

THE PARTNERSHIP PROJECT

Education Kit

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CONTENTS

About this kit / 02

BEFORE YOUR VISIT

The Partnership Project / 03

Does place matter? / 04

Partnershiping / 05

Doing art / 06

DURING YOUR VISIT

Discussion points for teachers / 07

Worksheets sheet / 09

AFTER YOUR VISIT

Global/local / 11

The places we live / 13

LESSON PLANS

Primary / 15

Secondary / 24

Senior secondary and beyond / 33

Artist profiles / 41

Acknowledgements / 46



ABOUT THIS KIT

This education kit is designed to assist classroom learning in conjunction with a visit to ***The Partnership Project*** exhibition. It provides a collection of materials, activities, background information and lesson plans linked to the Australian Curriculum.

Look for these icons through out the kit for opportunities to learn more:



Discuss



Making activity



Video



Written activity



Link to online
article



Podcast

Book your visit:

[INSERT GALLERY INFO HERE]

We acknowledge the traditional and original owners of the lands on which this project is developed and exhibited. We wish to pay respect to those that have passed before us and to acknowledge today's Aboriginal communities who are, and always have been, the custodians of the land.

Prepared and written by Pat HOFFIE & Claire Pendrigh

Cover image: Lisa Garland, *Woolnorth Bay, Tasmania* (detail), 2018

BEFORE YOUR VISIT



This section provides an introduction to the project. It will give you some useful background information, discussion points and activities designed to get your class ready for their visit.

THE PARTNERSHIPING PROJECT

20 new installation works by 20 outstanding regional artists link and challenge diverse Australian communities across 4 regions. ***The Partnershiping Project*** presents a touring exhibition that builds audiences using a collaborative, interactive curatorial and touring framework.

The artworks you will see in the gallery are part of a process that explores ideas of place and connection. The artists have worked with lead Curator Pat HOFFIE, approaching the project as a series of iterations that explore the effects of globalised thinking and its impact on our changing relationships to place.

How it works

Each of the 20 regionally based artists has created work responding to the question: does place matter?

8 little boats, salvaged from across Tasmania, house the artworks. As the boats progress on their touring journey from regional gallery to regional gallery, they carry with them 2 artworks from each previous iteration of the exhibition. The remaining boats house new installations made by artists based in that region.

As ***The Partnershiping Project*** progresses, it will change. The context will change, artists and artworks will change, the audiences will change – and all of these changes, and responses, will be gathered together in the online catalogue.

This online compendium of images, ideas and conversations is the heart of ***The Partnershiping Project***. You too, will have the opportunity to contribute.

Each of these little boats carries cargo from somewhere else. Like a message in a bottle, they have been launched onward to their next destination to tell other artists and audiences a little bit about what it feels like to live and work where they come from.

It's up to each of you to respond to these gifts, and to write back in some way about your own region, your own community, and your own sense of place.



DOES PLACE MATTER?

Psychologists believe a sense of belonging is fundamental to the development of personal growth, self-esteem and the realisation of potential. Yet in today's media-saturated world, it's tempting to build our sense of belonging through on-line experiences more than we do through an attachment to place.

The globalised world brings us images, ideas, music, art and literature from all across the planet, through on-line platforms and providers that are more powerfully funded than local entrepreneurs. Multi-national conglomerates like Facebook, Amazon, Apple, Netflix, and Google provide us with our daily doses of news, sport, fact, fiction, fashion, fetishes and culture. They make us aware of what's trending internationally, and it can be easy to accept these as the strongest links, affiliations and identifiers.

We may be global citizens, but to what extent are we still part of local communities? Is it possible to be both? Does being in touch with what's global affect the way we recognise the little idiosyncratic differences that make our physical localities special, or are these everyday details of our local lives too small and trivial to matter?

These are some of the questions that artists in ***The Partnership Project*** have been asking.

The Partnership Project aims to explore the extent to which the places where we live and the communities with whom we share our lives affect who we are. In the past, place – along with friends, family and traditions – provided the strongest grounds for building a sense of *belonging*. ***The Partnership Project*** questions the extent to which this might have changed – or not.

The Partnership Project also asks us to think about how very special each of these communities and places might be. It is a project launched in the belief that places still do make a difference to how we relate to ourselves, our families, our communities, our memories and history, and to the world beyond. It is committed to a celebration of regional differences, and to a sense of connectedness between individuals, communities and localities.



Look at the map of all the regions that this exhibition will travel to. What do you think will be some of the differences between these places? What might be some similarities?

PARTNERSHIPING

A partnership is a collaborative relationship between two or more parties based on trust, equality and mutual understanding for the achievement of a specified goal. Partnerships involve risks as well as benefits, making shared accountability critical.

Who are the partners in **The Partnershiping Project**? The artists, the galleries, the gallery directors and staff, the curators, the touring agency, the designers, the marketers, the funding bodies, the local audiences, the schools and organisations that support the project, the communities and families the artists worked with and – importantly – **you**.

As the project grows, more partnerships are established. Our shared *specified goal* is to think a little more carefully about the places we live in, the communities we are part of and the extent to which those of us who are lucky enough to live in regional Australia might share values and experiences.

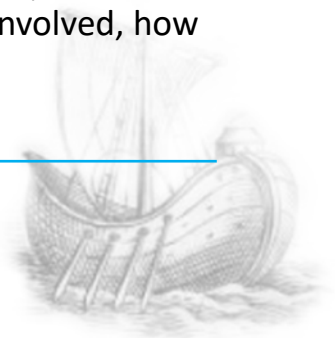
A Little History

The term *partnershiping* comes from fifteenth Century Europe. A group of countries along the northern coastline of Europe realised they could save a great deal of time and money by working together. If the ships that transported freight to each of their ports could also be commissioned to transport freight for other countries, everyone would benefit from a more efficient and economical system. They called their partnership the *Hanseatic League*.

By *partnershiping*, they not only shared economic gains, but also strengthened ties between their countries. The long-lasting success of the agreement was based on their willingness to join forces in a spirit of reciprocal trust.



- Who are the partners in **The Partnershiping Project**? What are some of the benefits for each party, and what risks are they taking?
- Can you think of some everyday examples of partnerships? Think about your local businesses, sporting clubs and interest groups. Look on a larger scale at big companies, governmental systems, and trade agreements between countries. Who are the partners involved, how do they benefit and what are their risks?



DOING ART

In ***The Partnership Project***, we like to think of art as a verb – that is, a kind of doing, being, having or helping word.

A verb is a word that performs an action. In this case, the action of art is to link ideas and imagery between artists, audiences, their communities and their places in a way that makes all the responses important.

This is why it's not only important that you look at the work, it's just as important that you respond to the work.

The Partnership Project is keen to involve audiences, as well as artists, in explorations and considerations about life in regional areas of Australia. Info about how audiences can be involved...

The Boats

The little boats that house the artworks in ***The Partnership Project*** have been salvaged from across Tasmania. As an island-below-an-island, Tasmania is known for its wooden boat building. Craftsmen who make these boats have contributed a great deal to Tasmania's sense of its culture. The boat-builders are cultural producers, just as artists are cultural producers.

Installation Art

Installation art is a genre of contemporary art, involving the configuration or "installation" of objects in a space. The resulting arrangement of material and space comprises the artwork.



- Who makes art? Is art something that can only be made by artists? Can you identify any other cultural producers in your region?
 - Take a look at ***The Partnership Project*** blog. Here you will find information about each of the artists involved and their processes. What processes and ideas have gone into the making of their installation?
 - What do you think about the idea of doing art? In your opinion, is art something that you make to look at, or is it an action of communicating ideas and connecting people? Research some different ideas about what art is and what it is for.
-

DURING YOUR VISIT



- Focus on engaging with the project in the gallery space.
- Discussion points for teachers - key ideas and questions (appropriate to year level) for teachers to help their students navigate the exhibition.
- Worksheets - activities that can be worked on in the exhibition.
- Be part of the Project - How you can contribute to the project.

DISCUSSION POINTS FOR TEACHERS

These open questions will help your students navigate the exhibition. Remember, there are no right or wrong answers – these questions are designed to encourage students to find personal connections to the artworks, relating them to their own lives and experiences.

Tips

Remember, you can usually find information about each work (like the name of the artwork and the artist who made it) either on the wall or on a sheet of paper collected from the gallery desk.

First impressions

- Describe the experience of walking into the gallery space. What does the exhibition as a whole look like?
- How do you feel when you enter the gallery?

What can you see?

- Describe the individual artworks.
- What does it look like? Can you see anything that you recognise?
- What is the composition (the arrangement of visual elements) of the artwork?
- How has the artist used colour, shape, texture, form, line, space and value?





How is it made?

- What materials and processes has the artist used?
- These artworks are *installations*. How has the artist installed the work?
- Does this artwork relate to the other artworks in the space? Is there a conversation happening?

Why do you think the artist made it?

- The artists were all responding to the question: does place matter? Can you see any clues in the artwork that tell us how the artist feels about this question?
- Why do you think the artist chose to make their artwork using these materials, techniques and processes?
- What ideas do you think the artist might be trying to communicate?

How do you feel about the work?

- Does it remind you of anything?
- Are any of the elements familiar? Are there elements that you've never seen before, or that you find confusing?
- If you had to choose one word to describe it, what would it be?

WORKSHEETS SHEET

1. Take a close **look at the boats** that house the artworks. These boats were salvaged from across Tasmania. In a couple of words, describe each of the boats:

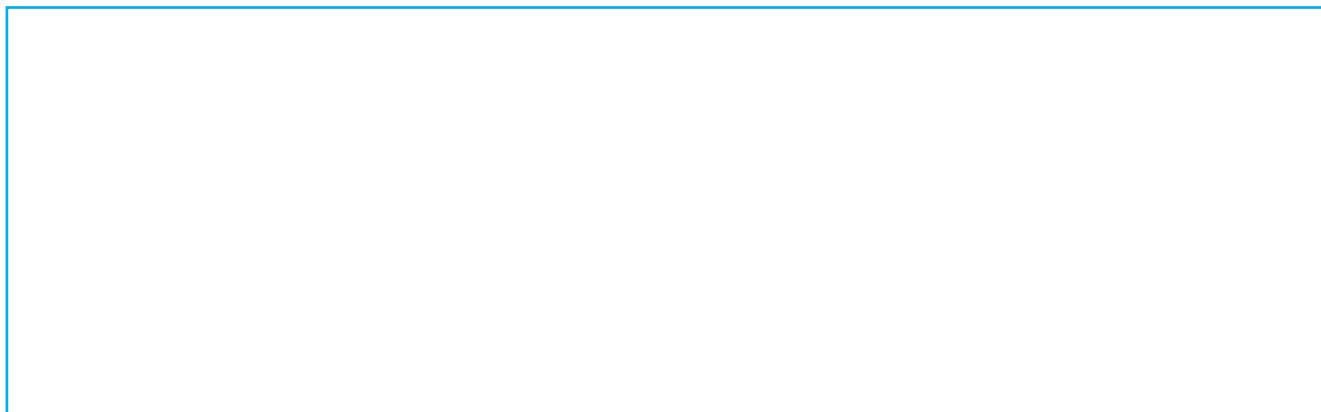
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2. Find the works by **artists based in your region**. What materials and processes have they used to make their installations? (make a note of the artist's name next to your answers)

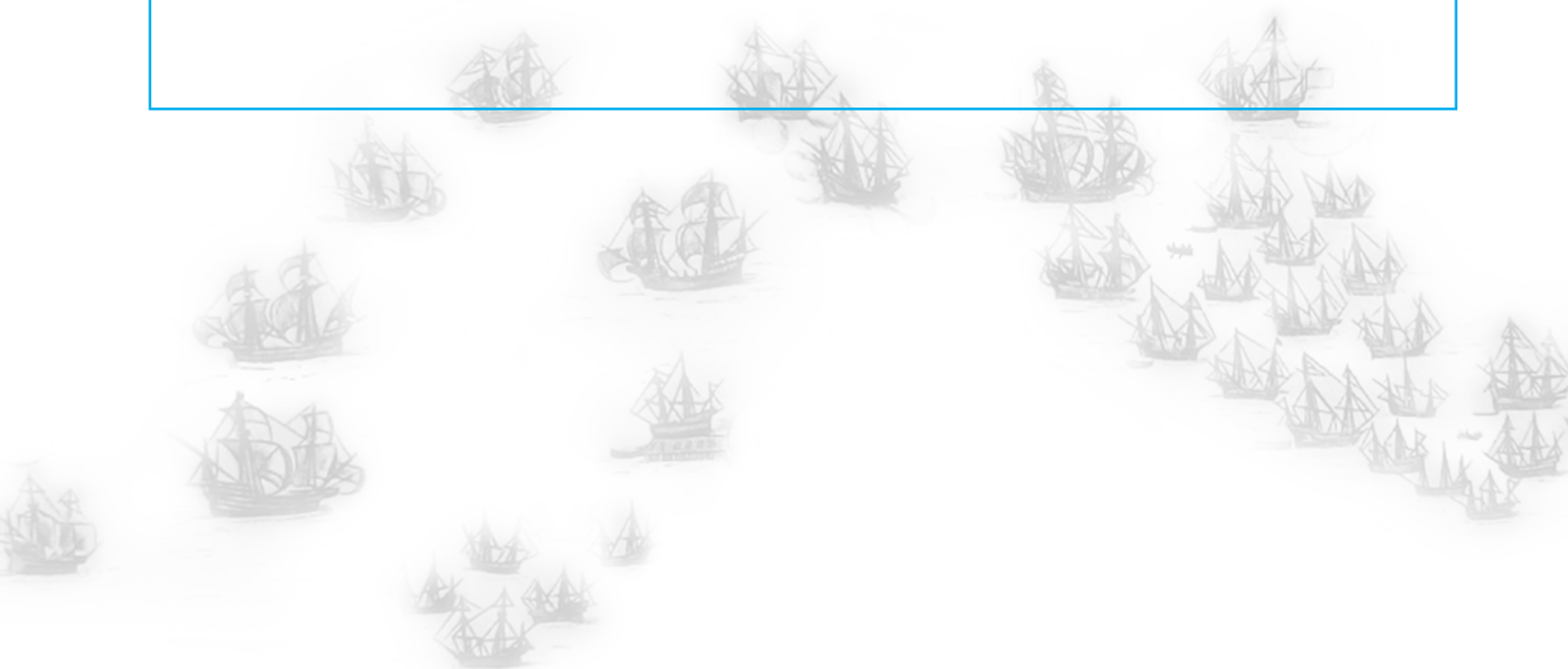
3. Can you see any **similarities between works**? List some common themes or ideas that you notice.

4. Choose 1 artwork that you find interesting. **Draw a picture** of it (or part of it). You can label your drawing if you want to make notes about colours and materials.

5. Record the names of the artists whose work you are most interested in so that we can look them up later.



6. How do you feel about these artworks? Brainstorm some words to talk about your emotional response to the exhibition.



AFTER YOUR VISIT



In this section, you will find more detailed information about the key concerns and themes in *The Partnership Project*, along with links to extra content where you can discover more.

GLOBAL/LOCAL

Globalisation is the process by which businesses or other organisations develop international influence or start operating on an international scale.

What makes living in the world today a global experience? Here are some key factors:

- **International trade, transactions and investments** affect the production and distribution of resources including food (e.g. apparently you can't buy a decent banana in the Philippines – they all go overseas).
- **Mass migration** (including exiles, emigrants and refugees) brings new cultures and cultural practices around the world.
- **Knowledge can be shared** around the globe almost instantly via information and communication technologies.
- Shared **environmental crises** (such as climate change, pollution and water and air quality) connect individuals on a global scale.
- **Global terrorism** as a concept keeps the world in a state of fear and influences countries' policies.

Through the process of globalisation people, cities, regions and countries are more closely linked than ever before. Our everyday lives are increasingly intertwined through the food we eat, the clothes we wear, the music we listen to, the movies we watch, the information we get and the ideas we hold. But what happens when the content that we are consuming is increasingly managed by multi-national businesses and organisations?

Where do we get our cultural content?

FAANG is an acronym that stands for Facebook, Amazon, Apple, Netflix and Google. It's a useful abbreviation for talking about some of the biggest players in contemporary global economics.

Many of us interact with these companies by using their products and services on a daily basis. They are not only instrumental in how we access content such as music, movies, TV, books and images, but also in how we upload and share our own content and our own stories.

If cultural content provides us with an opportunity to examine our selves (our personal stories, histories, places, connections experiences etc.), what happens when much of the content is controlled by businesses or organisations that operate on an international scale?





- (P)

FAANG stands for Facebook, Amazon, Apple, Netflix and Google. Do you or your family use any of these companies? When was the last time you used one of their products or services?

How have these companies influenced your daily life? Think about the ways that you keep in touch with friends and family, the ways you access music and media, and the ways you share your experiences with others.



- (P)

Globalisation affects the way we make and consume everyday products. This 6-minute video from TED-Ed follows the life span of a t-shirt, from growing the cotton to wearing the finished garment.

https://www.youtube.com/watch?v=BiSYoeqb_VY



- (S/ SS)

How might the tools of globalisation (the computer and cheaper, efficient shipping of goods) affect closer region-to-region exchanges?

This is one of the questions asked by the artists in The Partnership Project. Identify aspects of the artworks you saw that engage with this question. Did the artists propose any answers?



- (S/ SS)

In the age of FAANG, how can small players like Australia sustain their cultural identity? Professor Julianne Schultz explains why the age of FAANG is profoundly different to anything we've known before. This is an ABC Radio National podcast of the lecture, recorded at: Cultural institutions and ideas of Australia in the age of FANG: the 2016 Brian Johns lecture. 2 May 2016.

http://mpegmedia.abc.net.au/rn/podcast/2016/05/bia_20160518_2005.mp3



- (S/ SS)

Has globalisation affected the way we make, view and consume art?

The internet makes it easier to self-publish your material than ever, but what factors are involved in it being seen, shared or potentially stolen? What makes content go viral? If enough people like it, does it count as real cultural content? Should it?

THE PLACES WE LIVE

Region

An area, especially part of a country or the world having definable characteristics but not always fixed boundaries.

The Partnership Project invites artists and viewers to think about what it is that makes their region distinct and special, while also searching for connections between regions. Through their artworks, the artists explore questions including:

P:

- How do the places in which we live influence the way we think about ourselves?
- What is it about a place that makes us want to live there?
- What are the similarities between regional communities in Australia?
- How might *partnershiping* provide opportunities for regional Australian communities to tell and explore their stories?

S/SS:

- To what extent do our connections to place inform who we are and how we represent ourselves from the rest of the world?
- How do we form connections to place through imagination, memories, experience, prior cultural references, people and ideas?
- Is there a *network of concerns* that join regional communities in Australia?
- Might the values of *partnershiping* between regions offer regional Australia alternatives to dependence on metropolitan-focused methods of influence, funding and cultural dependency?

Culture

The ideas, customs, and social behaviour of a particular people or society.

Lots of people feel like they “don’t really belong” where they live. For some, this feeling might come about because they weren’t born there. For others, it might be because they don’t relate to any of the cultural identifiers around them.

Sometimes it can be hard to describe the culture of the place we live. We often think of culture as something that has existed in a place since ancient times, or as something signified by activities, food and costumes brought here from other parts of the world. Another way of looking at culture is as something that is continually developing, and is signified in the ways we relate to our place and to each other.

Multiculturalism

A situation in which all the different cultural or racial groups in a society have equal rights and opportunities, and none is ignored or regarded as unimportant.

One of the defining features of many regions of Australia is its multiculturalism. Australia's approach to multicultural policy embraces our shared values and cultural traditions and recognises that Australia's multicultural character gives us a competitive edge in an increasingly globalised world. The policy aims to strengthen social cohesion through promoting belonging, respecting diversity and fostering engagement with Australian values, identity and citizenship, within the framework of Australian law.



- What historical cultural influences can you see in your region's contemporary culture? Think about the Australian Aboriginal traditional owners of the land, the settlers who brought their own cultures with them, and more recent migrant communities who have added to the cultural landscape of the place.
- Look at the list of questions asked by ***The Partnership Project***. How did the artworks that you saw in the gallery respond to these questions? Did the artists suggest any answers? Do you agree or disagree with them?



- Take a look at the website for the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). At this link, you will find a map of Indigenous Australia. Move your cursor around the map to find the names of tribal/language groups your region.

<https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>



- Essay question:

Our connections to place inform who we are and how we represent ourselves from the rest of the world. Discuss, with reference to ***The Partnership Project***

LESSON PLANS: PRIMARY



WHAT MAKES A PLACE?



Learning Areas:

- Year 5 & 6 HASS

Objectives:

- **Research and create a piece of creative writing exploring the specific qualities of your local region.**
 - Develop questions to guide an inquiry about people, events, developments, places, systems and challenges.
 - Reflect on the environmental and human influences on the location and characteristics of a place.

Time: 1 lesson

Materials: paper and pencils/pens

1. Brainstorm:

Think about the region that you live in.

- Choose a particular **place** near where you live that you **really like**. Describe what's so good about being there. Be specific about the little details. What makes it special, how does it make you feel, do you associate good memories with it?
- Choose an aspect of the **place** you live that you **don't really like**. Describe it in detail, leaving the viewer in no doubt about what it is that you don't like. Think about how it smells, how it sounds or how it looks at a particular time of day. Don't be afraid to go overboard with your description.
- Choose a group of **people** that you **really like**. It could be your friends, your family or another group in your community. Describe them in a way that communicates how you feel about them. What makes you feel like you belong with them? Picture them in a typical pose – one that reflects how they act, what they do, how they dress and why it feels to be good amongst them.

2. Establish your own regional inventory:

What makes your place different? Make a list of the things that stand out about where you live. Your inventory could include:

- The names of local shops that you wouldn't find elsewhere.
- Notes about the local music scene – musicians, styles and instruments.



- Local festivals, fairs or annual events.
- Birdlife and wildlife in your region.
- Local disasters.
- Geographical features.
- The name of the local Australian Aboriginal people who's Country you share.
- The Aboriginal names for that Country, and what those names mean.
- Name a couple of characters from your local town. What are they known for? How do they look?
- Name a couple of characters from the past. What are they famous for? Tell us something about them that historians might not necessarily talk about.

3. The Making of a Legend:

Imagine a local legend that would make your place famous! Use your brainstorm and your regional inventory to create a legend that could have taken place in your town.

You could look at some real local legends for inspiration like Glenrowan's Ned Kelly, Lajamanu's rains of fish, Canberra's Yowie or the Nannup Tiger. Some legends hold more truth than others!

You will need to choose:

- What or who is your legend about?
- Where is your legend set? (Look at your brainstorm for ideas)
- What happens in the story of your legend?
- A good legend leaves a question. What will your question be?

Write your legend as a newspaper article. Make sure you include multiple references to things on your regional inventory so that your readers know where it is set. Try to name-drop real landmarks, shops, people and events that are specific to your place.



4. Follow up questions:

- Do you think it's important to tell and listen to stories from your own region? Why, or why not?

Curriculum connections:

Year 5 HASS ACHASSK113 & ACHASSI094 | Year 6 HASS ACHASSI122

HOW DID WE GET HERE?



Learning Areas:

- Year 5 & 6 HASS
- Year 5 & 6 Visual Arts
- Year 6 Media Arts

Objectives:

- **Create a collaborative artwork that shows the changes your region has seen in the past, and imagines how your region might continue to change in the future.**
 - Develop questions to guide an inquiry about people, events, developments, places, systems and challenges.
 - Examine different viewpoints on actions, events, issues and phenomena.
 - Research the contribution of individuals and groups to the continual development of a region.
 - Explore representations, characterisations and points of view of people in their community, including themselves.

Time: 2 lessons

Materials: A4 paper, one long piece of paper, drawing materials (oil pastels suggested), scissors, glue. Extension activity: camera and computer.

LESSON 1 – RESEARCH:

Materials: Paper and pencils/pens, voice recorder (optional)

1. Researching your place:

Find out a little about the history of where you live. You could do this by:

- **Asking someone older than you** to describe how things have changed since they were young. Ask them what they think about those changes – were things better, worse or just different? Ask them to tell a story about themselves from the past. You could record this conversation as an interview.
- **Looking in the library** to find out about a story of the place you live. You could also ask the local historical society.
- **Looking online** for images of how the place you live used to look. Compare them to images of how it looks today.

LESSON 2 – MAKING:**Making a time-travel streetscape**

Use your research to create a collaborative artwork. This artwork will be a time traveling streetscape showing how your town has changed and might continue to change in the future.

1. Drawing

Students choose something from their research to draw on the A4 paper. This could be a person, a building, a mode of transportation or an important event). Draw these things, imagining them in three ways:

- As they would have looked in the past.
- How they look now.
- As they might look in the future.

Tip: Encourage student to make their drawings take up the whole page. Use colourful materials like oil pastels.

2. Cut out and arrange

Students cut out their drawings and arrange them on the long piece of paper in **chronological order**. Try overlapping the drawings to create a sense of depth.

Students will need to work out which drawings should go before others. Explore the idea of opportunity cost (the loss of other alternatives when one alternative is chosen) by asking these questions:

- Is there a logical progression from one thing to the next (i.e. horses to cars)?
- What happens to the story if you swap some of the elements around?
- Are there some things that look the same in the past, present and future?

Extension activity:

- Use the student's artworks to create a stop-motion animated procession, showing the changes of the street from the past into the future.
- You will need to agree as a class, what direction you imagine your community taking in the future.



Follow up questions:

- How has the history of your region shaped how it is today?
- Did you find anything in your research that surprised you?

Curriculum Connections:

Year 5 & 6 Visual Arts ACAVAM116 | Year 5 HASS ACHASSI094 & ACHASSI099 | Year 6 HASS ACHASSI122, ACHASSI127, ACHASSK137 & ACHASSK149 | Year 6 Media Arts: ACAMAM062



HOW DID WE GET HERE?



Learning Areas:

- Year 5 & 6 HASS
- Year 5 & 6 Visual Arts
- Year 5&6 Digital Technologies
- Year 6 Media Arts

Objectives:

- **Plan and create a series of photographs to publish online, exploring imagined futures for your region.**
 - Explore representations of people in their community, including themselves.
 - Plan, create and communicate ideas working collaboratively online, applying agreed ethical, social and technical protocols.
 - Explore Australia's connections with other countries, and how these change people and places.
 - Understand that consumers can make informed choices and that these choices can have effects.

Time: 2 lessons

Materials: paper and pencils, art supplies, camera

LESSON 1 – RESEARCH & PLANNING:

Materials: paper and pencils/pens, voice recorder (optional)

1. Looking at globalisation:

Can you see any effects of globalisation in your region? (Look back at the Global/Local section for ideas).

Imagine your region in 50 years time. How old will you be? What will have changed? What will be the same?

As a class, make a list of all the effects of globalisation that you can see now, and what you think they might look like in 50 years time.

- Imagine what each of those effects of globalisation will look like in your region in 50 years time.
- What effect might these factors have on your everyday life?
- Think about things like transportation, how you communicate with people, what you eat, the clothes you wear, the environment, the houses you live in, the places you shop, how you buy things, who your friends are.

2. Planning photos:

Turn your speculations into a photographic essay. A photo essay is a narrative that uses a group of images to tell a story or emphasize a specific concept. The images can also be accompanied by a short caption to describe what's happening in each image.

Divide the class into small groups. Look at the list you made and choose one "50 years from now" scenario for each group. Each group will need to plan a photograph to represent that "50 years from now" vision.

Examples

- **Vision:** more people will be able to move to regional Australia from all around the world, bringing a diversity of languages, food and customs with them.
Photo: someone looks at a menu (drawn by the students) with food from all over the world. The title of the menu says "The Aussie Cafe".
- **Vision:** to combat climate change, the school bus will be powered by renewable energy.
Photo: students sitting in chairs arranged like bus seats, each holding pictures representing different kinds of renewable energies.

LESSON 2 – MAKING:

1. Making photos

Work together to make any props that you need and then take the photos. Decide what captions you'll use to explain the images.

2. Publish the photos

Publish the photo essay on an online platform. Look at blog platforms like Tumblr, or photo publishing sites like Flickr. Alternatively, you could publish them on the school's intranet.



Follow up questions:

- What did you classes vision look like?
- Do you think that your vision is a good model for other regions in Australia?

Curriculum Connections:

Year 5 & 6 Visual Arts ACAVAM116 | Year 5 HASS ACHASSK121 | Year 6 HASS ACHASSI122 | Year 5 & 6 Media Arts ACAMAM062 | Year 5 & 6 Digital Technologies ACTDIP022

WHO MAKES ART?



Learning Areas:

- Year 5 & 6 Visual Arts

Objectives:

- **Create a collaborative installation artwork.**
 - Explore ideas and practices used by artists.
 - Plan the display of artworks to enhance meaning.

Time: 2 lessons

Materials: recycled materials, masking tape, spray paint (one bright colour)

LESSON 1 – RESEARCH & PLANNING:

1. Look at artworks:

Look closely at the artworks in ***The Partnership Project*** that were made by artists from your region.

- Do you see any of your own experiences reflected in their work?
- Would you have chosen to make the work differently?
- Do you think an artist that lived in a different place could have made this work?
- Look on ***The Partnership Project*** blog to find out more about the works from your region to find out about the artists and their art making processes.

2. Research culture:

The Partnership Project talks about the craftsmen who made the boats you saw in the exhibition as significant cultural producers.

What other cultural content does your region produce, and is it made by artists?

- Where does culture come from?
- Do you have to be an artist to produce something that is important cultural content?
- Develop your own definition of cultural content. What criteria would you use to assess whether or not something counts?
- Make a list of anything that your region produces that fits your definition of cultural content.

LESSONS 2 & 3 – MAKING:**Installation Takeover**

Take over a space in the school with an installation of student work!

1. Planning:

Look at your research from Lesson 1. As a class, agree on one thing that your region produces that could be considered as cultural content. This could be something from agriculture, a type of food, scientific research, an industry like solar power or something that is mined from the earth. Together, you will make an installation artwork in a space at your school that explores this thing. The work will be ephemeral (it isn't meant to last forever) so make sure you have a camera to document it.

2. Preparation:

Students can work individually in this step. Using recycled materials (such as cardboard boxes, bottles and other packaging) and masking tape, construct a 3D interpretation of the thing you have chosen to explore, or something associated with it. These interpretations can represent real objects, or they can be abstract.

3. Painting:

Paint everybody's 3D constructions one bright colour with the spray paint. This should be done by the teacher in a well-ventilated area, protecting the floor with a drop sheet.

4. Installation:

Take the works out into your chosen space. Students can find a place to position their construction so that the space is taken over by their artworks. Document the installation with a camera.

**Follow up questions:**

- How did the artworks look different when you took them out into the space and installed them all together?
- Would the installation have had the same effect if we only put one of the 3D constructions in the space?
- Why do you think we painted them all the same colour?
- Did anyone walk past while the work was installed? What were their reactions? Did they recognise any of the elements of the work as something from your region?

Curriculum Connections:

Year 5 & 6 Visual Arts ACAVAM114, ACAVAM116 & ACAVAR117

LESSON PLANS: SECONDARY



WHAT MAKES A PLACE?



Learning Areas:

- Year 7 HASS
- Year 9 Geography

Objectives:

- **Research and create a piece of creative writing exploring the specific qualities of your local region.**
 - Explore the perceptions people have of place, and how these influence their connections to different places.
 - Reflect on the environmental and human influences on the location and characteristics of a place.
 - Examine the influence of social connectedness and community identity on the liveability of places.

Time: 1 lesson **Materials:** paper and pencils/pens

1. Brainstorm:

Think about the region that you live in. This could be a brainstorm or a class discussion.

- Choose a particular **place** near where you live that you **really like**. Describe what's so good about being there. Be specific about the little details. What makes it special, how does it make you feel, do you associate good memories with it?
- Choose an aspect of the **place** you live that you **don't really like**. Describe it in detail, leaving the viewer in no doubt about what it is that you don't like. Think about how it smells, how it sounds or how it looks at a particular time of day. Don't be afraid to go overboard with your description.
- Choose a group of **people** that you **really like**. It could be your friends, your family or another group in your community. Describe them in a way that communicates how you feel about them. What makes you feel like you belong with them? Picture them in a typical pose – one that reflects how they act, what they do, how they dress and why it feels to be good amongst them.

2. Establish your own regional inventory:

What makes your place different? Make a list of the things that stand out about where you live. Your inventory could include:

- The names of local shops that you wouldn't find elsewhere.
- Notes about the local music scene – musicians, styles and instruments.
- Local festivals, fairs or annual events.
- Birdlife and wildlife in your region.
- Local disasters.
- Geographical features.
- The name of the local Australian Aboriginal people who's Country you share.
- The Aboriginal names for that Country, and what those names mean.
- Name a couple of characters from your local town. What are they known for? How do they look?
- Name a couple of characters from the past. What are they famous for? Tell us something about them that historians might not necessarily talk about.

3. The Making of a Legend:

Imagine a local legend that would make your place famous! Use your brainstorm and your regional inventory to create a legend that could have taken place in your town.

You could look at some real local legends for inspiration like Glenrowan's Ned Kelly, Lajamanu's rains of fish, Canberra's Yowie or the Nannup Tiger. Some legends hold more truth than others!

You will need to choose:

- What or who is your legend about?
- Where is your legend set? (Look at your brainstorm for ideas)
- What happens in the story of your legend?
- A good legend leaves a question. What will your question be?

4. Write your legend as a newspaper article.

Make sure you include multiple references to things on your regional inventory so that your readers know that it is set in your region. Try to name-drop real landmarks, shops, people and events that are specific to your place.



Follow up questions:

- Do you think it's important to listen to stories from your own region? Why, or why not?

Curriculum connections:

Year 7 HASS ACHASSK188 & ACHASSK191 | Year 9 Geography ACHGK065

HOW DID WE GET HERE?



Learning Areas:

- Year 7 & 8 Visual Art
- Year 7 HASS
- Year 9 & 10 Visual Art
- Year 9 Geography

Objectives:

- **Create a mixed media artwork exploring historical stories about the region.**
 - Construct significant questions and propositions to guide investigations about people, events, developments, places, systems and challenges.
 - Conceptualise and develop representations of themes, concepts or subject matter in an artwork, selecting and developing materials, techniques, technologies and processes to develop and represent their own artistic intentions.
 - Explore the perceptions that people have of place, and how these influence their connections to different places.

Time: 2 lessons

Materials: a mix of found images and materials, glue, drawing and painting materials, voice recorder (optional)

LESSON 1 – RESEARCH:

Find out a little about the history of where you live. You could do this by:

- **Asking someone older than you** to describe how things have changed since they were young. Ask them what they think about those changes – were things better, worse or just different? Ask them to tell a story about themselves from the past. You could record this conversation as an interview.
- **Looking in the library** to find out about a story of the place you live. You could also ask the local historical society.
- **Looking online** for images of how the place you live used to look. Compare them to images of how it looks today.

LESSON 2 – MAKING:**Portrait of a Place**

Use your research to create a mixed media artwork that talks about the history of your place. Choose one story (or one person's story) that you uncovered in your research. You could also use your artwork to explore the direction you think your region might take in the future.

Try incorporating found materials into your composition. These could include:

- Photographs and images from the past and the present.
- Natural materials (leaves, grass, sticks or seed pods).
- Photocopied text from documents.
- Technological elements (microchips or cogs and wheels)

Write an artist statement explaining how your work explores ideas and stories from your research.

**Follow up questions:**

- How did your choice of materials influence the way viewers understand the artwork?

Curriculum Connections:

Year 7 & 8 Visual Art ACAVAM121 & ACAVAR124 | Year 7 HASS ACHASSI152 | Year 9 & 10 Visual Art ACAVAM125, ACAVAM126, ACAVAM127, ACAVAM128, ACAVAR130 | Year 9 Geography ACHGK065, ACHGK066 & ACHGS071

WHERE ARE WE GOING?



Learning Areas:

- Year 7 & 8 Visual Art
- Year 7 HASS
- Year 9 & 10 Visual Art
- Year 9 Geography

Objectives:

- **Create and publish a photographic essay exploring imagined futures for your region.**
 - Plan the presentation of artwork to enhance meaning, and evaluate to inform future art making.
 - Collaborate to generate alternatives in response to an issue or challenge.
 - Understand how transportation and information and communication technologies can connect people.
 - Collaborate to propose alternate actions in response to a contemporary geographical challenge.

Time: 2 lessons

Materials: paper and pencils/pens, art materials, camera

LESSON 1 – RESEARCH & PLANNING:

1. Looking at globalisation:

Can you see any effects of globalisation in your region? (Look back at the Global/Local section for ideas).

Imagine your region in 50 years time. How old will you be? What will have changed? What will be the same?

As a class, make a list of all the effects of globalisation that you can see now, and what you think they might look like in 50 years time.

- Imagine what each of those effects of globalisation will look like in your region in 50 years time.
- What effect might these factors have on your everyday life?
- Think about things like transportation, how you communicate with people, what you eat, the clothes you wear, the environment, the houses you live in, the places you shop, how you buy things, who your friends are.

Make a list of all the effects of globalisation that you can see now, and what you think they might look like in 50 years time.

2. Planning photos

Turn your speculations into a photographic essay. A photo essay is a narrative that uses a group of images to tell a story or emphasize a specific concept. The images can be accompanied by a short caption.

Working in small groups, plan how you will represent your vision of your region in the future, through photos.

Examples

- **Vision:** easier and more affordable transportation means that more people will move to regional Australia from all around the world, bringing a diversity of languages, food and customs with them.

Photo: 2 friends share lunch. The food they swap is from different cultures. There is a sign on the wall behind them advertising a community event in more than one language.

- **Vision:** one big corporation owns and distributes the majority of services.

Photo: a group of students are eating lunch. The same brand's label is stuck onto their clothes, their textbooks, and the packaging of all their food including fresh fruit.

3. Making photos:

Make any props that you need and then take the photos. Decide if you want to include captions to explain the photos further.

Look at the photos together as a class. Are there similarities? Are there vastly different visions? What alternative visions for the future has the class come up with?

4. Publish the photo essay:

Publish the photo essay on an online platform. Look at blog platforms like Tumblr, or photo publishing sites like Flickr.



Follow up questions:

- Overall, was your class's vision for the future optimistic or pessimistic?
- How does publishing your class's photo essay online enhance the meaning of the work? Does uploading it tie into any of the visions presented in the photos?

Curriculum Connections:

Year 7 & 8 Visual Arts ACAVAM122 | Year 7 HASS ACHASSI160 | Year 9 & 10 Visual Arts ACAVAR130 | Year 9 Geography ACHGK066 & ACHGS071

WHO MAKES ART?



Learning Areas:

- Year 7 & 8 Visual Art
- Year 9 & 10 Visual Art

Objectives:

- **Create an installation artwork that examines cultural content particular to your region.**
 - Develop planning skills, and consider how the display of artwork can enhance the artist's intention.
 - Experiment with and develop their use of visual arts conventions, materials and techniques to represent ideas.
 - Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making.

Time: 3 lessons

Materials: a mix of found objects and materials, and 3D art making materials.

LESSON 1 – RESEARCH & DISCUSSION:

Look closely at the artworks in *The Partnership Project* that were made by artists from your region.

- Do you see any of your own experiences reflected in their work?
- Would you have chosen to make the work differently?
- Do you think an artist that lived in a different place could have made this work?
- Look on *The Partnership Project* blog to find out more about the works from your region to find out about the artists and their art making processes.

The Partnership Project talks about the craftsmen who made the boats you saw in the exhibition as significant cultural producers. What other cultural content does your region produce, and is it made by artists?

- Where does culture come from?
- Do you have to be an artist to produce something that is important cultural content?
- Develop your own definition of cultural content. What criteria would you use to assess whether or not something counts?
- Make a list of anything that your region produces that fits your definition of cultural content.

LESSONS 2 & 3 – MAKING:**1. Look at art by others:**

Think about one artwork from the exhibition that you really liked.

- List the elements that the work was comprised of?
- How did each of those elements work together to create meaning?
- If the artist used found objects, did the individual histories of the objects themselves influence how you felt about the installation as a whole?
- How has the artwork made use of the gallery space?
- How did it work in relation to the other artworks in the space?

2. Plan your installation:

Look at your research from lesson 1. Plan your own installation work that responds to the cultural content that your region produces. Think about the following points:

- What materials and processes will you use and why?
- Will you incorporate existing objects?
- How will you install your work?
- Where will it be exhibited, and how will this influence the way people interpret it?
- Is it meant to last or be ephemeral?

3. Install your work

When you have planned your work, sourced your materials and agreed on a space in which to exhibit it, you can create your installation. Make sure you document your work by taking photographs of it.

As a class, take a tour of all the installations (or look at photographs of them). Each student can talk about their work to the rest of the class, explaining their research and artistic choices and.

**Follow up questions:**

- After looking at everyone's installations, review your definition of cultural content from lesson 1. Do you still think it holds true?

Curriculum Connections:

Year 7 & 8 Visual Arts ACAVAM118, ACAVAM119, ACAVAM120, ACAVAM121, ACAVAM122, ACAVAR123 & ACAVAR124 | Year 9 & 10 Visual Arts ACAVAM125, ACAVAM126, ACAVAM127, ACAVAM128, ACAVAM129 & ACAVAR131

LESSON PLANS: SENIOR SECONDARY & BEYOND ▶

WHAT MAKES A PLACE?



Objectives:

- Research and create a piece of creative writing exploring the specific qualities of your local region.
 - Explore the perceptions people have of place, and how these influence their connections to different places.
 - Reflect on the environmental and human influences on the location and characteristics of a place.
 - Examine the influence of social connectedness and community identity on the liveability of places.

Time: 1 lesson

Materials: paper and pencils/pen

1. Brainstorm:

Think about the region that you live in. This could be a brainstorm or a class discussion.

- Choose a particular **place** near where you live that you **really like**. Describe what's so good about being there. Be specific about the little details. What makes it special, how does it make you feel, do you associate good memories with it?
- Choose an aspect of the **place** you live that you **don't really like**. Describe it in detail, leaving the viewer in no doubt about what it is that you don't like. Think about how it smells, how it sounds or how it looks at a particular time of day. Don't be afraid to go overboard with your description.
- Choose a group of **people** that you **really like**. It could be your friends, your family or another group in your community. Describe them in a way that communicates how you feel about them. What makes you feel like you belong with them? Picture them in a typical pose – one that reflects how they act, what they do, how they dress and why it feels to be good amongst them.

2. Establish your own regional inventory:

What makes your place different? Make a list of the things that stand out about where you live. Your inventory could include:

- The names of local shops that you wouldn't find elsewhere.
- Notes about the local music scene – musicians, styles and instruments.
- Local festivals, fairs or annual events.
- Birdlife and wildlife in your region.
- Local disasters.
- Geographical features.
- The name of the local Australian Aboriginal people who's Country you share.
- The Aboriginal names for that Country, and what those names mean.
- Name a couple of characters from your local town. What are they known for? How do they look?
- Name a couple of characters from the past. What are they famous for? Tell us something about them that historians might not necessarily talk about.

3. The Making of a Legend:

Imagine a local legend that would make your place famous! Use your brainstorm and your regional inventory to create a legend that could have taken place in your town.

You could look at some real local legends for inspiration like Glenrowan's Ned Kelly, Lajamanu's rains of fish, Canberra's Yowie or the Nannup Tiger. Some legends hold more truth than others!

You will need to choose:

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- What happens in the story of your legend?
- A good legend leaves a question. What will your question be?

4. Write your legend as a newspaper article.

Make sure you include multiple references to things on your regional inventory so that your readers know that it is set in your region. Try to name-drop real landmarks, shops, people and events that are specific to your place.



Follow up questions:

- Do you think it's important to listen to stories from your own region? Why, or why not?

HOW DID WE GET HERE?



Objectives:

- Create a mixed media artworks exploring historical stories of your region.
 - Explore the perceptions that people have of place, and how these influence their connections to different places.
 - Research the contribution of individuals and groups to the continual development of a region.
 - Conceptualise and develop representations of themes, concepts or subject matter in an artwork.
 - Select and develop materials, techniques, technologies and processes to develop and represent their own artistic intentions.

Time: 2 lessons

Materials: a mix of found images and materials, glue, drawing and painting materials, voice recorder (optional)

LESSON 1 – RESEARCH:

Find out a little about the history of where you live. You could do this by:

- **Asking someone older than you** to describe how things have changed since they were young. Ask them what they think about those changes – were things better, worse or just different? Ask them to tell a story about themselves from the past. You could record this conversation as an interview.
- **Looking in the library** to find out about a story of the place you live. You could also ask the local historical society.
- **Looking online** for images of how the place you live used to look. Compare them to images of how it looks today.

LESSON 2 – MAKING:

Portrait of a Place

Use your research to create a mixed media artwork that talks about the history of your place. Choose one story (or one person's story) that you uncovered in your research. You could also use your artwork to explore the direction you think your region might take in the future.

Try incorporating found materials into your composition. These could include:

- Photographs and images from the past and the present.
- Natural materials (leaves, grass, sticks or seed pods).

- Photocopied text from documents.
- Technological elements (microchips or cogs and wheels)

Write an artist statement explaining how your work explores ideas and stories from your research.



Follow up questions:

- How did your choice of materials influence the way viewers understand the artwork?
- Were you surprised by any of the stories you uncovered in your research?



WHERE ARE WE GOING?



Objectives:

- Create a photographic essay exploring the potential effects of globalisation on the future of your region.
- Create innovative representations of people in their community, including themselves.
- Collaborate to propose alternate actions in response to a contemporary geographical challenge.
- Evaluate Australia's connections with other countries, and how these change people and places

Time: 2 lessons

Materials: paper and pencils/pens, art materials, camera

LESSON 1 – RESEARCH & PLANNING:

1. Looking at globalisation:

Can you see any effects of globalisation in your region? (Look back at the Global/Local section for ideas).

Imagine your region in 50 years time. How old will you be? What will have changed? What will be the same?

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Examples

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Follow up questions:

- Overall, was your class's vision for the future optimistic or pessimistic?
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WHO MAKES ART?



- **Create an installation artwork that examines cultural content particular to your region.**
 - Develop planning skills, and consider how the display of artwork can enhance the artist's intention.
 - Experiment with and develop their use of visual arts conventions, materials and techniques to represent ideas.
 - Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making.

Time: 3 lessons

Materials: a mix of found objects and materials, and 3D art making materials.

LESSON 1 – RESEARCH & DISCUSSION:

Look closely at the artworks in ***The Partnership Project*** that were made by artists from your region.

- Do you see any of your own experiences reflected in their work?
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2. Plan your installation:

Look at your research from lesson 1. Plan your own installation work that responds to the cultural content that your region produces. Think about the following points:

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As a class, take a tour of all the installations (or look at photographs of them). Each student can talk about their work to the rest of the class, explaining their research and artistic choices and.

**Follow up questions:**

- After looking at everyone's installations, review your definition of cultural content from lesson 1. Do you still think it holds true?



TAS

David mangenner Gough



David mangenner Gough is a proud trawlwoolway man who descends from bungana (chief) manalargenna's oldest daughter, woretemoeteyemer of north-east Tasmania. David has spent many years passionately sharing his cultural knowledge with educators and students across the state.

- **Keywords:** cultural knowledge; preservation; performance; collaboration
- **TPP story & interview:** www.thepartnershipproject.net.au/davidmangennergough-story

Greg Lehman



Greg is a proud trawlwoolway man who believes an understanding of Australian Aboriginal ownership and custodial care for the land is important to all Australians. Greg's deeply researched understanding of history informs the enthusiasm he brings to 'trans-cultural' approaches to contemporary practice.

- **Keywords:** Tasmanian Aboriginal history; trans-cultural approaches; creative research
- **TPP story & interview:** www.thepartnershipproject.net.au/greglehman-story

Greg Leong



Greg is a Chinese Australian living near Burnie. Well-known as a performer, curator, gallery director and an artist, Greg has contributed tirelessly to his local community with projects that are as historically informed as they are playfully irreverent.

- **Keywords:** Chinese/Australian; humour and irreverence; re-thinking history
- **TPP story & interview:** www.thepartnershipproject.net.au/gregleong-story

Jamin



Jamin works across a number of media areas. He's interested in music and street culture and has consistently challenged boundaries between high and low art or between art and design.

- **Keywords:** community; graffiti; street art; alternative culture
- **TPP story & interview:** www.thepartnershipproject.net.au/jamin-story
- **Website:** www.jamin.com.au



Joan Kelly



Joan slowly builds her tiny, exquisite images of nature and dream-states through traditional approaches to miniature art. Her works are evidence of her deep belief in the power of quiet, slow contemplation.

- **Keywords:** miniaturist; environment; observation
- **TPP story & interview:** www.thepartnershipshippingproject.net.au/joankelly-story

Lisa Garland



Lisa is a highly acclaimed photographer whose images of local life on the shoreline and backwaters of Tasmania's northern shorelines. Lisa's imagery takes on the 'ordinariness' and everyday details of the people of this region and, through her reverent attention to detail, lends them the weight and importance of legends.

- **Keywords:** coastal life; the everyday
- **TPP story & interview:** www.thepartnershipshippingproject.net.au/lisagarland-story

Ritchie Ares Doña



Ritchie was born in Cebu in the Philippines, where traditions of meticulous basket-weaving, and the folding and pleating and presentation of food and fabrics form a strong aspect of everyday life. Ritchie brings these skills, and an attitude of 'making do' to bear on the materials and detritus of industrial and urban waste.

- **Keywords:** Filipino/Australian; recycle; environment; collaboration; community
- **TPP story & interview:** www.thepartnershipshippingproject.net.au/ritchiearesdona-story

Selena De Carvalho



Selena lives in a small rural community outside Hobart. She's committed to the necessity of being mindful of the importance of nature and the environment, but often uses cutting edge technology to produce installations and imagery to remind us of this.

- **Keywords:** environment; technology; inter-disciplinary
- **TPP story & interview:** www.thepartnershipshippingproject.net.au/selenadecarvalho-story
- **Website:** www.selenadecarvalho.com

QLD

Anne Lord



Anne Lord's life experiences in north west Queensland growing up on a sheep and cattle property and returning to help during teaching holidays have contributed to her unique approach to interpreting the environment. As an established and highly respected artist who has worked in a range of media for over three decades, Anne reflects on the land's deep past.

- **Keywords:** ecology; environment; collaborative
- **TPP story & interview:** www.thepartnershipproject.net.au/annelord-story

Brian Robinson



Brian Robinson is an internationally acclaimed artist who harnesses his deep knowledge of his Torres Strait Island heritage to approaches and materials that are cutting edge and aesthetically powerful.

- **Keywords:** cosmologies; place; heritage
- **TPP story & interview:** www.thepartnershipproject.net.au/brianrobinson-story

Gail Mabo



Daughter of Eddie Mabo and from Piadram Country, Gail is aware of the ongoing vigilance and energy that is necessary to raise consciousness about Indigenous Land Rights.

- **Keywords:** collaboration; community; place; land; Piadram Country
- **TPP story & interview:** www.thepartnershipproject.net.au/gailmabo-story

Rob Douma



After leaving his home town in Burnie, Tasmania, Rob was involved in a range of military experiences in a range of international destinations. These experiences form the basis for his growing conviction that art provides a unique means of expression, a language capable of traversing cultural and social boundaries.

- **Keywords:** tattoo; community; connections; skin; personal identity
- **TPP story & interview:** www.thepartnershipproject.net.au/robdouma-story

Vanghoua Anthony Vue



Vanghoua Anthony Vue is already gaining international attention for his work exploring the peripatetic journeys undertaken by members of his Hmong community across the globe.

- **Keywords:** Hmong/Australian; hybrid, Australian-identity, transculturalism
- **TPP story & interview:** www.thepartnershipproject.net.au/vanghouaanthonyvue-story
- **Website:** www.vanghoua-anthonyvue.com

NSW

Dadang Christanto



Dadang was born in Indonesia. His practice is dedicated to honouring the lives of victims of political violence and crimes against humanity, advocating compassion regardless of differing faiths and political beliefs.

- **Keywords:** Indonesian/Australia; cross-cultural understanding; participation; collaboration
- **TPP story & interview:** www.thepartnershipproject.net.au/dadangchristanto-story

Hiromi Tango



Hiromi is a Japanese-Australian artist whose work spans sculpture, photography, installation and performance. Reacting to an age in which human relationships are being eclipsed by the globalisation and virtualisation of communication, Hiromi is dedicated to generating healing conversations through arts engagement.

- **Keywords:** collaborative; performative; site-specific, collective experience
- **TPP story & interview:** www.thepartnershipproject.net.au/hiromitango-story
- **Website:** www.hiromitango.com

Karla Dickens



A proud Wiradjuri woman, Karla's powerful imagery is gaining increasing and much-deserved acclaim. She draws from her personal experience and her responses to some of the critical and crucial issues of our time, to produce works that are compelling and challenging.

- **Keywords:** Wiradjuri; colonisation; place; sexuality; land; cross-cultural, intra-cultural
- **TPP story & interview:** www.thepartnershipproject.net.au/karladickens-story
- **Website:** www.karladickens.com.au

Penny Evans



Penny creates contemporary Aboriginal ceramics and collaged works on paper, prints and film. Her designs reference her Gamilaraay Aboriginal cultural heritage, combined with her own personal graphic style.

- **Keywords:** Gamilaraay heritage; ceramics; design
- **TPP story & interview:** www.thepartnershipproject.net.au/pennyevans-story
- **Website:** www.pennyevansart.com



Damien Shen

Damien is of Ngarrindjeri and Chinese descent and draws on this rich cultural heritage to create works of cultural and personal meaning.

- **Keywords:** Australian identity; history and politics; cross-cultural
- **TPP story & interview:** www.thepartnershipproject.net.au/damienshen-story

Lu Forsberg



Lu's work explores historical and contemporary depictions of the Australian landscape. Their work often employs online mapping as a way to gain admission to geographies beyond the artist's reach.

- **Keywords:** Australian landscape; experimental practice; environmental
- **TPP story & interview:** www.thepartnershipproject.net.au/luforsberg-story
- **Website:** www.luforsberg.com



Read all artist and gallery directors profiles and stories at

www.thepartnershipproject.net.au/stories

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TOURED BY



The Partnersshipping Project is a Burnie Regional Art Gallery exhibition toured by Contemporary Art Tasmania. Contemporary Art Tasmania is supported by the Australian Government through the Australia Council, its principal arts funding body, by the Visual Arts and Craft Strategy and is assisted through Arts Tasmania by the Minister for the Arts.

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www.thepartnersshippingproject.net.au