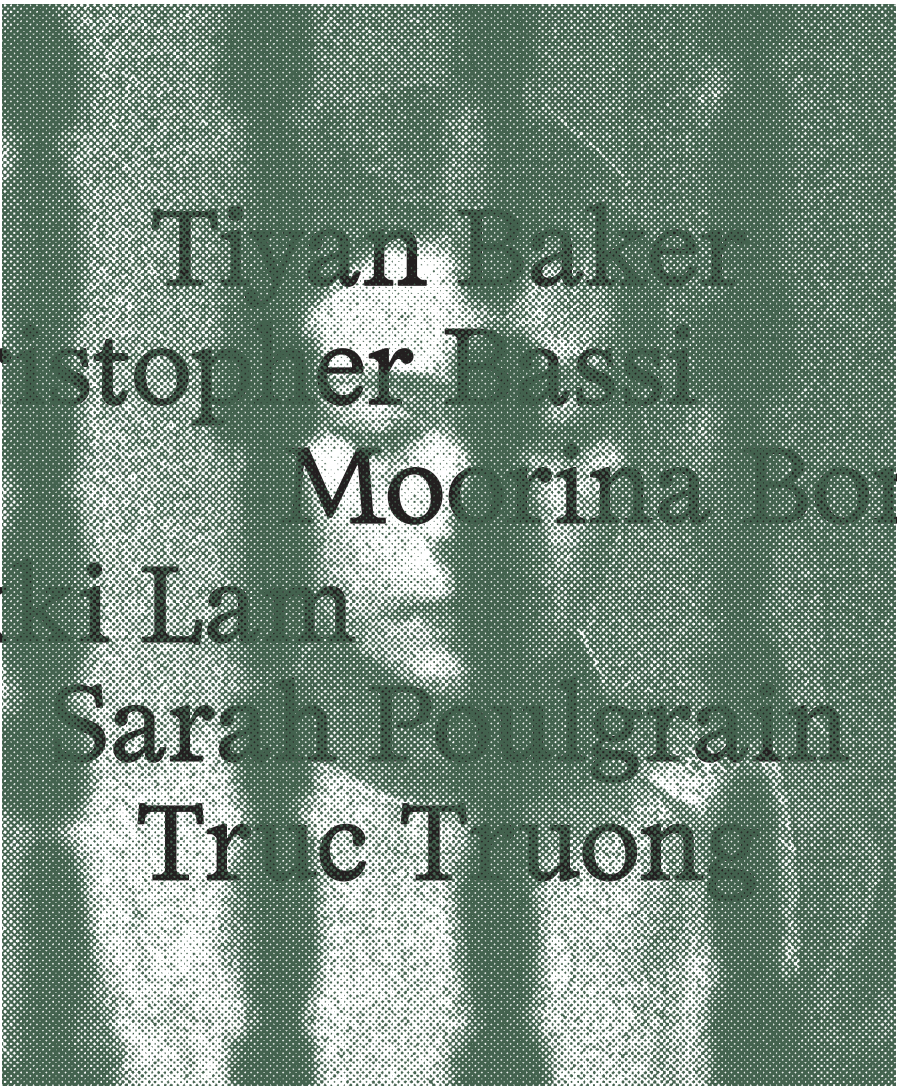


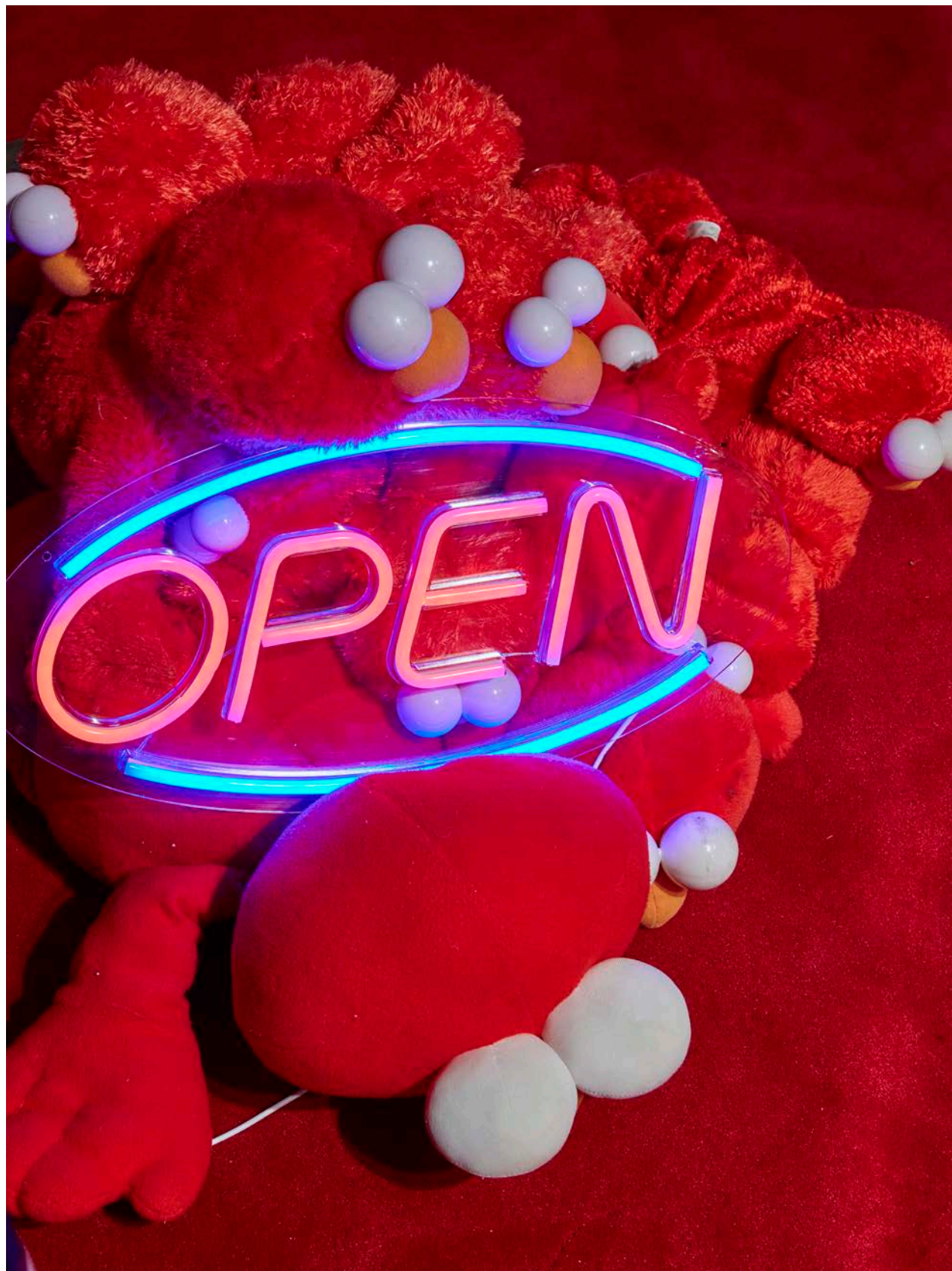
PRIMAVERA

Young Australian Artists



Tiyan Baker
Christopher Bassi
Moorina Bonini
Nikki Lam
Sarah Poulgrain
Truc Truong

Education Resource



About this Resource

This education resource has been produced by Museums & Galleries of NSW in conjunction with the Museum of Contemporary Art Australia, to support the tour of *Primavera: Young Australian Artists*. *Primavera* is an annual exhibition for Australian artists aged 35 years and under. The 2023 iteration of *Primavera* is guest curated by Talia Smith and is touring across Australia from 2024.

The resource includes practical and theory based activities designed for students from Years 1 to 12, however it may be used by audiences of all ages. Some activities can be modified for varying levels of learning and can be undertaken during or after an exhibition visit.

This resource offers:

- Insight into the practice of curator Talia Smith and exhibiting artists Tiyan Baker, Christopher Bassi, Moorina Bonini, Nikki Lam, Sarah Poulgrain and Truc Truong
- Thinking and creative activities for use in the classroom and gallery
- Links for further reading and exploration

We encourage gallery staff to use the information and activities in this resource to complement the visitor experience.

COVER: Nikki Lam, *the unshakable destiny_* (still, detail), 2021, 16mm film transferred to digital 2k, colour, sound, image courtesy and © the artist

LEFT: Truc Truong, *I Pray You Eat Cake* (detail), 2023, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, toys, found objects, packaged food, synthetic polymer paint, fabric, wood, aluminium, stainless steel, electromechanical components, dried pig intestines and trotters, dried chicken feet, tassels, rope, image courtesy and © the artist, photograph: Zan Wimberley



Installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, image courtesy and © the artists, photograph: Zan Wimberley

About the Exhibition

Primavera is an annual exhibition for Australian artists aged 35 years and under. It was initiated in 1992 by the Museum of Contemporary Art Australia in dialogue with Dr Edward Jackson AM and Mrs. Cynthia Jackson AM in memory of their daughter Belinda, a talented jeweller who died at the age of 29. The exhibition commemorates Belinda Jackson by celebrating the creative achievements of young artists who are in the early stages of their careers.

Primavera is guest curated by Talia Smith, who considers what artists are creating to challenge society's prescribed structures. Through works of various media, including installation, video, painting, sculpture, mark-making and text, the six artists – Tiyan Baker (b. 1989, Garramilla/Darwin), Christopher Bassi (b. 1990, Meanjin/Brisbane), Moorina Bonini (b. 1996, Naarm/Melbourne), Nikki Lam (b. 1988, Hong Kong), Sarah Poulgrain (b. 1992, Thul Garrie Waja/Townsville) and Truc Truong (b. 1987, Tarndanya/Adelaide) – draw on their lived experience to disrupt the dynamics of power and deliver compelling alternatives to the status quo.

The artists in Primavera 2023 are creating works that face our complex histories head-on and challenge the futures that we are writing and living right now. Every day there is a new call to action among my peers. We are collectivising, we are growing, but also I think that action is already happening.

Talia Smith, Curator, *Primavera: Young Australian Artists*

Protest. Reimagining. Perseverance.

These are the lenses through which curator Talia Smith has considered the work of the six young Australian artists she has chosen for inclusion in *Primavera*. What unites them, Smith writes, is how the artists 'reckon with the perils of history, education, culture and language to question authoritative structures and systems'.

What brings them together is the way they reckon with the perils of history, education, culture, and language to question authoritative structures and systems. They assert that there is more than one way of living and offer impressions of how it might look.

In non-western cultures, including my own heritage, time is not a linear concept as it is in the West. Instead, it is something more cyclical or spiral-like. What we did in the past influences our present and what we do in the present will influence our future. We are always walking alongside our past and future ancestors.

Talia Smith, *Creating futures from complex histories, one contradiction at a time*, 2023.



Tiyan Baker, *nyatu' (to collect fallen fruit)*, 2021, installation view, Murray Art Museum Albury, NSW. Photo by Jeremy Weihrauch.

Museums & Galleries of NSW

M&G NSW runs the largest regional touring program in NSW and is committed to touring exhibitions of ontemporary visual art to communitie throughout Australia. Throughout 2021–2023 M&G NSW reached audiences of 386,842 with 15 exhibitions showcasing 114 artists at 80 unique venues nationally. 1,205 programs were delivered and over 9,200 students were engaged.

About the Tour

The national tour, developed in collaboration with Museums & Galleries of NSW, will bring *Primavera: Young Australian Artists* and its associated public programming and professional development opportunities to 9 regional and public galleries across QLD, NSW, VIC and SA from 2024 to 2026.

A Museum of Contemporary Art Australia and Museums & Galleries of NSW touring exhibition curated by Talia Smith. This project has been assisted by the Australian Government's Visions of Australia program.

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Art Australia

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of NSW**



RIGHT: Truc Truong, *I Pray You Eat Cake* (detail), 2023, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, toys, found objects, packaged food, synthetic polymer paint, fabric, wood, aluminium, stainless steel, electromechanical components, dried pig intestines and trotters, dried chicken feet, tassels, rope, image courtesy and © the artist, photograph: Zan Wimberley



About the Curator



Talia Smith is an artist and curator from Aotearoa who is now based in Sydney, Australia. She has curated exhibitions for organisations such as the Singapore International Photography Festival, IMA, UTS Gallery, Ballarat Foto Biennale and Cement Fondu among others. Her writing has appeared in various publications such as *Memo Review*, *Art New Zealand* and artist catalogue essays and books. She has completed research residencies in Singapore and Germany and currently works as the curator at Blacktown Arts.

ABOVE: Talia Smith, 2022, photograph: Anna Kučera

RIGHT: Tiyan Baker, 2023, image courtesy and © the artist, photograph: Alfonse Chiu

About the Artists



Tiyan Baker is a Malaysian Bidayuh-Anglo Australian artist who works with installation, photography, video, and sculpture. Her practice draws on historical research, language, digital processes, and material play to trace unseen relationships between words, place, and stories. Centring and celebrating her indigenous heritage and culture in her works, Baker is also interested in things she has unknowingly inherited. Living far from native lands and amid the (re)colonisation of Borneo, she explores all that can shift, be mistranslated or lost, and what can manifest in its place. Using an artistic logic that is part salvaging and part speculation, Baker's work engages in embodied storytelling and world-building to reclaim her vision of her indigenous heritage in the face of intergenerational shame and disadvantage, systematic destruction of culture, and geographical disconnect from family and kin.



Christopher Bassi is an artist of Meriam, Yupungathi and British descent. Working with archetypal models of representational painting, his work engages with the medium as sociological and historical text and as a means of addressing issues surrounding cultural identity, alternative genealogies, and colonial legacies in Australia and the South Pacific. Through critical re-imagining, Bassi's paintings become a space for a type of speculative storytelling that considers questions of history and place and the entangling of personal and collective identities.



Moorina Bonini is a descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta, Wurundjeri and Wiradjuri Briggs/McCrae family. An artist whose works are informed by her experiences as an Aboriginal and Italian woman, her practice attempts to disrupt and critique Eurocentric ideas of the Indigenous, especially within western institutions. Grounded in Indigenous knowledge systems, Bonini's practice also seeks to unsettle the narratives placed on Aboriginal people as a result of colonisation.



Nikki Lam is a Hong Kong-born artist, curator and producer based in Naarm/Melbourne. Working primarily with moving images, her work explores hybridity and memory through the contemplation of time, space and impermanence. Often dealing with the complexity of migratory expressions, Lam's current research focuses on the concept of artistic agency during cultural, social and political transitions, particularly within the context of screen cultures.

TOP LEFT: Christopher Bassi, 2021, image courtesy the artist and Yavuz Gallery © the artist, photograph: Rhett Hammerton

BOTTOM LEFT: Moorina Bonini, 2023, image courtesy and © the artist, photograph: Moorina Bonini

ABOVE: Nikki Lam, 2023, image courtesy and © the artist, photograph: Leah Jing



Sarah Poulgrain's practice draws on self-sustainability and artist-led pedagogy to expand what art institutions can do. Though they produce sculptures, their practice is primarily concerned with building and sustaining respectful and non-hierarchical relationships. Poulgrain's methodology often takes the form of learning a new skill (usually through interest-specific community groups), documenting the process, and re-teaching the skill to others. Their practice aims to facilitate a model of knowledge sharing that disrupts power dynamics and prioritises vulnerability and trust. In their series of works, *A set of new skills*, Poulgrain taught weaving, welding, chair making, hat making, and aluminium casting, with accompanying exhibition outcomes.

ABOVE: Sarah Poulgrain, 2023, image courtesy and © the artist, photograph: Llewellyn Millhouse
 RIGHT: Truc Truong, 2023, image courtesy and © the artist, photograph: Thomas McCammon



Truc Truong is a visual artist based on Peramangk and Kurna Country, Adelaide. Her art practice is primarily focused on assemblage and installation. She explores the interplay between deliberate and accidental encounters during the creative process, allowing works to be open-ended and constantly evolving. Truong draws influence from postcolonial theory, exploring the interconnected power structures between Vietnam, France, Christianity, and Buddhism. Treading a fine line between rage and humour, she creates convoluted spaces and memories that critique the power structures she attempts to evade.

You can find more information on the MCA website, including photography of artworks and the exhibition, artist bios and statements about their work.

<https://www.mca.com.au/exhibitions/primavera-young-australian-artists/>



Sarah Poulgrain, *Learning how to build a houseboat: walls, fixings and rope* (detail), 2023, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, steel, aluminium, handmade paper pulp, handmade rope, ceramic, glass, digital HD video, image courtesy and © the artist, photograph: Zan Wimberley

Learning and Sharing Skills | Years 1–3

Artist referenced: Sarah Poulgrain (b. 1992, Thul Garrie Waja/Townsville)

Look

We are going to be looking at the work of Sarah Poulgrain. Try to notice different materials used and see from the lists below which ones you spotted.

Sarah Poulgrain: steel, aluminium, handmade paper pulp, handmade rope, ceramic; single-channel digital video, HD, colour.

Prompts to assist looking

- Are there any materials that are familiar to you? What is unfamiliar?
 - Take another deep look at the artworks, how have the artists made these works? What skills and techniques can you notice?
 - Spend some time taking turns and sharing your responses, listen to one another and see how many skills are familiar and unfamiliar to you.
-

Discuss

Sarah Poulgrain engages in learning and making and shares those skills with others. By collaborating, learning becomes an act of sharing between people and generations. The artist creates something new while acknowledging the past. The work combines the digital and the traditional. The artist has created new ideas about cultural connections in the future.

From the skills and techniques you noticed in the artworks

- Do you know anyone who also has these skills and knows these techniques? Look back to the works if you need reminding.
-
- Has anyone ever taught you a skill? What is it?
-
- Spend a few moments discussing these responses as a group. Listen to one another, maybe you have the same skill but a different way of doing it, maybe you will learn about a new skill.

Respond

We will now spend some time thinking about a skill that you know that you would like to teach someone else, or maybe we can innovate and create a whole new skill! We will be thinking deeply, writing, drawing and sharing.

You will need:

- A4 paper
- Writing and drawing tools

Activity

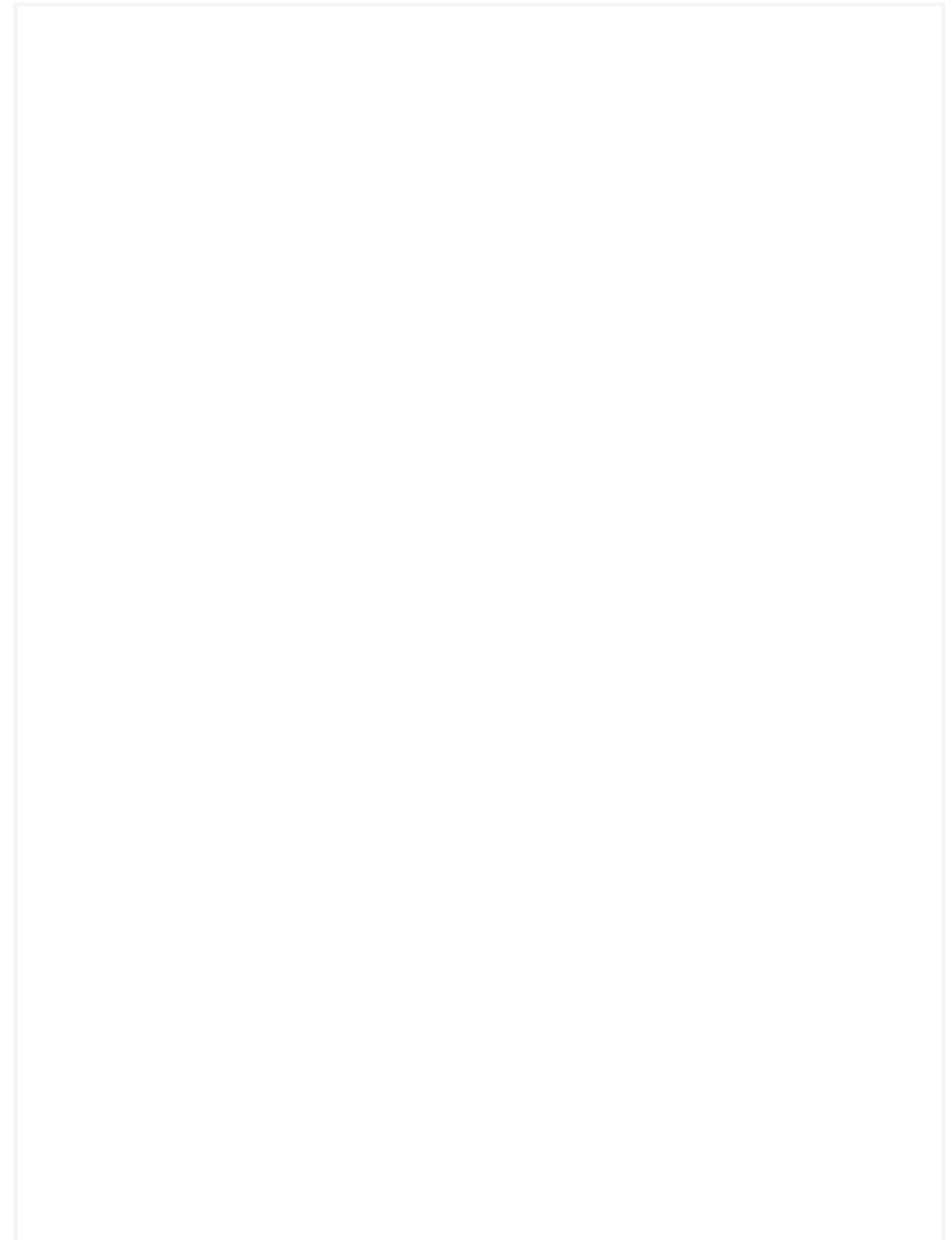
1. Take some time to think about a skill you know. It might be a skill you use at home, in school, or for play. What people, objects or materials does this skill need? How do you use this skill?

2. Write or draw instructions of all these things, in order of steps that need to happen. TIP; if you need to imagine you are performing that skill, allow your hands and body to mimic the steps that are taken.
3. Share and swap your instructions with someone else. Go through step by step and teach them your skill.
4. Repeat step 3 as many times as you like, sharing and gaining several new skills.

Did you learn something new about a skill you already know? Did you learn a totally new skill? What is something you would like to know more about?

Extension

These skill instruction sheets could be compiled to create a class skills book/ folder which could be added to. Students could ask an elder in their community to teach them a new skill, which is recorded in the same way and added to the book.



Curator Quote

Poulgrain's project draws on the artist's wide network of collaborators and years of accumulated knowledge to produce their largest and most ambitious work to date – the creation of a fully operational houseboat. The vessel will become a floating artist-run community space and home for Poulgrain, custom built in its entirety as a functional sculpture... The work on display in Primavera 2023, documents the various collaborations undertaken for this project: walls produced with Wreckers' co-founders Hailey Atkins and Anya Swan, fittings and hooks produced with Georgia Morgan, handmade rope made with Leen Rieth, video documentation by Charlie Hillhouse and Madeleine Stack, along with expertise from boat-builders, ecologists and houseboat residents.

Talia Smith, Curator, *Primavera: Young Australian Artists*



Front to back: Sarah Poulgrain, *Learning how to build a houseboat: walls, fixings and rope* (detail), 2023, steel, aluminium, handmade paper pulp, handmade rope, ceramic, glass, digital HD video; Christopher Bassi, *Monuments to the South/West Waters of a Great Ocean* (detail), 2023, oil on board; installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, image courtesy and © the artists, photograph: Zan Wimberley



Front to back: Sarah Poulgrain, *Learning how to build a houseboat: walls, fixings and rope* (detail), 2024, steel, aluminium, handmade paper pulp, handmade rope, ceramic, glass, digital HD video; Christopher Bassi, *Monuments to the South/West Waters of a Great Ocean* (detail), 2023, oil on board; installation view, *Primavera*, The Condensery, Somerset, QLD, 2024, image courtesy The Condensery, photograph: Jim Filmer

Reframing the Self | Years 4–6

Represent yourself in a different way

Artists referenced: Christopher Bassi (b. 1990, Meanjin/Brisbane), Nikki Lam (b. 1988, Hong Kong), Tiyan Baker (b. 1989, Garramilla/Darwin)

Look

Prompts to assist looking

- Take a few moments to look deeply at the works by Christopher Bassi, Nikki Lam and Tiyan Baker.
- What are the first things you notice about the works; what can you see, what are they made of, what do they contain?

- Discuss as a group, listening to one another to see new things.

Discuss

- Take another look at the works of Bassi, Lam and Baker. What do these works make you think of and how do they make you feel? Spend a few moments looking and thinking deeply.

- Spend time as a group discussing your responses; do your peers have responses that are familiar or unfamiliar? Why is this?

There are many stories within Bassi's paintings. They reflect his own journey thinking about his cultural identity and history, and what is meaningful and important to him. They also question the traditions of European painting by placing these objects, or himself, as the subject.

Lam uses techniques from important films to show the political unrest in her home country and the distance she feels from this place as part of a migrant family. Lam's films weave together memories and experiences. They are both personal and political.

Baker's wide-ranging practice spans moving image, writing, sculptural installation and the practice of being in place – she has spent months living in her mother's kampung, her genetic memory attuning itself to the rhythms of the jungle-covered mountains where her family has always lived.

In these works the artists use unexpected materials, forms and images to create different types of self-portraits - not of their bodies, but of their lived experience and their desire for a different past and future.



Nikki Lam, *the unshakable destiny_2101* (detail), 2021, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, 16mm film transferred to digital video, 2K, colour, sound, image courtesy and © the artist, photograph: Zan Wimberley



TOP: Tiyan Baker, *nyatu'maanun mungut bigabu*, 2021, installation view, Murray Art Museum Albury, NSW. Photo by Jeremy Weihrauch.

BOTTOM: Tiyan Baker, *maanun (found all over the place in plenty)*, 2021, installation view, Murray Art Museum Albury, NSW. Photo by Jeremy Weihrauch.

Respond

This prompt is for back at school

You will be creating your own language of shapes, symbols, patterns and marks to create a self-portrait that shows the world who you are.

You will need:

- A2 paper for preparation and development
- A3 paper (multiple colours) for the portrait canvas
- Mark making tools; pencils, pastels, crayons
- Scissors
- Glue
- Personal objects for extension prompt

Activity

1. Have another look at the works of Bassi, Lam and Baker:
<https://www.mca.com.au/exhibitions/primavera-young-australian-artists/>
<https://tiyanbaker.com/nyatu-maan-n-mungut-bigabu-2021>
2. Now spend some time thinking about all the things that are important to you and make you who you are.
3. On your A2 piece of paper, make a list of these things without using words. Instead, try to draw a shape, symbol, pattern or mark. Keep these drawings small and very simple with only a few lines, lots of detail is not necessary. Draw several, as many as you can.
4. Now spend some time looking and thinking about the list you drew. What are the drawings that mean the most to you? Which ones are best at representing who you are? Choose several but no more than seven.
5. You might like to redraw the selected ones. Lots of detail is not necessary, but you can change them if you like - size, shape, colour, line etc.
6. Spend some time carefully cutting these drawings out. Once this is completed look at these drawings all together.
7. Arrange and rearrange these drawings onto your A3 piece of paper. Once you have a composition and design that you are happy with, glue these in place.

Consider:

- What do you think about these self-portraits?
- What was the process like?
- What do these self-portraits leave out?
- How are they different to other portraits?

Extension

You might like to try this another way. In this process collect several personal items that are important to you and represent who you are.

Spend time placing your A2 paper over these object taking rubbings of their surface, making a collection of frottage. These drawings can be cut, arranged, and placed, replicating the steps from earlier.

Throughout Bassi's practice, the iridescent pearl shell, the flesh of a ripe mango and the lushness of palm fronds evoke a tropical narrative. It's a narrative that celebrates natural objects that inspire a life and memory beyond their inanimate qualities.

Talia Smith, Curator, *Primavera: Young Australian Artists*

... For Lam, this is as much a speculation of truths as it is an attempt to imagine what is still to come.

Talia Smith, Curator, *Primavera: Young Australian Artists*

Reimagining the future while acknowledging the past is key to Malaysian Bidayuh-Anglo Australian artist Tiyan Baker's practice. Baker centres her Indigenous heritage and culture within her practice, while also drawing upon historical research and digital processes, to create works that interweave the traditional with the contemporary.

Talia Smith, Curator, *Primavera: Young Australian Artists*



Christopher Bassi, *Monuments to the South/West Waters of a Great Ocean* (detail), 2023, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, oil on board, image courtesy and © the artist, photograph: Zan Wimberley

Collections and Collectors | Years 7–9

How collections can be self-portraits

Artists referenced: Truc Truong (b. 1987, Tarndanya/Adelaide)

Look

Prompts to assist looking

Take your time in looking deeply at the works of Truong;

- What do you notice? What is familiar?
- What are the materials this artist have used to make these works? How have they put these materials together?
- Discuss as a group, listening to one another to see new things.

Discuss

For this exhibition, Truc presents a new iteration of *But it's funny* (2022), a visual cacophony of toys, shrine objects, fruits, food and domestic products. These are assembled on and around a rotating pedestal draped in fabric. While it might seem humorous on first inspection, the work draws upon memories of ancestral shrines and childhood, such as Truc's bà ngoai (grandmother) decorating altars with toys and colourful objects.

As the pedestal rotates, these disparate objects play against each other, alluding to the multi-layered experience of existing within the Australian context as a second-generation Vietnamese woman.

Talia Smith, Curator, *Primavera: Young Australian Artists*



Truc Truong, *I Pray You Eat Cake* (detail), 2023, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, toys, found objects, packaged food, synthetic polymer paint, fabric, wood, aluminium, stainless steel, electromechanical components, dried pig intestines and trotters, dried chicken feet, tassels, rope, image courtesy and © the artist, photograph: Zan Wimberley

Prompts to assist discussions

- Do you collect anything? If so, what do you collect? Why do you like to collect these thing(s)
- How do your collections connect you to the past, to the world around you and to the future?
- Write or draw a list of these things. Discuss your outcomes with the person next to you or as a whole group.

Respond

This activity can take place in the gallery or back at school

Artists are very good collectors; they collect ideas, materials, objects, processes, tools etc. They then combine some or all of these to create works of art that create new narratives, perspectives and meanings. Truc collects toys and sneakers amongst other things.

We are now going to transform our own collections in art works.

You will need:

- A2 and A3 paper
- Graphite pencils
- Colour pencils
- Eraser

Activity

1. Think about how your collection or collections represent you and your interests. How do they let other people know who you are and what is important to you?

2. What materials are the objects in your collection made of? Do they need special care or consideration?

3. Make a detailed plan and sketch of an artwork you would make using your collection(s). Consider; scale, dimensions, what other materials you will need, the process of creating it, and how the audience will view and engage with your work. Your plans and sketch can include writing, diagrams, and might only make sense to you.
4. How does this artwork represent you as a self-portrait? Make sure your meaning and message is clear in your planning and sketching.



Does your collection(s) represent other people and communities? How are they represented in your artwork?

What big collections do you know and where do they live? Do these collections need special care and consideration? Who do these collections represent?

Maybe you would like to spend some time finding and researching another collection. What does this other collection tell you about the collector?



Truc Truong, *I Pray You Eat Cake*, 2023, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, toys, found objects, packaged food, synthetic polymer paint, fabric, wood, aluminium, stainless steel, electromechanical components, dried pig intestines and trotters, dried chicken feet, tassels, rope, image courtesy and © the artist, photograph: Zan Wimberley

Reimagining the Museum | Years 10–12

Artists referenced: Christopher Bassi (b. 1990, Meanjin/Brisbane), Moorina Bonini (b. 1996, Naarm/Melbourne)

Look

Prompts to assist looking

Spend some time experiencing Bassi and Bonini's work.

- What do you notice in these works?
- Notice how they are placed and fit into the museum or gallery.

Discuss

- Have you seen works like this before? If so, where? Were they similar or different spaces?

- How do these differences change your experience, perspective and meaning in the work?

What is key to Bonini's work is the way she decenters the 'white eye' and recenters an Indigenous voice, making space for histories, traditions, and ancestors to be acknowledged inside the museum. For this iteration of *Primavera*, Bonini has created a text-based work that interrupts the museum walls and ceilings, making her voice physical and leaving traces of it throughout, a presence echoed by her interventions in these spaces.

Moorina's artworks are sites of resistance. This mob's studio is a site of resistance. The individual Indigenous body working within an institution is a site of resistance. A possum tail on a wall is a site of resistance. Her interventions of mark making throughout [the exhibition catalogue] are sites of resistance.

Talia Smith, Curator, *Primavera: Young Australian Artists*

The paintings of Christopher Bassi are luscious in colour and have the rich tones reminiscent of Baroque or neoclassical paintings, but their subjects are palm fronds, pearl shells or the artist himself, an Indigenous man. With his work, Bassi preserves his culture by taking the knowledge he has learned from traditional painters (who are often referred to as the 'masters') and weaving himself and his experience of culture into the 'canon'. Each painting then raises the question of what art history's 'masters' would look like had the past been more equitable, and if galleries and museums had been more inclusive.

For Bassi, painting represents a multitude of meanings – from the process and pure delight of creating to the history of painting within the western art canon, its relationship with colonialism and the subsequent attitudes that followed.

Talia Smith, Curator, *Primavera: Young Australian Artists*

Respond

Museums and galleries are unique places that preserve the present and past for present and future audiences. They connect audiences to people, cultures and important world events in the hopes of passing on knowledge, stories and innovations. Here you will discuss what they are good at and what they could do better, and develop a plan for what an ideal museum or gallery could be.

You will need:

- Butchers paper for brainstorming and planning
- Textas or markers
- Writing and drawing tools (pencils, pens)

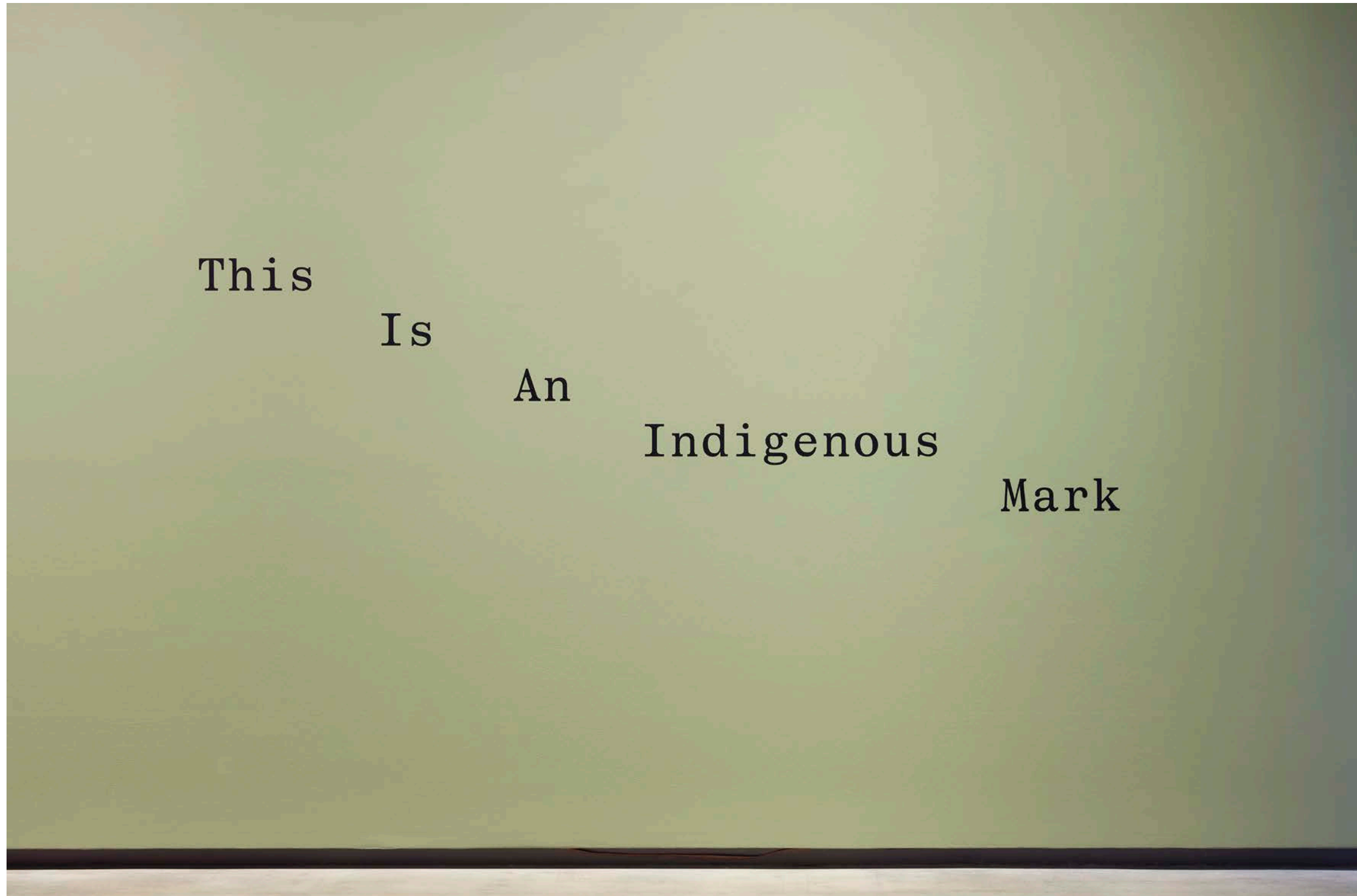
Steps to activity

1. Organise yourself into groups of 3 or 4. Choose one person to be the scribe.
2. On your butchers paper respond to the following prompts;
 - How many different types of museums and galleries can you think of
 - What do these museums and galleries do well? Think about what they do and who they are for. How do they engage with audiences?
 - How could these spaces be better?
3. Use the list of things that could be better to think about a new museum or gallery for your community.
 - What kind of museum is it?
 - What does it hold?
 - Who is it for?
 - How does it engage its audience?
 - What specifications does the galley have to make it inclusive?
 - How might the gallery or museum care for the people and communities that made the objects it holds. How will it be considerate about these people over time?

Share your outcomes as a whole group. What do they have in common? What are the differences?

Extension

You might like to extend this activity and combine all your outcomes to create a master plan for a new museum or gallery in your community.



Moorina Bonini, *dapalama (between)* (detail), 2023, installation view, *Primavera 2023: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney, 2023, vinyl text, charcoal, image courtesy and © the artist, photograph: Zan Wimberley

A Museum of Contemporary Art Australia and Museums & Galleries of NSW touring exhibition curated by Talia Smith. This project has been assisted by the Australian Government's Visions of Australia program.

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