Sydney* at Campbelltown Arts Centre
5. Extended response: Artworks shape the way we understand culture. With reference to this statement, explain how *Pouwātū: Active Presence 1969-2020* raises awareness of economic, political and/or social issues.
6. Extension: Analyse how the virtual tour changes audiences' interpretation and response to this artwork. Consider your emotional response, expansions or limitations in how you see and experience the work, and consider key differences between when, how and why this work is experienced, and by whom.

Activity for High School Students

Denilson Baniwa

View the artwork and read the artwork statement to help answer the following questions.

1. What do you think is meant by a 'protest performance'?
2. Suggest three parallels or similarities between protest performances and street art.
3. Create a visual diagram identifying the agencies of the artworld which surround Baniwa's performance.
 - a. Use arrows to explain the power exchanges between each agency.
 - b. Add comments suggesting how the artist attempts to change the location of power using *Performance Pajé-Onça Hackeando a 33a Bienal de Artes de São Paulo, 2019*.