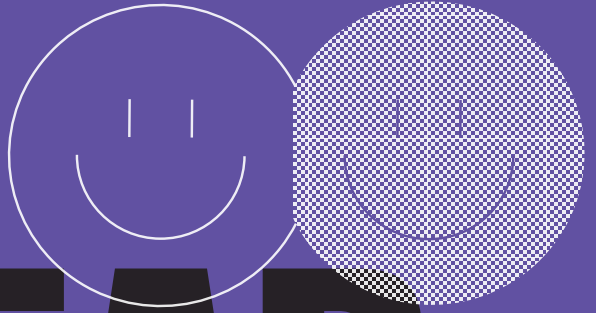
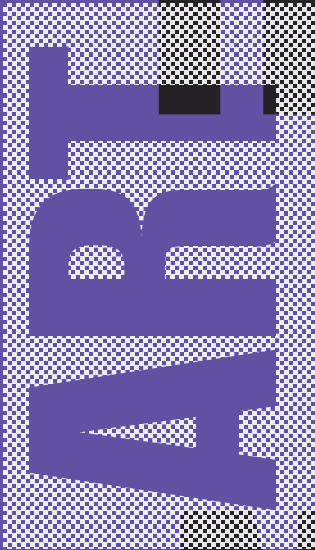


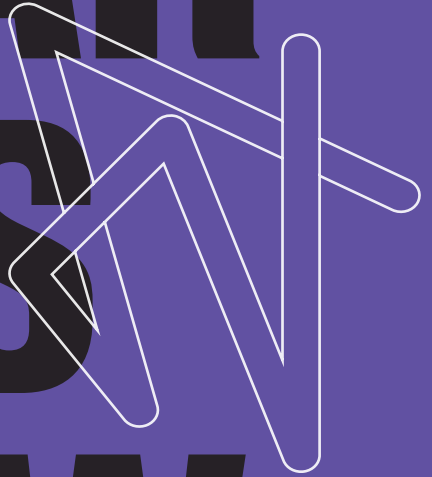
ISSUE #4 – OCT 2023  
NATIONAL GALLERY  
YOUTH COUNCIL ZINE



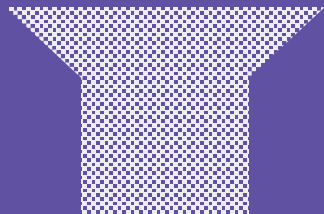
**HEAR**



**US**



**NOW**



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ART IRL: NATIONAL YOUTH WEEK

Welcome to our latest issue of Hear Us Now!

Since our last issue, many exciting developments have taken place. One noteworthy update is that the Youth Council has expanded to include 20 members this year! We hope you have been enjoying the introductions we've been sharing on our Instagram page and we encourage you to stay connected with us by following @nationalgallery.youth

We're excited to share with you, a brand-new collection of perspectives, discussions and ideas all written by young people who are passionate about exploring and sharing all things art. So, join us as we dive into the world of the arts and discover the power of our own voices to make a difference.

In this edition, we're thrilled to feature fresh perspectives from Youth Councillors across Australia. From Adelaide, Masoumeh and Hope share their thoughts on the touring exhibition of Yayoi Kusama's *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, after visiting the Art Gallery of South Australia. Meanwhile, in Victoria, James pens a perspective article on the joys and importance of creating and enjoying art unapologetically. In our art and ideas section, from Queensland, Tara delves into the fascinating intersection of art and artificial intelligence (AI) and Massimo, from Victoria, tells us about his take on Albert Tucker's *King's Arcade*. We had a killer chat with the awesome crew from Muesli and we invite you to relive our Art IRL National Youth Week event in April. And for those of you exploring possible careers in the arts, don't miss our Unexpected Interview with the Gallery's Senior Digital Marketing Officer, the wonderful Keren Nicholson.

Happy reading!

# UNEXPECTED INTERVIEW



Senior Digital Marketing Officer, Keren Nicholson.  
Photo: National Gallery of Australia

## SENIOR DIGITAL MARKETING OFFICER, KEREN NICHOLSON BY RIANNA YATAWATTA

Are you, like us, often curious about what it takes to build a career in the arts? Look no further than our section Unexpected Interview, where we talk with National Gallery staff and discover their different journeys towards building a career in the arts.

For this issue, we interviewed Keren Nicholson, Senior Digital Marketing Officer. In this insightful conversation, you'll hear (read) firsthand about the challenges and rewards of working in arts marketing and communications, as well as the skills and experiences that can help you succeed in this exciting and dynamic industry. Whether you're interested in social media specifically or simply exploring the different pathways to a career in the arts, this interview is a must-read. So, settle in and prepare to be inspired by the experiences and insights of one of the Gallery's talented young professionals.

**Could you tell me a little bit about your role at the Gallery and how long you've been in this position?**

My job title is Senior Digital Marketing Officer. I am responsible for producing our entire social media presence, as well as digital signage, a lot of video production for marketing, online editorial. I also contribute to Gallery advertising and communications.

**How did you initially start your career?**

Before this, I was the social media manager at the National Library. While I assume you can study social media at university now, I didn't. I studied art history at Newcastle University and have a Bachelor of Fine Art from there. Then I came to Canberra and studied a Bachelor of Arts—majoring in journalism and English literature—and kind of fell into communications roles. I went to work in digital marketing at the Canberra Theatre and then I came over to the Gallery and started working in social media here. So, I've always been sort of in a digital communications kind of space.

**With your background you've experienced social media evolve around us. With that, have you had any challenges in trying to adjust to what the image of the Gallery should be in our current online environment?**

It's actually quite a tricky space to work in because we work for the Australian Government at the National Gallery, but many other government agencies don't have the same type of content that we can offer. We tend to focus on channels that are more visual, such as Instagram and Facebook. We look after the intellectual property of creators and artists. So, there's a lot of things that have to fall in place for the perfect story. For a good social media post you need the artist's permission, you need good high-resolution images and you need a good story. That being said, as Instagram's algorithm has changed and continues to change—regardless of how beautiful still images are—video is prioritised. The Gallery is actually now on TikTok and we're working towards eventually making a video a day, which is wild! That's why, I guess, the job has to grow and change. It can't just stay stagnant because the expectations around the job evolve. You have to change your skill set often.

**Since there is a demand to keep up with trends online, is there a part of your job where you have to scour the internet and see what is trending now? How does this translate into the National Gallery's accounts?**

Kind of, to some extent. I do spend a lot of time trying to work with content to make it better for the algorithm. Back when there was dancing all over TikTok maybe we could have done it once or twice, but you can't keep that up forever. I've had conversations with other people in museums and galleries across the world and what I've found is that those who are quite successful on TikTok mainly got successful because they started their accounts right at the beginning of COVID-19 lockdowns. They jumped in and just tested things with their phones which worked well.

The Gallery's strength is that our curators are really interesting people with different voices. We like to film them doing short videos about works that they love. We've been doing that every week for a few months now and it's been really lovely and everybody loves them.

**That's really interesting to hear about how you navigate this space. I just have one last question. Since the landscape is changing so much and with such varied demographics is there anything which is primarily targeted towards younger people? Is there a large reach to our younger audiences?**

Yes. At the moment our demographics are really broad. We use the data from our channels to see the audience breakdown and it's very dependent upon exhibitions. Our audience grew enormously during the *Cressida Campbell* exhibition, but that audience growth is primarily women between the ages of 30 and 50. But that said, I think venturing into TikTok is really important to reach a younger audience. We have to work to the strengths of what we have internally when it comes to making video. I'm excited that the Gallery has established a Youth Council and look forward to start working with you all. I see a whole space of opportunity for interesting conversations and great content development.

**‘That’s why, I guess, the job has to grow and change. It can’t just stay stagnant because the expectations around the job evolve. You have to change your skill set often.’**



**HEAR US IN**

**ADELAIDE**

**YAYOI KUSAMA'S  
*THE SPIRITS OF THE  
PUMPKINS DESCENDED  
INTO THE HEAVENS***

**BY MASOUMEH RAHIMI  
AND HOPE YATES**

**The National Gallery continues taking our amazing national art collection on road trips, with a focus on making art accessible and inclusive! It's travelling across Australia to bring the beauty and wonder of the collection to people everywhere and not just in the big cities. Whether you're living in a regional town or a remote community, you'll get a chance to see some of the most significant artworks in the country up close and personal and explore the incredible cultural richness and diversity of the most talented International and Australian artists. So, get ready to experience the power and beauty of our national art collection in a whole new way!**





Yayoi Kusama *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, National Gallery of Australia, Canberra, purchased 2018 with the assistance of Andrew and Hiroko Gwinnett © YAYOI KUSAMA. Installed at the National Gallery of Australia.

mirrored room of pumpkins that creates the illusion of a field.

The centrepiece creates an illusion of infinite space despite its small structure. This is a defining attribute of several of Kusama's works—the creation of spaces that showcase infinity and the idea of losing yourself to your mind, art and self.

Kusama has been open with her experience with mental health and her decision in 1977 to live in a psychiatric facility, stating:

*I fight pain, anxiety, and fear every day, and the only method I have found that relieves my illness is to keep creating art. Painting helps me to keep away thoughts of death for myself. That is the power of art.*

Kusama is famously known for her use of eyes, nets, spots and pumpkins. She began her obsession with pumpkins as a child and continues to create art with them even now. She views them as a symbol of her childhood, fertility and life and is known to say they bring her 'poetic peace'.

In *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS*, Kusama combines her love for pumpkins with her interest in creating immersive and otherworldly environments. The installation is meant to transport viewers to a dreamlike space where they can lose themselves in the repetition and patterns of the pumpkins.

*THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* is a stunning example of Kusama's ability to create immersive installations that engage the senses and transport consumers to her world, where they are offered a small glimpse into Kusama's experience.

For more information about the touring national art collection, head to <https://nga.gov.au/whats-on/?presence=on-tour>

Yayoi Kusama is a Japanese contemporary artist who is known for her immersive works that often feature repeating patterns and bright colours. Her style has been coined as 'psychosomatic art'. One of her most famous works is in the national art collection and is currently touring the country. We had a chance to catch it on our visit to the Art Gallery of South Australia. We're talking about *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS*, first exhibited in 2017 and purchased by the National Gallery in 2018.

The installation consists of a brightly coloured yellow room, decorated in Kusama's signature polka-dot patterns which vary in size. Within this space rests another room covered by mirrors filled with glass sculptures of illuminated pumpkins overwhelmed by the black polka-dot design, only to be seen through a small opening. *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* is a callback to *Mirror Room (Pumpkin)* created by Kusama in 1993 for the Venice Biennale, a

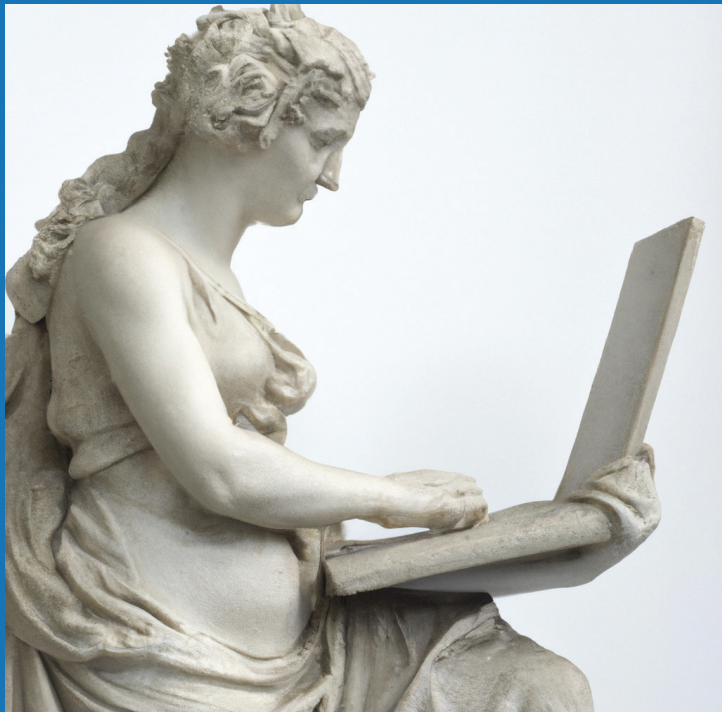


***‘I fight pain, anxiety, and fear every day, and the only method I have found that relieves my illness is to keep creating art. Painting helps me to keep away thoughts of death for myself. That is the power of art.’  
Yayoi Kusama***

Yayoi Kusama *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, National Gallery of Australia, Canberra, purchased 2018 with the assistance of Andrew and Hiroko Gwinnett © YAYOI KUSAMA. Installed at the National Gallery of Australia.



# ART & IDEAS



DALL-E 2 generated image of Baroque style sculpture of a lady at a computer, 2023

## ART & AI:

# IS THERE SUCH A THING AS AN AI ARTIST?

BY TARA  
GOUTTMAN

**Chances are you have heard of artificial intelligence (AI) programs like ChatGPT or have encountered new methods of personalisation like Spotify's new AI DJ. You may have even prompted a Dream by WOMBO image when it was trending in 2022. AI technology is on the rise and can be used for almost anything imaginable—from writing a cover letter to locking your doors. So, it is unsurprising that AI can generate a large range of art forms like paintings, sculptures, poems and photographs with extreme ease.**





Tiziano Vecellio (Titian) *Girl in a fur* c 1535, Kunsthistorisches Museum Wien, Gemäldegalerie



Peter Paul Rubens *Young woman in a fur wrap (after Titian)* c 1629–30, Queensland Art Gallery | Gallery of Modern Art, Brisbane, purchased 1980 Queensland Art Gallery Foundation

## What does this mean for practising artists? And does this mean that anyone who prompts an image from AI software is an artist?

This is alarming to practising artists and raises a slew of potential consequences such as market oversaturation, questionable data ethics and unauthorised copyright usage. Some AI artists argue that drawing influence from other artworks is a technique artists have been using for centuries, which is true. But writing a few lines of text prompts is not necessarily the same as taking creative inspiration and it could be said that the only possible credit due is for the writing of the prompt.

Artists being influenced by one another and borrowing elements has also been an important aspect of art practice for centuries. Copying the work of the masters was extremely common from the eighteenth century. It was how artists learned composition, brush technique and other important skills. An example of this is Tiziano Vecellio's *Girl in a fur* 1535 (top left) which was copied by Peter Paul Rubens for his *Young woman in a fur wrap (after Titian)* 1629–1630 (bottom left). Borrowing and copying within art history is a type of conversation that evolves. It takes the influence of an artist or a handful of works and elements, not millions from a database.

AI art-generating software is not all bad. Some see it as a great visual tool to help bring a concept or scene to life or as a helpful research assistant. But it poses an unmistakable threat to the livelihood of working artists. The only group losing in this scenario are artists, which if art history tells us anything, are needed in a capacity that AI cannot deliver.

Many people now identify themselves as 'AI artists' and believe their prompts into these AI image programs are their own unique contributions. AI artists see their prompts as creative inputs which make the produced image unique. They attribute a certain artistic skill to this process. There is even a demand for their 'works'—a whole marketplace dedicated to the purchasing and selling of prompts to create new works exists!

But here's where things get tricky. Most AI image generators, such as DALL-E 2 and Midjourney, use datasets of billions of images including original works of art. As AI relies on existing images of all kinds to learn to generate art, it is argued that AI artists are not using any creative direction themselves and are profiting off images made by working artists. This is demonstrated by the common approach of some AI users to 'namedrop' specific artists to achieve a style that is extremely reminiscent of the hand of the original artist.

# A PERSPECTIVE:

**CALL**

**ME**

**MAYBE!**

**BY**

**JAMES FOX**

It's always really awkward when you disconnect your headphones, open your laptop lid or accidentally press play on your phone and the last song you had playing blares out of the speakers on full volume. I distinctly remember the time I plugged my computer into an interactive screen for a school presentation and 'Call Me Maybe' by pop queen Carly Rae Jepsen levelled the ceiling. I don't know what was worse, the fact that I had deafened my classmates, or that everyone knew I listened to that 'overplayed' and 'tired' song from 10 years ago.

I think that for my generation, social media and online platforms have played an increasingly significant role in our lives. I know for a fact that during COVID-19 lockdowns, when access to physical exhibitions and spaces were limited, I turned to the internet. Fashion accounts on Instagram, red-carpet reviews on YouTube and downloading songs on Spotify—Carly Rae Jepsen included! I had the world at my fingertips, an incredible resource to have during such a restrictive period. I was exposed to a diverse and large catalogue of art, which broadened my horizons and opened my eyes to the different experiences of artists and their work around the globe.

Or so I thought.

At once invaluable, it was also a slippery slope. Sure, I was inspired by the new Alexander McQueen collection. Yes, I could laugh along to the red-carpet review videos when the celebrities were torn apart. And of course, I had the opportunity to curate my extended Carly Rae Jepsen playlist. But I soon caught myself scrolling through endless photos of the same styles of garments. I caught myself putting my orange jacket back in the cupboard after that red-carpet review said orange was 'so 2022'—and worse, I almost believed it. I even caught myself looking at the social tab on Spotify, both wondering what my friends were listening to and what they were thinking of my music taste. I caught myself beginning to worry about what people thought of the way I dressed, the music I listened to and the videos I watched. I was beginning to change myself, the art I created and the art I enjoyed to fit what other people wanted, or what I thought they wanted.

It was at this point that I realised something needed to change.

There will always be critics and cynics out there. However, it is imperative that we block out the haters—both to preserve our own creativity and our own experience of art. We shouldn't have to look over our shoulder and fear judgement. Art is not about external validation. It is about enjoyment and enrichment.

So, next time you accidentally blast Carly Rae Jepsen in public and someone gives you a nasty glare, defiantly and triumphantly scream 'Call Me Maybe!' to shut them right up. Life is too short to apologise for the music you enjoy, the pictures you paint or the clothes you wear.



# ALBERT TUCKER'S *KING'S ARCADE* BY MASSIMO MARTELLI



Melbourne seen through the eyes of art brings a surprising painting by Albert Tucker (1914–1999).

Albert Tucker was just 23 when he painted *King's Arcade*. I remember when I first saw the painting the first time I visited the National Gallery of Australia. The subject is a very familiar sight to me as it is located at the entrance of the picturesque Armadale Station, which is only a hop step and a jump from the family home where I grew up. Today, King's Arcade is a very chichi locale with cafes and homewares shops situated across from bridal boutiques and antique stores. However, the arcade that Tucker depicts in 1937 looks like it is about to consume the three unsuspecting figures that walk into its void.

The image is enlivened by a fragmented sense of structure and a heightened palette. Employing a dense array of painterly brushstrokes, the painting's buildings and walls have been flattened into a series of discrete intersecting planes composed in luscious peach tones and intense pinks, topped with a textured swathe of mauve and blue sky.

But perhaps the most accomplished aspect of the work is Tucker's use of perspective. Painted from a high vantage point, the work's perspective has been tipped upwards to create a disquieting distance between the artist and his subject. To this end, Tucker has taken a European expressionists' view of the unfolding non-drama below and somehow managed to turn it into a gothic Melbourne scene.

Albert Tucker *King's Arcade*  
1937, National Gallery of  
Australia, Canberra, gift of the  
artist 1990 © Albert & Barbara  
Tucker Foundation. Image  
courtesy of Smith & Singer  
Fine Art

# ARTIST

# INTERVIEW

## MUESLI THE BAND

BY C-J DAUDU AND  
SOPHIE BLACKWELL

**We had a killer chat with the awesome crew of Muesli, a five-piece band that blend indie pop with a soulful, funky crunch. They bring the beats and the vibes, serving up some seriously lively melodies that'll have you grooving in no time! We talked to them about all things music, what it's like being young musicians, and their performance at the Art IRL: National Youth Week event. Get ready to be inspired and pumped up by their passion for music and making an impact!**

**SOPHIE: So good to meet you guys! So, the first question we want to ask you is what music do you listen to and which of those artists have influenced your own music?**

**LILY:** We were just talking about this! We actually all take inspiration from a wide range of acts and artists. Luca and I take inspiration from some more alternative, indie, pop rock sort of artists. There's a group called Your Neighbours that we really like. They make a whole range of music as well. Sometimes it's leaning towards the electronic side, sometimes it's leading towards the indie rock side. But they are [a] really fun, upbeat sound as well.

**MARTIN:** I like Samm Henshaw and Boy Pablo. Not necessarily that our music sounds like this, but I definitely take inspiration from them.

**KIERAN:** I listen to a lot of Peach Pit and Anderson. Paak and I feel like my drumming really takes a lot of inspiration from [them].

**HARRY:** I am very much a funk guy, so I love Vulfpeck. Joe Dart is my hero. I try to be him in all of our songs. And then I also love Cake and their arrangements, particularly how they use auxiliary percussion.

**LILY:** Another band I'm really inspired by is Lake Street Dive... mostly because of their lead singer, Rachel Price. She's definitely who I'm trying to be in terms of the vocal world... she's got a really rich tone and a really powerful voice. So, I definitely aspire to sound like her or make my sound as healthy as hers.

**C-J: So, would you guys say that your music has any core themes or message to it?**

**LUCA:** I'd say lyrically, I don't think there's a message, but as a band, musically, we try and sound very happy and we want people to dance, obviously, and just want to spread positive vibes.

**HARRY:** I think we definitely pride ourselves on how much fun we try to have with our



writing and our arrangements and then that translates into our performances quite nicely, I think.

**SOPHIE: What led you to start the band?**

**KIERAN:** Me, Lily and Luca were all in our school funk band, which was led by Harry. And one time Luca brought in an original song that we all sort of played and then Harry was like, 'yeah, that's really good'. And we just sort of went from there and our old pianist left the group, so we got Martin...

**LILY:** When Luca brought in that original piece, we jammed on it with the entire band... And then we kind of really liked the direction of the sound and what we had brought together with Harry's instruction and Luca's original product. Luca and I went home that day and we were sort of like, we need to take this outside of school. We came back the next day and asked [Harry] and Kieran and Nelson, our old pianist at the time, to start this band.

**HARRY:** And I met Martin because I decided to start another funk band...Martin happened to join the band and [is] a phenomenal sax player as well. So, then I was like, hey, you play keys as well? And he was like, sure. So, he joined the band and we haven't looked back since.

**C-J: What's it like to perform with other young bands and musicians? Like in the line-up for the National Youth Week gig for Art IRL? How do you find working with other people in that same music space?**

**HARRY:** We play a lot of gigs with ANU students and that community... it's just so nice to keep on seeing familiar faces ...and always being able to run into them and work with them. Everyone's friends. Everyone's super supportive.

**MARTIN:** I think one of the main things that struck me when we started playing gigs was just how supportive everyone is in Canberra. There's nothing competitive about it at all. Everyone's just playing at each other's gigs and supporting each other's gigs, promoting each other's songs. We had Archie to support

our first single launch and one of the first things they said on stage was, everyone get out your phones now, turn the sound on silent and just start streaming Muesli's new songs on repeat while we do our set!

**C-J: What impact, if any, would you like to have on the music industry?**

**HARRY:** I guess for me personally, I want to get to a stage where what I do on my instrument, other people look up to. And I think as a band, that would be a nice thing to do as well. If we could get to a stage where other people are looking at Muesli and go, 'hey, I want to be like these guys, I want to have as much fun as they do on stage, I want to create music like them', that would be wonderful.

**MARTIN:** I think we really like gigging, but most of the way that music is consumed these days isn't really live music. There's a lot of Spotify and Apple music and listening to it other ways. And I think doing our part to keep the live music scene active [is] what I want to do with the band.

**LUCA:** I would like to show that you don't have to follow the same guidelines in terms of your music to make it big. [I] really want to show that it doesn't matter what kind of music you play, as long as you play it well and it makes people happy and it makes people dance.

**SOPHIE: So, what advice do you have for other young bands and musicians who want to make it in the industry?**

**LUCA:** Don't put all your eggs in one basket... don't think that just because one thing hasn't worked, then it's over. Don't think that because you don't get played on Triple J one time, then that means that the band is over.

**KIERAN:** Putting yourself out there for other people to watch you is probably the most important thing you can be doing as a young up-and-coming artist or a band. It's just advertising yourself and being like, hey, this is me. This is my music.

**MARTIN:** I also think you should do it for the love of it, not because you want to be famous.



Muesli the Band: Martin and Harry (back), Kieran, Lily and Luca (front). Image courtesy Muesli and Nuance Media

Don't do that. Play music because you love it!

**HARRY:** Film yourself playing. Watch it back and analyse it. Especially when you're starting out. See what works, see what doesn't.

**LILY:** And be open to the fact that you are also going to make mistakes and there are going to be dodgy parts of it as well. Persevering is a big thing!

**C-J: While on that topic of gigging as much as possible, if you could play anywhere in the world, where would it be and why?**

**LUCA:** Enmore Theatre, even though it's not like the biggest, the gigs that I've been to there have been really intimate and amazing.

**LILY:** I'm very optimistic about this, to be honest, but Radio City Music Hall, in New York. I've seen lots of my favourite acts play there, and it just looks so cool.

**KIERAN:** If I could play anywhere, I would want to play for an NPR Tiny Desk Concert. It's such a dream of mine because they have so many incredible artists just coming through there and having such a fun time.

**MARTIN:** I'd like to do a COLORS SHOW.

**HARRY:** Mine is Madison Square Garden. Vulfpeck's live album at Madison Square Garden is sensational, and I want to do that.

**SOPHIE: How do you deal with your increasing fame and recognition?**

**LUCA:** I think we've gotten to a point now where we start seeing some of our merch around and some people on the street will come up to us and be like, oh, Muesli, cool! I don't think it's gotten to a point yet where it's something we have to deal with specifically. I think it's gotten to a point where we're like, oh, people actually know us now.

**LILY:** The traction is exciting, for sure, while it's not something that is heavy for us yet or anything like that. But putting a toe in the water in many different spaces is super, super cool.

**MARTIN:** My friends have gone from mocking me for being in a band that's trying to make it to getting angry at the fact that we're playing so many gigs and that I'm actually being semi successful. So that's good.

**HARRY:** One of the things that's nice about being in a band is like, with our merch, it's not me personally. People are not wearing Harrison shirts, but Muesli shirts and it's a product that we are all a part of. It's a lot easier to separate yourself from that in terms of fame. So, it's like this product that I'm a part of, it's this team that I'm a part of and that it is growing. That's sick.

**C-J: What do you want to be remembered for? Either personally or as a band.**

**LILY:** I think [it'd] be pretty cool to be a band who's come from Canberra and be remembered for that...

**LUCA:** I want to be remembered for my lyrics and my music.

**MARTIN:** I'd like people to remember me as a good musician. But outside of that, I don't really mind if people forget me.

**KIERAN:** Playing drums and being a good drummer. Also, I like to be remembered as the guy who Lily always stands in front of at gigs.

**HARRY:** I think mine's just being a good bassist. I would want to be somebody that other people study. Because I have my heroes that I've studied really well, and they've made me better. So if I could be someone's hero and someone could study my playing, I'd like that.

**LILY:** I agree with Harry, to inspire people with what our talents are, that's really cool. To help younger musicians get up on stage and do their thing, to be able to inspire and be remembered for what we do for fun and what we love to do.

Catch Muesli on Instagram @mueslithetheband

# LOCAL SPOTLIGHT

# NATIONAL YOUTH WEEK, APRIL 2023

# BY YOUTH COUNCIL

National Youth Week in April was a super cool celebration of young talent, and we were stoked to host a gig with some seriously talented artists and performers. MC-ed by Massi and Emma from the Youth Council, the event was held at the stunning Australian Gardens in the National Gallery and it was the place to be!

The party started with Tahalianna Soward-Mahanga, a young Wiradjuri and Tongan singer, kicking off the festivities with a bang. And from there, things only got better! Solo artists Jye Cole Hopkins, a proud Luritja and Warumunga man, and Nina Leo wowed the crowd with their incredible voices and original songs, while Kulture Break amazed us with their moves and Carnival Differences and Muesli brought the rock.

We danced, we sang, we had yummy pizza and we celebrated everything that makes us unique and awesome. We even got some love from the Assistant Director Learning and Digital, Heather Whitely Robertson, who gave us a shoutout and said how inspired she is by the passion and enthusiasm of young people like us. How cool is that?

If you missed the livestream on Facebook, don't worry, you can check out all the awesomeness at the National Gallery YouTube Channel <https://youtu.be/-rvc1cdsTYw>

Thanks for being a part of National Youth Week 2023.



We can't wait to see you all at our next Art IRL in October 2023!

**NG  
A**