



# THIS EXTRAORDINARY ENVIRONMENT

AEF AND NGV BRIDGE SCHOOLS PROJECT  
NGV TRIENNIAL

What is extraordinary about your environment? How are environmental challenges being addressed by communities throughout the world? How can art be used to raise awareness about global and local issues?

The AEF in partnership with the National Gallery of Victoria (NGV) is excited to extend a unique invitation to BRIDGE schools<sup>1</sup> to participate in this creative program taking place in February and March, 2021, as part of the NGV Triennial. The project, 'This Extraordinary Environment', will give students and teachers an opportunity to engage with and draw inspiration from artworks in the Triennial and meet with contemporary Indonesian artist collective Tromarama online, while also strengthening connections with BRIDGE partner schools in Indonesia and Australia.

NGV Triennial 2020 installation view of TROMARAMA, Bandung (art collective); Febie Babyrose (artist); Herbert Hans Maruli (artist); Ruddy Alexander Hatumena (artist) *Solaris* 2020. Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by David Parncutt and Robin Campbell Family Foundation, 2020  
Photo: Tom Ross  
© Courtesy of the artist and Edouard Malingue Gallery

## LEARNING OBJECTIVES

- Connect with international artists, engage in conversation about their practice and be inspired by their ideas and methods to create original artworks
- Recognise and reflect on interconnections between people and places and environments [Geography]
- Create and display a collaborative artwork based on a natural phenomenon, seasonal event or positive human intervention in an environmental issue and describe how ideas are expressed to an audience [Visual Arts]
- Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks from a variety of cultural lenses [Visual Arts Curriculum and Intercultural Capability]
- Recognise and acknowledge common issues through diverse cultural lenses and practise empathy [Intercultural Capability]

## PROJECT SUMMARY

- Attend a virtual briefing for teachers
- Attend a virtual meet the artist session with Tromarama for teachers and students
- Work with your students to create one or more collaborative artworks inspired by your local environment
- Document the development of your work in a short video
- Upload your work and seek feedback via FlipGrid
- Share your final video to be uploaded and shared via StreamYard

## TIMELINE

DATES	KEY MILESTONES <i>All programs will be run online</i>	ACTIVITIES
<b>Week 1</b> 8–12 February	11 February 2021 4-5pm AEDT/ 12 -1pm Jakarta Teacher Briefing	Introduction to the program
<b>Week 2</b> 15–19 February	16 February 2021, 1:30-3pm AEDT/ 9:30-11am Jakarta Meet Tromarama (Student and teacher event)	Exploring the Triennial artworks
<b>Week 3</b> 22–26 February	Share and upload your ideas, progress and artwork developments to FlipGrid. Opportunity for feedback from fellow teachers and staff facilitating the project.	Research an environmental issue in your area
<b>Week 4</b> 1–5 March	Share and upload your ideas, progress and artwork developments to FlipGrid.	Brainstorming and Refining
<b>Week 5</b> 8–12 March	Share and upload your ideas, progress and artwork developments to FlipGrid.	Creating and Documenting
<b>Week 6</b> 15–19 March	Share and upload your ideas, progress and artwork developments to FlipGrid.	
<b>Week 7</b> 22–26 March	24 March 2021 Final date for project submission	Putting it all together; editing and production of film
<b>Week 8</b> 29 March–2 Feb	31 March 2021 Final Project Celebration	See what participating BRIDGE schools did in response to the project

# WEEK 1: INTRODUCTION TO THE PROGRAM



In the virtual briefing for teachers, you will get acquainted with the AEF team and NGV educators and get a more detailed overview of the program structure as well as have the chance to ask questions and discuss initial ideas. We will provide an overview of some of the key works in the Triennial, including *Solaris* by Tromarama, introduce some practical strategies for looking at the works, and consider ways in which these works might inspire a collaborative project in your school.

NGV Triennial 2020 installation view of Cecillie Bendixen's *Cloud Formations* collection 2020, Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Neilson Foundation, 2020  
© Cecillie Bendixen. Photo: Tom Ross



# WEEK 2: EXPLORING THE TRIENNIAL ARTWORKS

Artists often use their work to celebrate and communicate something special and unique about the world around them. Many of the artists featured in the Triennial use their work as a way to raise awareness or to explore issues around human interaction with the natural world.

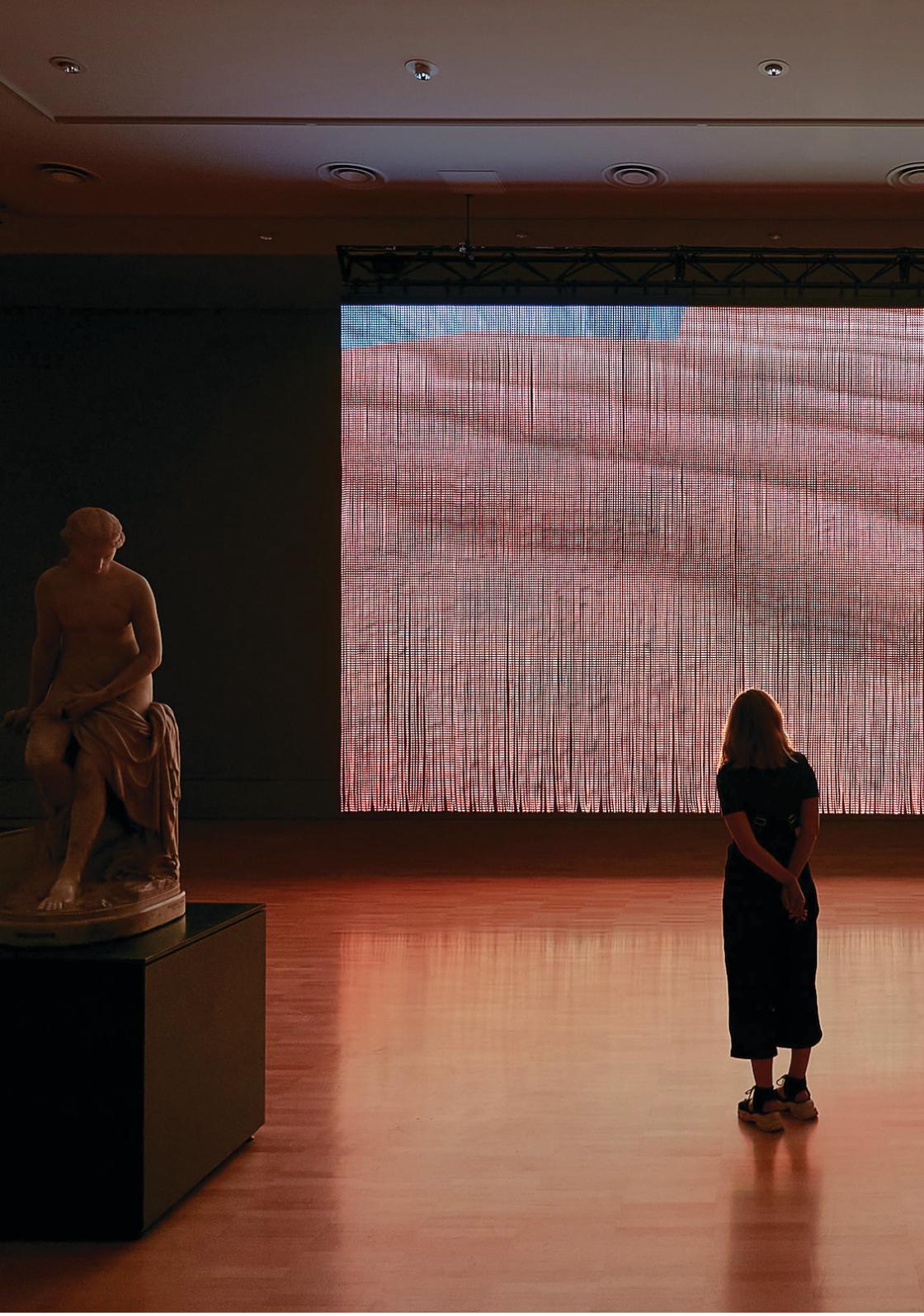
- Read more about these artists and their Triennial projects on the [Triennial homepage](#)
- For suggested activities and videos for students please visit the [Learn Triennial resource page](#).
- You can also watch videos on the [NGV Channel Triennial playlist](#).

Start by selecting one or two artists that interest you. You may wish to work in a small group to discuss and find out more. Visit the exhibition or look at the works online and use the resources provided to guide a class or small group discussion about the work(s).

## GUIDING QUESTIONS

Make a note of your responses as you may wish to include them in your final video.

- What environmental phenomenon or issue is being explored by the artist?
- How do the materials or medium chosen by the artist/designer contribute to the meaning of the work?
- What message is the artist/designer attempting to communicate with their audience? Is the aim of the work to raise awareness, consider an alternative future, change our behaviour, or something else?
- What ideas could we use from this work to inspire our own artworks?



## TROMARAMA

Tromarama is an Indonesian-based artist collective founded by Febie Babyrose, Herbert Hans and Ruddy Hatumena. Their practice fuses video, installation and computer programming and explores the interrelationship between the virtual and the physical world.

*Solaris*, 2020, is a mural-sized LED curtain that screens an ecosystem populated with jellyfish. Created with computer software used in video game platforms, the screening presents a digital simulation of a unique marine environment located off the coast of Indonesia's Kalimantan Island. Living without the threat of predators, the jellyfish living in this 11,000-year-old body of salt and rainwater have evolved differently. Their existence provides scientific communities with a living laboratory for studying the potential effects of climate change on marine systems. Elements in *Solaris* respond to changes in real-time weather data from the body of water – wind speed moves the camera across the terrain, temperature readings affect the size and number of jellyfish, and cloud cover and UV readings alter the colouring of the environment

## ADDITIONAL TRIENNIAL ARTISTS

Some more Triennial artists and accompanying resources you may wish to look at are listed below:

- Glenda Nicholls
- Porky Hefer
- Carnovsky
- Cecile Bendixen
- Pirjo Haikola

NGV Triennial 2020 installation view of TROMARAMA, Bandung (art collective); Febie Babyrose (artist); Herbert Hans Maruli (artist); Ruddy Alexander Hatumena (artist) *Solaris* 2020. Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by David Parncutt and Robin Campbell Family Foundation, 2020  
Photo: Tom Ross  
© Courtesy of the artist and Edouard Malingue Gallery

# WEEK 3: RESEARCH AN ENVIRONMENTAL ISSUE IN YOUR AREA

What is extraordinary about your local environment? Environment includes the geographical features, social connectedness and community identity of an area.

As a class, research the local environment so that you can identify and describe natural features (for example, hills, rivers, native vegetation), managed features (for example, farms, parks, gardens, plantation forests) and constructed features (for example, roads, buildings) of the local place. Discover an aspect of beauty or extraordinary as an inspiration for the class art project.

Alternatively, identify and investigate an environmental issue faced by the local community, and reflect on the learning, address this issue in the class art project by proposing individual and collective action in response to the issue. Guide students to consider the environmental, economic and social aspects of the issue.

NGV Triennial 2020 installation view of Glenda Nicholls  
*Miwi Milloo (Good Spirit of the Murray River)* 2020,  
Commissioned by the National Gallery of Victoria,  
Melbourne. Proposed acquisition with funds donated  
by Lisa Fox, 2020  
© Glenda Nicholls. Photo: Tom Ross

## IDENTIFYING AN ISSUE

Below are a list of inquiry questions, some taken from the Australian Curriculum for geography, that may help students identify a magnificent aspect or environmental issue of the local environment.

- What has changed in the local environment in recent years?
- How do people's reliance on places and environments influence their perception of them?
- What effect does the uneven distribution of resources and services have on the lives of people?
- What approaches can be used to improve the availability of resources and access to services?
- How do environmental and human processes affect the characteristics of places and environments?
- How do the interconnections between places, people and environments affect the lives of people?
- What are the consequences of changes to places and environments and how can these changes be managed?
- Discussing the different types of places where people can feel included or excluded, safe or threatened, and evaluating how this affects perceptions about liveability of places.
- What's the daily and seasonal weather of the local area like? Investigate and describe the local weather with rainfall, temperature, sunshine and wind, and compare how different cultural groups, including Aboriginal and Torres Strait Islander Peoples/ First nation people, describe them.





## CLASSROOM ACTIVITY: CLASS MENTAL MAP OF THE LOCAL COMMUNITY

A mental map is a person's point-of-view or perception of their area of interaction. One person's mental map can be very different to another person's, even if the map is of the same geographical location.<sup>2</sup> Use online navigation services such as Google Maps or Google Earth and print out maps of the local area for each of the students. Have students mark out locations that are significant to them, such as their school, their homes, the local park, and the local market to make their own mental maps. Display all the mental maps and give students opportunities to view their peers' works. Then, as a class, discuss the similarities and differences of everyone's mental maps. Are there any sites that many students find significant? Put together a list of significant locations for the class, and create a class mental map together.

## CLASSROOM ACTIVITY: THE LOCAL WATER SYSTEM

Use a map of the local area and ask students to find and mark a river or creek. With the students, walk along its path like an explorer and document the plants, wildlife and human interventions, such as built structures or pollution. Alternatively, use virtual services such as Google Streetview or Google Earth to "walk" along the river path with students in the classroom. Ask students to analyze their documentation and use the data to identify one extraordinary thing and one potential issue about the local water system. Have students make a work of art based on their findings.

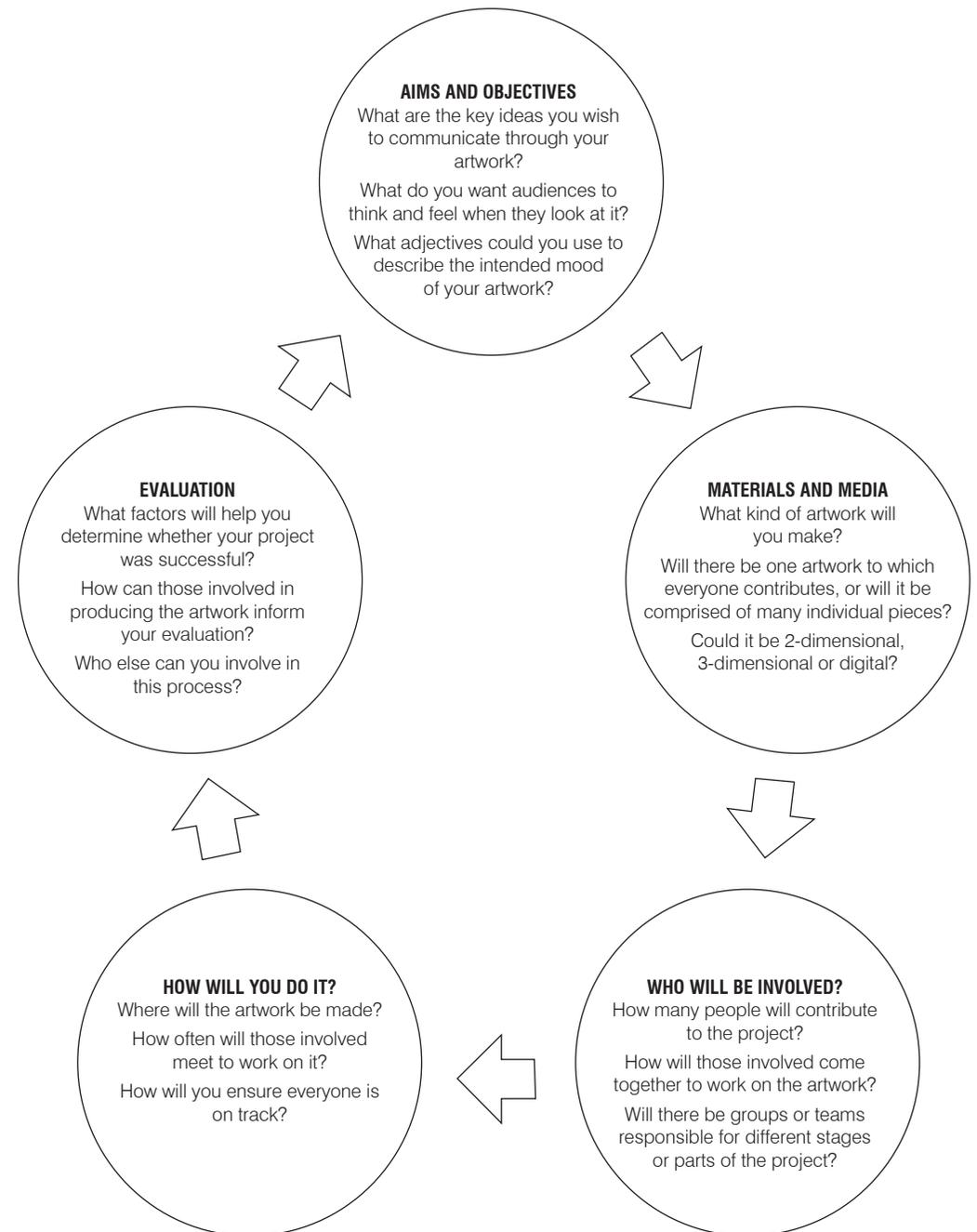
NGV Triennial 2020 installation view of Glenda Nicholls  
*Miwi Milloo (Good Spirit of the Murray River)* 2020,  
Commissioned by the National Gallery of Victoria,  
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by Lisa Fox, 2020  
© Glenda Nicholls. Photo: Tom Ross

# WEEK 4: BRAINSTORMING AND REFINING

## STEP 1: BRAINSTORMING

Now that you have identified the local environmental condition that will form the basis of your artwork and have explored some ways to potentially produce it, it's time to start planning. A great way to do this is by conducting a brainstorm together in which you can begin to identify and define the fundamental components of your project. The key considerations to make at this stage of your planning are about what you want to communicate through your artwork, how you might go about creating it, what materials might be involved, who will be involved and how you will measure the success of your finished artwork.

As a class or group, discuss and answer the following questions under each key consideration in the diagram below. You can produce a mind map, list your ideas in a table, type them up, use post-it notes or simply write your responses down. Remember, at this stage it's best to record all the possibilities and answers that come to mind. In the next step, you'll begin to review and refine your ideas, so don't be too concerned about keeping your answers concise for now.





## STEP 2: REFINING IDEAS

By now, you should have completed a thorough brainstorm related to the key considerations for your project. It's now time to look at all of the ideas you listed and identify which are the best for informing and shaping your artwork.

But, what does "best" mean in this context? The best ideas generated in your brainstorm lie somewhere between two main concepts:

1. Which ideas are the most practical?
2. Which ideas will help you best communicate your intended messages through a well-executed, finished artwork?

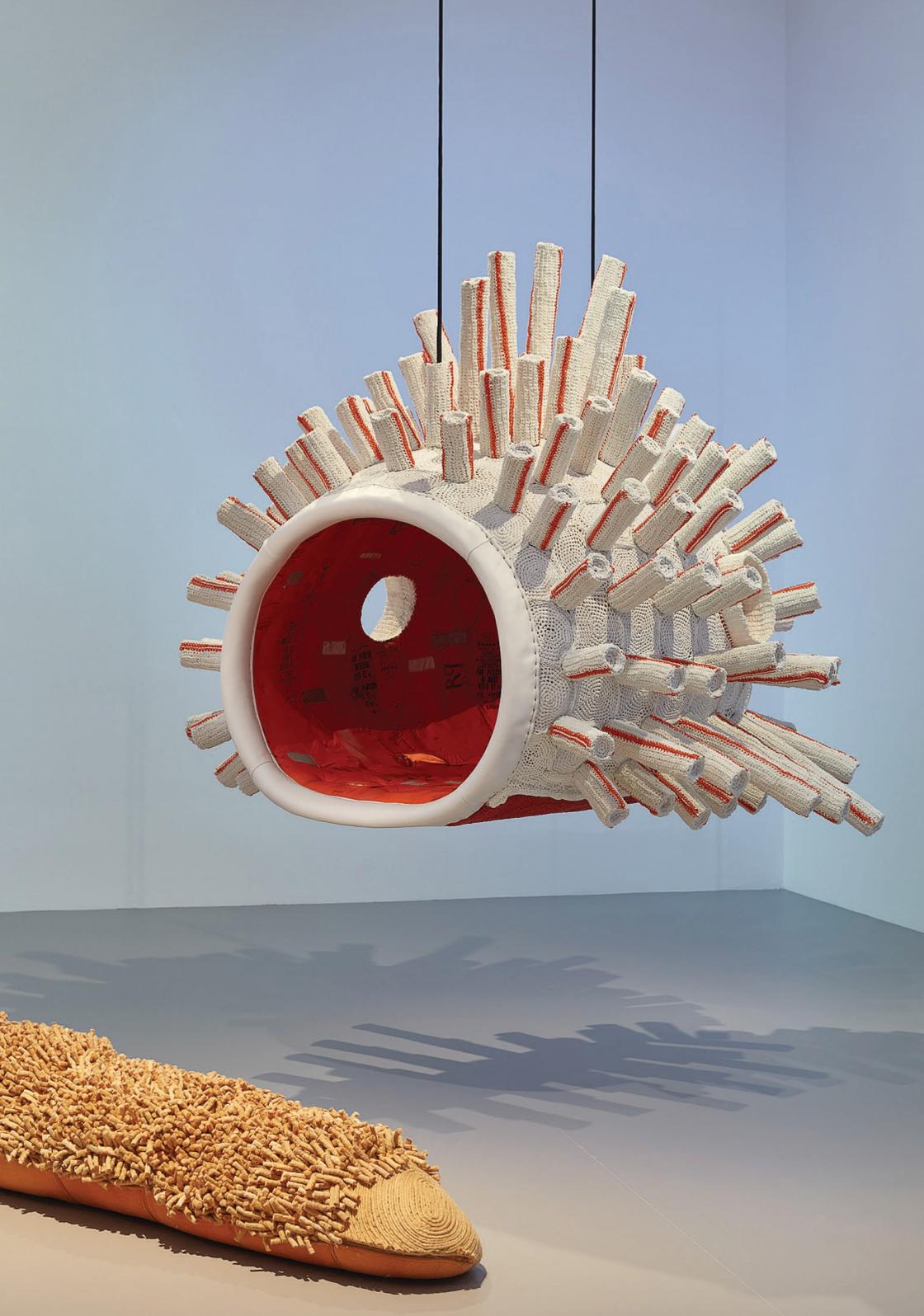
## DEFINING CONSTRAINTS

To help you identify the stronger and weaker ideas in your brainstorm, it's a good idea to define your project's constraints, as this will help you identify what is practical. These are usually associated with time, costs (your budget), the availability of resources such as materials and the extent to which everyone can be involved, including the teacher facilitating the project. You can define your constraints by answering these questions:

- How much time do we have to complete the project? This includes making your artwork and documenting your process in your submitted video.
- How often will we meet to work on the project?
- How soon will we need to start?
- Do we need to seek special permission from anyone to commence the project?
- What resources (materials, people) do we need to begin?
- How much money can we spend on the project?
- How much space will we need to produce our artwork?

After answering these questions, you'll begin to see which ideas in your brainstorm might not be practical or possible to carry out. You can begin to refine your plans by eliminating these ideas and keeping those that are practical.

NGV Triennial 2020 installation view of Porky Hefer's  
*Plastocene – Marine Mutants from a Disposable World* series  
2020, Commissioned by the National Gallery of Victoria,  
Melbourne. Proposed acquisition with funds donated by  
Barry Janes and Paul Cross, Neville and Diana Bertalli, 2020  
© Porky Hefer. Photo: Tom Ross



## COMMUNICATING YOUR MESSAGE

Now, as a class or group, you can begin to discuss which ideas will help you best communicate your intended messages through a well-executed, finished artwork. One way of narrowing down the list is to ask yourselves some questions about your plans.

Which of your ideas will:

- Allow everyone involved to contribute?
- Enable your group to work together effectively?
- Let you express your intentions clearly through your artwork?
- Allow your group to document your process with style and ease?
- Leave you feeling proud of your achievements?

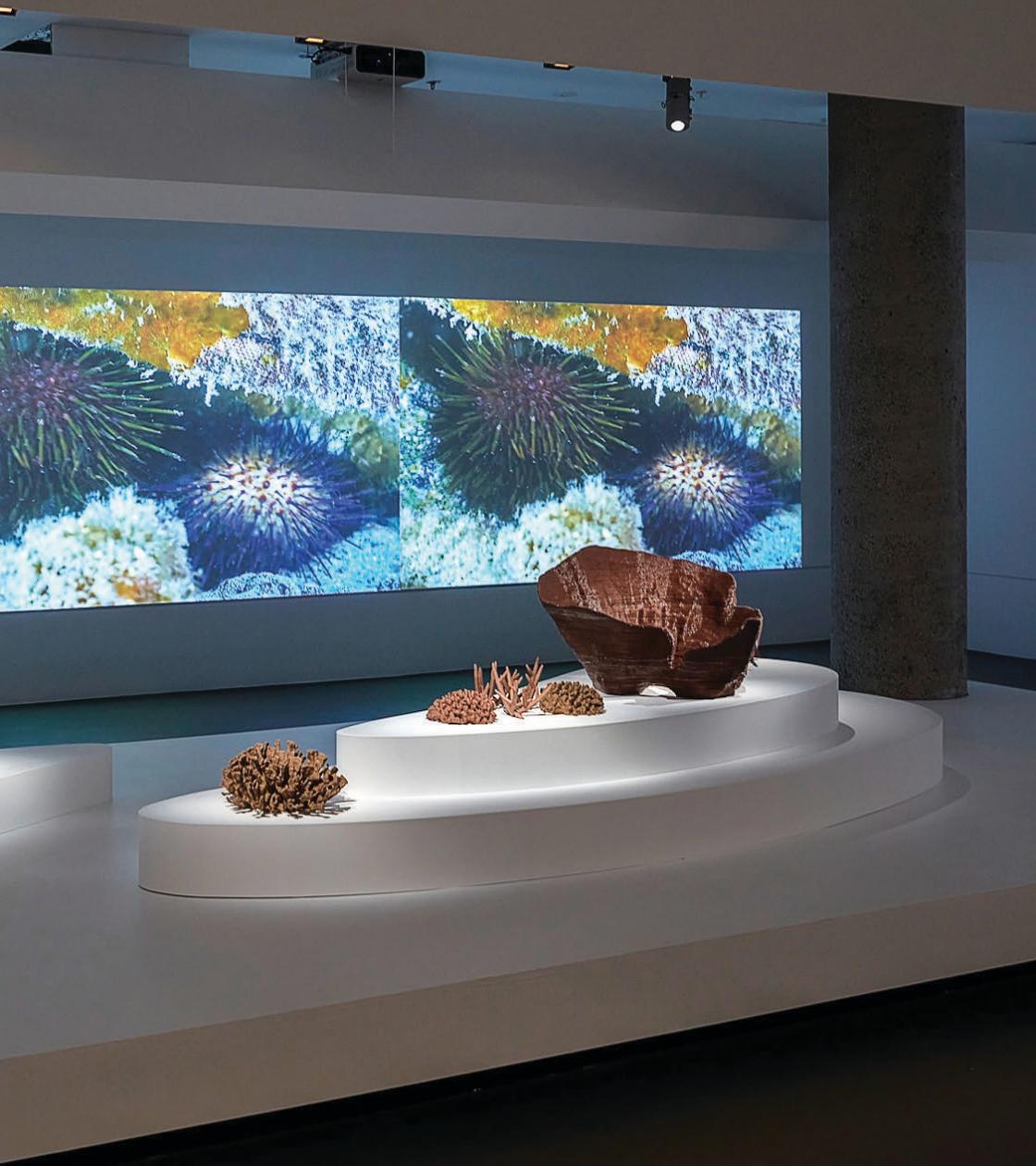
## FINALISING YOUR PLAN

Once you have honed in on a clear plan for the production and documentation of your artwork, you can begin to:

1. Create a production timeline or schedule
2. Identify key steps in the art making process
3. Decide what you will document in your process video (*remember, this is your submission!*)
4. Come up with milestones or deadlines to keep you on track
5. Assign individuals or small groups certain responsibilities
6. Gather your materials
7. Create and document!

NGV Triennial 2020 installation view of Porky Hefer Suckerfish designed 2019, Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Barry Janes and Paul Cross, Neville and Diana Bertalli, 2020  
© Porky Hefer. Photo: Tom Ross

# WEEK 5 & 6: CREATING AND DOCUMENTING



As you create your artwork, don't forget to document the stages of the process by filming and photographing various stages. Your final product may be shared by the school community or you may wish to organise a classroom visit with other classes in your school.

Your documentation should be in the form of a **short film of approximately 3 minutes in length** and should include the following:

- A description of your environmental phenomenon or chosen issue
- Explanation for your choice of medium and materials
- Intended effect on your audience
- An explanation of the process of making your artwork
- An evaluation - what was challenging or rewarding
- Learnings - what did you learn during the making of the project

NGV Triennial 2020 installation view of Pirjo Haikola  
*Urchin Corals* 2020, Commissioned by the National Gallery  
of Victoria, Melbourne. Proposed acquisition with funds  
donated by Brendan and Grace O'Brien, 2020  
© Pirjo Haikola. Photo: Sean Fennessy

# WEEK 7: PUTTING IT ALL TOGETHER

Email your final video to [b.hitchens@asialink.unimelb.edu.au](mailto:b.hitchens@asialink.unimelb.edu.au) by **24 March 2021**.

You might find it easiest to share a link to an upload portal such as Google Drive or Sharepoint, as the video file will likely be too big for an email attachment.

## FILMING YOUR VIDEO

- Keep your final video 3 – 4 minutes in length.
- Always shoot in landscape mode by holding your phone, iPad or camera sideways. This will avoid the black borders in your video clip.
- Try not to use the zoom function as it can alter the image quality.
- Make sure there is plenty of light where you are filming, natural light is best.
- Use a tripod to get steady shots.
- Experiment with the inbuilt functions such as time-lapse and slow-motion.
- If you are recording sounds, use a microphone or overlay the voice over at a later time in a quiet space.
- Like a movie, you can add text titles to introduce your film or to make subtitles. You can also overlay audio to narrate the images.
- Depending on the device you use, save your movie as either an MP4, MOV, or WEBM.

NGV Triennial 2020 installation view of *Carnovsky*, Milan (design studio); Francesco Rugi (designer); Silvia Quintanilla (designer) *Extinctions 2020*, Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Anne Ross, 2020  
© Carnovsky. Photo: Tom Ross

# ONLINE SAFETY AND COPYRIGHT

Please ensure you support students to engage with digital technology in a safe and responsible way in line with the guidance on the [education.vic.gov.au](https://www2.education.vic.gov.au/pal/cybersafety/policy) website:  
<https://www2.education.vic.gov.au/pal/cybersafety/policy>

We ask that you:

- Never post more than three pieces of information that together could identify a student (consider that the student's school is one such piece of information that is most likely already identified)
- Never use full names or email addresses online
- Never label a photo, or its file name with a student's full name
- When filming or taking photos, consider using images that obscure student faces or that are taken from behind
- Gain informed consent before posting images of students online or allowing students to post images of others.

## WEEK 8: FINAL PROJECT CELEBRATION

The submitted videos will be edited and pieced together to form a short documentary of the project, which will be streamed live via a YouTube premiere on 31 March 2021 (Time tbc).

NGV Triennial 2020 installation view of *Carnovsky*, Milan (design studio); Francesco Rugi (designer); Silvia Quintanilla (designer) *Extinctions 2020*, Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Anne Ross, 2020  
© Carnovsky. Photo: Tom Ross

# NOTES

- 1 View complete list of Bridge partner schools in Victoria here:  
<https://www.asiaeducation.edu.au/programmes/school-partnerships/partner-schools/vic>
- 2 Read more about mental map: <https://www.thoughtco.com/mental-map-definition-1434793>

## NGV SCHOOLS PROGRAM PARTNERS

