

LEARNING RESOURCES

APT10

The 10th Asia Pacific Triennial
of Contemporary Art

QAGOMA
LEARNING

HOME

How do artists use objects to signify nostalgic responses about home?

Years 11 & 12

This resource was developed by QAGOMA Learning in collaboration with Andrew Peachey (2021 QAGOMA Learning Teacher Advisory Group Volunteer).

HOME

How do artists use objects to signify nostalgic responses about home?

Before your visit to APT10

Analyse four selected artists' works and respond to them by reflecting on key ideas and creating your experimental works.

During your visit to APT10

Engage with selected APT10 works and reflect on the concepts of 'home', 'domestic ritual' and 'belonging'.

After your visit to APT10

Create a series of your own experimental artworks that reflect your own home and experiences within it.

BEFORE | SEAN CORDEIRO & CLAIRE HEALY

Cordial Home Project 2003

<https://claireandsean.com/large-scale-projects/the-cordial-home-project>

▶ What constitutes a home? How is a home different from a house?

Deceased Estate 2004

<https://claireandsean.com/large-scale-projects/1506>

▶ How do objects help create a home? What qualities make an object significant? How do objects prompt memory?

Not under my roof? 2009

<https://claireandsean.com/large-scale-projects/not-under-my-roof>

▶ Where do you spend most of your time at home? Why?

▶ Consider the floor coverings in *Not under my roof?*. Are they similar or different to what can be found in your own home?

Other resources

<https://learning.qagoma.qld.gov.au/artworks/future-remnant/>

<https://www.mca.com.au/stories-and-ideas/claire-healy-sean-cordeiro-curatorial-essay/>

BEFORE | BRUCE REYNOLDS

The idea that 'history starts at home' underpins Bruce Reynolds' work. The patterns in our home environment are signposts of the era of the house.

1. Find and photograph patterns in your home.
2. Print them onto A4 or A3 paper.
3. Choose an object from your home environment.
4. Draw the shape of the object onto a separate piece of paper.
5. Tear up the printed patterns and use them to fill the shape of the object.

Other Resources

<https://magsq.com.au/wp-content/uploads/2021/02/Bruce-Renyolds-How-Soon-Is-Now-EOI.pdf>



Bruce Reynolds
Bulimba Hydria 2014

BEFORE | HOWARD ARKLEY

Howard Arkley spent time travelling around Europe and observed the beautiful decorative patterns in frescos and architecture. When he arrived back in Melbourne, he became more aware of the patterns in his house and suburb.

1. Look for patterns in your street, such as brickwork, driveways, gardens, garage doors, front doors, roofs, fences and gates.
2. Photograph these patterns.
3. Create a streetscape composition incorporating the patterns in your street.

Other resources

<https://learning.qagoma.qld.gov.au/artworks/stucco-home/>

https://www.ngv.vic.gov.au/school_resource/howard-arkley/



Howard Arkley
Stucco Home 1991

BEFORE | GLEN SKIEN

Glen Skien is interested in poetic relationships in time and space. As part of his practice, he will place two images/objects together that do not have an apparent connection. Each image/object has its own inherent history and meaning, but when they are brought together their meaning changes to something new.

1. Choose an object from home (such as an old printed photograph).
2. Choose a found object or image. This could be an object from your environment or an image from a magazine (avoid anything digital).
3. Photograph the objects/images and print them using a laser (not inkjet) printer.

4. Using screen-print cleaner, other image transfer solution or collage, juxtapose the images with each other.

5. What new meaning comes from your montage collision?

Other resources

<https://www.artlink.com.au/articles/3801/glen-skien-mytho-poetic/>

DURING

Select three of the artists below and spend time during your visit engaging with their work.



Yu Ji

*Flesh in stone –
Anthropos II 2021
Forager – vegetarian
2021
Forager – sleeping pill
2020*



Michiko Tsuda

*You would have gone
there to see them by
then 2019*



Sumakshi Singh

33 Link Road 2019



Jasmine Nilani Joseph

*The absence of the next
door 2021*



**Maryam Ayeen and
Abbas Shahsavar**

*Fall in dopamine
2020–1*

DURING

The focus artworks all touch on concepts of 'home', 'domestic ritual' and 'belonging'.

- ▶ What connections do you see between the artworks?
- ▶ What links can you establish between the artworks in APT10 and the artworks you investigated before you visited the exhibition?
- ▶ Choose a small aspect of an artwork and spend some time drawing that aspect. As you draw, you will start to see more of the details in the work.



AFTER

Drawing on the artists investigated before your visit and the selection of artworks from APT10, create a series of experimental artworks that reflect your own home and experiences within it.

▶ Choose two or three of the following aspects about your home environment to combine in an artwork:

- Pattern from home
- An object from home
- A room layout
- House/unit layout
- Action/s performed in a space inside the house
- An object used in the action
- Action/s performed outside the house
- An object used in the action
- A strong positive memory from your childhood from inside the home (Who else was there? What did you do? How old were you?)

▶ Choose a limited colour palette of 2 or 3 colours

▶ Choose either warm or cool colours

▶ Choose a medium

▶ Consider the scale of the experiments

CAPTIONS

Bruce Reynolds / Australia b.1955 / *Bulimba Hydria* 2014 / Lino and paint on wood panel / Private Collection / © Bruce Reynolds / Photograph: Carl Warner (Source:)

Howard Arkley / Australia 1951–99 / *Stucco home* 1991 / Synthetic polymer paint (with 'Hammerstone') on canvas / 167 x 167cm / Purchased 1994. Queensland Art Gallery Foundation / Collection: QAGOMA / © Howard Arkley Estate

Yu Ji / China b.1985 / *Flesh in stone – Anthropos II* 2021 / Cement, sand, steel bar / 70 x 110 x 55cm / Image courtesy: The artist, Edouard Malingue, Hong Kong and Sadie Coles HQ, London / © Yu Ji

Michiko Tsuda / Japan b.1980 / *You would have gone there to see them by then* 2019 / Wood, double-sided mirrors, screen, video camera, projector / Installation view, Ito Residence, Aichi Triennale, Nagoya, 2019 / Image courtesy: The artist and TARO NASU / © Michiko Tsuda

Sumakshi Singh / India b.1980 / *33 Link Road* (installation view) 2019 / Photograph: Anil Rane / Courtesy: The artist / © Sumakshi Singh

Jasmine Nilani Joseph / Sri Lanka b.1990 / *The absence of the next door* (detail) 2021 / Ink on paper / 15 sheets: 38 x 95cm (each) / Installed dimensions variable / Commissioned for APT10. Purchased 2021. QAGOMA Foundation / Collection: QAGOMA / © Jasmine Nilani Joseph

Maryam Ayeen / Iran b.1985 / **Abbas Shahsavari** / Iran b.1983 / *Fall in dopamine* (detail) 2020-21 / Gouache and watercolour on paper / Ten pieces: 70 x 50cm (each) / Image courtesy and photograph: the artists / © Maryam Ayeen & Abbas Shahsavari

OTHER RESOURCES

APT10 Learning Resources

learning.qagoma.qld.gov.au/apt10/

APT10 Exhibition Page

qagoma.qld.gov.au/whats-on/exhibitions/apt10

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