



— 17 April – 13 June —

National Graduate  
Show



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## For Secondary Schools

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gallery hours:  
tue-sun 11am-6pm

## How to use these resources

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These worksheets have been designed for use in a variety of ways to suit the different needs of class groups.

There are 4 topic options (of varying length) for secondary groups.

- SYSTEMS AND PROCESS – making invisible things visible
- INSTALLATION 1 – spaces of imagination and immersion
- INSTALLATION 2 – drawing patterns and reading stories
- BODIES IN SPACE – fragile bodies and falling

Teachers can either select a topic area on which they prefer to focus while attending *Hatched 2010*, or else they can use the different topics as resources for the following activities:

- Activity worksheets for use during the class tour of *Hatched 2010*
- Activity worksheets for a class session held soon after experiencing the *Hatched 2010* exhibition
- Activity worksheets can be sent home as homework to follow up from a group tour of *Hatched 2010*
- Activities can be conducted using the resource images of *Hatched 2010* in the education pack as reference points. (This may be appropriate for a regional schools context.)
- Questions can be used as a group/class discussion resource
- Teachers may prefer to use these worksheets as an inspiration to develop activities specific to their group.

In each section of worksheets to be used, it is recommended that the students fill out the **Observations** section while attending *Hatched 2010*.

These **Observations** notes can serve as the basis for recall at a later stage, to assist with answering the questions that follow in each section. In this way, students can be free to fully engage their senses while viewing in the PICA gallery; and then develop their understanding of key works through further consideration, responding to worksheet questions at a later stage.

## SYSTEMS & PROCESS

### making invisible things visible



Andrew Varano, *END* 2009  
mixed media  
dimensions variable

### Observations

Count as many things as you can find that you think the artist has used to make this work. What does this mechanism make happen, and what does it remind you of? What are the two main things that this machine requires to make it work? What invisible things does this machine demonstrate?

1. What outputs does this machine produce? Why do you think that the artist has made a kind of mechanical fountain to elaborate an idea sequence? How is the process of time significant both to the machine and the relationship between the viewer and the work?

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2. Why do you think the artist has used a vending machine to supply bottled water as part of the 'system' he has made within this work? What is leftover as 'waste' at the end of the machine's working action? How does this work encourage us to reflect on energy, machines, consumption and waste in our everyday life?

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Susan Nelson, *Untitled* 2009  
wood, rice paper and paint  
280 x 85 x 85 cm

### Observations

What do you notice first about this work? How does the contrast of colours create a visual effect? What invisible things does this work show us or suggest? What do you notice about the messiness of the residue of this event?

1. What do you think this artist wants to show by leaving the traces of a previous event as the final outcome of the artwork? How does the viewer imagine the 'journey' of the paint from the bucket up the top downwards? Why do you think this artist is interested in showing the process of time within this work?

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2. What relationship between order and chaos has the artist set up within this work? Why do you think initiating this kind of 'automatic' process in an artwork invites the viewer to consider this balance between order and chaos? What visual features of the work reveal this tension?

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### Compare

Why do you think these artists are interested in building a system to show processes as art rather than 'finished' works? How do these artists embed time at the centre of their work? What are the differences between Susan Nelson's work which shows the results of a previous time based process compared with Andrew Varano's work which operates in time for the viewer to experience?

## INSTALLATION 1

### spaces of imagination and immersion



Jenny Tubby, *Octagonal Room* 2009  
polystyrene and mixed media  
240 x 300 x 300 cm

### Observations

What do you notice about the outside of this room? What do you notice about the objects and structures on the inside of the room? Write a list of different objects and elements displayed inside the room. How does the experience of being inside this room make you feel as a viewer?

1. The artist has covered this room in words and writing from different languages. Why do you think this artist might be showing us different languages as a visual motif when we don't understand them? Given the video of the artist speaking in made-up languages, what does this artist seem to explore about patterns, meaning and reading in this work?

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2. The artist has collected and made lots of different objects and shapes and placed them carefully alongside each other. What do you think the artist is suggesting about how these shapes and geometry fit within the logic of this space? How does this making of shapes relate to the artists theme of making (or embedding) personal meaning within artwork and art processes?

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Robyn Laycock, *Subcutaneous Laboratory* 2009  
installation  
dimensions variable

### Observations

What does this space make you think of? What colours do you notice in this space? What difference do you notice between animal specimens, research materials and the 'tools' in this space? How has the artist arranged this space, and what does this make you think of?

1. Why do you think this artist is looking at nature through the techniques and approach of the scientist? What kind of things do you think we can learn about bodies and animals by looking at them carefully and drawing what we see? What does the artist's focus on anatomy suggest about observation and the limits of seeing? How does this relate to the title of the work?

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2. Why do you think this artist has included her books and tools as part of the artwork? In bringing things together that make the work feel like a scientist's laboratory, how does it make the person viewing the artwork feel to be immersed in this space? What effect does this installation strategy of showing drawings in a laboratory space create? How does this create a different kind of work to the same drawings being shown in frames on the wall?

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### Compare

How do these artists position the viewer inside the work? These artists are making spaces that create a 'network' of possible meanings (showing many different elements all together and allowing the viewer to roam around between different possible meanings). What is the difference in effect for the viewer between being in the more 'realistic' space of Robyn Laycock's *Subcutaneous Laboratory* compared to the more constructed space of Jenny Tubby's *Octagonal Room*?

## INSTALLATION 2

### drawing patterns and reading stories

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Dariusz Kowal, *Pillars of PICA* 2009  
water bottles, paint, string  
dimensions variable

### Observations

What do you notice most about this work? How is this work different when you look at it from the bottom floor compared to when you look at it from the balcony? How does this work interact with the space around it?

1. The artist has used colours in this work to create shapes and stretch the work out into the space around it. How does this work make you feel when you stand next to it? When you look down at the circle from above, what does it remind you of? What effect does this work create by having the pattern being extended into space?

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2. How has the artist created tension between the different materials in this work? How does the way that this work is connected to the space around it through strings and the towering pillar of bottles make you think about heaviness and lightness? What is the effect of such an impossible 'pillar' at the hub of this work?

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Kiki Hunwick, *If we still existed* 2009  
found furniture and lamps, artist books, video and audio tape sound recordings  
dimensions variable

### Observations

What does this space feel like to you? Have you ever used a tape player before? Do people use tape players very often these days? Why do you think this artist has used tape players for the sound rather than a new way of playing sounds like a CD or a MP3 player? Why do you think that the dinosaur stories are read out aloud as well as written in the books?

1. How does the thematic idea of dinosaurs connect to the tape players that tell you the story? How does this focus on obsolete and outdated things relate to the storytelling aspect of this work? What comment does this make about survival and change in the modern world?

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2. What do you associate with a storyteller's voice that asks you to turn the page 'when you hear this sound'? Why do you think the artist is telling us the stories in this way, by both telling us that the story is 'just pretend' as well as instructing the reader with authority? How does this element interact with the handmade quality of the books to create an effect for the viewer?

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### Compare

What is the difference in focus of Darius Kowal's *Pillars of PICA* in creating a highly visual structure and non representational image in the space of the gallery, compared to Kiki Hunwick's fictional and storytelling style within *If we still existed*? Which style of work do you prefer, and why?

## BODIES IN SPACE

### fragile bodies and falling

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Mark Richards, *Snow Boy (Yukio)* 2009  
ceramic, polyurethane paint  
40 x 50 x 30 cm

### Observations

What are the first words you think of when you see this work? What kind of emotional effect does this work create for the viewer? How do the materials and surface texture of this work contribute to the visual effect?

1. Read the panel and consider how the title *Snow Boy (Yukio)* fits in with this work? How does the use of only the colour white in this work create an effect when you look at it? How does the myth of the Snow Boy interact with the physical presence of the work?

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2. Why do you think the baby is reaching over the edge so dangerously in this work? How does the risky situation that the baby is in make you feel when you look at it? By using the universal image of a baby teetering on the edge of falling, how does this work draw on your emotional responses as a viewer to explore its themes?

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Liam O'Brien, *Futility* 2009  
black & white photograph (film capture)  
52 x 130 x 0.2 cm each

### Observations

What do you notice about the person in these pictures? What does it look like they are trying to do? What do you think might happen next in the picture? How do you feel when you look at this person and imagine what happens next? Do you find this image sequence tragic or comic or both?

1. This figure is hovering in the air halfway between flying and falling. What do you think this artist is exploring by showing this body attempting to do something impossible over and over again? How does repetition of the image of a man running and jumping make you consider this differently than if there was just one photo?

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2. Why do you think the background of this work shows very little other than a brick wall? How does the dark figure of the man compare with the light and empty background? How does this kind of 'nowhere' place make you feel when you look at it? How does the idea of being stuck in this repetition (a kind of Purgatory) relate to the figure of a man in a suit?

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### Compare

How do these works compare to each other in the way that they represent the human body? How does each of these works emphasize the fragile quality of the human body? Which one do you find more effective visually, and which do you find more effective in terms of emotional appeal, and why?

## PROJECT 1: My Beautiful Machine



Andrew Varano, *END* 2009  
mixed media  
dimensions variable

In this project, we are taking inspiration from artists who have built systems and processes in their work, expressing ideas that combine sequence and consequence, cause and effect and include an element of chaos. Artists in *Hatched 2010* that have used this strategy include:

Andrew Varano, *END*, 2009  
Susan Nelson, *Untitled*, 2009

This project will ask students to involve the use of gravity within a built mechanism designed to keep a marble in motion for as long a time as possible on a sloping surface. It is important that all students start off with the same kit of construction materials to create the marble run and that all of the sloping bases (desks) are set up on the same standard tilt.

Students are to work in small groups and compete in a 'challenge' format. This is a problem-solving project that emphasizes process and systems thinking.

### Materials

Each group kit must have exactly the same construction materials as the others. Innovative use of these resources will determine who succeeds in making a 'marble motion machine' that runs for the longest time. There are no set ingredients for the construction kits, with some suggestions for construction base units provided below.

### Infrastructure – for each group

- 1 glass marble or steel ball bearing
- desk surface to create tilted base
- bricks, phonebooks or items (to create standard tilt on each group's desk)
- stopwatch

### Suggested Construction Kit Materials

- 1 whole pack of U-Tac
- 1 whole box of matches
- 20 popsticks
- 20 thick elastic bands
- 1 roll of masking tape
- 1 pair of craft scissors
- 1 cardboard shoebox (with or without lid)
- 1 30cm plastic or wooden ruler
- 1 pack or set of square sided pencils

## Preparation

Do some prototype testing on the desks intended for use to find the right angle of elevation to create a downwards pull on the marble that will keep it rolling downhill (ie slower than a pinball machine). It is preferable that all of the desks are propped at the same angle of elevation to keep the challenge on fair terms.

## Task

1. Set up your desk surface as the base on which you are going to construct your marble run. Each group is given 10-15 minutes to do some experimentation with techniques of creating pathways on the top of the table. Any of the kit construction materials may be used to prolong the marble's motion once released.
2. After the experimentation process, all groups are given a strict timeline in which to build and time their marble's progress down the slope of the desk. The key aim for each team is to keep the marble in motion for as long as possible once the marble is released and the timer is started. The group can use any combination or strategies of materials in order to maintain the marble's rolling progress. The timer stops when the marble stops rolling and stalls OR reaches the bottom of the desk and falls off the end.
3. After the timed development period, the final timed challenge can be held as a series of 'run-offs': a series of timed runs of the marble down the face of the desk through the marble 'maze'. The group whose marble maintains the longest duration in motion on the desk (before it falls off) wins.

*Note: A reward of round and sugary prize treats of some kind (eg. Maltesers, Kool Fruits) might promote some enjoyably 'unhealthy' competition.*

5. Analyse the winning strategies for why they have been successful in optimising the continued slow motion of the marble to extend the time of the process to its maximum.

What do you notice about the patterns and techniques for attaching materials to the desk or ideas for using the given materials that works most effectively? What were the unsuccessful use of materials, and why? Which use of materials has surprised you, and why?

6. As the follow up for this project, consider how you would design a gravity mechanism for collecting \$2 coins donated to PICA.

Design and draw a wall-mounted mechanism for creating 'visual delight' for visitors who are encouraged to donate \$2 coins by dropping them into this 'machine'. Your design should include enough flow and diagram information for the viewer to understand how this mechanism works and the sequence of events that the coin goes through in its journey down to the collection point.

## PROJECT 2: The Secret Life of Objects



Kiki Hunwick, *If we still existed* 2009  
found furniture and lamps, artist books, video and audio tape sound recordings  
dimensions variable

In this project, we are taking inspiration from the installation by Kiki Hunwick in which the viewer is offered a 'reading experience' through the combination of short narratives (in the form of artists' books) and an installation which frames the viewer's reading process.

Students may work either individually or in small groups by breaking down the stages into different tasks that come together to form the entire work.

### Materials

Materials will depend on chosen approach, where teachers may decide in advance to set parameters for materials for their group, or may prefer to keep production parameters open to student choice as part of a project development task.

### Task

1. Consider a position within which to situate your viewer's 'reading experience'. Decide on a context in which you would like the artist's book read, which could be one of the following:
  - i) a creatively produced chair or bench developed as an installation project;
  - ii) a location that is selected with consideration to the viewer's experience – an unusual or unexpected place that is not too difficult to access (eg. under a stairwell or on a low branch of a tree);
  - iii) if physical context is not easily produced or manipulated, then students can produce a recorded version of the story to accompany the reading experience.
2. When you have decided on a context, draft a short story based on the secret life of a small inanimate object that relates to the proposed reading context in some way. In drafting the story your aim is to represent this object by making some 'everyday' stories by personifying the object and creating a fictional inner life for it as well as a series of moments in time. Try to limit your story plan to 6-8 pages or less than 200 words to keep the project to a manageable scale.
3. Develop your artist's book by deciding on an alternative medium to create the written letters than by using a writing tool (such as pencil, pen, marker etc). Other strategies to produce this text might include:
  - paint
  - sewing, embroidery or textiles
  - arrangement of small objects
  - paper collage
  - cake decorating techniques

4. Document your pages of written text material with photography, and then print a copy of each page. Compile and bind your story into a simple artist's book.

5. Share and rotate between the group your situated story experience, allowing other students to explore the differences in how others have interpreted their story into a reading experience.

6. Consider how the unusual reading context shapes the way that the readers respond intuitively or on a non-language level with the experience. How does it make you feel as a reader (viewer) to realise that there has been an experience crafted with you in mind as an audience member?

NOTE: In the end, you want the story and the reading context to complement each other to prompt the viewer's imagination and allow them to identify themes within your work.