

LRG LEARNING RESOURCE

LATROBE REGIONAL GALLERY

Autumn Program 2024

The Valley

James Bugg, Andy Johnson,
Anne Moffat, Clare Steele

Exhibition dates: 1 March - 23 June 2024

LRG Galleries: Gallery 1 & 2

Interstates of Becoming

Gareth Phillips

Exhibition dates: 1 March - 23 June 2024

LRG Galleries: Gallery 3

Selected Works

Yarema & Himey

Exhibition dates: 12 February - 26 May 2024

LRG Galleries: Gallery 4

The Quickening

Ying Ang

Exhibition dates: 12 February - 26 May 2024

LRG Galleries: Gallery 5

No More Flags

MacDonaldStrand

Exhibition dates: 12 February - 26 May 2024

LRG Galleries: Gallery 6



Image: Anne Moffat, *Cows at Morwell Terminal Station*, Morwell, 2023

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Contents

3. This Learning Resource
4. Visiting Latrobe Regional Gallery
5. Creative Experiences
 - WORKSHOP: Photography with Reusable Film Cameras
 - SCHOOL HOLIDAY FUN: Collaged Tote Bags
 - SCHOOL HOLIDAY FUN: Mosaic Photo Frames
 - PUBLIC GUIDED TOURS: Autumn Exhibitions
 - ARTIST TALK: James Bugg, Andy Johnson, Anne Moffat, Clare Steele
 - WORKSHOP: Portraiture on Film
9. Exhibition: *The Valley*
 - Exhibition summary
 - About the artists
 - Student discussion questions
14. Exhibition: *Interstates of Becoming*
 - Exhibition summary
 - About the artist
 - Exhibition development
 - Student discussion questions
22. Exhibition: *Selected Works by Yarema & Himey*
 - Exhibition summary
 - Artwork focus
 - Student discussion questions
26. Exhibition: *The Quickening*
 - Exhibition summary
 - About the artist
 - Exhibition development?
 - Student discussion questions
30. Exhibition: *No More Flags*
33. Curriculum Links
30. VCE Curriculum Links

This Learning Resource

Latrobe Regional Gallery's Education Program is available for primary, secondary, and tertiary groups Monday – Friday during exhibition seasons. Our learning resource kits are designed particularly to secondary learning levels 7-12, and provide support toward both guided and self-guided tours of the exhibition/s.

This education kit has been developed to support teachers to select and adapt the questions and support materials provided within the resource for learning experiences in the gallery or classroom. Discussion questions are developed in this resource to stimulate collegial debate, discourse and dialogue between teachers, students and gallery staff. Students are encouraged to make their own observations and conclusions when viewing the works in person. Visiting the exhibition enables students to enhance their learning by gaining a visual sense of the scope of artists' work, and how it may have been conceived both conceptually and creatively. Students can also explore the development of artistic practice through narrative, material usage and technique.

A pen and notepad are recommended for each student to allow them time to respond to the discussion prompts.

This education resource provides a general overview into each of the current exhibits on offer this Autumn at Latrobe Regional Gallery, which are also showing as part of the PHOTO 2024 International Festival of Photography, a major biennial of new photography and ideas taking place from 01–24 March in Melbourne and regional Victoria.

Responding to the theme 'The Future Is Shaped by Those Who Can See It', PHOTO 2024's expansive program invites audiences to discover the possible and parallel futures that lie ahead, and how current actions and activism are shaping future realities. PHOTO 2024 is produced by PHOTO Australia in collaboration with cultural institutions, museums and galleries, and education, industry and government partners.

PHOTO 2024 International Festival of Photography

Visiting Latrobe Regional Gallery

Address: 138 Commercial Rd, Morwell VIC 3840

Opening Hours: 10am – 4pm Daily

Phone: (03) 5128 5700

Email: lrg@latrobe.vic.gov.au

Web: www.latroberegionalgallery.com

For guided school and tertiary groups, **bookings are required**. For self-guided groups, advanced notice is appreciated.

Public transport

Trains: Regional trains arrive at Morwell train station. The Gallery is a 7 minute walk from the station via Commercial Road.

Latrobe Valley Buses: The nearest bus stop is serviced by route 21 and is located in front of the Latrobe Valley Law Courts, 50 metres from the main entrance.

Accessibility

LRG is committed to providing a safe, accessible and welcoming environment for all our visitors, staff and volunteers. If you have any questions about accessibility or feel uncomfortable at any point during your visit, please approach our friendly team. LRG is wheelchair accessible via the front access point. For space requirements please contact us for details. Service animals and guide dogs are welcome at LRG at all times. Exhibition opening events do not generally include Auslan interpretation however this can be provided upon request. LRG is a predominantly standing venue with some seating available in the Gallery spaces. Additional seating can be provided upon request. Please enquire at the Front Desk.

Parking

There are numerous secure and street parking options in the area. Free All day and Two-hour parking is available nearby in the Latrobe City Council Headquarters directly opposite the gallery. A bus drop off bay is located outside our main entrance on Commercial Road.

Amenities

Gender neutral, wheelchair accessible and single occupant toilets are located on the ground floor, near the lift. Baby change facilities are located in the accessibility toilets.

WORKSHOP: Photography with Reusable Film Cameras

Saturday 13 April, 12 - 3pm

Full: \$30

Concession / Members: \$20

Join exhibiting artists Clare Steele and Anne Moffat of Hillvale as they take you through some approaches to film photography that you'll be able to try during this workshop.

Using a Hillvale re~di camera and 35mm film provided, each participant will get to create their own series of photos with the opportunity to learn tips from the artists.

Whether you are wanting to learn a new skill or looking for something fun to do with a friend or family member – you'll be sure to get some fabulous results no matter your skill level.

Following the workshop your photos will be developed by Hillvale and sent to you via email, and you'll also receive an additional 35mm camera to take home so you can keep going!

All materials included. Limited places available. Contact LRG to book your spot!

Image: Anne Moffat, *Lillian and her garden, Yallourn, 2023*



Image: Hillvale

SCHOOL HOLIDAY FUN: Collaged Tote Bags

Saturday 13 April, 10 - 11.30am

Ages: 4 - 10

Free

In this workshop you will be inspired by the possibilities of collage techniques and get to create your own photo collage to turn into a tote bag design!

Using a special transfer paper, we will press on your final design onto a tote bag to take home with you.

This workshop will get you thinking about other ways you can use collage and is perfect for creating a unique library bag or personalised gift for someone.

Limited places available. Contact LRG to book your spot!



SCHOOL HOLIDAY FUN: Mosaic Photo Frames (with Dried Beans!)

Saturday 20 April, 10am - 12.30pm

Ages: 6 - 14

Free

Paint and decorate a photo frame using a mosaic technique but with a twist! In this workshop we will be using dried beans and lentils to create a beautiful design for a special photo.

Use it at home to display a favourite memory or gift a loved one something handmade by you!

Limited places available. Contact LRG to book your spot!

Creative Experiences - AUTUMN 2024

PUBLIC GUIDED TOURS: Autumn Exhibitions

First Saturday of the month, 2pm

- 6 April

- 4 May

Free, all welcome



Join in for a free public tour of the current exhibitions with one of our experienced tour guides. In this tour you'll have a chance to get an overview on each of the exhibitions and discuss some of the ideas behind the artworks.



Image top right: Artist talk, *The sun shining ultravioletly one day upon the protean sea*, Heather Shimmen, 2023-2024 at Latrobe Regional Gallery

Image left: Clare Steele, *Mount Tassie*, 2023

ARTIST TALK: James Bugg, Andy Johnson, Anne Moffat, Clare Steele

Saturday 18 May, 2pm

Free, all welcome

Hear directly from Hillvale artists James Bugg, Andy Johnson, Anne Moffat and Clare Steele, who have developed a large body of work over several months in the Latrobe Valley. Together their work captures not only the landscape but also the people, past and present, of this place we call home.

Come along to learn about the making of this major exhibition which celebrates our Valley and learn more about the communities and places in our own backyard. Following the talk there will be some light refreshments and a chance to chat with the artists.

WORKSHOP: Portraiture on Film

Saturday 18 May

Saturday 25 May

Ages: 12 - 25

Free, limited places, booking essential

Learn about making portrait photography with Hillvale photographers Clare Steele and Anne Moffat. You will use Hillvale recycled disposable (re~di) cameras loaded with 35mm colour film to create fun portraits and self-portraits. You will get your own Hillvale re~di camera for the workshop, and Hillvale will develop the pictures for you (and send them through after the workshop via email). Plus, you will get another re~di camera to use at home after the workshop. Just a heads up: since the workshop is about making pictures of yourself and others, you should feel okay being in front of and behind the camera. Our workshop is a safe and welcoming sapce, and it's important for everyone to help keep it that way.

Limited places available. Contact LRG to book your spot!



Image: Anne Moffat, *Ronald at Morwell Lake, Morwell, 2024*

Image: Anne Moffat, *Clayton & Hudson, Moe, 2023*



The Valley

James Bugg, Andy Johnson, Anne Moffat, Clare Steele

1 March - 23 June 2024

Gallery 1 & 2

The Valley is about our Latrobe Valley, in our Latrobe City, the largest regional municipality in Gippsland. From the floodplains to the forests, this project explores the possible futures of the Valley, through its past and present, people and places. A joint initiative, this exhibition is curated by both Latrobe Regional Gallery and Hillvale Photo photographer James Bugg, Andy Johnson, Anne Moffat and Clare Steele. Working in a documentary style, these four artists have immersed themselves in the region and its people, capturing the resilience, adaptation, and aspirations of a community in flux.

The Latrobe Valley has traditionally been recognised as the epicentre of Victoria's electricity industry, derived from one of the largest brown coal reserves in the world. Additionally, it serves as a focal point for a substantial forestry industry, servicing Australia's largest pulp and paper mill, along with other sawmills. It is well known that the Latrobe Valley is undergoing a period of significant transformation, encompassing not only dramatic shifts in these industries, but also a myriad of cultural and societal changes.

Addressing the PHOTO 2024 International Festival of Photography theme - The Future Is Shaped By Those Who Can See It - the artists asked: What are the dreams and aspirations of the community in the Latrobe Valley? As we consider the shifting futures of a new tomorrow, these artists provide us with an outsider's glance, a window onto the landscapes and places we call home.

This work was imagined and conceived across many locations within the lands of the Brayakaulung people of the Gunaikurnai nation. Many sincere thanks to the Latrobe City communities for generously sharing their stories, spaces and landscapes with us.

About the artists

The artists in *The Valley* are each associated with **Hillvale Photo**, an independent photo lab based in Melbourne. Founded by Andy Johnson (exhibiting artist) and Jason Hamilton, Hillvale Photos specialise in developing and scanning film and operate with multiple dropbox locations around Melbourne where people can drop off their film rolls to process.

Each artist involved in the exhibition brings their different artistic practices and interests to create their own impression of Latrobe Valley. They were invited by the Senior Curator, David Ashley Kerr, to capture the Valley from a neutral perspective. They were not asked to depict the area in an idyllic way or to look for nice things, rather to create a collective impression of Latrobe Valley by spending time in the area, meeting people, documenting their stories and documenting the stories of those places.



Image: James Bugg, *Wayne*, Latrobe Valley Model Aero Club, 2023

James Bugg (b.1996) is a documentary photographer based in Melbourne, Australia. He received his BA from Photography Studies College in 2018. Bugg is interested in narratives exploring the relationships between people, place and circumstance. In addition to his long term work he has worked for editorial clients including Australian Geographic, The Guardian and Bloomberg. Bugg was the recipient of the 2018 Moran Contemporary Photographic Prize and received the People's Choice Award in the 2018 Australian Photobook of the Year Award, for his self published book *The Pines*. He is a member of Australian photography collective Oculi and has recently exhibited works as a part of PHOTO 2022 International Festival of Photography.

Exhibition - The Valley

Andy Johnson

Born in 1983, artist Andy Johnson's passion lies in capturing the beauty of the natural world, especially birds, through his photography. Beyond aesthetics, his work dives into the crucial connection between climate change and its impact on these creatures and their habitats. Johnson's images serve as a powerful medium to raise awareness about environmental issues, urging viewers to appreciate nature's splendour and understand the importance of its protection.

Image: Anne Moffat, *Tony and his garden, Yinnar South, 2023*



Image: Andy Johnson, *Yellow tails over Yallourn, 2024*

Anne Moffat is a photographer working across an array of editorial, commercial and personal projects based in Naarm/Melbourne. Anne draws on familial ties to Malaysia, China, and New Zealand, as well as family migration to Australia, to inform her social documentation and portraiture. Anne's photographs have been exhibited around the world at locations including the Centre for Contemporary Photography Australia, Contemporary Art Platform Kuwait, Singapore International Photography Festival, and notably, as part of a groundbreaking world-first portrait exhibition in space that soared over 111,000 feet into the stratosphere. She is a finalist in this year's National Photographic Portrait Prize at the National Portrait Gallery and has previously been named a finalist in the Prix Virginia (2021), British Journal of Photography's Portrait of Humanity (2020), and the William and Winifred Bowness Photography Prize (2019).



Image: Clare Steele, *Title*, 2023

Clare Steele is a documentary photographer who lives and works in Naarm/Melbourne. Through her practice she seeks to capture a contemporary narrative of connection and question the ever evolving relationship between people and place. In 2015, Clare graduated with a Bachelor of Photography from Photography Studies College, winning the Award for Photojournalism/Documentary Photography. Clare's first book (self-published) *J.W.* was shortlisted for the Unseen Dummy Award 2016 in Amsterdam and received a commendation from Australian Photobook of the Year Awards 2017. Her publications can be found in the permanent archives of The National Library of Australia, Martin Parr Foundation England, The Library Project Ireland and The Asia Pacific Photobook Archive.

Community Noticeboard

As part of the exhibition, a collaborative image-making project is presented as a community noticeboard. The images included have been produced through workshops led by Hillvale using their recycled disposable cameras. The first workshop were facilitated with students from Kurnai College's Flexible Learning Option in December 2023. The Community Noticeboard will continue to grow over the course of the exhibition with the inclusion of images developed from the other public workshops featuring on the wall. This allows members of the community to contribute to The Valley and recognises that the community is not a backdrop but an active participant in the stories shared.

Student discussion questions - *The Valley*

- The artists in this exhibition were invited not to depict an idealised Latrobe Valley, but rather create a collective impression of the local area. Why do you think this was important to the concept of the project?
- Each artist in *The Valley* brings their own perspective and has spent time in different areas with different people to develop the work. Choose two artists in the exhibition and identify some of the characteristics specific to their work and how they have approached *The Valley*. Compare their work and try to describe their approach and the general focus in their photographs.
- The set of artworks from each artist varies in how it has been installed. How would you talk about the layout? What effect does it have?
- What are some techniques you can identify that the curators have used to draw the attention of the viewer?

Images: Photos made during LV FLO workshops with Hillvale in December 2023



Interstates of Becoming

Gareth Phillips

1 March - 23 June 2024

Gallery 3

A world premiere by acclaimed Welsh artist Gareth Phillips, *Interstates of Becoming* is about the relationship between human beings and their shared environments, specifically in the Himalayan mountains of Northwest India. Wild environments and human constructions grapple for superiority and control in a landscape of concrete, steel, immense rockfaces and mountainscapes. With this unique and fragile landscape as a focal point, this constructed photobook sculpture and large-scale installation depicts the direct and indirect effects humans and mountains have on one another in their interdependent life-spans.

Image: Gareth Phillips, *Untitled*, from the series *Interstates of Becoming*, 2023. Courtesy the artist.



Exhibition - *Interstates of Becoming*

About the artist

Gareth Phillips is a photographer exploring contemporary definitions of the photobook, creating them as objects, sculptures and installations. He is drawn to the possibilities of presenting his work without being restricted to the format of a book. He has an established international exhibition and award history, and was a finalist for the 2023 Aesthetica Art Prize, the KG+ Kyotographie Japan Award, The Gomma New Flavours Award, the winner of the 2023 RAKFAF Award for Sculpture and was recently featured in the British Journal of Photography's 'Spatial Awareness' issue. He is an alumni of the Reflexions Masterclass, and has produced editorial and commercial work for clients that include *The Guardian*, *Wall Street Journal*, *Sunday Times Magazine*, *FT Weekend Magazine*, *CNN*, *The New York Times*, *Paypal* and *VISA*.

Image: Gareth Phillips, *Untitled*, from the series *Interstates of Becoming*, 2023. Courtesy the artist.



Image: Gareth Phillips, *Interstates of Becoming*, Latrobe Regional Gallery, 2024



Image: Gareth Phillips, *Interstates of Becoming*, Latrobe Regional Gallery, 2024

Image: Gareth Phillips, *Interstates of Becoming*, Latrobe Regional Gallery, 2024



Exhibition Development - *Interstates of Becoming*

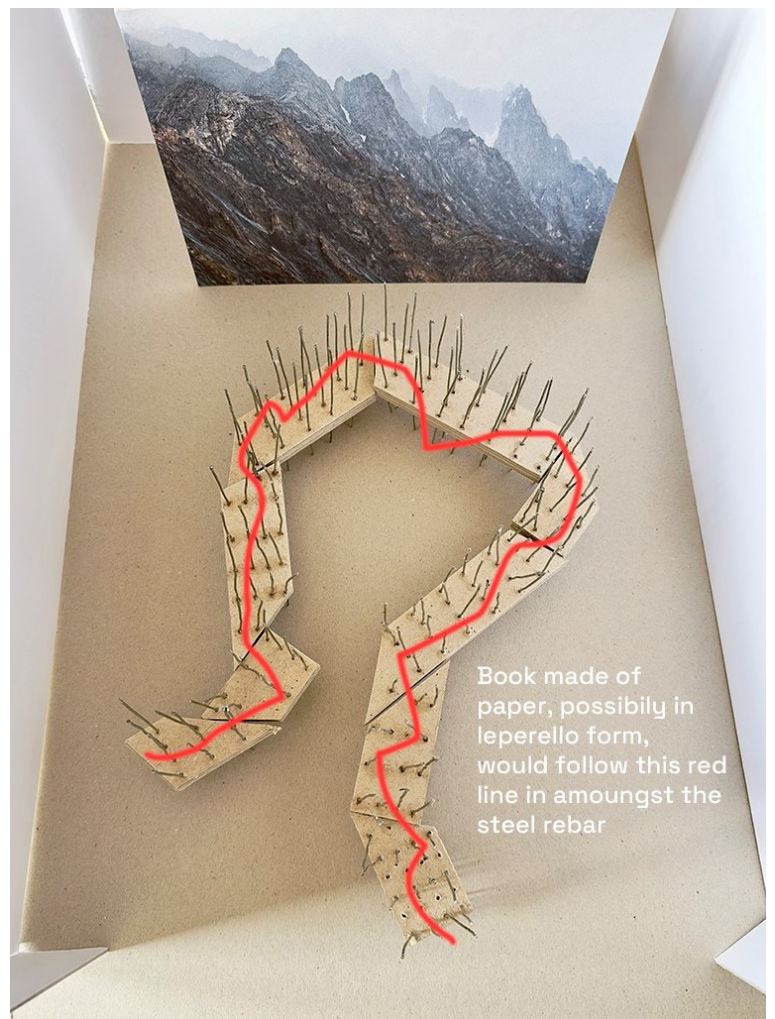
Developing this exhibition was more complex than others in this exhibition season, and required a lot of forward planning and experimentation of both material and content. This exhibition is centered on what is called a "site-specific installation", in this case, a photobook sculpture made up of several concrete slabs that anchor the photobook as it lays out in the gallery space.

In most art museums and medium sized public galleries, exhibitions are changed over within a period of up to 2 weeks, meaning there is a small window in which to build up, or "bump in" an exhibition. For large installations like this, this means a significant amount of detailed pre-planning needs to occur. Discussion begins between technical staff and the curator, based on the material needs of the artist, and the curatorial team liaises back and forth with the artist to help them achieve the best result for their work, while ensuring the safety of visitors, as well as the effective outcome for the goals of the gallery. Once the plan has been successfully agreed on, the material is purchased, equipment is hired or bought, and any external assistance is organised for the installation period. The below model was one of the early model "sketches" of the exhibition *Interstates of Becoming*.



Image: 3D model mockup by Gareth Phillips in preparation for his work, *Interstates of Becoming*, Latrobe Regional Gallery, 2024

Image: 3D model mockup by Gareth Phillips in preparation for his work, *Interstates of Becoming*, Latrobe Regional Gallery, 2024. Additional drawing and text on image describes how the book interweaves with its sculptural base.



Book made of paper, possibly in leperello form, would follow this red line in amongst the steel rebar

Exhibition Development - *Interstates of Becoming*

Building these scaled down mock-up models out of cardboard, wire and plasticine helped the artist test out the physical and conceptual implications of various modes of presenting the photobook as a sculpture. Based on the physical and logistical constraints of producing concrete slabs on site, and in close consultation with the curator and technical team, the plan later changed to individual slabs, as you will see on the next page.

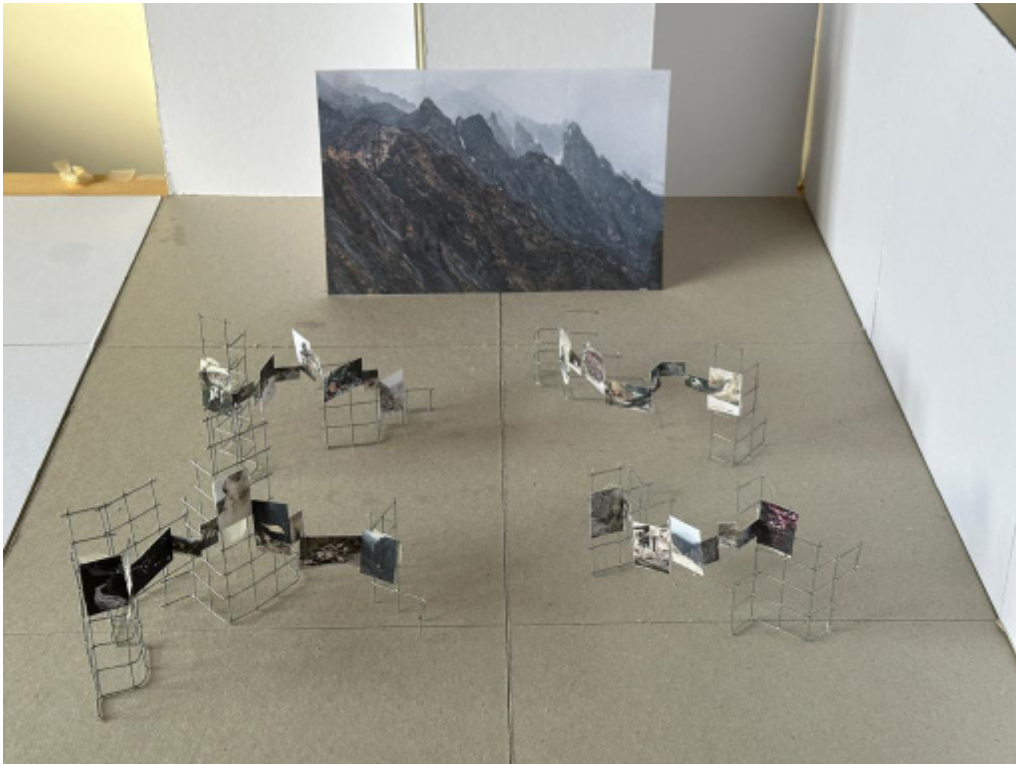


Image: More early 3D model mockups by Gareth Phillips in preparation for his work, *Interstates of Becoming*, Latrobe Regional Gallery, 2024. These mockups help the artist test out the physical and conceptual implications of various modes of presenting the photobook as a sculpture.

Image: 3D model mockup by Gareth Phillips in preparation for his work, *Interstates of Becoming*, Latrobe Regional Gallery, 2024



Exhibition Development - *Interstates of Becoming*

This is the final model of *Interstates of Becoming*. As you can see, this makes the individual concrete slabs more transportable from our courtyard into the gallery space, which were made on-site, without compromising the concept of the artist to evoke the dam construction project occurring in the Himalayas in Northern India.



Images: 3D model mockups by Gareth Phillips in preparation for his work, *Interstates of Becoming*, Latrobe Regional Gallery, 2024



Exhibition Development - *Interstates of Becoming*

The images were laid out in the space to map out where the concrete slabs would be placed, while the slabs were produced with local materials in the adjoining courtyard and brought in on pallets. Rubble was also collected (image next page) to place in the shadow of the images, to accentuate the chaotic clash of humans and nature that can be seen in the series of photographs.



Images: Production of the exhibition *Interstates of Becoming*, Latrobe Regional Gallery, 2024



Student discussion questions - *Interstates of Becoming*

- What is a photobook? How would you define it? Take some time to research the history of the photobook and find a few examples.
- Gareth's work takes the idea of a photobook and expands on the idea of what it can be. What types of artworks does this intersect with, and what aspect of the work relates to the way a photobook might be viewed?
- How do the materials used in the work and the presentation of the photos relate to the landscape? What are the different kinds of landscapes referenced through the work?
- Are there any clues to suggest how you might view the work? Do you think there is an intended order of viewing the images? Why / why not?
- What are the main job roles in the gallery that need to understand a proposed layout for the exhibition?
- Gareth's work is not going to be stored after the exhibition. Why might this be the case? Does a temporary work still require the same level of care as a work that is designed to last?

Image: Gareth Phillips, *Interstates of Becoming*, Latrobe Regional Gallery, 2024. Courtesy the artist



Selected Works

Yarema & Himey

12 February - 26 May 2024
Gallery 4

Kyiv-based artists and filmmakers Roman Khimei and Yarema Malashchuk have been collaborating at the boundaries of visual art and cinema since 2013. Their work engages with imperialist mythologies, Soviet legacies, youth, nostalgia, and the role of the “extra”. This exhibition is a brief survey of the duo’s work to date.

About the artists

Yarema & Himey graduated as cinematographers from the Institute of Screen Arts in Kyiv, Ukraine, and have been awarded the PinchukArtCentre Prize (2020), VISIO Young Talent Acquisition Prize (2021), as well as the Grand Prix at the Young Ukrainian Artists Award (2019). Their video works are in collection of the Museum of Contemporary Art Antwerp, Frac Bretagne, and Fondazione In Between Art Film. Yarema and Roman are members of the art group Prykarpattian Theater, who produced the project *Theater on Hopes and Expectations*, presented at the Ukrainian Pavillion of the 2023 Venice Architecture Biennale.



Image: Yarema & Himey (Yarema Malashchuk and Roman Khimei), *Dedicated to the Youth of the World II (still)*, 2019. Courtesy the artists.

Exhibition - *Selected Works* by Yarema & Himey

Artwork focus

Explosions Near the Museum, 2023, HD video, 14 mins

Looted by Russian occupational forces between 24-26 October 2022, the Kherson Museum of Local Lore used to house one of Southern Ukraine's largest and oldest collections of antiquities. The museum featured more than 173000 objects, spanning seven thousand years, from Scythian gold to World War II weaponry. Two weeks before Kherson was liberated by the Ukrainians, Russian occupational forces enacted a strategic theft, stripping centuries of Ukrainian history from the museum. The sound of shellings and missile strikes were recorded during filming inside the museum on December 12, less than two kilometres away from Russian-occupied territory.

Image: Yarema & Himey (Yarema Malashchuk and Roman Khimei), *Explosions Near the Museum (still)*, 2023. Courtesy the artists.



Exhibition - Selected Works by Yarema & Himey

Artwork focus

Dedicated to the Youth of the World, 2019, 4K video, 9 mins

Cxema (pronounced Schema) was the biggest techno-rave in Ukraine, organised in the Dovzhenko Film Studios in Kyiv. *Cxema* was established in Kyiv in the spring of 2014 at a time when the Russo-Ukrainian War, right after the 2014 Ukrainian revolution, led to an almost total cessation of nightlife. In this work by video artist duo Yarema & Himey, the artists' gaze observes the immense crowd of youth, recording intimate experiences of the participants dancing to the pounding rhythm of Stanislav Tolkachev's music. In difficult conditions, the culture of raves contrasts with the values of equality, non-violence and bodily freedom. For the youth of Kyiv, this collective ritual of modern alienation is an opportunity for absolute freedom; to escape the everyday. This award-winning work by Yarema & Himey is even more poignant today when faced with the uncertain fate of the youth in this video, which was produced prior to the full-scale Russian invasion of Ukraine in 2022.

Image: Yarema & Himey (Yarema Malashchuk and Roman Khimey), *Selected Works* installation view, Latrobe Regional Gallery 2024



Yarema & Himey
Dedicated to the Youth of the World
2019
4K video
9 minutes

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Yarema & Himey
Selected Works
12 February - 26 May 2024

Curated by the gallery's director and
curator of contemporary art, Dr. Sarah
Crawford, the exhibition features
works by Yarema & Himey, Roman
Khimey, and Yarema Malashchuk.
The exhibition is part of the gallery's
ongoing commitment to showcasing
contemporary art and culture.

Exhibition - *Selected Works* by Yarema & Himey

Artwork focus

The Wanderer, 2019, 4K video, 9 mins

The Wanderer (2022) examines colonial aspects of the landscape, the Russian and Ukrainian conflict, and ultimately the horrors of war. The work title reference the 19th Century romantic landscape painter Caspar David Friedrich (1774 - 1840), whose famous “wandering traveller” punctuated his landscape paintings, their backs turned to the viewer in symbolic contemplation toward the sublime natural landscape before them, and in turn, our relationship with the natural world.

The landscape here, while also beautiful, is instead interrupted by still bodies - staged self-portraits by the artists in a re-staged portrayal of the deceased bodies of Russian soldiers in Ukraine, based on real accounts. Set in the Carpathian Mountains, the duo matches the soldiers’ positions with content on a laptop and, in their trekking clothes, appear like hikers spontaneously take on “extra” roles, exploring the lines between aggressor and victim, truth and fiction.



Image: Yarema & Himey (Yarema Malashchuk and Roman Khimei), *The Wanderer (still)*, 2019. Courtesy the artists.

Student discussion questions - *Selected Works* by Yarema & Himey

- From the works in this exhibition, focus on one that stands out most to you. Write down some key words that could describe the themes or ideas expressed in the work.
- What are some of the ways the artists abstractly address Russia’s invasion of Ukraine?
- In terms of conservation, what might be some considerations for multi-media based work?
- What does *Dedicated to the Youth of the World II* tell us about the role of raves and music in society?

The Quickening **Ying Ang**

12 February - 26 May 2024
Gallery 5

The Quickening explores the transformation and lived experience of a woman in her motherhood/matrescence and postpartum depression/anxiety. The work interrogates the under-represented transition of biological, psychological and social identity during a complex and yet ubiquitous phase of life.

You begin your life in expansion. From rolling to crawling to walking, your reach moves outwards from infancy through to adulthood. At the cusp of motherhood, everything instantaneously moves in reverse. Your world begins to shrink, to coalesce into the tight sphere of domestic life. What was once the sun is now the light in your living room. What was once the road, becomes the hallway to the bathroom. Everyone you once knew, becomes the squalling baby in your arms, suddenly unknowable, inconsolable and opaque in their needs and wants.

As the external landscape of your old world shifts from mountains to lakes, the change also begins within. In increments and then suddenly fast and faster, you become internally unrecognisable. The task of navigating this new geography, the new days and nights, how you eat, how you sleep, how you love - this seismic transition - is called "matrescence". The beginning of matrescence begins as a kind of black magic curiosity - movement under the skin, growing and forming at will, the hurricane of birth, the electricity of the letdown.

The Quickening traverses the sudden landslide of one woman's known world and the subsequent moving through rubble, trying to make sense of what is left, devastated and in love, and ends with a slow rebuild of the new territory of becoming a mother.

A Centre for Contemporary Photography touring exhibition.

**CENTRE FOR
CONTEMPORARY
PHOTOGRAPHY**



Image: Ying Ang, *Untitled* from the series *The Quickening*, 2019

About the artist

Ying Ang is an acclaimed photographer and author with a focus on documentary work ranging from deeply personal narratives to multi-disciplinary abstract and conceptual media. Her work has been acquired by the Victorian State and Australian National Libraries, MoMA and Albert Museum London, and she recently exhibited at Rencontres d'Arles in France and Melbourne Now in 2023. Ying lectures at the International Center of Photography in New York, is a board member of the Centre for Contemporary Photography, Melbourne, and the director of Le Space Gallery, Melbourne.



Image: Ying Ang, *The Quickening*, installation view, Latrobe Regional Gallery 2024

Exhibition Development - *The Quickening*

As a touring exhibition, many elements of the presentation were informed by how it was exhibited at Centre of Contemporary Photography and the photobook that Ying created. This includes the decision to have walls in the space painted red, the use of wall paper for specific images, the chronological ordering of the work (important to understanding the ideas expressed and the changes happening over a period of time) and the idea to have the photographs placed at different heights.

Key considerations for showing the exhibitions at Latrobe Regional Gallery were the quantity, size and placement of the wallpapers which would determine how the series would spread across the space. As the size of the gallery is different to CCP, the planning for this was in conversation with the artist and original curator at CCP. Since some images had to be omitted due to limitations of wall space, it was necessary to know what Ying felt needed to be included in order to maintain that her work, being deeply personal, was still presented in a way that reflected her unique perspective.

On the following page, some gallery plans made in SketchUp and Illustrator show how the layout evolved, in conversation with the artist.

Image: SketchUp view for Ying Ang, *The Quickening* in Gallery 5, Latrobe Regional Gallery. Version 2.



Image right: SketchUp view for Ying Ang, *The Quickening* in Gallery 5, Latrobe Regional Gallery. Version 2. This angle shows the wallpapers less spaced out (notice the green wallpaper is on the second wall in the space compared to the view above)

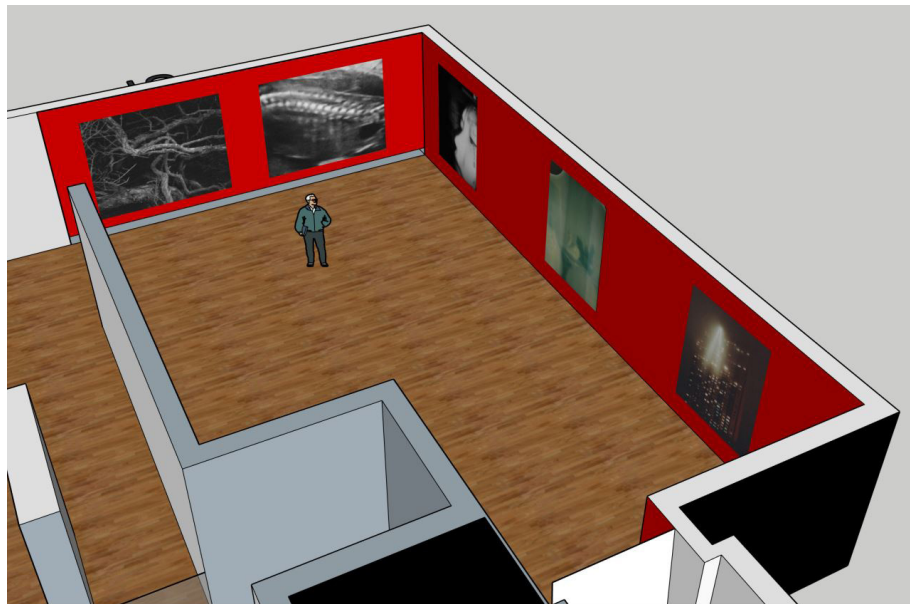
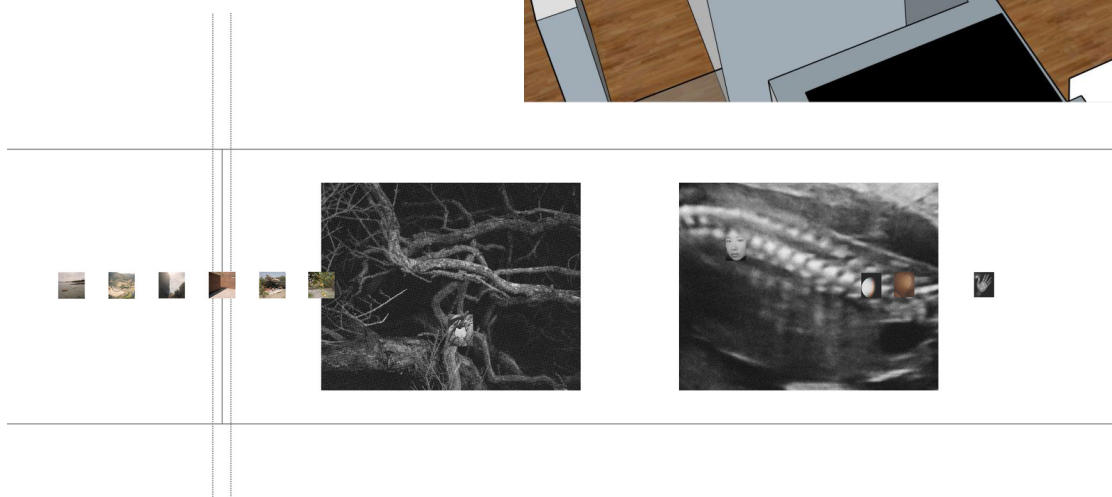


Image below: Illustrator mockup of wall 1 indicating potential placement of wallpapers and framed works on top



Student discussion questions - *The Quickening*

- Ying Ang's work in *The Quickening* is an artistic documentation of her personal experience through a time of significant change; matresence. What can we learn from Ying's exhibition?
- Identify some aspects of the exhibition design and try to write about the impact they have.
- Select some of the images in the exhibition and note down the symbolism or emotions you think are being expressed.

No More Flags **MacDonaldStrand**

12 February - 26 May 2024
Gallery 6

No More Flags is an ongoing project by MacDonaldStrand; the partnership of artists Clare Strand and Gordon MacDonald. The installation is made up of photographs of extreme right-wing marches in the UK and USA. The flags in these images have been crudely removed to withdraw the asserted legitimacy of these marches as being for the benefit of national identity. By taking the flags away from these nationalists, they hope to disempower them of the symbols that they rely on to spread their message. The resulting images show remarkable similar protagonists marching with blank flags, exposing the blank, monocultural, selfish and diminished society that they try to promote and celebrate.

Presented in partnership with PHOTO Australia.

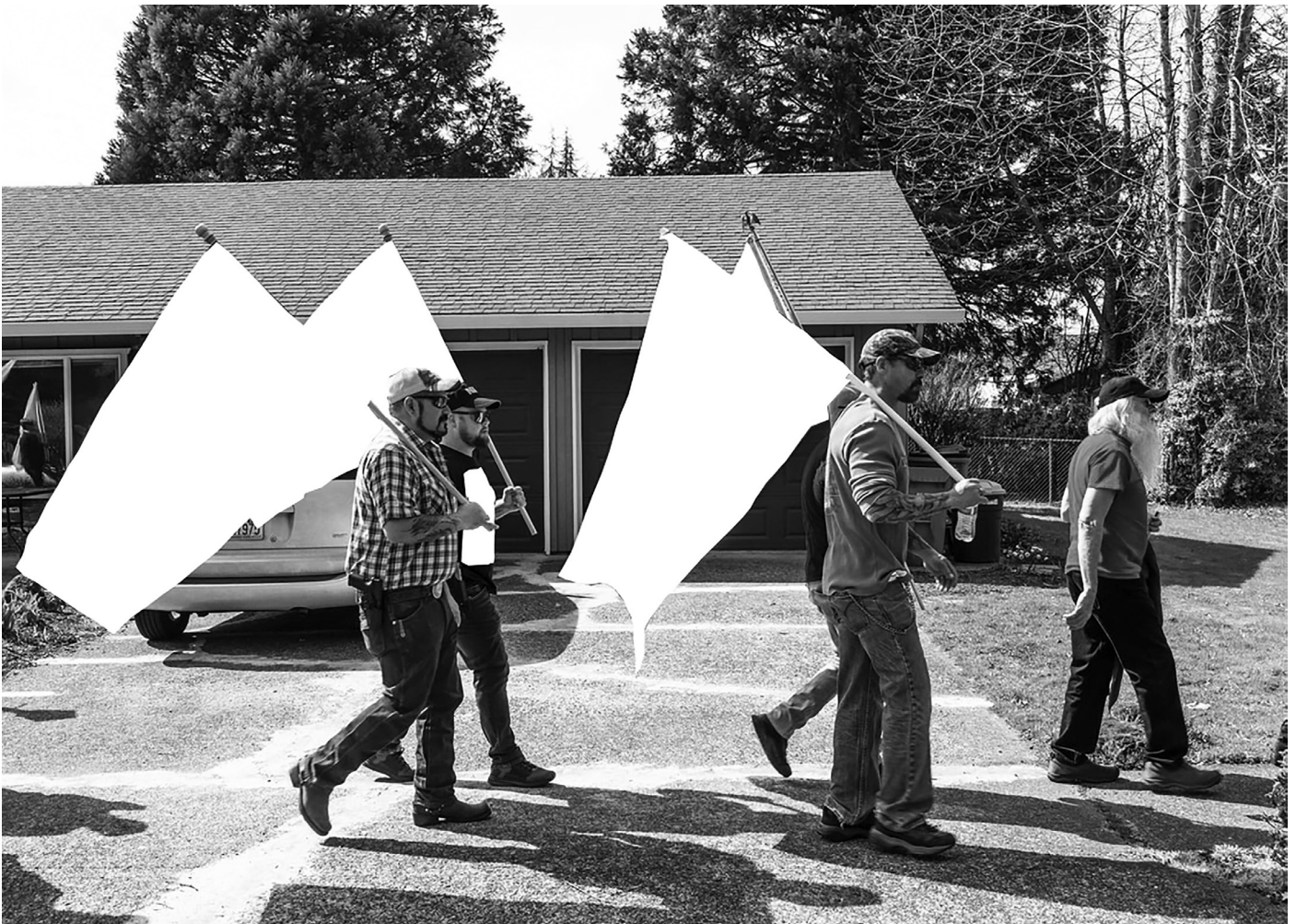


Image: MacDonaldStrand, *Untitled*, from the series *No More Flags (detail)*, 2021-. Courtesy the artists.

Exhibition - *No More Flags*



Image: MacDonaldStrand, *No More Flags*, installation view, Latrobe Regional Gallery, 2024. Courtesy the artists..

About the artists

Based in Brighton, UK, MacDonaldStrand make work in response to photographic history, politics and practice. Clare Strand is an artist whose work is held in many public and private collections. She has shown extensively in group and solo shows for the past 25 years. Gordon MacDonald is an artist and editor. He is the founding editor of Photoworks magazine, co-founder of GOST Books and is currently co-founder and editor of Hapax Magazine.

Exhibition Development - *No More Flags*

The curatorial team approached this exhibition by examining the amount of space the artist duo had in their allocated gallery, as well as the concept of the exhibition, which is a simple yet profound statement about the power of symbols and flags. There is a sound element, a soundtrack made from right-wing marches and demonstrations around the world, that needed to be incorporated into the exhibition. In liaison between the curatorial team and the artists, it was decided that printing the photographs as actual flags would extend the concept of the exhibition, ironically titled *No More Flags*. This would be far more effective than placing photographs of protests on the walls in a more "traditional" manner, as the visitor would have to walk through or around these images as objects, immersing themselves in the angry crowds on the photographs. Furthermore, the speaker for the soundtrack could be hidden behind one of the physical flags more easily, which made for a seamless and impactful feel to navigating through the exhibition.



Image: MacDonaldStrand, *No More Flags*, installation view, Latrobe Regional Gallery, 2024. Courtesy the artists..

Student discussion questions - *No More Flags*

- In this exhibition the space is densely filled with flags. What is your immediate reaction as you enter the space? How does it make you feel?
- Why is the sound a necessary part of the work? What does it add to the experience? Would you interpret the meaning of the work without the sound?
- What does removing the flags from these images do to our understanding of these crowds?

VCE Study Area 1: Creative Practice Study Design

VCE Creative Practice Study Design 2023 - 2027

Unit 2: Interpreting artworks and developing the Creative Practice

Area of Study 1: The artist, society and culture

In this area of study students focus on the ways in which art reflects and communicates the values, beliefs and traditions of the societies in which it was created. They will apply the Cultural Lens to study the practices of at least three artists from different cultures and times. Students may focus their research on one or more selected themes to compare artists, their practices and their artworks.

Students must apply the Cultural Lens, and the other Interpretive Lenses as appropriate, in their analysis and interpretation of one artwork by each of the artists.

The three artists selected for study must include:

- an Aboriginal or Torres Strait Islander person
- an artist who collaborates with other artists, technicians or with the viewer or audience as part of their practice
- an artist from a historical period of time that has used at least one traditional art form and traditional materials and techniques
- a contemporary artist whose practice is influenced by contemporary ideas, materials, techniques, processes or approaches.

Each artist selected must meet at least one of the above conditions. An artist selected for study may cover more than one of the above conditions.

Image: Exhibition documentation of Fellow Travellers, curated by Jenny Peterson, Gallery 5 & 6, Latrobe Regional Gallery, 2022



VCE Study Area 1: Creative Practice Study Design

VCE Creative Practice Study Design 2023 - 2027

Unit 4: Interpreting resolving and presenting artworks and the Creative Practice

Area of Study 3: Comparison of artists, their practice and their artworks

In this area of study students undertake research of artists, their practices and their artworks. They critically analyse and interpret the meanings and messages of artworks and use evidence and the appropriate Interpretive Lenses to support their interpretation and point of view. Using appropriate terminology, they compare the meanings and messages of historical and contemporary artworks. Each of the Interpretive Lenses can be applied to the analysis and interpretation of all artworks to varying degrees. In this area of study, students draw on specific aspects of each of the lenses to support and provide depth to their analysis and interpretation.

Students must:

- research at least one historical artist, their practice and their artworks, and at least one contemporary artist, their practice and their artworks
- compare the practices of the selected artists
- apply all three Interpretive Lenses to analyse and interpret the meanings and messages of at least two artworks by each artist
- source evidence to support their interpretation and point of view

VCE Study Area 2: Art Making and Exhibiting Study Design

VCE Art Making and Exhibiting Study Design 2023 - 2027

Unit 4: Understand, develop and resolve

Area of Study 1: Understand - ideas, artworks and exhibition

How are thematic exhibitions planned and designed?

In Area of Study 1 students investigate the intentions of artists and the different characteristics of their art making. They understand how artworks are displayed, and how subject matter and ideas are represented to communicate meaning and the intentions of the artists to viewers. The exposure to artworks in an exhibition and the investigation of how artists make artworks enables students to see the different ways specialists in the industry work in preparing and presenting artworks for display.

VCE Study Area 2: Art Making and Exhibiting Study Design

Students investigate artists and artworks in a thematic exhibition. This exhibition could be in a gallery, museum, other exhibition space or site-specific space. They also research the connections between the artworks in the exhibition. Students visit an exhibition and investigate the theme of the exhibition, how it was selected and how each of the artworks relate to the theme. It is important for students to view an exhibition that demonstrates considerations of display, design and aesthetics such as lighting, hanging of works and the flow of visitors through the space. Students visit an exhibition space and select three artworks to research. These artworks must be different from the three artworks researched in Unit 1 Area of Study 3. They then add three artworks they have personally selected, from other sources, that complement the artworks from the exhibition. They discuss how these artworks relate to each other and the reasons for their selection. These additional three artworks are connected to the theme or ideas of the exhibition and should be selected from different contexts. Students then plan and design a thematic exhibition of the six artworks and document the planning in their Visual Arts journal.

Outcome 1

On completion of this unit the student should be able to select a range of artworks from an exhibition and other sources to design their own thematic exhibition. To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- background information about artists and artworks
- the ways artworks in an exhibition have been selected for display
- the influence of contexts on the representation of subject matter and the communication of meaning in artworks
- connections between artworks in a thematic exhibition
- strategies used to exhibit artworks from different contexts in a thematic exhibition, including
- ways to select and form relationships between artworks in the exhibition
- processes used to document the design of an exhibition in their Visual Arts journal
- use of appropriate art terminology in the presentation and evaluation of artworks

VCE Art Making and Exhibiting Study Design 2023 - 2027

Unit 2: Understand, develop and resolve

Area of Study 1: Understand - ideas, artworks and exhibition

Key skills

- use a range of resources to investigate information about artists and artworks
- justify the selection of artworks for a thematic exhibition
- identify and analyse the influence of contexts on the representation of subject matter and ideas to communicate meaning in artworks
- explain the connections between artworks in a thematic exhibition
- discuss the ways in which artworks from different contexts are exhibited in a thematic exhibition
- research and select artworks to design a thematic exhibition
- explore a thematic exhibition and then design a thematic exhibition for an audience
 - develop and present information about a range of artworks in a thematic exhibition
- document the research and design of a thematic exhibition in their Visual Arts journal
- use appropriate art terminology in the evaluation and presentation of artworks

Image: Exhibition documentation of The Valley, Gallery 4, Latrobe Regional Gallery, 2022



VCE Art Making and Exhibiting Study Design 2023 - 2027

Unit 4: Consolidate, present and conserve

Area of Study 3: Conserve - present and care

What role does conservation and care have in the presentation of artworks?

In this area of study students engage with and explore galleries, museums, other exhibition spaces or site-specific spaces where artworks are displayed. They examine a variety of exhibitions and review the methods used and considerations involved in the presentation, conservation and care of artworks. To successfully complete this area of study students must visit at least two different art exhibitions in their current year of study. The exhibitions studied must be from different art spaces, to give students an understanding of the breadth of artwork in current exhibitions and to provide a source of inspiration and influence for the artworks they make. Students must select a different exhibition space for study in Unit 4 Area of Study 3 from the one selected for Unit 3 Area of Study 3.

Students analyse the ways specific artworks are presented and demonstrate their understanding of conservation and care methods used for these artworks. They apply this knowledge to the presentation, conservation and care of their own artworks. Students complete a case study demonstrating how conservation and care methods have been used in both an artwork selected from an exhibition and a finished artwork of their own that is displayed in their presentation for Unit 4 Outcome 2. Advice regarding the considerations for the presentation, conservation and care of artworks is included in the Support materials.

Image: Exhibition documentation of Hazelwood, Gallery 4, Latrobe Regional Gallery, 2022



VCE Art Making and Exhibiting Study Design 2023 - 2027

Unit 4: Consolidate, present and conserve

Area of Study 3: Conserve - present and care

Outcome 3

On completion of this unit the student should understand the presentation, conservation and care of artworks, including the conservation and care of their own artworks. To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- Methods used and considerations involved in the presentation, conservation and care of artworks while on display in an exhibition space
- Considerations of conservation and care that relate to artworks in the handling, storage and transportation of artworks
- Relevant conservation and care methods that students can apply to their own artworks when on display
- Relevant conservation and care methods that students can apply to their own artworks in storage, handling and transportation
- Terminology used to discuss the conservation and care of artworks

Key skills

- Investigate, identify and evaluate the methods used and considerations involved in the presentation, conservation and care of artworks while on display in an exhibition space
- Investigate, identify and evaluate conservation and care in the handling, storage and transportation of artworks
- Discuss the relevant conservation and care methods that can apply to their own artworks when on display compared to artworks studied in exhibitions visited in the current year of study
- Discuss the relevant conservation and care methods that can apply to their own artworks in storage, handling and transportation compared to artworks studied in exhibitions visited in the current year of study
- Apply terminology in the discussion of the conservation and care of artworks.

Acknowledgements

This education resource has been produced by Latrobe Regional Gallery Curator & Coordinator, Education & Public Programs, Gabriella Duffy. The reproduction and communication of this resource is permitted for educational purposes only.

FREE ENTRY

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Opening Hours
Daily 10am to 4pm

Closed Anzac Day 2023

Closed annually from Christmas Eve
to New Year's Day, inclusive.

Latrobe Regional Gallery is
located on the traditional land of the
Brayakaulung people of the Gunaikurnai nation.
We pay respects to their Elders past and present.

