



the
churchie
emerging art prize

30 July – 1 October 2022

Education Kit

Churchie.

IMA
INSTITUTE OF MODERN ART

How to Use This Resource

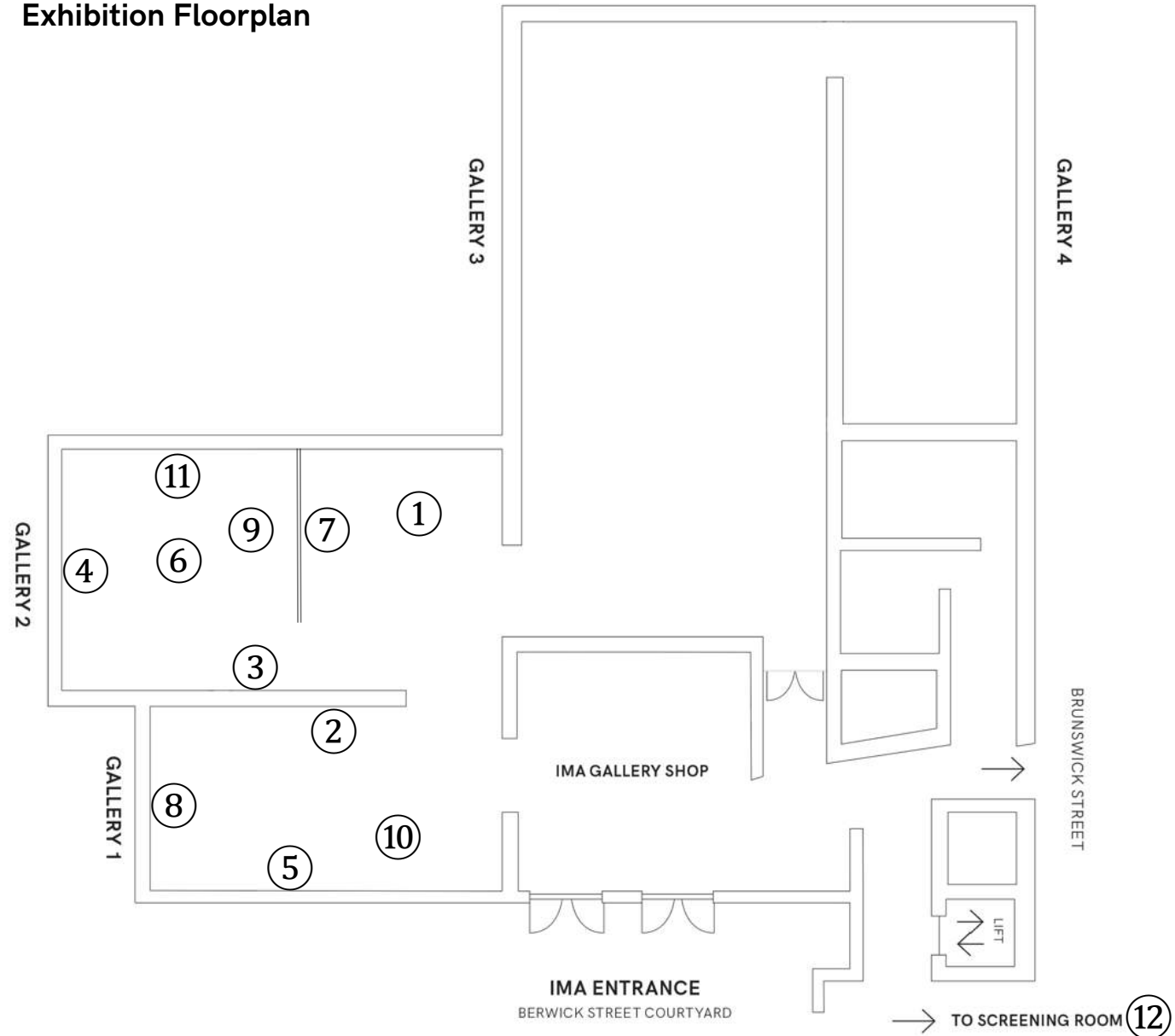
This education kit has been developed for use alongside viewing the exhibition *the churchie emerging art prize 2022* at the Institute of Modern Art (IMA).

Teachers can select and adapt the curriculum-linked questions and activities provided within the resource for learning experiences in the gallery or classroom. Key terms are highlighted throughout the text and compiled with definitions at the end of the resource.

Contents

- About the Exhibition
- ① Artist Profile - **Darcey Bella Arnold**
- ② Artist Profile - **Emma Buswell**
- ③ Artist Profile - **Jo Chew**
- ④ Artist Profile - **Kevin Diallo**
- ⑤ Artist Profile - **Norton Fredericks**
- ⑥ Artist Profile - **Jan Gunjaka Griffiths**
- ⑦ Artist Profile - **Jacque Meng**
- ⑧ Artist Profile - **Daniel Sherrington**
- ⑨ Artist Profile - **Linda Sok**
- ⑩ Artist Profile - **Lillian Whitaker**
- ⑪ Artist Profile - **Agus Wijaya**
- ⑫ Artist Profile - **Emmaline Zanelli**
- List of Key Terms
- Curriculum Links
- Further Resources

Exhibition Floorplan





About the Exhibition

Curated by Elena Dias-Jayasinha

Darcey Bella Arnold, Emma Buswell, Jo Chew, Kevin Diallo, Norton Fredericks, Jan Gunjaka Griffiths, Jacquie Meng, Daniel Sherrington, Linda Sok, Agus Wijaya, Lillian Whitaker, Emmaline Zanelli

Since its inception in 1987, *the churchie emerging art prize* has sought to spotlight the next generation of contemporary artists from across Australia. This year boasted over 400 entries, which was whittled down to 12 finalists after a rigorous preselection. Each finalist shares a distinctive practice that offers insight into what it means to be an artist today.

Curator Elena Dias-Jayasinha states, "The works span a range of issues, but in curating this exhibition, it has been interesting to find unexpected threads of commonality. Ideas that resonate throughout the prize speak to sustainable practice, notions of place, systems of authority, and cultural preservation and identity. While the finalists grapple with the complexities of contemporary life, a sense of hope permeates many of the works presented in this year's exhibition, and after a difficult few years, a bit of hope may be just what we need.

With the support of *the churchie emerging art prize* and the Institute of Modern Art, this year's finalists provide a glimpse into art today. In suggesting alternative modes of production, challenging pre-existing structures, and emphasising the passing down of knowledge, these 12 outstanding artists share a hope for learning and growth as we continue to navigate contemporary life."

Image: Jo Chew, *Tenderly*, 2022, oil on canvas, 915 x 915mm. Courtesy of the artist.



Image: Darcey Bella
Arnold, *Saffron*, 2022.
Oil on cotton duck, 150
x 200cm.
Image courtesy of the
artist.

Artist

Working within painting, drawing and sculpture, Darcey Bella Arnold's practice is informed by experience and research. Beginning with the personal as a starting point, Darcey's work drifts between intimacy, language, art history and the methods and theories of teaching (**pedagogy**).

The use of accent marks or symbols and the misuse of the English language leaves an artwork **narrative** open for interpretation, and language becomes a part of composing an image.

Darcey's exhibitions are often project based bodies of research, which draw on histories and theories to create extensive bodies of work.

Darcey Bella Arnold



Image: Darcey Bella Arnold, 'Ceci n'est pas une orange, or the authority and failure of language', 2022. Oil on cotton duck, 42 x 51cm. Image courtesy of the artist.

Artwork

Darcey Bella Arnold's sculptural installation comprises two paintings – *Ceci n'est pas une orange* and *Saffron*. In the first artwork, two oranges are illustrated above a French phrase meaning, 'This is not an orange'. Language is the authority in the work – there is an image of two oranges, and this is contradicted by the sentence.

Inspired by **René Magritte's** *The Treachery of Images* (1929), Darcey uses visual language to affirm the authority of written language but also emphasise its random nature. Her second painting, *Saffron*, builds on this idea by offering an additional way in which to comprehend 'orange' as a colour.

Gallery Discussion

- Formal context: Is this an orange? How is the artist casting doubt on what we see, through the use of text and image?
- Formal context: How might colour theory inform Darcey's work *Saffron*?

Classroom Activities

- **Research** René Magritte's *The Treachery of Images*. How does the artist interrogate conventions of language and visual representation to make the viewer doubt what they see, both in the painting and in reality? Write a short paragraph to **justify** your response.
- Respond to Darcey and Magritte's work by **creating** a word-image painting that challenges the convention of objects corresponding to words and images.

Artist

Emma Buswell is an artist, curator and designer fascinated with systems of government, economies and culture, particularly in relation to constructs of place, identity and community.

Her current work takes its inspiration from the handcraft and knitting techniques passed down from her grandmother and mother, as well as a contemplative investigation into the nature of kitsch, ephemera and national identities.

Emma Buswell



Image: Emma Buswell, *After Arachne*, 2021. Wool yarn, metallic thread, hand knitted cardigan, beanie and handmade counterfeit Gucci cardigan. Dimensions variable. Image courtesy of the artist.

Artwork

After Arachne is an example of the artist's textile practice, which draws on handcrafts and knitting techniques passed down from her mother and grandmother. Arachne in Greek mythology was a mortal woman who challenged Athena, goddess of wisdom and war, to a weaving competition. In her tapestry, Arachne depicted the gods abusing mortal women's rights, causing Athena to become enraged. In disgrace, Arachne hung herself and was later transformed into a spider, bound to weave forever.

Arachne's story presents weaving, knitting and other textile practices as some of the first actions available to women to contest systematic oppression and violence. Emma's work seeks to intuit this sensibility and in doing so, exorcise the events of 2020 through knitting. Her wearable artforms represent major events, both personal and political, that occurred each month of the year. Together they form a tapestry of anxiety, frustration, humour, grief and reflection.

Gallery Discussion

- Personal context: What textile crafts are practised in your family? Have these been passed down to other family members, or are there any "lost arts" you know of, that are no longer practiced in your family?
- Formal context: How does the materiality of the work impact on its meaning, particularly when displayed in a gallery context?

Classroom Activities

- Research the local textile crafts in your area. This could be in the form of associations or groups that meet regularly to share ideas and knowledge. What kinds of handcrafts are represented?
- **Create** a piece of wearable art that speaks to a time period in your life. This could be a month, a week, a year, or a particular event that occurred. How would you express your feelings about this experience?



Image: Jo Chew, *Strangers*, 2022, oil on canvas, 1220 x 1220 mm. Image courtesy of the artist.

Artist

Jo Chew's practice explores ideas of vulnerability, loss, hopefulness, and longing, often depicting incomplete, temporary, and nomadic structures. Working across painting, collage, sculpture and assemblage, her work responds to personal experiences, while also highlighting the problematic nature of dwelling, housing, and connection to place in contemporary times.

Although her paintings are concerned with ideas of fragility, displacement and instability, they also evoke a sense of beauty and care, revealing a sense of optimism. An attempt at restoration and mending by transferring the 'exiled' fragments of a collage into the new home of the painted space.

Jo Chew



Image: Jo Chew, *Moving*, 2019. Oil on canvas, 915 x 915mm. Image courtesy of the artist.

Artwork

Jo Chew's *walking house* series (ongoing) responds to experiences of displacement. Each painting shows a figure carrying a portable home over challenging terrain, inspired by the story of Liu Lingchao, the 'Snail Man'.

Lingchao gained attention for his portable house made from bamboo poles and plastic sheets. He carried the house on his back during three-day trips from his hometown Guangxi to the capital city Liuzhou, where he collected rubbish to sell for recycling.

Drawing on this story, Jo explores the vulnerability of displacement but retains a sense of hope – she contemplates 'home' as a practice we carry instead of a physical place. Jo bases her paintings on small collage studies, whereby 'exiled' fragments are brought together into the 'new home' of the overall composition.

Gallery Discussion

- **Personal context:** The artist is interested in the idea of home as a practice we carry with us through life instead of a physical place. What does home/shelter mean for you? What thoughts, memories and dreams do you associate with home?
- **Formal context:** How does the application of collage onto a painted space reflect the artist's interest in ideas of displacement, fragility and a sense of optimism?

Classroom Activities

- **Research** the story of the 'Snail Man'. How are themes of fragility, displacement and hope reflected in the artist's work? Write a short analysis.
- **Create** a 2D work using collage and painting that responds to the idea of home as a practice we carry instead of a physical place. Consider adding multiple layers of collage and paint fragments to convey a sense of mending and restoration, together with needle and thread to physically and metaphorically join elements together.



Image: Kevin Diallo, *Ode To Zouglou series* (left to right): *Zigbo Au Maquis Mouho Botcho*, 2021. Acrylic paint on pigment printed cotton canvas, each 900mm x 630mm. Courtesy of the artist.

Artist

Kevin Diallo was born in Dakar, Senegal and raised in the Ivory Coast. He currently lives and works on Gayemagal Country in Warrang/Sydney.

His practice suggests **Blackness'** relationship to the future. Rooted in post-colonial discourse and race politics, Kevin's work investigates how ideas of Black and African authenticity that are **institutionalised** (embedded within society) can be deconstructed and challenged. He does this by means of **juxtaposition** through a variety of mediums, such as alternative photographic processes, installations, sculptures and new media.

Kevin Diallo



Image: Kevin Diallo, *Ode to Zouglou*, 2021. Acrylic paint on pigment printed cotton canvas, 63 x 90 cm. Courtesy of the artist.

Artwork

Ode to Zouglou investigates music as a platform for cultural connection. Each print features an enlarged screenshot of a **Zouglou** dance clip from YouTube, and is superimposed with hand-painted designs inspired by West African mud cloths. Zouglou is a dance-oriented style of music that emerged from Ivory Coast in the mid-1990s.

During the pandemic, Kevin reconnected with Zouglou to maintain and transmit culture, while physically isolated from family and community. YouTube played an important role in facilitating his embrace of Zouglou, and through his work, the artist recognises how digital platforms provide cultural access to those living in **diaspora**.

Gallery Discussion

- Contemporary context: The pandemic has changed the way we live, work and study. How have new media and technology been important tools for artists such as Kevin, to continue to produce work during this time?
- How do you maintain connection to your culture or to your family during times of separation? How might digital platforms play a role?

Classroom Activities

- Choose a digital platform to **investigate** an aspect of your culture. This could manifest itself as music, dance, art or language for example. **Create** a work that responds directly to this investigation.
- How does the use of technology change the meaning or perception of your work, in comparison to previous works you have created, that do not use technology? **Reflect on** the differences with a short oral presentation.



Image: Norton Fredericks, *Riverbed*, 2022. Silk textile.
191cm x 37cm x 1cm. Image courtesy of the artist.

Artist

Norton Fredericks is a queer Indigenous sustainable fibre artist based on Bullongin land, Gold Coast, who specialises in the ancient crafts of felting and botanical dyeing. Norton uses only natural fibres in his work and specialises in extracting dyes from Australian native plants.

Norton looks at sustainable materials in a different light by highlighting their materiality. He creates functional art that at the end of its life is completely biodegradable and returns nutrients to the soil. Inspired by his surroundings Norton's work highlights issues of sustainability and his deepening connection to Country.

Norton Fredericks



Image: Norton Fredericks, *Strata*, 2022, felt, 220cm x 174cm x 1cm.
Image courtesy of the artist.

Artwork

For *Identity Landscape*, Norton gathered eucalyptus leaves from three places of personal significance: Tulumur/Ipswich, Meanjin/Brisbane and the Yugambah region/Gold Coast. He boiled the leaves to create natural dyes – or 'extractions of landscape' – that were used to soak wool. Norton blended the wool together through wet felting, one of the oldest techniques used to create fabric.

The resultant work features botanical prints and topographic lines, forming a biographic map that demonstrates the artist's growing connection to Country. Fully sustainable, once Norton's work reaches its natural end, it can be composted to return nutrients to the soil.

Gallery Discussion

- Cultural context: How is the artist's First Nation's heritage reflected in their use of materials and techniques?
- Contemporary context: Felting and dyeing of textiles are crafts practiced since ancient times. How does display in a gallery context impact on your experience and interpretation of the artworks?

Classroom Activities

- Choose a place where you can be alone, still and silent in nature. Sit quietly for 5-10mins observing the place around you. What can you see, hear, smell, taste or touch? Sketch your observations in a journal.
- Collect natural dyestuffs from plants and **experiment** with dyeing natural textiles such as cotton or silk. Turmeric is an easy dye that does not require a **mordant** to fix the dye onto fabric, although it will fade after washing. Source a large stainless steel pot from an op shop and submerge your textile in simmering water for an hour.



Image detail: Jan Gunjaka Griffiths, *History Beneath the Beauty*, 2020. Porcelain with underglaze decoration, glaze, various.
Image courtesy of the artist.

"Woorribem holds a history. A blast from my grandmother's past as a child she went to this billabong to collect the lily flowers, its bulb, mussels and other edible bush food to take back to her family. One particular day on a usual walk she saw two strange men way off in the distance. A manager on horseback and a black tracker leading a donkey with a sack on its back. They were tracking Aboriginal, Miriwoong people to work for the manager at the station.

As the men came closer, my grandmother slipped into the billabong to hide until the men were out of sight. My grandmother then got out and started running as fast as she could back to her family, but it was too late as the strange men were already approaching the camp. With mixed emotions my grandmother spoke and pointed at the same time to the strange men, but the black tracker spoke in Miriwoong language and said they were friendly people looking for workers to work at the station for sugar, tea and tobacco as rations and brought flour to make bread as a peace offering. Some Miriwoong people did go to work for the strange manager man.

My grandmother and her family stayed on Country. If we don't carry this story and tell our children the history of Woorribem and its beauty...my grandmother's Country will be lost and forgotten forever."

- Jan Gunjaka Griffiths, Warringari Arts

Artist

Jan Gunjaka Griffiths is a multi-disciplinary artist and a Miriwoong/Ngarinyman woman. Working in ochre painting and ceramics, Griffith's explores the forgotten and hidden histories of her people by reconstructing personal family narratives.

"I was born in Kununurra and I went to school in Broome. I started painting at Waringarri Arts in 2015 to carry on the stories of my parents, famous artists Peggy and Alan Griffiths. They are my traditional teachers. I too can keep our tradition alive and hand down our stories to the next generation and generations to come. I do this with great pride and honour."

- Jan Gunjaka Griffiths

Jan Gunjaka Griffiths



Image: Jan Gunjaka Griffiths, *History Beneath the Beauty*, 2020. Porcelain with underglaze decoration, glaze, various. Image courtesy of the artist.

Artwork

The artist's most recent series *History Beneath the Beauty* (ongoing) draws on the stories of her grandmother, told on the previous page.

Gallery Discussion

- Personal context: What personal family narratives does your family hold? Are there certain stories that are told and retold during family gatherings? What significance do these stories have for you and your family?
- Personal context: How does this artwork reflect the influences of Jan's life and experiences?

Classroom Activities

- **Research** Waringarri Arts Centre and the artist's birth place of Kununurra. Where are they located on a map of Australia in relation to you?
- Sit down with a family member and listen to them share a family story. With their permission, **create** an artwork that expresses this story. Choose your medium to suit the story and context.

Artist

Jacque Meng, born in Hangzhou, China works with painting, sound, and installation. Her work redefines diasporic cultural identity beyond national and geographical specificities, rather seeing it as unfixed.

Through consideration of posthumanism, performativity, and the migration of objects and imagery between cultures, Meng breaks down binaries of 'East'/'West', real/imagined, and human/non-human. This often involves a fusing of Chinese mythology and folklore from her upbringing with memories, fictions, and contemporary aesthetics.

Jacque Meng



Image: Jacquie Meng, *spinning the coins of destiny while the devils play*, 2021, 100 x 150cm. Image courtesy of the artist.

Artwork

Jacque Meng's striking paintings emphasise diasporic cultural identity as multifaceted and ever-evolving. The artist presents three surreal scenarios using an intensely vivid palette. Each work contains references to Chinese mythology and folklore, Chinese children's poems, **I Ching divination**, **Taoist** practices, urban architecture, and contemporary clothing including UGG boots and The North Face vests.

While some elements are directly inspired by the artist's personal experiences as Chinese-Australian diaspora, others are completely fictionalised. Jacquie seeks to highlight the infinite ways in which culture and spirituality can intersect to form one's identity.

Gallery Discussion

- Cultural context: Growing up with mixed heritage can be a rich source of inspiration for contemporary artists. What elements can you observe in the artist's paintings, that reference her Chinese-Australian heritage?
- Cultural context: Both Agus Wijaya and Jacquie Meng draw on their cultural heritage in their work. How is their experience of growing up from a diasporic community reflected in their art?

Classroom Activities

- How would you **create** a work that references your cultural heritage? Combine real and fictional elements from your upbringing in a surrealist style.
- Other 'the churchie' artists such as Agus Wijaya also draw on their cultural heritage to create work. How is Jacquie's approach different to Agus's? **Compare** and **contrast** their work with a written response.

Artist

Daniel Sherington is a Meanjin/Brisbane based artist whose work critically reframes historical conventions of art making to better understand their contemporary meanings.

His practice refers to Western landscape painting and drawing, but uses alternate ways of making by producing work digitally.

Daniel's works are often circulatory in nature, with images repeated, reworked and spread amongst new contexts and materials to change their meaning.

Daniel Sherington



Image: Daniel Sherington, *untitled (bullshit landscape painting construct)*, 2022, UV inkjet print on perforated vinyl stretched, polycarbonate sheeting, recycled concrete plinth, 200 x 260cm. Image courtesy of the artist.

Artwork

Through drawing and digital processes, Daniel Sherington critically reframes Western conventions of artmaking, seeking to understand their value and hidden meanings in a contemporary context. In *Untitled (bullshit landscape painting)*, Daniel presents a 'landscape' that was constructed in Blender, a 3D computer graphics software, before being screenshot and digitally redrawn.

Printed on vinyl mesh, the fabricated space challenges more traditional methods of painting often associated with colonial Australian landscape painting, asking: is a landscape painting still a landscape painting when it does not depict a place that exists?

Gallery Discussion

- Formal context: Is a landscape painting still a landscape painting when it does not depict a place that exists? Think about traditional, Western forms of landscape painting throughout art history for comparison.
- Formal context: How does Daniel use alternate ways of making to critically reframe Western landscape painting and drawing?

Classroom Activities

- Choose two Australian colonial landscape painters to research. What are some of the key features or visual language you observe in their work? **Justify** your thinking with 2-3 pieces of evidence in a short paragraph.
- Take inspiration from Daniel's circulatory process to **create** a landscape painting. Start with an image and rework and repeat this image in new contexts and with different materials to change their meaning. **Experiment** with a range of mediums, such as painting and digital processes.

Artist

Linda Sok is a Cambodian-Australian artist who investigates the **Khmer Rouge Regime**, which forced her family to flee Cambodia. Her practice navigates the complexities of the trauma embedded in the Cambodian diaspora and aims to shift its lasting impact from one focused on genocide to one of healing.

With careful considerations for cultural objects, rituals, traditions and their materiality, her practice is often made up of sculptural installations. By accessing fragments of the past, she attempts to reimagine lost traditions and culture to allow living descendants to process the traumatic history experienced by older generations.

Linda Sok



Image: Linda Sok, *Salt Water Deluge (Tucoerah River)*, 2021. Cambodian silk, water collected from Georges River, salt, rattan, 2100 x 3300 x 800mm. Image courtesy of the artist.

Artwork

Salt Water Deluge (Tucoerah River) speaks to preserving Cambodian culture and healing in the aftermath of the brutal Khmer Rouge regime. The textile installation was created in collaboration with the artist's sister Solina, and comprises 27 silk strands hung on rattan frames. Silk weaving has been part of Cambodian culture for centuries, passed down by female ancestors. It was one of the many art forms targeted during the Khmer Rouge regime, and came close to being erased.

Linda seeks to preserve this practice, dipping each strand in a **saline solution** using a method similar to how her parents pickle vegetables. Using the curing properties of salt and water, the artist acknowledges how trauma embeds itself within objects and individuals, and seeks to address this. Linda's approach is not to employ shock tactics, but rather, to use 'soft aesthetics' to create a safe space for contemplation and remembrance.

Gallery Discussion

- Personal context: How does the artist use art as a tool for healing from past trauma?
- Formal context: How does the artist use 'soft aesthetics' to address a potentially traumatic and complex topic?

Classroom Activities

- Using a 'soft aesthetics' approach, **create** a work that provides a safe space for contemplation and/or remembrance. This could be a small sculpture such as a softie reminiscent of a childhood toy, or an installation using textiles and other soft furnishings.
- How do other artists or practitioners use art as a tool for healing from past trauma? Discuss your thoughts with a friend then share as a class.

Artist

Lillian Whitaker is a Meanjin/Brisbane visual artist and musician whose practice adopts an environmental perspective. She analyses aspects of ecology with a focus on themes of symbiosis, mutualism and parasitism within European honeybee colonies. Through **affective** art experiences, Whitaker aims to highlight the importance of ecological balance in the context of a human-induced **Anthropocene**.

She uses practical field-work methods whereby she carefully observes ecological phenomena and links these to conducted scientific research. This involves collaborating with bee colonies to create physical sculptures and soundscapes.

Lillian Whitaker



Image: Lillian Whitaker, *Ritual Collaboration*, 2022. Live Observation Beehive, dimensions variable. Image courtesy of the artist.

Artwork

In *Mutualisms*, Lillian presents three beeswax sculptures on custom plinths, accompanied by a subtle yet compelling soundscape. To create each form, Lillian placed manipulated wax objects into hives, upon which the bees were invited to build.

The artist's relationship with honeybees is rooted in an **ecocentric** framework that rejects the anthropocentric hierarchy of humans and nature. In Lillian's practice, the 'non-humans' are bestowed agency and authorship as co-creators.

Gallery Discussion

- Contemporary context: What is the Anthropocene? How does the artist challenge this framework in her work?
- Contemporary context: How does co-creation with 'non-humans' impact on the viewer's experience and interpretation of the artwork?

Classroom Activities

- Choose an ecosystem or microhabitat you can **investigate** at your school, in your backyard or local neighbourhood. This could be a native revegetation area, a vegetable garden, a compost heap, or a waterway. Record your observations and conduct **research** that connects with your findings.
- **Create** a 2D or 3D work based on your observations and research. How could you incorporate natural materials? Is there a way 'non-humans' can be given agency as co-creators?



Image: Agus Wijaya, *Procession*, 2020, Archival pigment printing on art canvas and mixed media, 73.9 x 135 x 2.2 cm. Image courtesy of the artist.

Artist

Agus Wijaya uses digital design, 3D printed sculpture and installation to explore culture and self-identity.

Born in Cianjur, a small town in West Java, Indonesia, Agus was subject to prejudice for his Chinese heritage. Since Dutch colonisation, an open mistrust and violence towards Chinese Indonesians has existed. Being told he was not 'real' Indonesian, Agus became disconnected from his home country. In his art, he felt unable to draw from Indonesian or Chinese characters. Eventually, in an act of defiance, he developed his own **visual lexicon** as a way to reclaim his identity.

Agus Wijaya

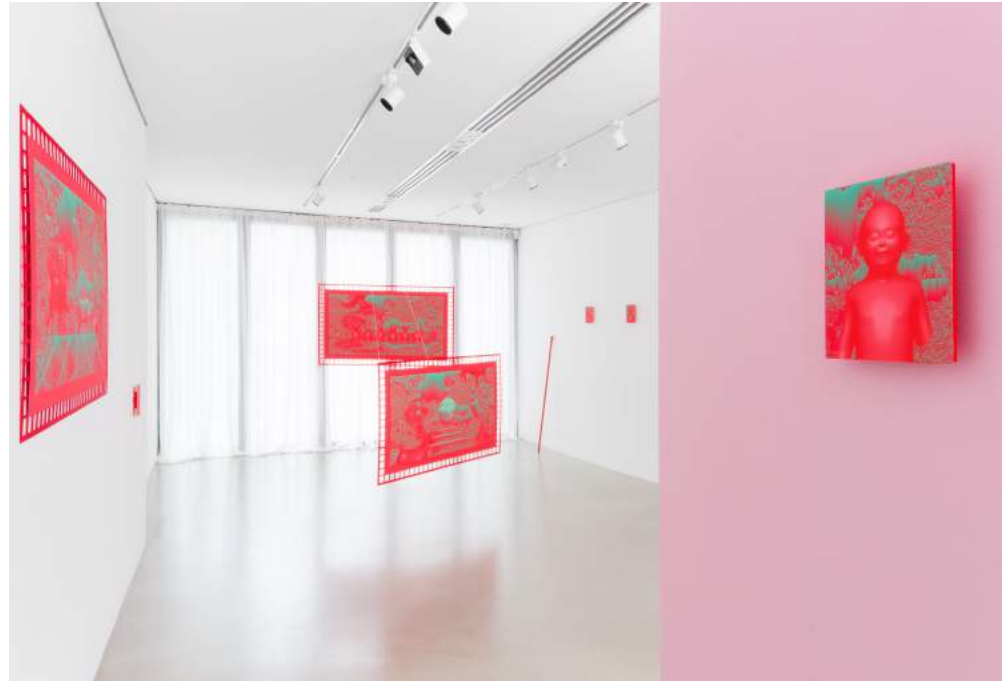


Image: Agus Wijaya, *Installation View*. Image courtesy of the artist.

Artwork

Agus's visual lexicon of surreal figures and motifs feature in prints *Procession* (2020) and *Taksakala* (2022), and sculpture *Jejadian* (2022). All three works were created through digital media, a method that has also faced bias for not producing 'real' art.

Agus uses a hyper-saturated red-green palette, giving each work the appearance of an **anaglyph** image. With both red and green colours needed to form an anaglyph, the artist encourages us to celebrate the parts that make up the whole, perhaps a metaphor for him reconciling the conflicting cultures that form his identity.

Gallery Discussion

- What is an anaglyph? You may have seen 3D glasses, usually with a red and blue lens. When watching 3D movies, two images are displayed on screen: one in red, one in blue. Each lens has a filter so only one image can reach each eye. The brain merges both images together, which gives the illusion of an image popping off the screen.
- Contemporary context: What do you think of the statement that digital media is not 'real' art? Do you think that digital art seen in popular culture, such as video games or graphic design, can be considered art? Why/why not?

Classroom Activities

- As technology has changed over time, 3D movies and anaglyphs are no longer as widespread in popular culture as they once were. What other technologies can you think of that serve as lenses to change the way we perceive the world? **Create** a mind map with your findings.
- **Create** an anaglyph image of your choice using two filters of different colours, such as red and cyan. You may like to use a digital process like Photoshop or experiment with transparent coloured plastic layers onto paper.

Artist

Emmaline is an artist based in Tartanya/Adelaide, on Kurna Country. She uses staged imagery and layered production processes, exploring photography's connection to concepts of fabrication and memory.

Her performances and sculptures made specifically for the camera often depict friends and family members in dioramas, costumes and choreographed scenarios examining the transformative abilities of the image.

Emmaline Zanelli



Image: Emmaline Zanelli, *Dynamic Drills*, 2019-21. Three-channel video with surround sound, 30-minute duration. Image courtesy of the artist.

Artwork

Dynamic Drills speaks to the production and transfer of memory. The three-channel video work features the artist and her Nonna Mila performing ritualistic actions that recall the repetitive gestures found in manufacturing.

Mila had a diverse career in manufacturing, beginning as a knitting machine technician in Italy, before emigrating to Australia and working at a wool processing plant and a factory for shrink-wrapping poultry. Through her work, Emmaline seeks to dissect the relationship between the body and the machine, and connect her Nonna's work history to her own labour as an artist.

In a voiceover, Mila recites excerpts from Filippo Tommaso Marinetti's *Manifesto of Futurism* (1909). Performing both futile and functional actions, Mila and Emmaline move between rejecting the Futurists' mechanical dreams and somewhat fulfilling them.

Gallery Discussion

- Contemporary context: The artist seeks to dissect the relationship between the body and the machine. How is her own labour as an artist connected with her Nonna's work history in manufacturing?
- Personal context: Have you ever created an artwork together with a family member? How might this change the meaning within the work?

Classroom Activities

- **Research** Futurism and Filippo Tommaso Marinetti's *Manifesto of Futurism*. What was the main objective of Futurism? Share and discuss your findings with a friend.
- How would you **create** a work that speaks to the transfer of memory? Think about memories relating to family you could share. Devise a series of repetitive actions to tell this story and document your performance.

List of Key Terms

Affective – something that creates and preferences an emotional response, rather than an intellectual one.

Anaglyph – a visual effect that overlays two images in different colours (usually red and blue) to create the impression of a 3D image when blue/red glasses are worn.

Anthropocene – a proposed geological era that is defined by increasing impact that human activity has over earth and its ecosystems.

Blackness – the connected cultural experiences of African people across the world.

Diaspora – People with a shared culture, who are living in a location different to their ancestral homeland.

Ecocentric – A philosophical approach to the world that centres nature rather than humanity (i.e. anthropocentric)

Futurism – An early 20th century avant-garde movement that emphasised rapid progress and the technological triumph of humanity.

I Ching Divination – A method for predicting an individual's fate and fortune through analysing the results of a series of coin tosses, using an ancient Chinese text.

Institutionalised – establish something, typically a practice or activity as a convention or norm in an organisation or culture.

Intergenerational knowledge – the transfer of skills, stories, ideas, and culture from one generation to the next.

Juxtaposition – placing two or more things, ideas, or images side by side to compare or contrast or to create an interesting effect

Khmer Rouge Regime – A totalitarian communist dictatorship that ruled Cambodia in the late 1970s. Under this government educated citizens were persecuted — such as doctors, lawyers, and current or former military and police. Christian, Buddhist and Muslim citizens were also targeted in series of policies that resulted in genocide.

Mordant – a dye fixative that helps cloth retain its colour, especially important when using organic/natural dyes.

Narrative – a story made by connecting a series of events to communicate meaning. History and the events it considers significant/insignificant is a form of narrative.

Pedagogy – the method for how knowledge and skills are conveyed in a educational context.

Rene Magritte – a Belgian surrealist artist working in the 1920s and 1930s, who became well known for creating a number of witty and thought-provoking images.

Saline solution – a mixture of salt and water.

Taoist – an ancient Chinese philosophy and religion that instructs believers on how to exist in harmony with the universe.

Visual lexicon – a collection of images or motifs that combine to create a distinct language.

Zouglou – style of dance music originating from the Ivory Coast during the mid-1990s. It often contains political or activist messages.



Curriculum Links

Australian Curriculum / Visual Art / Years 11-12 Syllabus Objectives

1. implement ideas and representations
2. apply literacy skills
3. analyse and interpret visual language, expression and meaning in artworks and practices
4. evaluate art practices, traditions, cultures and theories
6. experiment in response to stimulus
7. create meaning through the knowledge and understanding of materials, techniques, technologies and art processes
8. realise responses to communicate meaning

Australian Curriculum / Visual Arts / Years F-10

Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM107) (ACAVAM111) (ACAVAM115)

Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM106) (ACAVAM110) (ACAVAM114)

Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109) (ACAVAR113) (ACAVAR117)

Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes (ACAVAM119) (ACAVAM121)

Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM126) (ACAVAM128)

Image: Jacquie Meng, *everything old is new again*, 2021, oil on canvas, 700 x 650mm. Courtesy of the artist.

Further Resources

[Darcey Bella Arnold](#) artist website

[Emma Buswell](#) artist website

[Jo Chew](#) artist website

[Kevin Diallo](#) artist website

[Norton Fredericks](#) artist website

[Jan Griffiths](#) artist profile on Warringarri Arts

[Jacquie Meng](#) artist profile

[Daniel Sherington](#) artist website

[Linda Sok](#) artist website

[Lillian Whitaker](#) artist website

[Agus Wijaya](#) artist profile on Stanley Street Gallery

[Emmaline Zanelli](#) artist website

Additional '*the churchie*' emerging art prize 2022 resources are available via the [IMA Resources webpage](#)

Terms of Use

This education resource has been produced by the Institute of Modern Art to provide information and classroom support material for education visits to '*the churchie*' emerging art prize 2022 exhibition. The reproduction and communication of this resource is permitted for educational purposes only.

Visiting IMA

IMA's Education programs are FREE and available for primary, secondary and tertiary groups on weekdays during exhibition seasons. Bookings are required for both guided and self-guided groups.

Institute of Modern Art

Nadine Schmoll
Education Manager

Judith Wright Arts Centre
420 Brunswick Street
Fortitude Valley QLD

education@ima.org.au

ima.org.au/education | [@ima_brisbane](https://www.instagram.com/ima_brisbane) | #IMABrisbane

BSPN.
ARCHITECTURE

Fardoullys
CONSTRUCTIONS

madison
CLEANING & PAINTING SERVICES
Caring for our planet's future & sustainability

Chartwells

ARMITSTEAD
ARCONSULTING
T

Churchie.

IMA
INSTITUTE OF MODERN ART