

Castlemaine State Festival

xyz[ED] Education Program Learning Guide

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About this Learning Guide

This Learning Guide is intended for use as a starting point to generate discussion and activities before, during and after a visit to Castlemaine State Festival 2019.

There are a large number of artists delivering workshops as part of the Education Program, and several schools performances, plus an enormous range of wonderful visual art exhibitions that schools can access during the Festival. The visual arts program at Castlemaine Art Museum will run for 10 weeks after the Festival ends, so you can come and visit again, or come and see those exhibitions after the Festival.

In this guide you will find background information for each artist, plus broader questions to consider. These can be used to generate discussion, or research and writing tasks, and other classroom activities. References to other artists are included, to extend avenues for research. The material in this resource has been created with reference to the Australian Arts Curriculum and the VCE Art curriculum. It provides generalised information that can be adapted for different age groups of students, from Foundation to year 12.

Planning your visit

The first step is to book your workshops and performances. Fill in the booking form on the website and return it to Kate Stones at kate@castlemainefestival.com.au by Friday 15 Feb. **Make sure to detail student numbers and your email address.** You can download the form from the CSF website Education Page. Workshop times and venues are detailed on the booking form <https://castlemainefestival.com.au/events/xyz-ed-education-program/>

Workshop and small performance capacities are limited to 2 classes only, approximately 50 students. Main stage performances have a capacity of approximately 200, and up to 290. If you can't fit all your students into a workshop, they can visit a number of the exhibitions in the visual art program. The following exhibitions have student worksheets at the venue. Damien Shen and Robert Hague (Market Hall); Hayley Miller-Baker and James Tylor (Castlemaine Art Museum); Lyndell Brown and Charles Green (Castlemaine Art Museum); Abdul-Rahman Abdullah and Anna Louise Richardson (Newnorthern Art Hotel).

There are many other exhibition to see as well. See the CSF website for details on visual art exhibitions and venues.

Schools will be responsible for booking their own bus to and from The Market Building in Mostyn Street, which will be the central drop off and pick up point. There will be a special schools discount for the cost of the bus. Buses are required for two workshops within the program. These will be pre-arranged and free to schools.

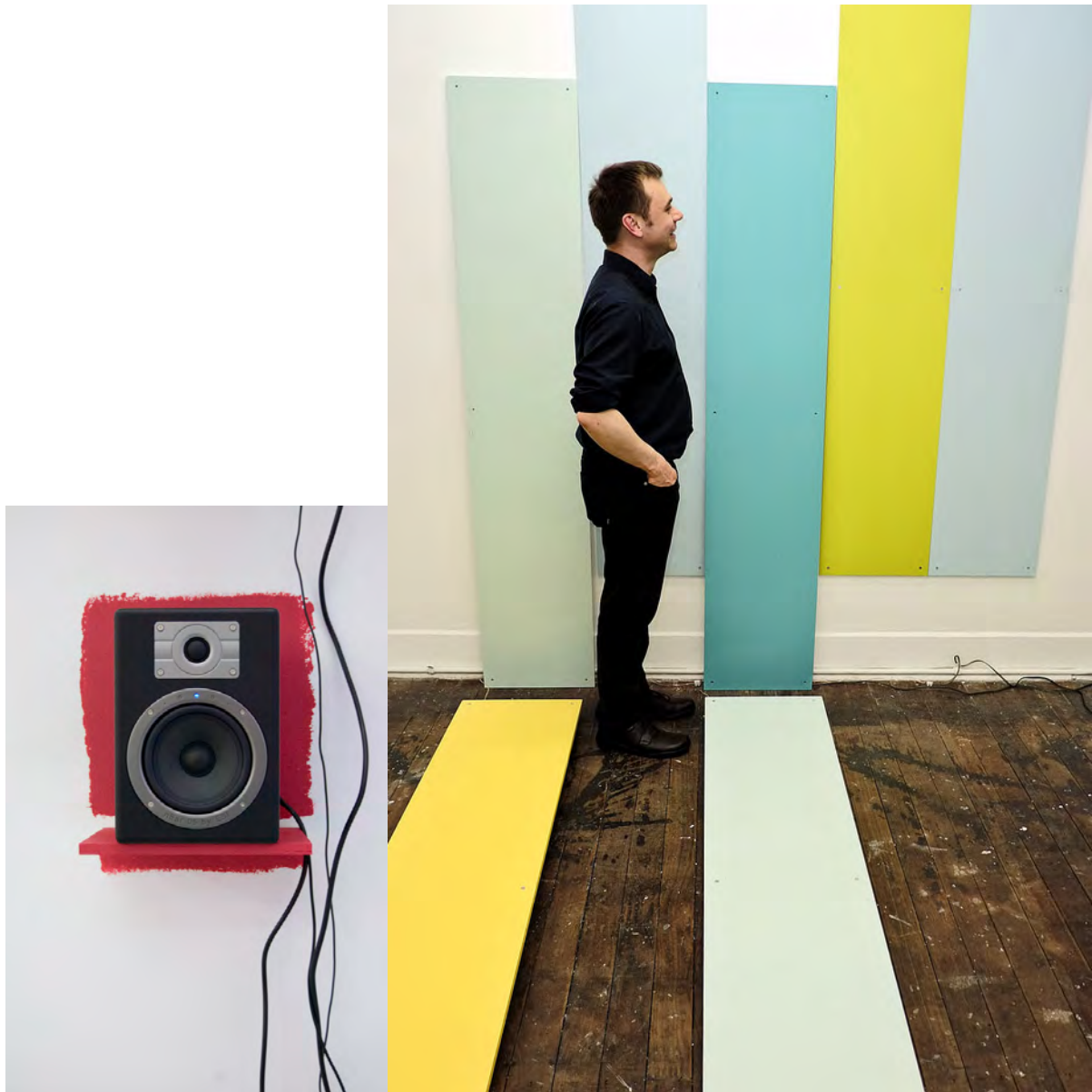
Curriculum Links and Themes

The Festival covers a broad range of art forms, linking to Learning Areas: **Visual and Media Arts; Dance; Music and Drama.** There are also links to Learning Areas such as **History, Geography, Science and Civics and Citizenship.** The Festival program addresses the Cross Curriculum Priorities of **Aboriginal and Torres Strait Islander Histories and Culture, Asia and Australian engagement with Asia, and Sustainability.** Students engaging with the xyz[ED] Education Program will have numerous opportunities to reinforce General Capabilities, especially **Creative and Critical Thinking, Intercultural Understanding and Personal and Social Ability.**

Visual Artists delivering Primary Program workshops

1. Michael Graeve CASTLEMAINE BASED

Visual Art Making and Responding/Media Arts/Music/Critical and Creative Thinking/Literacy and Numeracy



L: Michael Graeve, *Subsequent Moments Simultaneously*, 2011 (detail) photo Michael Graeve. R: Michael Graeve with his artwork *Conjunctive and disjunctive relations*, 2013, Art Projects, Marrickville.

Michael Graeve is a visual and sound based artist based in Castlemaine. He exhibits, teaches and performs internationally. He creates paintings, site-specific installations, sound installations, sound performance and compositions. His works are held in collections in Australia, Germany and the USA.¹ In 2014 Michael's work was featured in the Melbourne Now exhibition of contemporary Melbourne artists at the National Gallery of Victoria.

"Graeve's work expresses the interrelatedness of our senses of sight and sound. He constructs exhibitions that seem to propose that we should be listening to his paintings and looking at this audio work."² *Nicholas Chambers, Eyeline Magazine*

During the Festival Michael will deliver a workshop exploring processes of translation between different materials and senses. Students explore noise, sound, colour, pattern, abstract art, score and composition.

On the Radio National program *All in the Mind*, presenter Lynne Malcolm interviews 11 year old Eliza Watt about her Synaesthesia, a condition were people see sounds and hear colours and shapes (28mins). This interview has some academic/technical language, but it's great to hear Eliza talk about her experience. Here's the link:

<https://radio.abc.net.au/programitem/perDaR2nr3?play=true>

Questions and Activities

1. Research the meaning of synaesthesia. Can anyone experience it? Create a game that you can play in pairs or in teams, that makes you practice translating sounds and colour and shape or colours as sounds. How can you make your game more fun, or more challenging?
2. Practice different acts of translation. Listen to a piece of music, and then ask yourself: If this piece of music were a vegetable, what vegetable would it be? What animal? What month would it be? What would it taste like? How many other interesting and funny correspondences can you imagine?
3. Research the work of British artist/composer Kathy Hinde. Her work combines sound and sculpture in unique ways. How is this similar to the way that Michael Graeve works? How is it different? Here's a useful link: <https://www.studiointernational.com/index.php/kathy-hinde-interview-tipping-point-im-really-interested-in-combining-visual-art-and-music>

Can you find any other visual artists that work with sound?

2. Hayley Millar-Baker GUNDITJMARA/MELBOURNE BASED Visual Art Making and Responding/Aboriginal and Torres Strait Islander Histories and Cultures/Intercultural Understanding



Hayley Millar Baker, *Untitled (So he mixed arsenic with half the flour and a raging thirst was created)*, 2018, 80 x 100 cm, inkjet on cotton rag. Edition of 5 (+2 AP)

Gunditjmara woman Hayley Millar Baker is a digital photographic artist. She takes photographs, and then manipulates them digitally, to create haunting images that explore her personal and collective histories. Sometimes her works are obviously collaged, but her most recent works are subtly manipulated to create an unworldly sense of unease. The black and white inkjet prints on cotton rag paper have dense and velvety quality. Hayley's practice is influenced and informed by her Koorie heritage and her own experience, existing in a colonised contemporary urban culture. Hayley studied Fine Art at RMIT and Teaching at Melbourne University³. On the Vivien Anderson Gallery website she states:

*"Engaging with personal subjects surrounding my existence as an 'urbanised' Aboriginal, my practice is focused in photo-media investigations and interrogations of both personal and collective realities and re-imaginings - confronting past, present, and future stories of Aboriginal existence within south-east Australia. By utilising photographic imagery as a shared language...I use digital technologies to recount (to give the facts through narrative) and revive (to bring back into notice) storytelling through the process of photographic assemblage. I explore themes of cultural beliefs, connection to country, identity, relationships, cultural practices and values, displacement, alienation, oppression, and social confinement in relation to my own Aboriginal heritage. As a Gunditjmara artist raised off Country, I am well versed in the complexities of identity that stem from growing up Aboriginal in a contemporary urban culture. It is this experience...that has fuelled my practice. Drawing inspiration from my embodied connection to the land of my ancestors, I direct my lens in a way that allows later adaptation through the construction of assemblages. Revealing personal re-imaginings of my story and my culture I acknowledge traditional story-telling through a contemporary lens."*⁴

Hayley's workshop gives students a window into her exploration of photography using collage techniques. She reflects on the strength and resilience of Aboriginal Australia, reimagines what could have been, and reveals the complexities of Aboriginality now.

Questions and Activities

1. Hayley states that she was raised "off Country". What does that mean? Find out some things about Gunditjmara Country and people. Where is it? What is it like? The United Nations have declared 2019 the Year of Indigenous Languages⁵. How many Indigenous languages are there in Gunditjmara Country? Can you learn some words?
2. Our relationship with place comes from an interweaving of different things: where our family originates from; where we were born; and where we have made a home. For some people those three things are all the same. What is your cultural heritage? How do you connect with it? What other things influence your sense of identity?
3. Hayley's work is digitally manipulated. Before artists used computers, they manipulated photographic images using collage, and dark room techniques. Photo-collage has often been used, especially by women artists, to challenge the dominant societies' norms and expectations. Why do you think this is? German surrealist Hannah Hoch is one of the most famous examples, can you find some more?
4. Research the work of other Indigenous female artists working in photography including Tracey Moffat <https://ocula.com/magazine/conversations/tracey-moffatt/> and Leah King-Smith <https://www.daa0.org.au/bio/leah-king-smith/biography/> Compare them with the work of Hayley Millar-Baker.

3. Sisters Akousmatica (Julia Drouhin and Phillipa Stafford) TASMANIA BASED Science and Technology/Personal and Social Capability/Critical and Creative Thinking



Sisters Akousmatica at the Next Wave Festival, 2016, photo Keenan O’Hehir

Sisters Akousmatica are artists Julia Drouhin and Phillipa Stafford. They are sound artists and work in creating and facilitating radio broadcasts. They are passionate about sound and amplifying marginalised voices, especially women, including trans and non-binary gender identified people, working in sound art. Sisters Akousmatica create curatorial, artistic and written projects that are concerned with collective radio practices, the exploration of sound and space, and new art forms.⁶ Sisters Akousmatica identify as feminist artists. Their interest in social change, and the engagement with communities places them in the field of Socially Engaged Art practice. This art term refers to “any artform which involves people and communities in debate, collaboration or social interaction. This can often be organised as the result of an outreach or education program, but many independent artists also use it within their work.”⁷ Sisters Akousmatica support artists and other community members to use hand built and old technologies to create narrowcasting FM and crystal transmitters from kits, minerals and home detritus.

Questions and Activities

1. Use the Tate Gallery website as a starting point to research other artists who have a Socially Engaged Practice. Can you find some examples of Australian artists with this kind of practice?
2. If you were to stand up for a social cause what would it be? How would you create a participatory event that highlighted that cause?
3. Some students from Castlemaine recently started the Climate Strike Australia⁸ movement. A band called Ethical Decimal played at the rally in Melbourne. Ethical Decimal are young female students from Castlemaine. Can you find any references to them online?
4. Research the science behind how radios work. Could you make some art work about radios? Perhaps you could take a scientific diagram and add some drawings and collages to make it more visually exciting.

4. Kylie Stillman MELBOURNE BASED

Sustainability/Vis Art Making and Responding



Installation view of Kylie Stillman's 'Scape' 2017 courtesy of the artist and Utopia Art Sydney

Kylie Stillman is the winner of the Eucalypt Commission, a new prize created in collaboration with LaTrobe University and Eucalypt Australia for Castlemaine State Festival. Kylie is a sculptor who works with recycled materials, constructing form through carving out 'negative' spaces – a process of subtraction. Her sculptures feature images from nature – birds, trees and mountain ranges. To construct these images she uses everyday domestic materials such as books, used biro's, plastic bottles and venetian blinds. Kylie also creates larger works from sheets of plywood, meticulously cut with a jigsaw and stacked to create form through absence. Kylie explains her process in an interview with Owen Craven for Artist Profile magazine:

"... it's using things in quirky, resourceful ways...it's about playing with alchemy – taking something very common and then giving it this nobility. A common example of a biro pen can be used to create a landscape; a strong stack of books can be used to make a sculpture; or a set of venetian blinds can become a wall piece. It's about things from the everyday, that by adding – or in my case subtracting – raise its level of value or aesthetic to give it a noble presence..."

Kylie describes her process:

"Everything is planned out. I don't like using glue or permanent fixtures, I like everything to be able to come apart. Like stretching a canvas, a stack of books needs to be prepared...for example with the books, they all have an internal rod to hold [everything] together and everything is invisible and doesn't damage the books – nothing will fade or discolour the pages. Once I have everything put together then I work page by page – in

the same way you read the book, I'm opening each page and cutting out sections... Things that are labour-intensive are something I appreciate in art, the idea that there are simple gestures in time that are trying to get the viewer to slow down and think about it. I enjoy, too, watching someone look really closely at your work and you can see the person trying to nut out how it was done or look at each mark or cut and, then, bring themselves back to look at the form or imagery and [see] the connection between those two things."⁹

Questions and Activities

1. Kylie Stillman studied painting, however she never uses paint. She identifies herself as a 'conceptual' artist. Explore this art term and discuss how Kylie's artwork fits into its definition.
2. Rachel Whiteread is an English sculptor who also works with the idea of negative space. She often works on a large scale. Compare her work to that of Kylie Stillman.¹⁰
3. See if you can find other ways that artists work with books. The Australian artist Nicholas Jones uses a number of different techniques to create sculptural forms with old books.
4. Explore the meanings and messages in Kylie Stillman's tree sculptures, especially in the relationship between the materials and subject of the artworks.

5. Hayley West CASTLEMAINE BASED

Visual Art Making and Responding/Personal and Social Capability



Hayley West, *Death of a Swallow... Inch'Allah* 2014 Photograph, 31 cm x 46 cm

Hayley West's art practice spans installation, sculpture, video and performance. Her works explore rituals of burial and memorial. She identifies as a 'death literacy advocate'¹¹ Hayley's work gently tackles experiences of personal bereavement, combined with ideas of devotion, memory and absence. She aims to challenge taboos and social shame about death and dying, and hopes that her work can open up a place for people to share their experience and feelings about death and bereavement. Hayley's work often directly involves the public, who participate in bringing the work to life. In 2015 Hayley's work was included in a Festival in Canberra called *Art, Not Apart*¹². The audience were invited to sit down and have a cup of tea and a biscuit, and a conversation about

death. This was called A Death Café. Death Café is an international movement, where people are offered a respectful, confidential place to eat cake and talk about death, a subject which many people feel uncomfortable or embarrassed talking about¹³. Jon Underwood, who was a Buddhist, and had heard about a similar project started by Swiss sociologist Bernard Crettaz in 2004, started Death Café in 2011 in London.

Hayley's installation in Canberra included a second space called *I Remember You*. a 'Cooling Bed' on a mezzanine above the Death Café, where people could lie down and think about the objects in their lives, and who they might leave them to. Hayley also has an on-going project called The Departure, a contemplative community art space.¹⁴

Questions and Activities

1. Have you ever found a dead animal on a bush walk, or on the road, or maybe in your garden? How did it make you feel? What did it make you think about? Did you do anything to commemorate the animal's life?
2. Research the different ways that people remember their loved ones in different cultures. What colours are used? What sort of graves do people have? What events happen? What special things to people say or sing? Use your research to inspire you to make up your own memorial for an animal. Maybe are real one that you have seen or know, or maybe a group one for all the animals that get killed on our roads.
3. Perhaps you can create your own Death Café, where people can talk about pets or family members who have passed away. Or talk about the mystery of what happens to us when we die.

6. Susie Elliot and Helen Mathwin Martin (Wide Open Road Art) CASTLEMAINE BASED

Visual Art Making and Responding/Personal and Social Capability



Have you noticed the three glass cabinets on the corner Mostyn Street and Hargraves Street in Castlemaine, which are occupied by an intriguing series of contemporary artworks? If so, you might have wondered how they got there, and who is behind the project. The on-street public art space, *Wide Open Road Art* (WORA) is the product of a collaboration between Castlemaine-based artists Susie Elliott and Helen Mathwin Martin. The artists have been collaborating for seven years, and they established WORA in 2015. They select artists whose artwork makes reference to broader political or social conversations, and perhaps reflects on the definition of an artwork. They are interested in the relationship between old and new crafts and technologies, and in how connections between people, history and geography (location) continually shift and change. Notions of connection and scale are very important to them. This interest in scale and connection has been informed by the impact of new technologies on the experience of distance and the concept of an Art Centre.¹⁵

Key curatorial concepts driving WORA are:

- The notion of an art centre
- The building/deconstruction of connections — interpersonal, historical, geographical etc.
- The relationship between old and new crafts/technologies.
- Engagement with current aesthetic, social, political and material debate/experimentation within the arts¹⁶

For their Castlemaine Festival workshop ‘Yes, and...’ Susie and Helen will facilitate an exploration of the collaborative process, to create a large-scale artwork, constructed through storytelling.

Activities and Questions

1. Consider the difference between ‘Craft’ and ‘Art’. Think about where they are seen, how they are used, how they are priced. An exhibition called Slipstitch was on at Castlemaine Art Gallery in 2016. This featured artists who blurred the boundaries between craft and art. Here’s some information about the exhibition <https://netsvictoria.org.au/exhibition/slipstitch/> Can you find any textile artworks on the WORA website? (see references at the end of this document).

2. Research the following WORA projects via the WORA website:

Handmade House project for Craft Cubed in 2017

Post-Truth Booth 2018

Think about how these projects are similar and different. Make some dot points to express your reflections.

3. Have you ever worked with someone on a project? A collaboration? It doesn’t have to be an art project. What was productive about working together? What was challenging?

Research some other artists who have collaborated. Here’s a starting point

<https://mymodernmet.com/artist-couples/>

7. Jazoo Yang South KOREA/BERLIN BASED

Asia and Australian Engagement with Asia/Intercultural Understanding



Jazoo Yang's practice centres around urban and built environments. Her work both embodies and comments on the relentless processes of decay and development that is driven by our the progress of our modern society. This process is especially fast in Asian countries such as South Korea, where Jazoo grew up, due to the immense speed of urban development. Jazoo uses fragments of the decaying urban environment to create her work; covers from buildings' outer walls, wallpapers from abandoned houses, interior materials, pieces of a mosquito net from someone's house, and traditional Korean roof tiles. She collects these fragments and embeds them into resins, to make sculptural objects or to re-install them into the urban environment like strange puddles of the past. Jazoo also works like a street artist, painting and pasting onto walls. Martin Reed, Nuart Festival Founder commented in 2018:

"Jazoo Yang belongs to a long lineage of urban art Tricksters, of often displaced solitary street Coyotes dedicated to undermining, disrupting and subverting the continued neo liberal march towards a Totalitarian control of our public space and urban spatial order...There are cracks, dislocations, exiles, existentialism externalized as spatial event, an understanding that the world we inhabit is not fixed, that it can be dismantled and pieced together again, you can play with it, construct, reconstruct and deconstruct, like music, like a song, the street is a story that can be told in many different ways, remixed...infinitely."¹⁷

The scale of Jazoo's practice is broad and strongly gestural. She's as at home making paintings for a gallery environment, as she is making paste-ups on the street. But these paintings on canvas embody the chaotic energy and physicality of the street, with a similar energy and gesture to the work of German painter Anselm Kiefer or American painter Cy Twombly.

Jazoo has made extensive use of the thumb and fingerprint in her 'Dots' series. This began in 2015 in the Korean town of Motogol, where Jazoo covered a house that was set to be demolished in her own fingerprints. These marks have a special cultural relevance for Jazoo. She uses an 'Inju', an ink-soaked pad used for inking a stamp or taking thumbprints, made of castor oil and silk from cocoons. 'Jijang' in Korean, is an act of dipping one's thumb into the inkpad to make a fingerprint. The print acts like a signature and is commonly used in public offices and on important documents or contracts. Jazoo has used this technique of finger printing, to facilitate community groups in various locations across Europe to create large scale wall works of thousands of prints.¹⁸

Jazoo's works have a political and social agenda, however they are not didactic. Rather they are poetic ruminations that can attach themselves to multiple symptoms of globalisation. For the Nuart Festival in Stavanger, Norway, the artist marked a dilapidated, land-locked boat with thumbprints, alluding to the depletion of traditional seafaring industries such as shipping and fishing in favour of the lucrative oil industry, as well as the global migrant crisis and widespread apathy towards the humanitarian crisis arising from forced migration on a mass scale.¹⁹

Questions and Activities

1. Jazoo Yang's work has been featured in the online magazine, Graffiti Street. How is her work different from 'traditional' street art and graffiti, such as tags and paste-ups?
2. Jazoo uses marks made by builders and government officials, and subverts them by repeating them and using them to create beauty in the urban landscape. Can you think of an 'official' image or mark that you could use in the same way, changing its useage to make an artwork?

References

Michael Graeve

¹ <http://www.michaelgraeve.com/Biography.html>

Michael Graeve website cited 25 January 2019

² <https://www.eyelinepublishing.com/eyeline-50/review/michael-graeve-gating>

Chambers, Nicholas, Eyeline magazine, Issue 50, 2002, website cited 26 January 2019

Hayley Millar Baker

³ <http://www.vivienandersongallery.com/artists/hayley-millar-baker/bio>

Vivien Anderson Gallery website, cited 28 January 2019

⁴ Millar Baker, Hayley, *ibid*

<https://www.hayleymillarbaker.com/a-series-of-unwarranted-events.html>

Hayley Millar Baker's website includes some disturbing historical information about the violent colonisation of Gunditjmara Country

⁵ <https://www.arts.gov.au/what-we-do/indigenous-arts-and-languages/2019-international-year-indigenous-languages>

Australian Government Department of Communication and the Arts website, cited 30 January 2019

Sisters Akousmatica

⁶ <http://www.sistersakousmatica.org/curatorial-statement/>

Sisters Akousmatica website cited 29 January 2019

⁷ <https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice>

Tate Gallery website cited 29 January 2019

⁸ <https://www.theguardian.com/australia-news/2018/nov/28/hundreds-of-students-striking-over-climate-change-descend-on-parliament>

The Guardian Australia Edition, cited 29 January 2019

Kylie Stillman

⁹ <http://www.artistprofile.com.au/kylie-stillman/>

Stillman, Kylie quoted in interview with Owen Craven, Artist Profile website, 2015, cited 30 January 2019

<https://www.kyliestillman.com/>

Kylie Stillman's website includes beautiful images of her work, accompanied by relevant catalogue text and commentary about each series of works, a highly recommended resource.

¹⁰ <https://hyperallergic.com/464697/see-rachel-whitereads-first-uk-public-sculpture-an-ode-to-environmentalism/>

Reference to recent work by Rachel Whiteread

Hayley West

¹¹ <https://www.camdenadvertiser.com.au/story/5234136/its-time-to-talk-about-it-how-to-bring-death-into-the-light/?cs=9397>

Croxon, Natalie, Camden Narellan Advertiser, 17 February 2018, cited 28 January 2019

¹² <https://artnotapart.com/artist/2015/hayley-west/>

Art, Not Apart Festival website cited 29 January 2019

¹³ <https://deathcafe.com/what/>

Death Café website, cited 29 January 2019

¹⁴ <https://www.thedeparture.com.au/art-practice/>

The Departure website, cited 29 January 2019

Wide Open Road

¹⁵ <http://www.artsopen.com.au/artist/helen-mathwin-susie-elliott/>

Arts Open website cited 25 January 2019

Jazoo Yang

¹⁷ https://www.jazooyang.com/p/blog-page_24.html

Reed, Martin, in the essay This is a Remix, 2018, quoted on Jazoo Yang's website, cited 30 January, 2019

¹⁸ <https://www.widewalls.ch/jazoo-yang-interview/>

Borhes, Kristina, 2018, Wide Walls website, cited 30 January 219

¹⁹ <https://www.graffitistreet.com/korean-artist-jazoo-yang-protests-against-gentrification-with-two-new-works-in-stavanger-nuart-festival-2018/>

Haden, Donna, 2018, Graffiti Street magazine, cited 30 January 2019