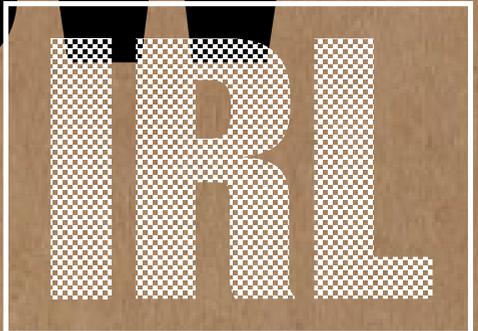
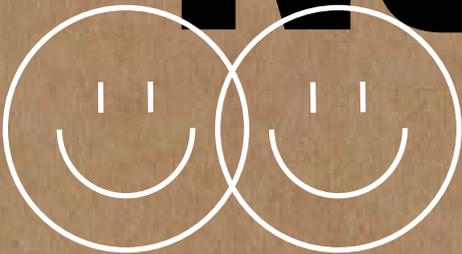
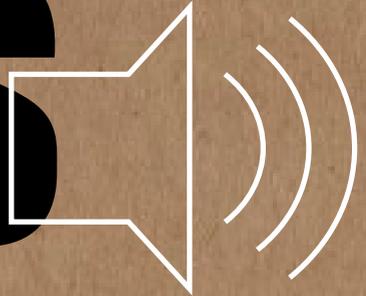


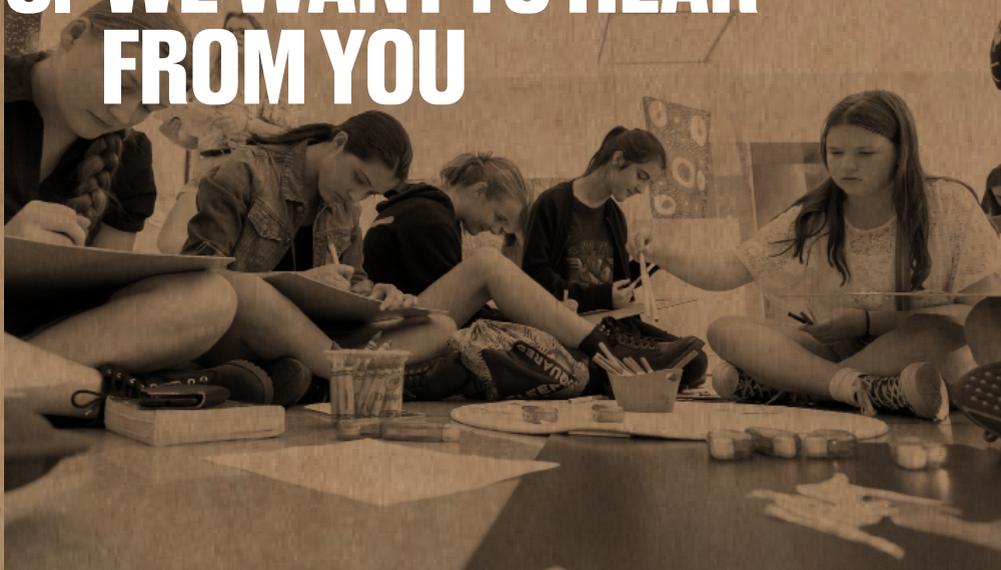
ISSUE #1 – 30 APRIL 2022
THE OFFICIAL NATIONAL GALLERY
YOUTH COUNCIL ZINE
Annabel Haizer & David Zhang



HEAR US NOW



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HELLO! FROM THE YOUTH COUNCIL

Art is underestimated as a tool of social change! Hear Us Now is a zine written by the National Gallery Youth Council of 2022 and is a place where young people can share ideas and connect with each other. We hope that this zine will bring our voices together through art and creativity so that we can impact the world the way we want to.

Hear Us Now gives you the run-down of what's going on at the National Gallery and the parts of it on tour. We'll be chatting with artists, curators, and more. Learn about and connect with other young creatives across the country as we report on different cities, events and issues.

This issue is written by us, Annabel and David! Read about the Youth Council's Art IRL event this April and read about James Tylor, one of the artists in the *4th National Indigenous Triennial: Ceremony*. Hear what it's like to be a gallery guard in our first Unexpected Interview and how the Gallery's collection has travelled to Perth as part of *Ever Present: First Peoples Art of Australia*. Finally, let us learn about what young people across Australia think about art and society by participating in the Youth Council's survey.

Thank you for reading Hear Us Now!
Annabel & David

This April's youth event, Art IRL has been in the making since the beginning of 2022. Art IRL is for all 15 to 25 year-olds across Australia, and includes activities and events tailor-made for our peers by us! We have been working alongside the Gallery to bring our ideas to life, creating experiences that we feel will engage young Australians with the national collection and each other through live performances, workshops, artist talks, and more. Here are some of the programs that we created for you:

WHAT'S ON AT ART IRL

There are five categories that we use to describe our activities:

1

MEET SOMEONE NEW

Discussions, open microphone, round table, young people's say, try something new, collaborative activities

2

CREATIVE MAKERS

Art-making activities

3

COOL DOWN

Quiet spaces, mindfulness, relaxation, mental health

4

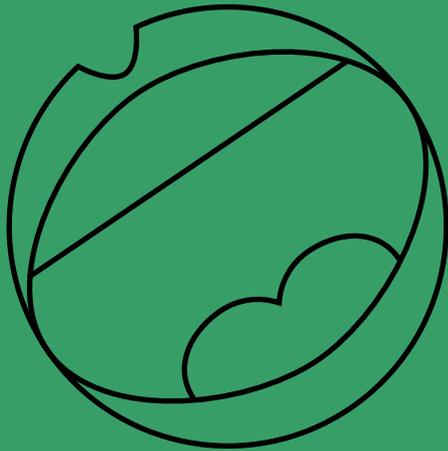
YOUNG TALENT

Music & performance, reading & poetry

5

ART & IDEAS

Art talks, tours, exhibitions, Q&A with curators, artists or conservators



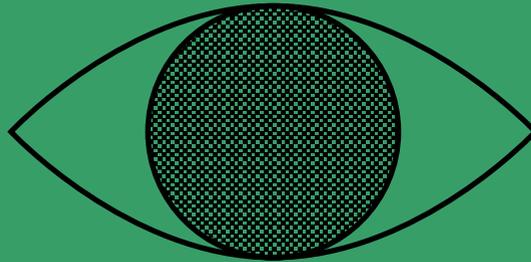
A PICTURE IS WORTH A THOUSAND WORDS

Get inspired by works from the national collection and create an original piece of writing as part of this writer-led workshop. This activity shows how artworks can encourage our own creativity while also giving attendees the opportunity to meet someone new and connect with them over a chat about art and writing.

For those not in Canberra, there is the chance to tune into the Instagram @nationalgallery.youth stories throughout the evening to chat with the Youth Council about selected works of art.

A PLACE OF CONNECTION

This is a space for those who prefer peace and quiet and those with sensory needs. Relax on comfy bean bags in the Members Lounge and listen to First Nations music and digital content produced for *Ceremony* on provided headsets. Feeling inspired? Use materials to weave, sculpt and draw.



SHARING CEREMONY

Engage, reflect and connect on the small things that mean the most. Sharing ceremony invites visitors to anonymously get to know another participant through their sharing of personal experiences. Participants write down a 3-word prompt relating to a personal ritual, which is then placed into a box. Participants then draw out another prompt and produce an artistic response based on their interpretation of the words.



JEFFERY SMART – THE UNDERGROUND CAR PARK

Want a chance to step into art? Come and create your own life-sized Jeffery Smart landscape in our interactive car park! Enjoy the process of arranging your own unique scene and photo opportunities in an urban, geometrical environment.

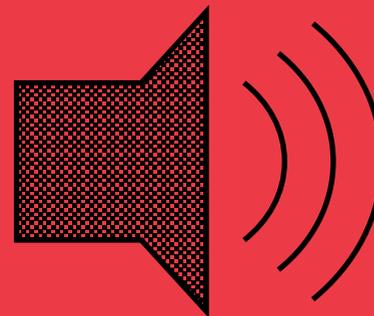
Share your own Jeffrey Smart moment @nationalgallery.youth #JefferySmart.IRL

ARTIST TALKS

Youth Councillors Odette Miller and Matthew Hattrick spent the evening in conversation with *Ceremony* artists. Attendees could listen to the conversation in-person or online with Auslan interpretation available.

LIVE PERFORMANCES

From home, listen to First Nation's content in our *Ceremony* Listening Party activity! At the Gallery, listen to live music performed by young and local talents Tahalianna and Jye Coles Hopkins. Youth Councillor Tamsin also performs with the Djinama Yilaga Choir.



INTERACTIVE MURAL

We want to hear from you: all of you! Reflect on your own traditions and ceremonies through this large-scale mural projection on the walls of the National Gallery. Learn from others and tell your story in this surrounding mural landscape.



CREATE A DESIGN FOR INVISIBLE DISABILITIES

Help the Youth Council design a logo that represents invisible disabilities, including mental health. We want art and galleries to be accessible to all and as inclusive as possible.

LOCAL SPOTLIGHT:

JOEL BRAY

BY DAVID ZHANG

From Wiradjuri country, Joey Bray is a Naarm/Melbourne-based artist who is incredibly talented in his medium of choreographic practice which includes dance, dance-theatre, and works for young audiences. His expertise originates from his training at NAISDA and WAAPA and he is currently an ongoing performer with Chunky Move.

Previous to the status quo, Joel's career spans the world for the past fourteen years. This includes France, Portugal and Israel having performed with Jean-Claude Gallotta, Company CeDeCe, Kolben Dance, Machol Shalem Dance House, Yoram Karmi's FRESCO Dance Company, Niv Sheinfeld & Oren Laor and Roy Assaf.

Most importantly, Joel's practice springs from his Wiradjuri cultural heritage. His incredible evocative works are intimate encounters in unorthodox spaces, in which audience-members are invited in as co-storytellers. He uses this highly interactive and immersive mode to

explore the experiences of fair-skinned Aboriginal people, and the experiences of contemporary gay men in an increasingly digital and isolated world. His body becomes the intersection site of those songlines - Indigenous heritage, skin-colour and queer sexuality.

<https://www.joelbraydance.com/about>

📷 joelbraydance 📺 JoelBrayDancing

Joel Bray, Wiradjuri people, *Giraaru Galing Gaanhagirri* (still), 2022, commissioned by the National Gallery of Australia, Kamberri/Canberra for the 4th National Indigenous Art Triennial: *Ceremony*, created in consultation with Uncle James Ingram and Wagga Wagga Elders, and with the support of City of Melbourne, Sarah Benjamin and Phillip Keir through the Keir Foundation, City of Port Phillip, Create NSW, Blacktown Arts, Arts Centre Melbourne and Yiramboi Festival 2020, image courtesy and © the artist





James Tylor is an Australian multi-disciplinary contemporary visual artist. Born in Mildura, Victoria, James spent his childhood in Menindee in far west New South Wales, and then moved to Kununurra and Derby in the Kimberley region of Western Australia in his adolescent years. James holds a Bachelor of Visual Arts (Photography), South Australian School of Art; completed Honours in Fine Arts (Photography) at the Tasmanian School of Art; and a holds a Masters in Visual Arts and Design (Photography) at the South Australian School of Art. James currently works as a professional visual artist in Canberra in the Australian Capital Territory.

James' practice explores Australian environment, culture and social history through photography, video, painting, drawing, sculpture, installation, sound, scents and food.

His work for the *4th National Indigenous Art Triennial: Ceremony, The Darkness of Enlightenment, 2022* explores the historical recordings of Koorng language and culture by nineteenth-century European colonists, and the complex role of these recordings in the contemporary revival of Koorng culture.

ARTIST INTERVIEW WITH JAMES TYLOR, KAORNG PEOPLE

James Tylor, Koorng people,
The Darkness of Enlightenment,
2021, commissioned by the National
Gallery of Australia, Kamberri/
Canberra for the *4th National
Indigenous Art Triennial: Ceremony*
with the support of Ray Wilson OAM,
image courtesy and © the artist

YOUTH COUNCIL: How would you describe your art? And how long have you been making art?

JAMES TYLOR: I've been making art for about 13 years, three of which I was studying. And then the last 10 years I've been practicing as an artist. I'll describe my work as quite broad; I work in different mediums but the ones I use predominantly are photography, carving and a little bit of food and furniture and I have experimented with drawing and painting as well. But yeah, I am better known for photography and sculpture.

My work looks at Australian history and how it's reflected in contemporary Australian life.

We saw that you use a lot of mediums...

Yeah, I think about Art more as Culture. So, it's a bit more of a broader spectrum, than if I was to just be down to one discipline.

Why is it important for you to make art?

I don't know if it's important for me to make art, but you know, a writer writes, and I'm an artist, so this is how I express and communicate my thoughts. I'm really invested in making work about Australian history because I think it's important that people have an understanding of that, and so I try to use art as the kind of communication tool for talking about Australian history.

Is there particularly anyone who inspires you?

Not really, I'm inspired by lots of different artists. There's a lot of them but no one specifically stands out above the crowd. I think generally, a lot of artists in Australia inspire me.

In what ways does your identity influence the work that you create?

I guess I make work about culture and from my viewpoint and reflecting my cultural backgrounds. So, I'm definitely influenced by my identity. I try just to express stories that sit within my cultural heritage. So, my cultural heritage is Aboriginal, Kurna from the Adelaide area and then also British colonial,

Irish, Norwegian and Māori. I kind of just draw on those backgrounds specifically because they're the stories that are part of the sort of national narrative that I want to convey.

What does being part of the 4th National Indigenous Art Triennial: Ceremony mean to you?

It's an honor to be in the exhibition, given that Hetti [Perkins] is a curator that has been working in the industry for a very long time. And, to be curated in a show by her is just incredible. It's very special. It's one of the highlights of my life since I've been making art.

Oh, that just fantastic that you feel this way! And what can you tell us about your work in this exhibition?

The work specifically for *Ceremony* is called *The Darkness of Enlightenment*. It looks at that period of time when Europeans, like whalers and sealers and early British colonists started arriving on Kurna land or in the region of the Kurna nation and the interactions that went there between them and the Kurna People, and what was recorded and what wasn't recorded in those days. I wanted to make a work that reflects the places where the interactions happened, but then also having cast bronze Kurna items, plants and animals, like words that were recorded in language and then just elaborating on those items by making them and showing them. That's basically what the work is about. And it's about trying to get people to think about those spaces, places and items from an emotional perspective, thinking about the history from there.

It is a very interesting work, and it has a very interesting title, too. Talking about ceremonies and rituals, what is a ceremony that you practice in your everyday life?

I don't know if I have a ceremony in my everyday life. Morning coffee.

Morning coffee ritual!

That's a ritual, yes! I don't really have specific ceremonies that I am involved in. I guess the

“I try just to express stories that sit within my cultural heritage.”

closest that I would come to ceremonies is art exhibition openings. I come from a strong atheist background, so there's not much like cultural ceremonial kind of things that are in our life. We don't celebrate different holidays or anything. I don't celebrate any of the major holidays.

Do you do something for Christmas?

We do it informally. We do Easter informally as well. My friend just asked me the other day what they symbolise and I had to think about it because even though I've done Christmas Eve since I was a little kid, I couldn't remember if it was about the birth or the death. I love chocolate! I like coffee! Easter is best for chocolate, right? It's interesting, I just think that a day is a day like it was yesterday!

As long as there is coffee! Do you have any advice that you would like to give to young First Nations artists?

There's a lot to say! They should make the work that they feel is important to them and

that always be the driver of what they do and then it will always be really strong work.

See James Tylor work and the 4th National Indigenous Art Triennial: Ceremony exhibition at the National Gallery until 31 July.

Introduction information from the National Gallery's 4th National Indigenous Art Triennial: Ceremony publication. March 2022. <https://publications.nga.gov.au/ceremony/james-tylor>

HEAR US IN PERTH: EVER PRESENT

BY
ANNABEL
HAIZER

For five months, the National Gallery's touring exhibition *Ever Present: First Peoples Art of Australia* had been on display at The Art Gallery of Western Australia (AGWA), in Boorloo/Perth. Spread across two gallery spaces at AGWA, *Ever Present* included works by over 80 artists from the collections of the National Gallery and the Wesfarmers Collection of Australian Art.

In its final month, the exhibition formed a part of *BlakLight*, a month-long event where every gallery space in AGWA had been dedicated to First Nations art. Despite being as far from the east coast as you can get, it has been exciting to see parts of the Gallery's collection here in Boorloo/Perth and it also means that just as the *4th National Indigenous Art Triennial: Ceremony* is on in Kamberri/Canberra, West Australians are also able to partake in celebrating the diversity of First Nations art and culture by seeing and engaging with it right at home.

Ever Present celebrates the diversity, pride, creativity, excellence, and resilience of early and contemporary Aboriginal and Torres Strait Islander artists. The exhibition is divided into seven themes: Ancestors & Creators; Country & Constellation; Community & Family; Culture & Ceremony; Resistance & Colonisation; Trade & Influence; and Innovation & Identity, creating a timeline that highlights their ever-present presence in this country. The stories of the artists from across time and place are expressed through all kinds of mediums including painting, fibreglass, video, batik, sound, print, photography, and more. The works in the exhibition challenge stereotypes about First Nations people and what defines their art, not shying away from any of Australia's complex histories.

In conversation after her curator's talk, Tina Baum who is from the Gulumirrgin (Larrakia)/Wardaman/Karajarri peoples of the Northern Territory and Western Australia, expressed that the message of

the exhibition comes from a position of strength, much like her intentions when curating the *3rd National Indigenous Art Triennial: Defying Empire*. It is meant to say that "we're strong, we're here, we're resilient, and we always have been". She went on to say that *Ever Present* tells the story of the beginning and what happens when that is broken, it explores how communities are formed, and how people are reconnecting with their identities and have gained the courage to tell their stories.

A fun fact about the exhibition is that having it on show at AGWA as part of *Blaklight* and at the same time as the National Gallery's *Ceremony* is the result of a series of coincidences. *Ever Present* had been in the works pre-pandemic to be exhibited at the National Gallery of Singapore and other overseas galleries before circumstances changed. It turns out that what was on display at AGWA was only a part of a much bigger collection that will be seen by an international audience.

International connections are acknowledged and explored in the exhibition under the theme *Trade & Influence*, telling stories about the historical and cultural connections between Aboriginal, Torres Strait Islander, and Asian communities, as well as connections with Europeans other than the British, that is less known about before and after colonisation. While Perth is sad to wave the exhibition goodbye, but it is exciting to have it seen on the international stage, revealing how Indigenous artists are telling their own stories, reinforcing their time immemorial connections and presence in this country that has been and remains ever-present.

Learn more about *Ever Present: First Peoples Art of Australia* at <https://nga.gov.au/exhibitions/ever-present/>

Quote from an in-person conversation with Tina Baum, 9 April 2022.

Daniel Boyd, Kudjla/Gangalu/Kuku Yalanji/Jagara/Wangerriburra/Bandjalung peoples, *Treasure Island*, 2005, National Gallery of Australia, Kamberri/Canberra, purchased 2006, © Daniel Boyd, courtesy of Roslyn Oxley9 Gallery, Sydney



ART & IDEAS:



Sandro Botticelli, Cesari
Mariannecci, Storch & Kramer,
Arundel Society, *Venus rising from
the sea*, 1870, National Gallery
of Australia, Kamberri/Canberra,
Felix Man Collection, Special
Government Grant 1972

Superficially, art can be seen as a visual form for pure aesthetic enjoyment. But beneath the surface, art represents a dialogue between artists and the world around them as a vehicle of communication for a certain way of life. In this way, depictions of women across art history reflect Simone de Beauvoir's analysis in *The Second Sex*, 1949 of the world around her with prominence in artworks of woman as the 'other' or 'object' in relation to the 'self' or 'subject' of man, connoting that 'to be feminine is to show oneself as weak, futile, passive, and docile'.

Specifically, the female nude painting genre best reflects de Beauvoir's ideas of a woman doomed to immanence to a man. The naked subject matter creates a sexualised and vulnerable being associated with the feminine, for man to impose himself upon since woman 'is simply what man decrees... she appears essentially to the male as a sexual being'. This voyeurism manifests throughout

SIMONE DE BEAUVOIR'S IDEAS THROUGHOUT ART HISTORY BY DAVID ZHANG

‘The direct gaze of the woman asserts her dominance and the prostitution setting contrasts previous societal ideas of the innocent, virgin woman.’

time like Botticelli’s *Birth of Venus*, 1485 using mythology and the ‘eternal feminine’ as de Beauvoir describes, with Venus the goddess of love and beauty causing woman to lose other indicators of individuality. This is reinforced using sfumato to create a non-threatening, soft feeling as well as docile facial expression and contrapposto stance to propel the lethargy associated with woman. He uses lighter tones to depict beauty and incorporates highlights in her hair and face to show her iridescent beauty for male pleasure. This ‘duality between Self and Other’ is furthered in Edouard Manet’s *Le Déjeuner sur l’herbe*, 1862 with juxtaposition of naked women and clothed men picnicking. This highlights the women as existing for their bodies as one seductively bathes and the other is positioned towards the men, subconscious sexual subservience, whereas the men freely enjoy the comfort and luxuries of the middle class due to gender.

Art also exhibits more subtle illustrations of a female inferiority proposed by de Beauvoir through women’s characterisation stereotypically akin to submissiveness, aestheticism, and domestic duties. These themes recur in art since ‘representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth’, as artists continually painted in a male-orientated world. For example, later in the Impressionist era, women were elevated slightly, beyond sexual beings to notions of beauty and innocence, although still prejudiced and rudimentary. Claude Monet’s *Camille Monet and a Child in the Artist’s Garden in Argenteuil*, 1875 uses bright, vivid colours as well as visible brushstrokes to create the sense of energy and dynamism that arises from a woman’s beauty and exterior. The child and dress also represent her domesticated duties as a solely caring and nurturing being.

However, it easy to forget that art also has the potential to reshape and innovate ideas

and values towards a new culture since de Beauvoir argues that history and thereby art is not an immutable ‘fact’ but a reflection of certain attitudes, preconceptions, and injustices. This cultural change can be seen in art as discontent for woman as ‘other’ grew since ‘all oppression creates a state of war... and this is no exception’. Art began to highlight more positive and individualised aspects of womanhood, in the hands of the creator who understood a new perspective on females not in relation to men. For example, Matisse subverts mythological subject matter in *The abduction of Europa*, 1929, with the use of visible line to convey the solidity and presence of woman in comparison to Titian’s previous rendition that had Europa with weak and flailing gestures. Further, Manet’s later *Olympia*, 1863 disrupts previous beliefs of the female nude as it aims to make viewers uncomfortable rather than pleased. The direct gaze of the woman asserts her dominance and the prostitution setting contrasts previous societal ideas of the innocent, virgin woman.

Art is a direct product of our culture, and it does not take much to witness female artists and artworks also beginning to change what this culture around them dictates beyond the dissatisfying life of housework, childbearing, and sexual slavishness de Beauvoir described. As she said, ‘if so few female geniuses are found in history, it is because society denies them any means of expression,’ but the very fact that they are beginning to emerge bodes well for a future without this dichotomy of ‘self’ and ‘other’.

UNEXPECTED INTERVIEW

Michelle Izzard is the Assistant Manager for Security at the Gallery, with a career of over 15 years. She manages the security team as well as associated logistics for the smooth operation of all exhibitions. Much of the work she does is invisible, behind-the-scenes, and so the Youth Council thought it would be enlightening to hear about how the Gallery operates from a different, unique, and often unheard of perspective.

What is your role at the gallery? How long have you been here?

I am the Assistant Manager for Security here at the Gallery. I've actually been here 15, almost 16, years but not always in this role. I fell into security quite accidentally. It just seemed to happen to me and turns out I quite enjoyed it and I stuck to it. I used to work with people with disability for 11 or 12 years, and that was all I knew as I did it straight out of school. From there, I sort of questioned what else I could do and I was looking into being a wardsperson at the hospital, so I approached some hospitals and asked what I needed to do in order to make that happen. They let me know some are also security guards so that is what made me get my security license. Then this job came up before anything else did, I saw it in the newspaper so I applied for it. I thought why not? I started as a casual, then I became a permanent guard on the floor and made my way up from there. So it really was quite by accident, it was never something I thought about doing until it literally fell in my lap.

WITH MICHHELLE IZZARD, ASSISTANT MANAGER, FOR SECURITY

What is your average day like? Is it really lots of standing and telling people not to touch the artwork?

I do a lot of behind the scenes security now. I rarely get to leave my office. I am on all the behind-the-scenes security like evacuations, emergencies, access issues – all the admin and logistics is probably the best way to put it. In terms of floor guards, we have a lot of them because we have a huge collection but their main role is being in the galleries and making sure people are doing the right thing. We do have some really strict conditions of entry that are in place to protect the artworks. Their role also includes a lot of customer service like answering questions and giving directions.

Do you think working at the Gallery influenced your feelings about art? If so, how?

I will never be an artist. I can't even draw a stick figure right, it's terrible! Art with me, when I look at something, I will either like it or I don't - it's as simple as that. When I started working, art wasn't a place I used to come to, however, since working here I have actually developed a huge appreciation and respect for art. Now I even go to some other galleries around Canberra like the Portrait Gallery and see what they have because I like doing that now, which developed from working here.

Is there a particular part of the Gallery or an artwork/artist that you like? Why?

One good thing about working here is I get to see all of the shows that come through here, and we have had some really awesome ones over the years. There's one that stands out to me, it was a show that we had called 'Masterpieces', several years back. There was one room in the exhibition that had a wall with seven Van Gogh works all in a row and it was awesome, one was *The Starry Night*. I can remember just standing there and I was starstruck, with my mouth open, thinking 'Oh my god, I can't believe I'm looking at this work for real... I thought I'd never see them outside of the pages

of the history books' and that was amazing.

As for general spaces, when I first started, this gallery used to display a lot of Heidelberg School artists - like Tom Roberts, Freddie McCubbins, Arthur Streeton – old Australian landscape artists and they probably very quickly became my favourite sort of style of painting. I love the realness in them.

What would you say is your favourite thing about working at the gallery?

The people I work with. We have a good group of guards and they all get along, work well together and look after one another. Same with those sitting around me in the office environment, it's almost like another family, having some good laughs. I like coming here to be with the people that I work with.

Do you have any insights or advice for us visitors? What is something you have noticed in your role that we may be unaware of?

The Gallery has conditions in order to protect the art and the people. These rules include no food/drinks, no large bags or anything being carried around the galleries: basically anything that could damage an artwork is not allowed. That's the only reason we do it. We want to keep our works safe.

What work of art would you recommend young visitors of the National Gallery to see and why?

I always recommend young visitors check out the *Ned Kelly* series. It has been on tour so it's not hanging at the moment, but we have the whole series bar one and it actually tells you the complete story of Ned Kelly. You can see it in the works, if you look at the first one and follow them in sequence.

WE WANT TO HEAR FROM YOU

PARTICIPATE IN THE YOUTH COUNCIL'S SURVEY

We want to know about you! We have created this survey to learn about the topics that interest and affect young people today. Stay tuned for our second issue for the results and see what our peers are most concerned about and what we might do next. We are not alone, and together we can use creativity to make the change we want to see in the world.



WRITE TO US

- **Did you enjoy Art IRL?**
- **Is there something you would like to see in our next issue?**
- **Curious about anyone else at the Gallery that you might want to hear about in our next Unexpected Interview?**
- **Is there an artist you want to learn more about?**
- **Whether it's questions, requests, or you just want to share your thoughts, the Youth Council is always happy to chat!**

**Throw us an email at
young.people@nga.gov.au**

**Or message us on Instagram
[@nationalgallery.youth](https://www.instagram.com/nationalgallery.youth)**



**#ArtIRL
[@nationalgallery.youth](https://www.instagram.com/nationalgallery.youth)**

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