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EDUCATION  
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## ABOUT THE EXHIBITION

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*Dystopia/Utopia: 2070* is an *artisan* touring exhibition. It has been curated as part of *artisan's* 50<sup>th</sup> anniversary. Whilst *artisan* as an organisation has looked back in its 50<sup>th</sup> year to its early development as Queensland's key not for profit craft and design centre, it was also important to look forward fifty years to where craft and design and indeed where we as a society might be headed. This exhibition does not to provide a survey of future craft mediums or design areas but rather depicts possible scenarios in a range of different environments and the objects and design issues that might be required to deal with these scenarios.

As a way of stimulating ideas, selected artists were given the opportunity to work with speculative stories sourced from Australian writers that covered off on future scenarios in rural, city and seaside contexts. One artist selected a major English dystopian novel to work from and another chose to source historical newspaper articles as the basis of their work.

Not surprisingly, a read through of the selected stories reveals desolate beaches with ash coloured waves crashing against crimson skies; the transformation of children into plant forms; an overheated dead planet with limited human settlement in the current polar regions; or a world managed by technology where the office is a meditative space. Invariably the people in these stories wear a range of protective gear or extended technologies, and devices to grow food on the body in lieu of unfertile land.

The selected artists for this exhibition aren't necessarily traditional makers, even though a strong sense of materiality exists in their work. The exhibition contains sculpture, jewellery, small objects, installation and text. Artists were chosen for their experience in creating

installation based work and for their interest in broader societal issues and willingness to push their artistic practice into unknown realms.

Whilst most of the works depict a dystopian future, some are utopian. Even within the dystopian scenarios there is at times a utopian hope in developing new ecologies and possibilities of living. Artists have created works that explore the limited future availability of materials as well as materials that enhance mental stimulation and materials that house new technologies.

One would assume that an exhibition about the future will need to address technology issues. Whilst some of the artworks promote possible new technologies many return to basic available natural materials as the basis of future life. The exhibition itself, however, has embraced technology in order to allow artists to provide another layer of storytelling and insight into their works. The exhibition features an augmented reality app which allows the visitor to hear the curator talk about each work and characters linked to each artwork provide extra information.

The key themes of the exhibition are future worlds, new human/nature ecologies, storytelling, political power, climate change, survival, adaption, technological design.

**Curator: Kevin Wilson**

## ABOUT THE ARTISTS

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**Archie Moore** (b. 1970, Toowoomba, I. Brisbane. Kamilaroi/Bigambul) works across media in portrayals of self and national histories. His ongoing interests include key signifiers of identity – skin, language, smell, home, flags – as well as the borders of intercultural understanding and misunderstanding, including the wider concerns of racism. Moore completed his Bachelor of Visual Arts at Queensland University of Technology in 1998. He was awarded the 2018 Creative Industries Faculty Outstanding Alumni Award by Queensland University of Technology, Brisbane. In 2001, he was awarded the Millennial Anne & Gordon Samstag International Visual Arts Scholarship which enabled him to study at the Academy of Fine Arts in Prague. He has held regular solo exhibitions of his work for two decades in university, not-for-profit and commercial galleries in most states of Australia as well as being invited to present solo and group shows in the New Zealand, Italy, UK, Japan and Germany. Represented by The Commercial gallery, Sydney.

**Susan Lincoln** is a Brisbane based artist with Bachelor of Visual Art (Interior Design) and a Master of Visual Art (Research) from Griffith University (QLD College of Art). According to Lincoln her “oeuvre has evolved from simple beginnings: as a girl capturing and refracting light through a glass prism in the unique light of outback Queensland.” She has a rich connection to regional and rural Australia, and it is the nostalgia and familial connection to these places that has left a signature mark on her artwork over the past 2 decades. Her Masters researched the importance of maintaining Australian socio-cultural narratives for our future generations, and she uses Form, Light and Space to tell these stories. Her autobiographical installations, objects, video works and performances, act as a universal Memento Vivre (a reminder to live) and strive for an emotive experience to be shared between the viewer and the space.

**Clare Poppi** is a South-East Queensland artist with a Master of Visual Art from Griffith University. Her primary practice is in jewellery and small object making, with a focus on sustainable design and wearables. She uses a combination of recyclable and biodegradable materials, adopting a cradle-to-cradle mentality in her exhibition and production work. As part of her Masters work she undertook research into collaborations between jewellers and wearers with the aim of fostering meaningful relationships between the wearer and their jewellery collections. Her work critiques the fast fashion model and seeks to examine and improve the sustainability of jewellery production.

**Charlotte Haywood** lives regionally in Northern NSW on Bundjalung Country. She is an experimental interdisciplinary artist working across the senses; exploring themes and practices from pop to the primordial. She seeks cultural and linguistic nuances of the body and the landscape to decrypt and unfold multi-narratives. She creates works that thread disparate narratives of time, culture and place through the use of materiality, process, form and motif; from the botanical and historical to future nostalgia.

**Christine Atkins** graduated from the Australian National University with Honours in 2011. Now based in South East Queensland, she makes bespoke works, primarily in glass. The interaction between light, glass and water is the basis for much of her exploratory work. She is interested in highlighting the phenomena created during the interactions between these materials, while echoing phenomena found in nature. Ranging from installation to wall-mounted sculpture, all of her bespoke pieces are created from the interplay of her chosen materials and ideas.

**Rebecca Ward** is a contemporary jeweller and artist. Her work is ‘material focussed’ and she uses a variety of natural materials and repurposed found objects to create and theme her jewellery and small objects. She exhibits both nationally and internationally. **Russell Anderson** is a kinetic artist, designer and maker with over 20 years’ experience in the public realm. Russell’s sculpture is playful and interactive and is realised at both small and large-scale, in private and public settings. His work includes public art commissions, community projects, playgrounds and interactive art. Rebecca and Russell also work collaboratively on large scale public art sculpture projects and are based on the Sunshine Coast Hinterland where they work from their off-grid solar-powered studio on Stoney Edge Nature Refuge.

# EDUCATION RESOURCE

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*This Education Resource is designed for teachers of Year 5 to Year 12 students. It consists of learning ideas and resources that may be used with Upper Primary Years 5 to 6 and Secondary Year 7 to 8 (Junior), Year 9 to 10 (Middle) and Year 11 and 12 (Senior). There are learning opportunities in Visual Arts and other curriculum areas offering a variety of suggested approaches to facilitate different levels and engagement with the exhibition content. The variety of making and responding activities can be applied prior, during and after the exhibition viewing with the techniques for viewing artworks similar for all learning areas. Exhibition viewing is an immersive and interactive experience whereby students access spoken information and view Augmented Reality (AR) projections from their mobile phone app.*

There are links to the cross-curriculum priorities of Aboriginal and Torres Strait Islander Histories and Cultures and Australia's Engagement with Asia and Sustainability. To further inform discussions, ideas, making and responding activities, there are additional resources that teachers can adapt to suit their students and priorities and key language terminology to support literacy. The list of speculative fiction stimuli used by each artist referenced in the artist pages, is also listed in the Resources section.

This exhibition orients around Sustainability as its core to the subject of 'The future' and provides the opportunity to address Sustainability and its key concepts: systems, world views and futures, as determined in the United Nations Development goals towards a more sustainable future.

Goal 2. Zero hunger

Goal 6. Clean Water and Sanitation

Goal 7. Affordable Clean Energy

Goal 11. Sustainable Cities and Communities

Goal 12. Responsible consumption and production

Goal 13. Climate Action

Goal 14. Life below water

Goal 15. Life on Land

Dystopia/ Utopia 2070 proposes solutions for living in a future world shaped by issues impacting on life today. It imagines beyond what is known and considers what living in the future may be focussed upon for life to exist and continue to survive. By drawing attention to the issues impacting today, as well as to climate change and sustainability; how we resolve some of them are solutions forecast by the artists as virtual glimpses of the future, yet are potentially real. By engaging with this exhibition students will:

- Explore the perspectives of the artists, the diverse art practices and how these inform their own and world views.
- Consider how the future and life is represented in Art and reflect on the objects and images used by the artists.
- Consider the understanding and knowledge artworks convey and the ability of art to reflect ideas, create solutions and inspire action.

## Themes

Survival, Preservation, Time, Agriculture, Inventions, Bio-Technologies, Biodiversity, Materiality, Human relationships, Oceans and Water bodies, Recycling and Salvage, Extinction, Sustainability, Design, Technology, The Workplace, Wellbeing, Cultural Memory and Histories.

## Definitions

**Dystopia:** a very bad or unfair society in which there is a lot of suffering, especially an imaginary society in the future, after something terrible has happened

**Utopia:** a perfect society in which people work well with each other and are happy

**Science Fiction:** books, a novel or story, films, or cartoons about an imagined future, especially about space travel or other planets

**Virtual:** almost reality

**Imagination:** the ability to form pictures in the mind

**Symbiotic:** involving two types of animal or plant in which each provides the conditions necessary for the other to continue to exist

**Augmented reality:** images produced by a computer and used together with a view of the real world

**Hypothetical:** imagined or suggested but not necessarily real or true

**Photosynthesis:** the process by which a plant uses carbon dioxide from the air, water from the ground, and the energy from the light of the sun to produce its own food and oxygen

**Reliquary:** a shrine for relics that can be permanent as in a church or temporary and mobile

**Multicultural:** including people who have many different customs and beliefs

**Nano:** an extremely small unit

**Biomimicry:** the practice of making technological and industrial design copy nature and its models

**Bio-technologies:** the use of living things, especially cells and bacteria, in industrial processes

**Reciprocal:** an action or arrangement that involves two people or groups of people who behave in the same way or agree to help each other and give each other advantages

**Optimistic:** hoping or believing that good things will happen in the future

**Biodegradable:** able to decay naturally and in a way that is not harmful

**Sacred Geometry:** the mathematical formulas that serve as the foundation upon and through which everything exists, with symbolic and meaning to certain geometric shapes and proportions

**Portal:** a way to get or do something

**Escapism:** a way of avoiding an unpleasant or boring life, especially by thinking, reading and more exciting but impossible activities

**Phenomena:** a fact or an event in nature or society, especially one that is not fully understood

**Speculative:** based on a guess and not on information.

## Definitions for Rebecca Ward and Russell Anderson

**Bub:** mostly translucent bubble used for individual transport, as well as safe distancing; often highly individualised by age and sub genres

**Chessy:** tab/button on chest harness which activates and regulates the bub; high tech luxury Chessys' can be created as part of Nano-clothing ranges; some Chessys' are integrated with individual neck jacks, making external hardware unnecessary

**Neckjacks:** small tech jack inserted in the back of neck, activated by thought to replace hardware

**Pless:** urban high-rise communities, high++ sustainable build and living: solar powered (off-grid), roof and vertical wall food gardens, high insulation, earthquake and tsunami proofed (as much as possible); community meeting and recreation spaces, community run education for all ages; each Pless locally governed by elected tenants; popular with tsunami and other climate refugees.

## Art Terminology

Sculpture, installation, three-dimensional, interactive, symbol, assemblage, element, motif, wearable art, bricolage, embellish, icon, craft, pattern, transparent, mixed media, craft, re-purposing, scale, space, balance, texture, symmetry, design, colour, tone, line, repetition, crop, style, aesthetic, display, context, focus.

**Literacy cognitive verbs:** Create, consider, communicate, compare, investigate, develop, design, resolve, justify, reflect, synthesise, resolve, appraise, analyse, apply, assess, demonstrate, describe, evaluate, experiment, explore, examine, generate, interpret, manipulate, modify, recall, recognise, select, sequence, solve, symbolise, use, understand.

# CURRICULUM

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**Year 5–6 Students** can analyse artworks through Visual Art and Design Technologies, Media Arts.

**Year 7–8 Students** can analyse artworks through Visual Art, Science, Design Technologies and HASS, Media Arts.

**Year 9–10 Students** can analyse artworks through Visual Art and History, Design Technologies, Media Arts.

**Year 11–12 Students** can analyse artworks through Art as Lens and Art as Knowledge Units and the personal, contemporary, cultural or formal contexts and guiding questions provided. Students choose artforms.

## Visual Art

*Visual art, craft, art and design sources are involved in students making and responding to artworks, drawing on the world as a source of ideas. Students engage with the knowledge of visual arts, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts. They create visual representations that communicate, challenge and express their own and others' ideas as artist and audience.*

**Year 5–6 Students** respond to the re-contextualisation of objects and non-traditional art materials to communicate ideas

**Year 7–8 Students** respond to themes and formulate views that explore the social, ethical, environmental and economic themes and conventions in art

**Year 9–10 Students** respond to how artists communicate concepts and express personal viewpoints and in art and to develop their own style and intentions

**Year 11–12 Students** use unit theory, guiding questions and contexts to generate responses and viewpoints.

## Media Arts

*Students create representations of social, cultural values and beliefs of the world and telling stories through communications technologies such as film, video, newspapers, the internet, mobile media and other digital media applications.*

**Year 5–10 Students** create media stories of different genres representing personal viewpoints and of others.

## Design Technologies

*Students create designed solutions across a range of technologies contexts using skills, knowledge and understanding and processes to evaluate technological development, social, ethical and economic impacts.*

**Year 5–10 Students** explore materials, systems, products, processes, equipment and technologies to create and design solutions that consider social, sustainable and ethical factors.

## History

*Students create responses informed by inquiry into the past. They develop curiosity, imagination, awareness, gain knowledge and the character traits of societies, fundamental to understanding ourselves and others.*

**Year 9–10 Students** research global influences on modern Australia and these impacts on its environment through the studying the history of the environment movement, 1960's to the present.

## Science: Nature and Development of Science: Understanding and Human Endeavour

*Students create responses through science as a means of expanding their curiosity and willingness to explore, ask questions about a variety of information and scenarios, and speculate on the changing world in which they live.*

**Year 7–8 Students** explore the contributions of science and its systems in understanding and development.

## Humanities and Social Sciences: History strand /Geography: Sustainable pasts, present (C2C)

*Students study of human behaviour and interaction in social, cultural, environmental, economic and political contexts and focus on historical and contemporary, personal to global contexts in considering future challenges.*

**Year 7–8 Students** explore concepts of future liveability and sustainability using water as a focus topic.

# VISUAL ART YEAR 5-6

Prior to the Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>Examine and explain the subject of the future and social commentary and influences and concepts of the exhibition and its title, themes and the related art terminology. Explain the visual conventions used to convey the social, ethical, environmental or economic ideas in artworks (ACAVAR117).</li> <li>View artworks of digital or mixed media types that relate to the exhibition and that present a personal view, influence and context: sculpture, assemblage, recycling, found objects and art movements: Junk Art, Art and the Environment and Australian Artists (ACAVAM114). Explore the difference between traditional and non-traditional art materials and how they are used to communicate ideas.</li> <li>Conduct experiments with traditional and non-traditional materials and techniques: outdoor drawing, micro drawing, mixed media collages, collagraphs, printmaking, embossing into foil, digital collage/ manipulations, mixed media. (ACAVAM115).</li> </ul>	<ul style="list-style-type: none"> <li>Viewing artworks with a teacher led discussion about how the materials and artwork presentations are used to convey ideas, social commentary and create purpose. (ACAVAR117).</li> <li>Compare identifiable, ready-made components and how they are re-contextualised in the artworks. Examine the contexts of artworks using similarities and differences to identifying the viewpoints.</li> <li>Document artworks to view after the exhibition.</li> </ul>	<ul style="list-style-type: none"> <li>View artworks from the exhibition experience, using art terminology to discuss the social commentary, identify the techniques, materials, parts and ideas they represent.</li> <li>Students make a digital collage or manipulation or found object/ mixed media form assemblage with a personal view and statement outlining the personal view, influences and content.</li> <li>Discuss the artwork project and identify techniques to be used, document the planning and making process (ACAVAM115).</li> <li>Make a class sand painting incorporating collected/ recycled items</li> <li>Design and make a representation of an endangered animal</li> <li>In groups create sensory artworks categorising materials, origin, man-made vs nature, colour, texture, recyclable, using them for mono printing</li> <li>Make an endangered animal from collected items, plasticine or clay</li> <li>Present the artworks to share with audiences (ACAVAM116).</li> </ul>

## RESOURCES:

Sand Painting: <https://www.walangari.com.au/walangaris-aboriginal-sand-paintings>

Mixed media examples: <https://www.pinterest.com.au/mixedmediacps/cool-techniques-for-mixed-media-artists/>

Greta Thunberg a year to change the world: <https://iview.abc.net.au/show/greta-thunberg-a-year-to-change-the-world>

We change the world: The many different ways that artists and designers can provoke change through their work. <https://www.ngv.vic.gov.au/learn/ngv-learn-we-change-the-world/>

TATE: what is a mono print: <https://www.tate.org.uk/art/art-terms/m/monoprint>

Arone Meeks: <http://aronemeeks.com.au/>

Easy Clay animals for beginners (polymer clay): <https://www.youtube.com/watch?v=6cicQUYpRV8&t=60s>

# VISUAL ART YEAR 7-8

Prior to the Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>Students explore the subject of the future and concepts of the exhibition, themes and the related art terminology and visual conventions used to convey the social, ethical, environmental or economic ideas in artworks (ACAVAR123).</li> <li>View programs that reflect the exhibition subject of the future and themes.</li> <li>View a range a of contemporary artworks including and Australian Artists (ACAVAM124).</li> <li>Conduct experiments with traditional and non-traditional materials and techniques: outdoor drawing, micro drawing, mixed media collages, collagraphs/ printmaking, painting, digital collage/ manipulations, animation, photography, mixed media, make collections, art and science for experiments (ACAVAM118).</li> </ul>	<ul style="list-style-type: none"> <li>Viewing artworks with a teacher led discussion about how the materials and artwork presentations are used to convey ideas, social commentary and create purpose. Use a hand out to make drawings, take notes and respond to questions about materials, representations, themes, concepts and purpose (ACAVAR123).</li> <li>Compare two artworks where one is by an Aboriginal or Torres Strait Islander artist (ACAVAM124).</li> <li>Examine the contexts of artworks using similarities and differences, traditional vs non-traditional, man-made vs organic, art styles to identify the viewpoints. Document artworks to view after the exhibition.</li> </ul>	<ul style="list-style-type: none"> <li>View artworks from the exhibition experience, using art terminology to discuss the social commentary, identify the techniques, materials, parts and ideas they represent. (ACAVAM119, 123).</li> <li>Students work on a common theme and make a body work through a variety of making responses. Students discuss the artwork project and steps in planning, designing and making and identify and practice techniques to be used in art making (ACAVAM120/121).</li> <li>Use collections to make a dreamcatcher/ assemblage sculpture/</li> <li>Make and design a container/ ceramic pod as a keeping place</li> <li>Response/sensory drawings inspired from environment</li> <li>An Insect/Seed as symbol in an image or animation sequences</li> <li>Lino print based on textures form the environment, a seed represented many ways, print into clay</li> <li>Grow plants, document and draw them at stages, present in a book</li> <li>Display the resolved artworks and support materials with written or spoken statements describing themes, personal view and intention (ACAVAM122).</li> </ul>

## RESOURCES:

Phenomena Art and Science: <https://iview.abc.net.au/show/phenomena>

Sophie Munns (b. Aus): [https://about.me/sophie\\_munns](https://about.me/sophie_munns) <https://sophiemunns.weebly.com/>

ABC: See how global warming has changed the world since your childhood-interactive site, facts, charts, questions, links: <https://www.abc.net.au/news/2019-12-06/how-climate-change-has-impacted-your-life/11766018?nw=0>

Greta Thunberg a year to change the world: <https://iview.abc.net.au/show/greta-thunberg-a-year-to-change-the-world>

Mixed media examples: <https://www.pinterest.com.au/mixedmediacps/cool-techniques-for-mixed-media-artists/>

We change the world: The many different ways that artists and designers can provoke change through their work. <https://www.ngv.vic.gov.au/learn/ngv-learn-we-change-the-world/>



# VISUAL ART YEAR 9-10

Prior to the Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>Students explore the subject of the future and define its meaning by researching significant events, inventions, changes across society and in art and design that happened pre and post 1900 through to the current time. The Industrial Revolution, Modernism to Contemporary events and developments. Chart influences and impacts on society and the parallel representations in art and Australian Artworks (ACAVAM125)</li> <li>Examine the concepts of the exhibition and its title, themes and the related art terminology and visual conventions used to convey the ideas and concepts in artworks. Analyse and evaluate how a theme and sustainability is expressed in artworks by artists (ACAVAR130).</li> <li>Experiment with materials, techniques, photography and digital collage and manipulation digital programs, translation of oral histories and stories using technology (ACAVAM127).</li> </ul>	<ul style="list-style-type: none"> <li>Viewing artworks with a teacher led discussion about how the materials and artwork presentations are used to convey ideas, social commentary and create purpose. Use a hand out to make drawings, take notes and respond to questions about materials, representations, themes, concepts and purpose. Analyse and evaluate the materials, techniques and processes used in artworks (ACAVAR130).</li> <li>Analyse and evaluate how artists reflect a subject and generate symbolic representations through materials, techniques and processes ((ACAVAM127).</li> <li>Consider presentation techniques and features of the exhibition (ACAVAM129).</li> </ul>	<ul style="list-style-type: none"> <li>Review individual analysis notes and knowledge about sustainability and future predictions made in and evaluations (ACAVAM125).</li> <li>Develop a viewpoint for a selected theme, plan and design artworks with intention</li> <li>Make a zine or artist book of symbolic representations in a future context using mixed media or digital program</li> <li>Make a digital representation of a future world scene and portrait of themselves inserted into it.</li> <li>Make a chronological digital or mixed media record of their life</li> <li>Present or display artworks and statements (ACAVAN129) (ACAVAM126) (ACAVAN128)</li> <li>Write comparative analytical essay of two artworks from the exhibition where one is an Aboriginal or Torre Strait Islander artist (ACAVAR131).</li> </ul>

## RESOURCES:

*We change the world: The many different ways that artists and designers can provoke change through their work.* <https://www.ngv.vic.gov.au/learn/ngv-learn-we-change-the-world/>

*Interesting Engineering:* <https://interestingengineering.com/35-inventions-that-changed-the-world>

*Modernism:* <https://www.tate.org.uk/art/art-terms/m/modernism>

*Making Modernism:* <https://www.qagoma.qld.gov.au/learn/teaching-and-learning/resources/past/okeeffe,-preston,-cossington-smith-making-modernism>

*27 Industrial Revolution inventions that changed the world:* <https://www.youtube.com/watch?v=8kojxeSaqq0>

*Brenna Quinlan (b. Aus) Illustrator:* <https://www.brennaquinlan.com/>

*What is a Zine and how do I make one:* <https://www.youtube.com/watch?v=9Q3SS7cLI-Q>

*Mixed media examples:* <https://www.pinterest.com.au/mixedmediacps/cool-techniques-for-mixed-media-artists/>

*Transformation: Explore how artists combine materials, symbols, and objects to communicate ideas about transformation and change.* <https://learning.qagoma.qld.gov.au/learn-through-art/transformation/>

# MEDIA ARTS YEAR 7-10

Prior to the Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>Examine the subject of the future and its concepts and themes.</li> <li>View documentaries, programs and artworks reflecting the exhibition themes examining the genre, conventions, sound, elements in media arts</li> <li>Explore representations of the environment, land and climate change issues in Australian and other artworks (ACAVAR131).</li> <li>View media examples conduct experiments with media, digital collage, and video including Aboriginal and Torres Strait Islander media artworks considering the cultural and symbolic representations used (ACAMAR065) (ACAMAR079) (ACAMAR072) (ACAMAM067) (ACMAMA074) (ACAMAM062)</li> </ul>	<ul style="list-style-type: none"> <li>Viewing artworks with a teacher led discussion about how the materials and artwork presentations are used to convey ideas, social commentary and create purpose. Use a hand out to make drawings, take notes and respond to questions about materials, representations, themes, concepts and purpose (ACAVAR130) (ACAVAR123) (ACAVAR117).</li> <li>Analyse and evaluate how artists express a subject, themes and generate symbolic representations through materials, techniques and processes (ACAVAM127) (ACAMAR078) (ACAMAM071).</li> <li>Consider presentation techniques and the AR and digital access features to engage audiences (ACAVAM129) (ACAMAR071)</li> </ul>	<ul style="list-style-type: none"> <li>View exhibition artworks and discuss and evaluate AR and media components (ACAVAM125).</li> <li>Students can work collaboratively or individually to develop and create a viewpoint about the future through media arts story principles with a script or artist statement for presentation and display for selected audiences (ACAMAM064) (ACAM070) (ACAMAM069) (ACAMAM077) (ACAMAM075) (ACAMAM068)</li> <li>Collaborate in small groups to a class photobook/video of images using conventions, text prompts, symbols and sound.</li> <li>Create a video story about your personal future view (ACAMAM073) (ACAMAM066) (ACAMAM062)</li> <li>Interview family member about their views on the future</li> <li>Explore the culture values of peers and future predications in an interview or class video</li> <li>Make a sound/ light and video response evoking a sensory aesthetic on a future theme (ACAMAM066) (ACAMAM063) (ACAMAM076) (ACMAMA074)</li> </ul>

## RESOURCES:

Refik Anadol (b. Turkey) *human/ machine/nature:*

<https://youtu.be/oFsjVtmnbS0>

[ngv.vic.gov.au/refik-anadol-quantum-memories/](http://ngv.vic.gov.au/refik-anadol-quantum-memories/)

Greta Thunberg *a year to change the world:* <https://iview.abc.net.au/show/greta-thunberg-a-year-to-change-the-world>

*Topics include the future issues broadly, the next generation, changemakers, climate change, collaboration, solutions for art and design. Alice Potts (b. England) Potts's personal experiences as a designer during London's first weeks of the pandemic, encouraging her to pause her design practice and begin producing reusable and sustainable cotton masks created out of food waste and dyed using flowers.* <https://www.ngv.vic.gov.au/alice-potts-in-conversation/>

*The Clouds have stories, the Art of the Torres Strait:*

<https://vimeo.com/29816350>

<https://www.qagoma.qld.gov.au/whats-on/cinema/programs/past-programs/the-clouds-have-stories-the-art-of-the-torres-strait-islands>

<https://blog.qagoma.qld.gov.au/beyond-eco-anxiety-goma-talks-water/>

*Two new ghost net sculptures are built by artists on Darnley Island in the Torres Strait for the Australian Museum.* <https://www.youtube.com/watch?v=Jzw2qwutaoA>

# HISTORY YEAR 9-10

Prior to the Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>Examine the subject of the future and its concepts. Students research global influences on modern Australia since 1918 and these impacts on its environment through the studying the history of the environment movement. They consider the impacts of climate change and the concept of sustainability (ACDSEH028) (ACDSEH125) (ACDSEH126) (ACDSEH128). Students consider their local environment and experiences and could use an excursion as stimulus.</li> <li>View documentaries and programs about the environment and climate change.</li> <li>Explore representations of the environment, land and climate change issues in Australian and other artworks (ACAVAR131). Collect materials for re-purposing in art making and conduct experiments with media, digital collage, manipulation, drawing, assemblage and sculpture techniques/ceramics (ACAVAM127).</li> </ul>	<ul style="list-style-type: none"> <li>Use a handout to document one or more of the artworks by drawing, photography, and teacher lead discussion and note taking.</li> <li>Analyse and evaluate how a theme and sustainability is expressed in artworks by artists (ACAVAR130).</li> <li>Analyse and evaluate the materials, techniques and processes used in artworks (ACAVAR130).</li> <li>Analyse and evaluate how artists reflect a subject and generate symbolic representations through materials, techniques and processes ((ACAVAM127).</li> <li>Compare experiments, knowledge and preconceptions to the artworks viewed (ACAVAR131).</li> <li>Consider presentation techniques and features of the exhibition (ACAVAM129).</li> </ul>	<ul style="list-style-type: none"> <li>Formulate a multi-modal presentation / essay of the research about one global impact on Australia’s environment with a personalised viewpoint (ACHHS193) (ACHHS192).</li> <li>Use the artworks analysis and research in responses and evaluations (ACAVAM125).</li> <li>Develop and create a viewpoint about an environmental issue, through selected techniques, materials and processes in an artwork response and artist statement for presentation or display (ACAVAM129) (ACAVAM128) (ACAVAM126).</li> <li>Make a class photobook of images with a section/ blank page for a handwritten message</li> <li>Design a poster using adobe spark</li> <li>Make an assemblages /sensory response/sculpture from the collected items</li> <li>Interview family member about their view</li> </ul>

## RESOURCES:

AEGN History: <https://www.aegn.org.au/history-of-the-movement/>

Modern Environment Movement: <https://www.abc.net.au/news/2019-08-04/history-and-genesis-of-modern-environment-movement/11366782>

Extinction with David Attenborough: <https://iview.abc.net.au/show/extinction-with-david-attenborough>

ABC: See how global warming has changed the world since your childhood-interactive site, facts, charts, questions, links: <https://www.abc.net.au/news/2019-12-06/how-climate-change-has-impacted-your-life/11766018?nw=0>

Land Art: <https://mymodernmet.com/environmental-art/>

Environmental Art: <https://www.tate.org.uk/art/art-terms/l/land-art>

Activist Art : <https://www.tate.org.uk/art/art-terms/a/activist-art>

Jackie Ryan. (Not on vacation series): <https://onespacegallery.com.au/product-category/jackie-ryan/>

TED TALK: Artist Michael Leeds shows friend David Hoffman how to make art out of his burned and remaining possessions after the natural disaster of a fire: <https://www.youtube.com/watch?v=m7dvauQuAal>

# DESIGN TECHNOLOGIES YEAR 5-10

Prior to the Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>Explore the concept of sustainability in the future. Collate ideas and factors contributing to future sustainability, design, technology development and consider future priorities using terminology (ACTDEK029).</li> <li>Critically analyse social, ethical and sustainability impacts on designed solutions for global preferred futures and the complex design and processes used (ACTDEK040).in artworks</li> <li>View representations of farming and food, design and technology reflected in Australian artworks and discuss the modern differences (ACAVAR131) (ACTDEK044).</li> <li>Consider the occupations of artists and designers that use design and technology to communicate sustainability ideas and solutions (ACTDEK019).</li> <li>Examine the systems, process and impacts fast fashion from farming resources to products and examine the origins of colourants and dyes</li> <li>Deconstruct and document the classroom and examine its function, parts, systems and consider new sustainable ideas</li> <li>Collect materials for re-purposing in art making and conduct experiments with media, digital programs, assemblage and sculpture and fibre craft techniques (ACAVAM127).</li> </ul>	<ul style="list-style-type: none"> <li>Teacher lead discussion and or a handout to document one or more of the artworks by drawing, photography, note taking.</li> <li>Analyse and evaluate the themes materials, tools, systems and processes are used in artworks to proposed solutions (ACAVAR130) (ACTDEK034) (ACTDEK023). Analyse and evaluate how sustainability and biomimicry is expressed by artists (ACTDEK041) and examining the expression of the environmental emphasis in artworks (ACTDEK047).</li> <li>Compare experiments, knowledge and preconceptions to the artworks viewed (ACAVAR131).</li> <li>Consider the display and presentation features of the exhibition contribute to enhance meaning (ACAVAM129).</li> </ul>	<ul style="list-style-type: none"> <li>View exhibition images and evaluate the responses, reflections considering how artworks propose solutions and make predictions of emerging technologies for preferred future (ACTDEK041) (ACAVAM125).</li> <li>Discuss a project, plan, develop and make decisions about processes, materials tools, equipment, techniques for an artwork, new design solution, repurpose/modify existing design/ object, space, classroom for a preferred future (ACTDEP049).</li> <li>Make technical drawings for a design for the body</li> <li>Design and make a food garden with sustainable systems</li> <li>As a class make an outdoor sculpture or make individual assemblages</li> <li>Recycle clothing and fabric items using making systems such as weaving, dyeing, basketry, macramé, into a functional or wearable item</li> <li>Make a class artwork of montaged fabrics dyed with natural colourants</li> <li>Display artworks with documentation of processes, and statements describing the concepts and intentions (ACAVAM129) (ACAVAM128) (ACAVAM126) (ACTDEP038) (ACTDEK034) (ACTDEP025).</li> </ul>

## RESOURCES:

War on Waste: <https://iview.abc.net.au/collection/1389>

Food in Art: <https://artsandculture.google.com/story/a-bitesize-history-of-food-in-art/9QJyZ-tyLu9GJQ>

Conservation Methods for Sustainable food production: <https://www.wwf.org.au/what-we-do/food>

Alice Potts (b. England) as a designer during London's first weeks of the pandemic, producing reusable and sustainable cotton masks created out of food waste and dyed using flowers.

<https://www.ngv.vic.gov.au/alice-potts-in-conversation/>  
Fiona Hall Fern Garden At the NGV: <https://cs.nga.gov.au/detail.cfm?IRN=15999>

Vege Patch: <https://www.abc.net.au/everyday/how-to-eat-from-your-garden-vegetable-patch-all-year/11096242>

Fast Fashion, what is it, case studies: <https://www.investopedia.com/terms/f/fast-fashion.asp#advantages-and-disadvantages-of-fast-fashion>

# SCIENCE YEAR 7-8

Prior to the Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>View a range of artwork representations that use data, statistics and science as a primary source and inspiration (ACSHE121) (ACAVAR124).</li> <li>Explore the knowledge of Aboriginal and Torres Strait Islander and Asia peoples about the environment its flora and fauna and its representations in art (ACSHE134/ 119).</li> <li>View documentaries and programs</li> <li>Explore the exhibition and the scientific ideas and knowledge used by artists that informs the artworks (ACSHE134/ 119).</li> <li>Conduct experiments with traditional and non-traditional materials and techniques: outdoor drawing, analytical drawing, micro drawing, mixed media collages, collagraphs, embossing into foil, digital collage/ manipulations, animation, mixed media, botanical art. (ACAVAM118).</li> </ul>	<ul style="list-style-type: none"> <li>Teacher lead discussion and or a handout to document one or more of the artworks by drawing, photography, note taking.</li> <li>Analyse and evaluate the materials, techniques, technologies and processes in artworks (ACAVM119)</li> <li>Identifying and categorising elements according to origin, organic and man-made (ACSSU111)</li> <li>Analyse and evaluate ideas, themes and scientific concepts in artworks (ACAVAR118)</li> <li>Compare two artworks where one is by an Aboriginal or Torres Strait Islander artist (ACAVAM114)</li> </ul>	<ul style="list-style-type: none"> <li>Use the artworks analysis and exhibition in responses, reflections and evaluations considering how artworks propose solutions (ACAVAM125).</li> <li>Reflect on the purpose of the artworks, what they communicate and the impacts suggested for other areas of society (ACHE135).</li> <li>Discuss the artwork project and steps in planning, designing and making and identify techniques to be used (ACAVAM120).</li> <li>Make a class artwork generated from researched data or statistics</li> <li>On an excursion document the flora, fauna and biological systems and surrounds to make detailed drawings or ceramic representations</li> <li>Students collect soil samples from their garden in a jar, categorised by tone, texture, colour.</li> <li>Document features within a selected area of a local place to make micro studies of its features</li> <li>Make an artwork or animation, detailing your knowledge of a place or inhabitants, using an icon or personification of a plant or animal or thing</li> <li>Display the artworks, descriptive statements and support materials (ACAVAM122).</li> </ul>

## RESOURCES:

*Phenomena Art and Science:* <https://iview.abc.net.au/show/phenomena>  
 ABC: See how global warming has changed the world since your childhood-interactive site, facts, charts, questions, links: <https://www.abc.net.au/news/2019-12-06/how-climate-change-has-impacted-your-life/11766018?nw=0>  
 Greta Thunberg a year to change the world: <https://iview.abc.net.au/show/greta-thunberg-a-year-to-change-the-world>  
 Chris Jordan (b. America): <http://www.chrisjordan.com/gallery/epu/#e-pluribus-unum>  
 John Woollsley (b. Aus): <https://www.johnwolseley.net/>

*Transformation: Explore how artists combine materials, symbols, and objects to communicate ideas about transformation and change.* <https://learning.qagoma.qld.gov.au/learn-through-art/transformation/>  
 Aboriginal Astronomy Star Maps and artists: <http://www.aboriginalastronomy.com.au/content/topics/starmaps/>  
 Botanical Society of Queensland: <https://botanicalartqld.com.au/>  
 Two new ghost net sculptures are built by artists on Darnley Island in the Torres Strait for the Australian Museum. <https://www.youtube.com/watch?v=Jzw2qwutaoA>

# HUMANITIES AND SOCIAL SCIENCES: SUSTAINABLE PASTS, PRESENT. YEAR 7-8

Prior to Exhibition	During the Exhibition	After the Exhibition
<ul style="list-style-type: none"> <li>Explore the concept sustainability as a key concept of liveability from different perspectives and cultures and the role of art in the establishment of civilisations and representations of development in societies from ancient to modern times (ACHASSI157) (ACHASSK190) Research the meaning of water and view representations of water in art and in different societies, including Aboriginal and Torres Strait Islander and peoples of the Asia region (ACHASSK186).</li> <li>Investigate natural disasters and phenomena and contemplate the impacts and challenges on the concept of survival of living things, people, places, challenges, systems from different perspectives including water sustainability (ACHASSI152) (ACHASSK190).</li> </ul>	<ul style="list-style-type: none"> <li>Teacher lead discussion and or a handout to document one or more of the artworks by drawing, photography, note taking.</li> <li>Analyse and evaluation of the purpose of the artworks, identifying recognisable parts, materials, techniques and processes (ACAVM119)</li> <li>Analyse and evaluate ideas, themes, and concepts and intentions of artworks relating to resources and sustainability as key for a liveable future (ACAVAR123) (ACHASSI157)</li> <li>Compare two artworks where one is by an Aboriginal or Torres Strait Islander artist (ACAVAM114).</li> </ul>	<ul style="list-style-type: none"> <li>Reflect on artworks and exhibition themes to propose personal and/or collective action in response to an issue or challenge (ACHASSI162).</li> <li>Discuss the artwork project and steps in planning, designing and making and identify techniques to be used in response to the concept of liveability (ACAVAM120)</li> <li>Conduct an excursion to investigate water bodies and use as a stimulus for artworks</li> <li>Make a response to water use at home through photography and interviews</li> <li>As a class make a digital book about water, sustainability, solutions and future perspectives</li> <li>Artist workshop</li> <li>Display the resolved artworks including primary and secondary source materials (ACAVAM122).</li> </ul>

## RESOURCES

ABC: See how global warming has changed the world since your childhood-interactive site, facts, charts, questions, links: <https://www.abc.net.au/news/2019-12-06/how-climate-change-has-impacted-your-life/11766018?nw=0>

We change the world: The many different ways that artists and designers can provoke change through their work. <https://www.ngv.vic.gov.au/learn/ngv-learn-we-change-the-world/>

<https://blog.qagoma.qld.gov.au/indigenous-knowledge-and-our-environment-water/>

<https://blog.qagoma.qld.gov.au/5-women-artists-with-a-connection-to-water/>

<https://blog.qagoma.qld.gov.au/indigenous-knowledge-and-our-environment-water/>

<https://blog.qagoma.qld.gov.au/beyond-eco-anxiety-goma-talks-water/>

Two new ghost net sculptures are built by artists on Darnley Island in the Torres Strait for the Australian Museum. <https://www.youtube.com/watch?v=Jzw2qwutaoA>

United Nations Sustainable Development Goals: <https://www.un.org/sustainabledevelopment/>

Megan Cope (b Aus) <https://megancope.com/>

Judy Watson (b. Aus) <https://www.artistprofile.com.au/judy-watson/> Art and Sustainability in Taiwan; <https://artistsandclimatechange.com/2018/01/29/the-10-most-pioneering-art-sustainability-initiatives-in-taiwan/>

Aboriginal Astronomy Star Maps and artists: <http://www.aboriginalastronomy.com.au/content/topics/starmaps/>

# VISUAL ARTS YEAR 11 AND 12

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## Art as Lens

Consider the forms and meanings the subject *The Future* takes when viewed through the lens of multiple artists. Analyse and interpret their artworks and art practices through their personal and contemporary context.

Personal	Contemporary
How do artist communicate influences on their life and experiences?	How do artists challenge ideas of the past?
How do artists generate ideas from their own experiences, imagination or relationships?	How do artists use materials, technologies or approaches to affect the viewing experience?
How do artists use sensory experiences to generate emotional responses for audiences?	How do artists generate discussions about world issues impacting societies?
How do artists connect to audiences to construct understanding and meaning?	How do artist use aesthetics in the display and presentation artworks to engage audiences?

Lens Ideas: Seen/ Unseen, Data/Statistics, Abstract Landscape, Water and Oceans, Known/Unknown, Memory, Glitch, Aboriginality/Ethnicity, Architecture/ Design, Sustainability, Art Activism, Technology.

## Art as Knowledge

Conduct investigations of the different knowledges used by artists in their art practices to generate responses to the subject of *The Future*.

Cultural	Formal
How do artist reflect the interests of society and communities?	How do artists compose artworks using elements and principles to communicate ideas and meaning?
How do artist respond to cultural influences, practices and traditions?	How do artists use symbols, signs and motifs to communicate to audiences?
How do artists respond to relationships with place, people and objects?	How do artists use materials, processes and media to enhance understanding?
How do artists respond to histories and knowledges about time and place?	How do artists incorporate selected histories of art to create purpose in artworks?

The Creative Inquiry: Visual Art for Queensland Secondary Students text illustrates the Inquiry Learning Model: researching, developing, resolving, reflecting. The Reverse Chronology model, case studies and related theory for teaching these units are embedded in the unit chapters.

# ARCHIE MOORE

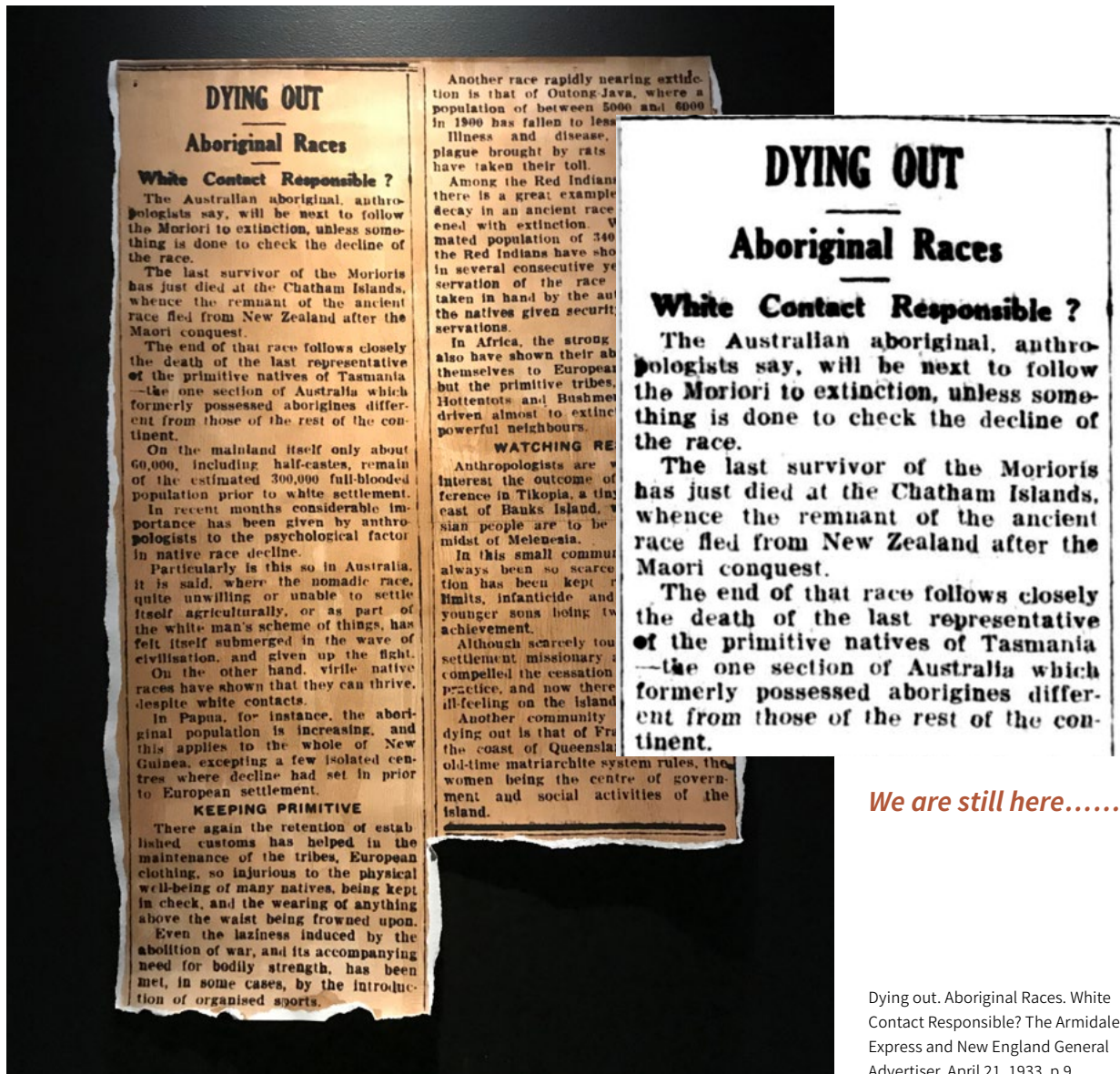
(Kamilaroi/Bigambul)

*What could be more dystopian for the Aboriginal peoples of Australia than the impacts of settler colonialism and the perception of them being a doomed race?*

They were seen to have genetic connection to the 'stone age' and consequently would not survive the oncoming superior white culture. This belief that Aboriginal people were 'dying out' helped shaped paternalistic and racist protectionist policies of successive Federal and State governments in Australia for many decades. Not many from the more self-proclaimed advanced culture would admit to contributing to the detrimental impacts of their arrival here on the land that sustained Aboriginal lives for 60,000 years.

*What could be more utopian than Terra Nullius?*

A place with no people, only a 'primitive' environment in its wild, untamed natural state that needs the toil of the advanced, civilised race to build a paradise for themselves to flourish within. Some were not happy with this though and sought a Socialist Utopia, like William Lane who founded Colonia Nueva Australia (New Australia) in Paraguay in 1893. The belief that certain Aboriginal groups completely died out, like those in Tasmania, are proven false by survivors who are thriving today.



*We are still here.....*

Dying out. Aboriginal Races. White Contact Responsible? The Armidale Express and New England General Advertiser, April 21, 1933, p.9



# THE ABORIGINES

## A Fast Dying Race

It is generally admitted that the aborigines of Australia are a dying race, and their fate has been settled by contact with the white man. When the Europeans first came to Australia in 1788 there were about 150,000 natives, which is extraordinarily few when it is remembered that they had been in the country probably for 100,000 years. There used to be some controversy as to the origin of the Australian aborigines, but this has ended now, and it is generally accepted that in the early Pleistocene or late Pliocene age they first came here over a land bridge connecting Australia with Asia. Later another black race came across, and a fusion with the earlier inhabitants resulted, except in the case of the Tasmanians, who by this time had been separated from the mainland.

In 1871 it was estimated that there were 12,983 aborigines in New South Wales. By 1891 these had dwindled to 5007, and at the 1921 census the number was 1307. Victoria had 2384 in 1861, but by 1891 they had been reduced to 317, and in 1921 there were but 144. The estimate of blacks in South Australia in 1891 was 6346. Now it is 1600, and these are practically confined to the extreme northern area. Western Australia showed the greatest number of blacks in the 1921 census, when 15,587 was the estimated number. The figure says the Melbourne "Age") had never been so high before, but that is due to the fact that most of the Western Australian blacks were out of touch of the whites, and not to the fact that they were increasing. The more Western Australia is opened up, the more blacks are discovered. It is in the north and north-west that they flourish. Tasmania has no blacks now, and the estimate for the Northern Territory is 17,349, whereas it used to be 20,000 to 50,000. It is considered that the total number of aborigines in Australia at present is more likely to be under 60,000 than over.

On the other hand, the number of those parts where the black population half-castes is increasing, especially in the north. It is estimated that the number of half-castes in Australia has increased by about 2000 in the past ten years, and there is every prospect of the increase being maintained. The half-caste problem is most acute in Western Australia, northern South Australia, and the Northern Territory. At the

*How do we respect, care and show responsibility for Aboriginal people's culture and knowledge of the environment? What future solutions can art provide?*

Archie Moore has collected five historical newspaper accounts predicting the imminent extinctions. In augmented reality (AR) layer of this work there are 5 corresponding recent articles about Aboriginal artists and curators from the same supposed extinct groups who are very much alive and active today. These descendants are saying we're still here and we have survived, and we will continue to grow and expose the falsehoods of the colonial narrative. Today the population of Indigenous peoples in Australia are at or closely approaching that of the numbers in pre-contact times.

### *Theme:*

*Survival, Cultural Memory and History, Preservation. Human relationships, Extinction, Biodiversity*

### *Techniques:*

*Collecting, Categorising, responding to text, re-visioning, digital story-telling, projections*

### *Topics to explore:*

*Digital story-telling, Aboriginal and Torres Strait Islander culture and stories, journalism, anthropology, archiving and collecting, print media, portraiture, Australian history.*

Aborigines, A Fast Dying Race,  
The News, November 19, 1924, p.2

# SUSAN LINCOLN

*The Swing is the artist's response to the depiction of a dystopian/utopian workplace in Alice Lam's story "Freelancer's Freedom":*

The Swing is a nature inspired immersive and meditative space, a portable room to swing in, created from transparent and light reflecting materials. It is a portal to a 2070 bright and happy play space – the ultimate meditative space for downtime in the workplace.

The design of the installation is inspired by the Fruit of Life, a pattern found in Sacred Geometry. The Fruit of Life pattern represents new beginnings and a renewed connection to community and is a symbol of blessing and protection. This designed space is further enhanced

with heavenly colours of white, blue, pink, silver and gold chosen to represent the sky and materials that reflect and refract light from the surrounding environment.

In the artist's utopian workplace setting, downtime spaces are utilised to spark evocative recollections of a childhood in nature, excitement, freedom and fun. These recalls are the ultimate in Escapism Portals and allow each individual worker to operate at optimum levels of physical and mental well-being. For Lincoln 2070 office workers are shiny, happy people holding hands...



The Swing (Light, Water, Cloud), 2021. Installation, Lead crystal, acrylic, timber, paint, monofilament, wool and fibreglass.



The Swing, 2021. Detail.

*The Swing brings glorious light to the 2070 office interior in a beautiful and unexpected way. In an era where fossil fuel as a light source is no longer de rigour, objects that reflect and refract the surrounding built environment take centre stage...no energy required.*

*In my Utopian workplace setting, downtime spaces are utilised to spark evocative recollections of a childhood in nature, excitement, freedom and FUN. These recalls are the ultimate in Escapism Portals and allow each individual worker to operate at optimum levels of physical and mental well-being.*

*The design of space is loosely grounded in Sacred Geometry (various blueprint patterns of the universe) and the heavenly colours chosen to represent the sky: white, blue, pink, silver and gold and of course light.*

*The Swing is a glittering escapism portal designed to play, formed from transparent and light reflecting mixed media including light beads, monofilament, sequins, glass; light beads, found timber, and wool.*

**How will architecture and the spaces we use evolve in the future? What type of work will there be in 2070? Where will you work? How can work be sustained through design?**

**Theme:**

*The workplace, Human relationships, Sustainability, Memory (childhood), Design*

**Techniques:**

*Recycle/ repurpose materials, responding to text, beading and threading, soft sculpture, installation, sacred geometry*

**Topics to explore:**

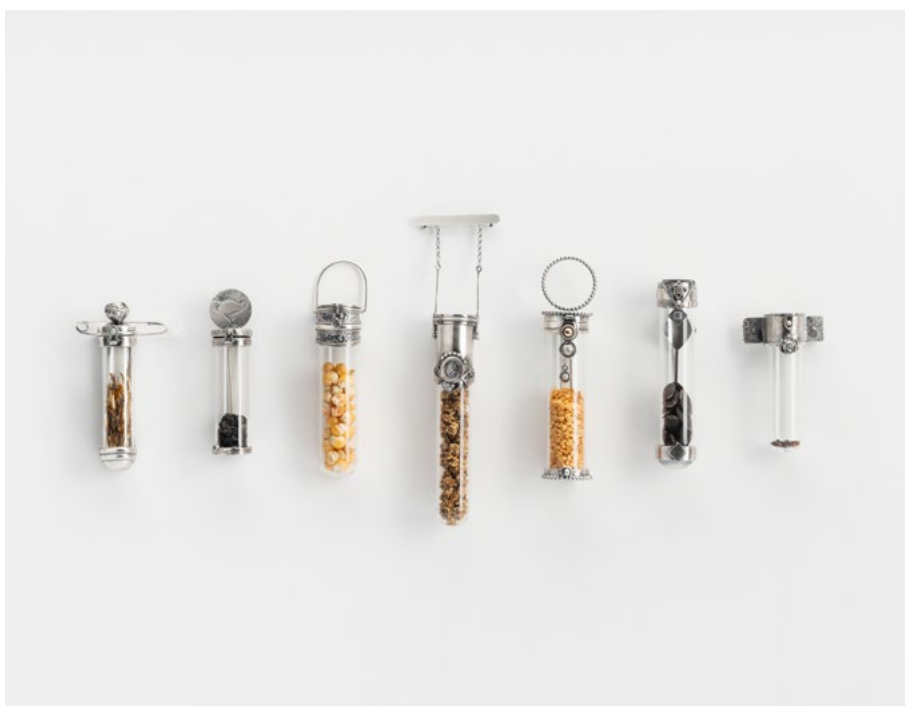
*Design, sustainable work practices and workplaces, architecture, play and recreation spaces, sacred geometry, soft sculpture, wellbeing, sacred architecture.*

# CLARE POPPI

*In fifty years, what will we value most?  
What will be treasured and shared with  
communities as a symbol of hope? What  
would you choose to preserve and why?*



Seed Reliquary I, 2020-21. 925 silver, seeds; Seed Reliquary II, 2020-21. 925 silver, glass, seeds, cork, QLD sapphire; Seed Reliquary III, 2020-21. 925 silver, glass, seeds.



Seed Fereter I, 2020-21. 925 silver, glass, seeds, QLD sapphire; Seed Fereter II, 2020-21. 925 silver, glass, seeds, QLD sapphire; Seed Fereter III, 2020-21. 925 silver, 9ct gold, glass, seeds; Seed Fereter IV, 2020-21. 925 silver, glass, seeds; Seed Fereter V, 2020-21. 925 silver, glass, seeds; Seed Fereter VI, 2020-21. 925 silver, glass, seeds, QLD sapphire; Seed Fereter VII, 2020-21. 925 silver, glass, seeds.



Clare Poppi's works are a response to the depiction of a future agricultural world depicted in Melissa Ferguson's short story *Agricultural Dystopia*.

Whilst Poppi's bio-headpiece differs visually from the image of the child in Mel Ferguson's story turning green with chloroplasts, the idea of humans photosynthesising sunlight was something she had already imagined as a child after a conversation with her scientist father. Then she had imagined people walking around with plants growing out of their skulls.

However, the part of Ferguson's story that affected her the most was not the plight of the small boy taken from his parents and subjected to a period of scientific experimentation but the mention of seed licensing and the subjugation of small-scale family farms by large corporate agriculture. For Poppi this is scarily realistic and utterly believable – particularly now when we are already experiencing the headwinds of this with the patenting of heirloom varieties, the buying up of land by corporate investors and mono-culture cropping with multi-national company seeds, pesticides and fertilisers.

Historically, reliquaries hold sacred and treasured relics. Fereters are small transportable versions of these ornate vessels, moving from community to community to share the knowledge, stories and power of the object contained within. In a dystopic future where our food system is controlled by large corporate entities, it is small communities and individuals who can subvert the status quo and the simple act of seed saving and sharing can become a powerful symbol of resistance.



### ***In what ways will people be able to grow food in the future? Who will own the food?***

#### ***Themes:***

*Preservation, Cultural Memory and History, Agriculture, Sustainability, Biodiversity, Biomimicry, Design and Technology*

#### ***Techniques:***

*Collecting, categorising, designing, responding to texts, assemblage, wearables, embellishment*

#### ***Topics to explore:***

*History of religious icons and reliquary, cultural relics, seed banks, sustainable food sources and production, fibre industries, keeping places.*

Bio Headpiece 2021. 925 silver, copper, glass, plants, 18cm L x 15cm W x 14cm H

# CHARLOTTE HAYWOOD

Charlotte Haywood's work is a collection of motifs and sentiments sifted from within Pamela Jeffs's story Fifty Mile Bone Beach, 2020.

Viriditas is a work that is a compilation, a patchwork, a collaboration and an ecology of sorts. It is a sculpture compiled of elements, a patchwork of tools and relationships, a tentacular series of collaborations that trace along coastlines to research groups and across seas to a music magician, and an ecology of ideas, phenomena, materials and interactions between the shoreline and

***'An ecology of ideas, phenomena, materials and interactions between the shoreline and the ocean'***

the ocean. Most importantly it reframes our relationships to living entities (macroalgae /seaweed), the elements (water), and currencies. Our currencies change, and driftwood becomes high commodity, our landscapes change, and forests become deserts... our haute couture - made of seaweed.



Viriditas, 2021. Collected Tasmanian Bull Kelp and stipes from Tasmania; salt derived from land grown Sarconema seaweed, Bribie Island, QLD; Himalayan pink salt; found pumice from 2012 Havre seamount eruption of Kermadec Islands, New Zealand; beach sand; found driftwood; copper wire; copper tube; found copper funnel; found recycled glass demijohns; bamboo; gifted conch shells; blue tooth speakers; MP3; sodium alginate; calcium carbonate; agar; citric acid; and H2O.

## What are the rights of the oceans to exist and thrive?

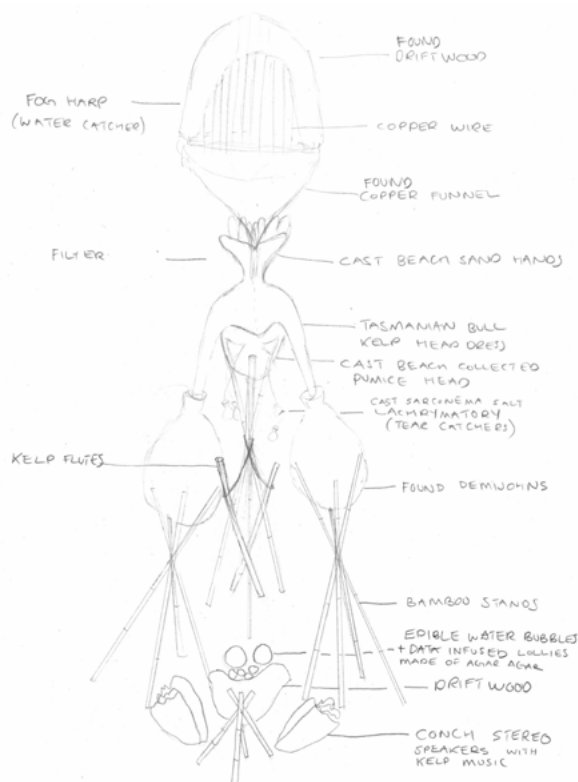
Seen in this way Viriditas is a Holobiont, a grouping of a host and many other species or communities living in or around it. Well-studied Holobionts include reef-building corals and humans. Haywood's work is a metaphorical Holobiont that works across time and place. It is multi-modal, multi-temporal and multi-cultural.

Its recipe includes a driftwood fog harp to capture water, re-purposed copper, moulded beach sand filter, beach cast Tasmanian Bull Kelp, pumice, re-invigorated kelp flutes, recycled glass, edible water bubbles and data-infused seaweed candy. It reflects on how we can offer back to the sea through interaction and platforms of reciprocity, through a lens of the oceans, seas, and entities of water as kin, caring for us and vice versa.

### Recipe for a Metaphorical Viriditas

across time and place; as multi-modal, multi-temporal + multi-cultural

1. DIY Driftwood Fog harp-as technology and invention of survival for harvesting water from the sky. Calling upon the "technology" of pine needles to capture fog and drip water.
2. Re-purposed 1900's Copper funnel- as currency, technology + folly. Copper, the first metal used, is known for multiple medical uses and antimicrobial properties-pertinent in a time of growing antibiotic resistance. It holds the key to the futures dependence on conductivity and technology. An incredibly recyclable metal, there is still 2/3 of the copper produced since 1900 being used. Copper is also an important trace element found within us.
3. Moulded beach sand cupped hands- as filter. Sifting through our hands, our world turns from oceans to forests into sand.
4. Beach cast Tasmanian Bull Kelp (*Durvillaea potatorum*)- as thinking cap of multi-cultural knowledge and multi modalities. Bull Kelp has been used for over 65,000 years in Indigenous Australia. Kelp forests are foundational species creating habitat for marine species. Macroalgae are versatile species that have benefits for marine health, our health and the planets.
5. Collected Pumice from the 2012 Havre eruption in the Kermadecs, NZ- as natural phenomena.
6. Re-invigorated kelp flutes- of ingenuity, joy and cohesion. The flute is one of the oldest musical instruments found across the seas in many cultures.
7. Repurposed circular economical Demijohns of recycled glass-as vessels, containers of water and life.
8. Moulded *Sarconema filiforme* seaweed salt tear collectors- of myth and fantasy, to taste and take life with a grain of seaweed salt tears.
9. Embedded kelp flute song in gifted conches with hack stereo speaker appendages - of musical nostalgia made by a dry kelp (*Euclonia maxima*) stipe flute found on the beach in Muizenberg (Cape Town), South Africa by Pedro Espi-Sanchis.
10. Edible water bubbles- as imagination for the now and the future-AR
11. Data infused candy-can we taste knowledge, information and memory of the past, present and future AR
12. Humans like macro algae are examples of VIRIDITAS. In reflecting on our multi modal and multicultural relationship with macro algae, the sea and all it brings forth across time and place- how do we offer back? Through interactions and platforms of reciprocity; through a lens of the oceans, seas, and entities of water as kin, caring for us and vice versa.



Plan for VIRIDITAS, 2021.

#### Themes:

Oceans and water bodies, Cultural Memory, Sustainability, Recycling and salvage. Materiality

#### Techniques:

Collecting, researching, responding to texts, mixed media assemblage, sculpture, collaboration, recycling/ re-purposing, categorising, design

#### Topics to explore:

Water systems, health, water in Art, Symbolism, liveability, art and environment and us.

# CHRISTINE ATKINS

## ***'A single diamond can store the entirety of the history of Art' imagine.....***

*People have always sought to preserve information in order to remember the past, make sense of the present and to plan for the future. Long term storage of data is an ongoing problem which we are yet to solve. Currently, data is lost when new technology replaces the old and the information can no longer be read. Also, heat, light, water and impact can corrupt data storage devices. Some storage devices are also unable to be rewritten which creates the need to restore data in a new device rather than the amending the current one.*

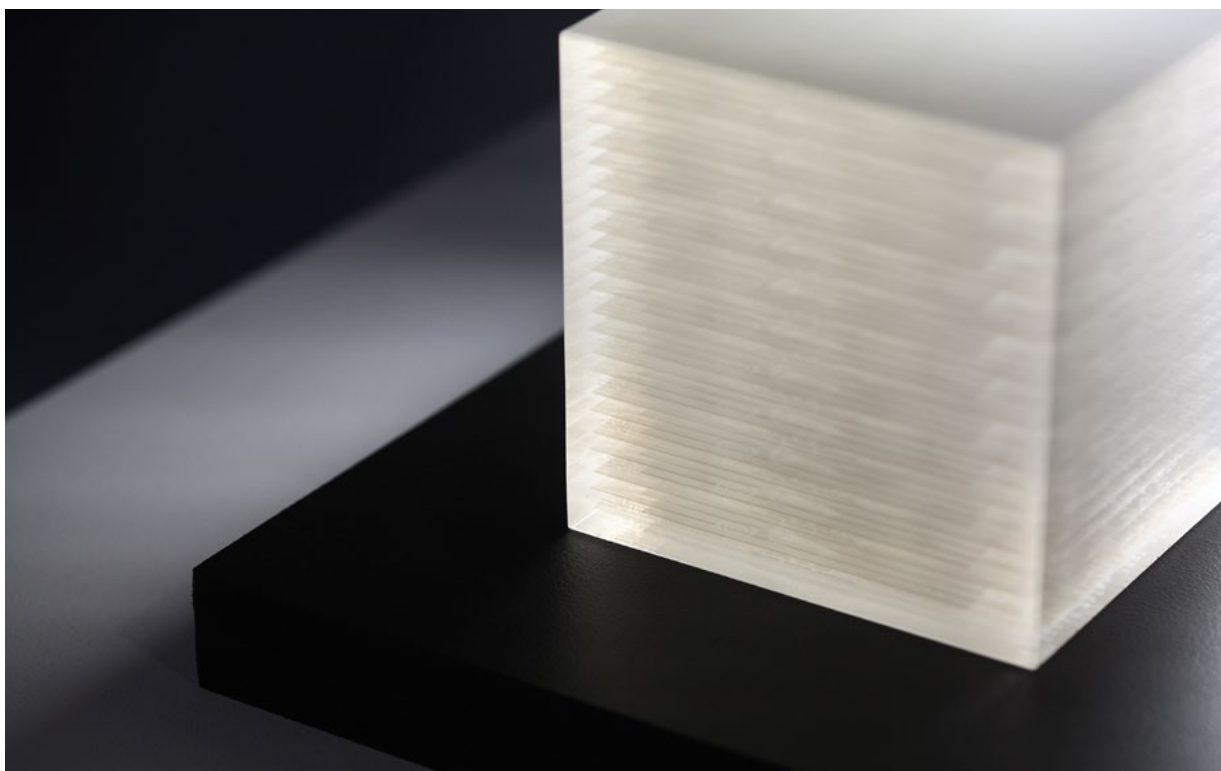
*The solution is long term storage of data in diamonds. Nitrogen flaws can be made positive/ negative through adding or removing electrons. The charge of this atom then creates the binary code for data to be written in. The data can always be read by new technology and is incorruptible through light, water, heat, impact etc. A piece of diamond half the size of a grain of rice and thinner than a piece of paper can store the same data as 10 DVD's. With this solution and at this scale mass data storage is possible*

Ctrl + S responds to the dystopian world depicted in JG Ballard's novel, A Drowned World; a future time when

extreme global warming has occurred. Due to the mass exodus of people from cities, civilisation as we currently know it has been abandoned, including our art and much of our information. Preservation of information is now key, as it is a major component of what makes us human and links us to the past.

## ***'I am interested in a dystopian future created by climate change?'***

This installation demonstrates new data storage technology where information is written into the atoms of diamonds. A single diamond can hold the entire history of art. Diamonds are easily preserved and transportable, making the preservation of information significantly easier. Ctrl + S tells the story of the collection of information on art for transcribing into a diamond. Salvaged bits of old technology like books, clay tablets and smartphones are positioned in display with the data diamond. Also displayed are rescued artworks utilising different mediums, that demonstrate the diversity and excellence of art made in early 22nd century Queensland. A glass cube also allows the viewer to gain an understanding of how the diamond storage technology works.



Ctrl+S, 2021. Installation, Found materials, artworks, glass, and wood.





Ctrl+S, 2021. Installation, Found materials, artworks, glass, and wood. Artworks in the Installation include: Chern'ee Sutton, Birthing Tree - Artii Nganthi, 2021. Acrylic and raised acrylic on canvas. Nicci Parry-Jones, Not Rocket Powered, 2021. Thrown high fired stoneware clay with copper calcium matt glaze. Gerhard Herbst, Crown of JØrn, 2020. Jewellery, light projection. Dagmar Maini, Awakening, 2019. Matchstick veneer, slate stone, veneers – Australian Burl, White Ash, Pine, Silky Oak and Qld Walnut.

***What representations of the known world knowledges do we preserve to use in the future?***

***Themes:***

*Preservation, Cultural Memory and Histories, Survival, Design and Technology, Salvage, Repurposing*

***Techniques:***

*Sculpture, installation, collections, responding to text, data analysis, categorising, manufacturing applications, micro vs macro*

***Topics to explore:***

*Art history, statistics and data in art, museums, relics, lost worlds, future worlds, natural disasters, archiving, coding, nanotechnologies, knowledge banks and storage systems, keeping places.*

# REBECCA WARD & RUSSELL ANDERSON

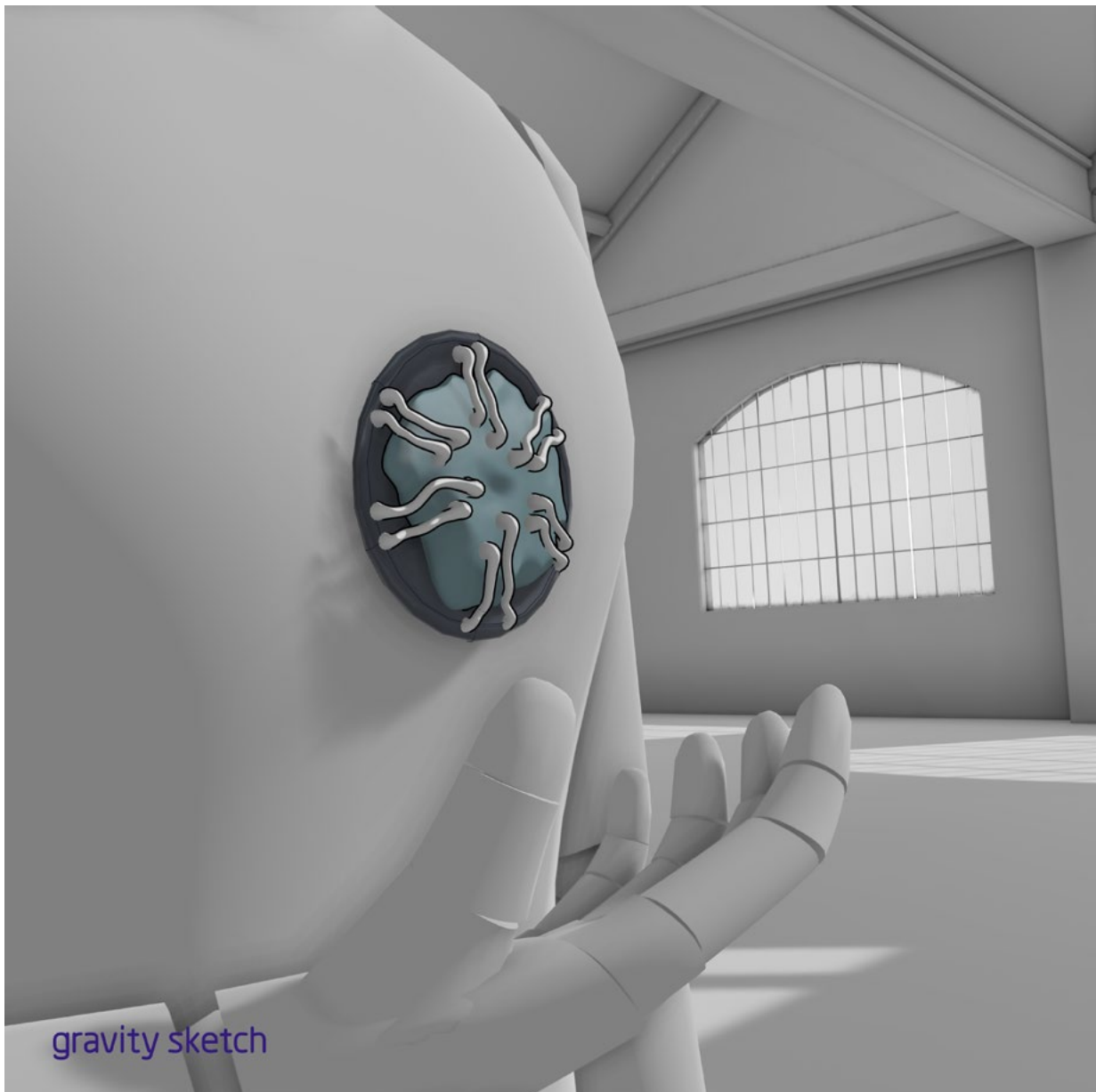
Mrs Legannigans Bookstore: Neurological Implants, NanoGarments and Coffee, was inspired by the short story, After the apocalypse/s, by Sheryl Anderson.

In Sheryl Anderson's story After the apocalypse/s the world in 2070 has experienced two massive tsunamis – GT1 and GT2, but out of this destruction new technology allows us to live in Plessies – highly sustainable, solar powered and earthquake and tsunami proof urban high-rise communities with vertical wall food gardens, shared meeting and recreation spaces and community run education for all ages. Each Pless is locally governed by elected tenants and populated with tsunami and other climate refugees. People wear “bubs”, a personal protective Nano garment for individual transport as well as safe distancing. “Bubs” are activated by a “Chessy” which contains and powers the bub when not in use.

Rebecca Ward and Russell Anderson in their work Mrs Legannigans Bookstore: Neurological Implants, NanoGarments and Coffee, 2021, have developed a version of the “Chessy”. It is designed to sit on the chest and automatically deploy a protective bubble (“Bub”) around the wearer when the atmosphere becomes toxic. It can also be manually activated. The glass represents the nanoparticles of the compressed “Bub”. In its most expanded state, it is only one atom thick with different translucencies available. It can also fit tightly to the body like a glove. Like other tech products, there are a range of customisations for the baseline model which is continually updated as new technology is developed.



Mrs Legannigans Bookstore: Neurological Implants, NannoGarments and Coffee 2021. 3d printed resin, 3d printed cast sterling silver, cast glass (pate de verre), integrated electronics.



Screenshot from virtual reality. The translucent glass "Bub" is clasped on the resin base by cast metal 'claws'. Resin base has integrated electronics.

*Anthea punched the vid-wall in frustration. "It's not workin. I paid for an upgrade and it's not workin." She flopped back onto her bed, just missing the unopened boxes piled up on one side.*

*She heard a voice calling from the next level down. "Anthea, please come down. Need your help."*

*Anthea shot out of her bedroom door, pressing her Chessy as she skidded down the small hall. Her bub popped around her, bounced her off the wall and over the railing, missing the stairs altogether. She bobbed upside down on the floor before flipping over to stand on the sofa in front of Trudi.*

Excerpt from the short story by Sheryl Anderson, *After the Apocalypse/s*.

**What future challenges could personal devices solve? Consider how existing devices may evolve or be modified to meet them.**

*Themes: Sustainability, Design and Technology, Bio-technologies, Biomimicry, Human relationships*

*Techniques: Data collection, responding to a text, designing, invention, mixed media assemblage, sculpture digital drawing and imaging*

*Topics to explore: Art and technology, natural disasters, robotics, prosthetics, inventions, virtual and augmented reality, computer programming, nanotechnologies.*

# RESOURCES

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## Videography

- Liam Young (L.A.) Planet City 2020 (virtual solution):  
Liam Young's Planet City could tackle climate change by housing 10 billion people in one metropolis: <https://www.youtube.com/watch?v=3o1z4rTCJG8>  
<https://www.archdaily.com/936912/interview-liam-young-on-the-future-of-artificial-intelligence-in-architecture>
- We change the world: The many different ways that artists and designers can provoke change through their work. <https://www.ngv.vic.gov.au/learn/ngv-learn-we-change-the-world/>
- Tabor Robak (b. USA) Megafauna 2020; Megafauna is visually derived from micro-biology, advanced robotics, data storage, and sacred iconography. The installation, lit by the light of these numerous digital images, feels like a sacred space or a monument. <https://www.taborrobak.com/megafauna>; <https://www.facebook.com/watch/?v=263043392106131>
- Refik Anadol (b. Turkey) human/ machine/nature: <https://youtube.be/oFsjVtmnbS0> <https://www.ngv.vic.gov.au/refik-anadol-quantummemoires/#:~:text=Commissioned%20by%20the%20NGV%2C%20Quantum,large%2Dscale%20immersive%20multimedia%20artwork>
- Topics include the future issues broadly, the next generation, changemakers, climate change, collaboration, solutions for art and design. Alice Potts (b. England) Potts's personal experiences as a designer during London's first weeks of the pandemic, encouraging her to pause her design practice and begin producing reusable and sustainable cotton masks created out of food waste and dyed using flowers. <https://www.ngv.vic.gov.au/alice-potts-in-conversation/>
- War on Waste: <https://iview.abc.net.au/collection/1389>
- Phenomena Art and Science: <https://iview.abc.net.au/show/phenomena>
- What are the impacts of Climate change? Short sharp snippets by leading scientists, Tim Flannery, Pacific Islander and youth representatives: <https://www.youtube.com/watch?v=YT7eY-SWLnU>

## Collections

- David Hoffman Collection: <https://www.youtube.com/watch?v=GUTZ913FN4M&t=0s> (Watch first)
- TED TALK: Artist Michael Leeds shows friend David Hoffman how to make art out of his burned and remaining possessions after the natural disaster of a fire. <https://www.youtube.com/watch?v=m7dvauQuAaI> (Watch Second)

## Artists: Australian American, European

- Sophie Munns (b. Aus) [https://about.me/sophie\\_munns](https://about.me/sophie_munns)
- Chris Jordan (b. America) <https://www.artworksforchange.org/portfolio/chris-jordan/>  
<http://www.chrisjordan.com/>
- John Dahlsen (b. Aus) <https://johndahlsen.com/>
- Stelarc (b. Aus) <http://stelarc.org/>
- Christopher Trotter (b. Aus) <http://www.trotter.com.au/>
- John Woolsley (b. Aus): <https://www.johnwoolley.net/>
- Jackie Ryan: (Not on vacation series): <https://www.jackieryan.net/>

- Viktoria Modesta's (b. Latvia) Art combine science and technology with art and design is part of her greater mission to explore the future identity of human augmentation and extension: <https://makezine.com/2016/05/09/evolution-first-bionic-pop-artist/>
- Nano What? Nanotechnology, contemporary art and the NANORESTART project at Tate: Explores types of plastics, plastic in art and its impacts on conservation/art/broadly: <https://www.tate.org.uk/about-us/projects/nanorestart/nano-what>
- Art and Sustainability in Taiwan: <https://artistsandclimatechange.com/2018/01/29/the-10-most-pioneering-art-sustainability-initiatives-in-taiwan/>
- ABC: See how global warming has changed the world since your childhood-interactive site, facts, charts, questions, links. <https://www.abc.net.au/news/2019-12-06/how-climate-change-has-impacted-your-life/11766018?nw=0>
- Greta Thunberg a year to change the world: <https://iview.abc.net.au/show/greta-thunberg-a-year-to-change-the-world>

## Aboriginal and Torres Strait Island culture and artists

- Big Weather, Exhibition National Gallery of Victoria 2021: [https://www.ngv.vic.gov.au/school\\_resource/big-weather/](https://www.ngv.vic.gov.au/school_resource/big-weather/)
- The Clouds have stories, the Art of the Torres Strait: <https://vimeo.com/29816350>  
<https://www.qagoma.qld.gov.au/whats-on/cinema/programs/past-programs/the-clouds-have-stories-the-art-of-the-torres-strait-islands>
- Megan Cope (b Aus) <https://megancope.com/>
- Judy Watson (b. Aus) <https://www.artistprofile.com.au/judy-watson/>
- Sand Painting: <https://www.walangari.com.au/walangaris-aboriginal-sand-paintings>
- Arone Meeks: Monoprintmaking: <http://aronemeeks.com.au/>
- Ghost Net Art Movement Australia: <https://www.ghostnets.com.au/ghostnet-art/>
- Torres Strait Islander: Erub and Darnly Island: Ghost Net Art for community and environment. <https://www.sea.museum/2019/01/30/ghost-nets>
- Two new ghost net sculptures are built by artists on Darnley Island in the Torres Strait for the Australian Museum. <https://www.youtube.com/watch?v=Jzw2qwutaoA>
- Aboriginal Astronomy Star Maps of Bunya Mountains and Carnarvon, artists: <http://www.aboriginalastronomy.com.au/content/topics/starmaps/>
- Water, Oceans and Environment
- Modern Environment Movement: <https://www.abc.net.au/news/2019-08-04/history-and-genesis-of-modern-environment-movement/11366782>  
<https://oceanconference.un.org/commitments/?id=19759>  
<https://blog.qagoma.qld.gov.au/indigenous-knowledge-and-our-environment-water/>
- Interview climate change: <https://blog.qagoma.qld.gov.au/beyond-eco-anxiety-goma-talks-water/>

[https://www.qagoma.qld.gov.au/\\_\\_data/assets/pdf\\_file/0007/188971/Water\\_Teacher\\_Notes\\_P-10.pdf](https://www.qagoma.qld.gov.au/__data/assets/pdf_file/0007/188971/Water_Teacher_Notes_P-10.pdf)  
<https://blog.qagoma.qld.gov.au/5-women-artists-with-a-connection-to-water/>  
<https://artdependence.com/articles/symbolism-in-art-water>  
<https://australian.museum/blog-archive/science/ghost-net-art-stopping-the-slaughter/>

## Land

Australian Seedbank: <http://www.anbg.gov.au/gardens/living/seedbank/index.html>  
 Fiona Hall Fern Garden At the NGV: <https://cs.nga.gov.au/detail.cfm?IRN=15999>  
 Artsy.net: <https://www.artsy.net/article/artsy-editorial-frida-kahlo-claude-monet-8-artists-designed-enchanting-gardens>  
 Janet Lawrence: <http://www.janetlaurence.com/>  
 Food in Art through history: <https://artsandculture.google.com/story/a-bitesize-history-of-food-in-art/9QJyZ-tyLu9GJQ>  
 Conservation Methods for Sustainable food production: <https://www.wwf.org.au/what-we-do/food>  
 Vege Patch: <https://www.abc.net.au/everyday/how-to-eat-from-your-garden-vegetable-patch-all-year/11096242>  
 Brenna Quinlan (b. Aus) Illustrator, permaculture gardener: <https://www.brennaquinlan.com/>  
 Olafur Eliason: <https://learning.qagoma.qld.gov.au/artworks/riverbed/>  
 Botanical Society of Queensland: <https://botanicalartqld.com.au/>

## Art Movements, theory, influences and techniques

TATE: Arte Povera: <https://www.tate.org.uk/art/art-terms/a/arte-povera>  
 Land Art: <https://mymodernmet.com/environmental-art/>  
<https://www.tate.org.uk/art/art-terms/e/environmental-art>  
<https://www.tate.org.uk/art/art-terms/l/land->  
 TATE: Digital Art: <https://www.tate.org.uk/art/art-terms/d/digital-art#:~:text=Digital%20art%20can%20be%20computer,filmed%20with%20a%20video%20camera>  
 TATE: Activist Art: <https://www.tate.org.uk/art/art-terms/a/activist-art>  
 Elements and principles VCA: <https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/visualcommunicationdesign/advice-for-teachers/Pages/>  
 Elements and principles of art: <https://human.libretexts.org/Bookshelves/Art>  
 TATE: Modernism: <https://www.tate.org.uk/art/art-terms/m/modernism>  
 Making Modernism: <https://www.qagoma.qld.gov.au/learn/teaching-and-learning/resources/past/okeeffe,-preston,-cossington-smith-making->  
 TATE: What is a mono print: <https://www.tate.org.uk/art/art-terms/m/monoprint>  
 Transformation: Explore how artists combine materials, symbols, and objects to communicate about transformation and change. <https://learning.qagoma.qld.gov.au/learn-through-art/transformation/>  
 History.com Editors: <https://www.history.com/topics/industrial-revolution/industrial-revolution>  
 Interesting Engineering: <https://interestingengineering.com/35-inventions-that-changed-the-world>  
 27 Industrial Revolution inventions that changed the world: <https://www.youtube.com/watch?v=8kojxeSaqQ0>

What is a Zine and how do I make one: <https://www.youtube.com/watch?v=9Q3SS7cLI-Q>  
 Mixed media examples: <https://www.pinterest.com.au/mixedmediacps/cool-techniques-for-mixed-media-artists/>  
 How to make a zine In-design – step by step: <https://www.youtube.com/watch?v=-xp3DVhld6o>  
 Easy Clay animals for beginners (polymer clay): <https://www.youtube.com/watch?v=6cicQUYpRV8&t=60s>  
 Sacred Geometry: <https://www.sagegoddess.com/>

## Science-Fiction

2019, King Liesl, An Archive for Mars  
 2021, Kazuo Ishiguro, Klara and the Sun

## Artist and stimulus text

Artist	Stimulus Text and Author
Archie Moore	Collections of old newspaper articles that speculate about Aboriginal people's 'dying out'.
Susan Lincoln	Freelancers Freedom, by Alice Lam
Clare Poppi	Agricultural Dystopia (an essay) by Melissa Ferguson
Charlotte Haywood	50 Mile Bone Beach, (a speculative text) by Pamela Jeffs
Christine Atkins	A drowned World by J.G. Ballard
Rebecca Anderson and Russell Ward	After the Apocalypse/s by Sheryl Anderson

## Australian Curriculum

<https://www.australiancurriculum.edu.au/>

## Queensland Visual Art General Senior Syllabus

<https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts/visual-art>

## United Nations Sustainable Development Goals

<https://www.un.org/sustainabledevelopment/>

## Dictionaries

<https://dictionary.cambridge.org/>  
<https://www.oxfordreference.com/>

# ACKNOWLEDGEMENTS

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## **Archie Moore**

Cigarettes, Queensland Figaro, February 15, 1906, p.24

Death of Walkaway Jimmy. Local Royal Family Dying Out, Geraldton Guardian, 5 April 5, 1921, p.3

A Dying Race. Fierce Tribal Fight; A Wedding; Old Shipping Days. Interesting Richmond River History. Mr. Wm. Flick's Experience, The Wingham Chronicle and Manning River Observer, May 12, 1925, p.4

Dying out. Aboriginal Races. White Contact Responsible? The Armidale Express and New England General Advertiser, April 21, 1933, p.9

Aborigines, A Fast Dying Race, The News, November 19, 1924, p.2

## **Susan Lincoln**

Photography © Lyndal Carmichael

## **Charlotte Haywood + Collaborators**

Music: 'Lisa's Song' performed by Pedro Espi-Sanchis on a seaweed (Ecklonia) stipe flute; Sarconema Salt + Seaweed Research: Professor Nick Paul, Dr. Alexandra Campbell, Dr Libby Swanepoel and Ana Wegner of the Seaweed Research Group, USC. QLD; Pumice: Dr Scott Bryan and Joseph Knafelc from School of Earth & Atmospheric Sciences, QUT. QLD. Mould making consultant: Clinical Anaplastologist Sophie Fleming from Prosthetic Art Technology (PAT), NSW; Experimental Seaweed platform: Lichen Kelp from Seaweed Appreciation Society international (SASi), VIC; Beach cast Tasmanian Bull Kelp (Durvillaea): collected by Chris Russell from Kelpomix, Devonport, TAS; Title + artwork inspired by Robin Wall Kimmerer and Donna J. Haraway.

Photography © Michelle Eabry

## **Clare Poppi**

Photography © Michelle Bowden

## **Christine Atkins**

Photography © Aaron Micallef

## **Rebecca Ward and Russell Anderson**

Photography © the artists

# ABOUT ARTISAN

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**Artisan** is Queensland’s Centre for Craft and Design. We are a not-for-profit organisation dedicated to the presentation and advancement of authentic and innovative craft and design practice.

**Artisan** presents, promotes and celebrates excellence in craftsmanship and design. Our commitment and passion come to life in our vibrant, high-quality exhibitions both in Artisan and on tour. We support design creatives from emerging talent to living legends and thrive on our collaboration with artisans and designers from across Australia and the world. We develop and launch local talent in the global marketplace and bring the finest international craft and design to Australians. Our vision is to represent excellent and desirable contemporary Australian craft and design.

[www.artisan.org.au](http://www.artisan.org.au)

## *Acknowledgement of Country*

**Artisan** acknowledges the Turrbal and Jagera People as the Traditional Owners of the land on which we reside. We pay respect to Elders past, present and emerging and acknowledge the unique role they play in the life of our organisation and this region.

Artisan is supported by the Queensland Government through Arts Queensland, the Australia Council, the Commonwealth Government’s Arts Funding and Advisory Body and by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

This project has been assisted by the Australian Government’s Visions of Australia program.

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### **Credits**

Education Resource materials written by Ms Yenda Carson Artist and Senior Visual Arts Educator.



**Australian Government**

**Visions of Australia**

