

The neighbour at the



Education kit

11 July – 18 October

**NATIONAL
ART
SCHOOL**

The National Art School acknowledges the Gadigal People of the Eora nation, the traditional owners on whose lands, waters and skies the School is situated. We pay our respects to Gadigal elders, past and present, and celebrate the diversity, history and creativity of all Aboriginal and Torres Strait Islander peoples.

Contents

About this resource	4
About the exhibition	5
About the artists	6
Acknowledging Country	8
 ENGAGEMENT 1 What we have in common: connections and language	 12
 ENGAGEMENT 2 Communicating with care: telling our stories our way	 30
 ENGAGEMENT 3 Collaborative agency: transforming existing spaces	 48
 Glossary	 66
Curriculum connections	67

ABOUT **This Resource**

This resource has been written by FLENK Collective.

The resource includes:

- An overview of the exhibition and artists
- An Acknowledgement of Country activity, Cultural Safety Guidelines
- Three creative learning activities that engage with the exhibition themes of family and language connections, communicating with care, and collaborating with agency
- The activities can be used flexibly for learners of all ages but are written particularly for tertiary and high school students.

We encourage educators to inclusively adapt the resource to suit their context and students. The resource can be used before, during, and after a visit to the exhibition.

National Art School

To organise a school visit please contact:

Cecilia Jackson:
cecilia.jackson@nas.edu.au

Ashton Biddulph:
ashton.biddulph@nas.edu.au

Anita Toft:
anita.toft@nas.edu.au

National Art School
Cnr Forbes and Burton Streets,
Darlinghurst NSW 2010

nas.edu.au

ABOUT **The Exhibition**

The Neighbour at the Gate is a major exhibition presented by the National Art School Gallery, with a guest Curatorium led by Clothilde Bullen (Wardandi Noongar and Badimaya Yamatji) with Micheal Do and Zali Morgan (Whadjuk Balladong and Wilman Noongar).

Bringing together newly commissioned works by leading Australian artists Jacky Cheng, Elham Eshraghian-Haakansson, Dennis Golding (Kamilaroi/Gamilaraay), Jenna Mayilema Lee (Gulumerridjin (Larrakia), Wardaman, KarraJarri), James Nguyen and James Tylor (Kurna, Thura-Yura language region), the exhibition reckons with the echoes of colonialism and immigration policies in Australia, unravelling how these forces continue to shape First Nations and Asian Australian experiences and relationships.

Across various mediums and perspectives, *The Neighbour at the Gate* charts the entangled legacies of exclusion and resilience, drawing vital parallels between the past and present, memory and nationhood.

ABOUT The Artists

The Neighbour at the Gate brings together the following First Nations and Asian Australian artists, to present new commissions:



JACKY CHENG

is a Malaysian-born artist and educator of Chinese heritage who weaves narratives and materials drawn from her familial and cultural experiences. The focus of Cheng's work is the emergence of identity and awareness through cultural activities, nostalgia and intergenerational relationships. She works predominantly in sculpture and installation, with her influences reflected in her methodologies and manipulation of paper and fibres.



ELHAM ESHRAGHIAN-HAAKANSSON

is an Iranian-Australian video artist, researcher and director whose work is centred within communal and collaborative social practice. She invites viewers to become the 'witness' rather than the 'passive bystander,' examining empathy in film poems and immersive multimedia experiences, in order to facilitate a critical discussion surrounding custodianship, compassion, and social change.



DENNIS GOLDING

was raised on Gadigal Country in Sydney and stems from the Kamilaroi /Gamilaraay of Northwest NSW and Biripi of Mid-north coast of NSW. His work critiques the social, political and cultural representations of race and identity, and draws from childhood memories and experiences living in urban environments.



JENNA MAYILEMA LEE

Gulumerridjin (Larrakia), Wardaman and KarraJarri peoples – is intrigued by what is lost in translation. She examines the spaces between words, capturing overlooked subtleties. Through immersive installations, works on paper, sculpture, and multimedia, Lee delves into the scars of history and cultural legacies. By deconstructing and reconstructing materials that echo the past, she reveals hidden stories and suppressed memories.



JAMES NGUYEN

was born in Bảo Lộc, Việt Nam and is currently based in Murrumbena, in Naarm/ Melbourne. His practice engages with reMatriation, decolonial thinking and language-brokering. Through installation, sculpture, performance, video and memes, his works draw attention to the diasporic absurd.



JAMES TYLOR

is a multidisciplinary artist who examines the Australian environment, culture and social history through photography, video, painting, drawing, sculpture, installation, sound, scents and food. His works focus on Australian cultural representations through the perspectives of his multicultural heritage comprising Nunga (Kurna Miyurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian) ancestry. His practice specifically looks at the history of 19th century Australia and its continual effect on present day issues surrounding cultural identity and the environment.

Photography credits:
Michael Jalaru Torres (Jacky Cheng), Performing Lines WA (Elham Eshraghian-Haakansson), Sharon Hickey (Dennis Golding), Jade Florence (Jenna Mayilena Lee) Nguyen Cong Tam (James Nguyen, Rohan Thomson (James Tylor)

Acknowledging Country

The neighbour.

The neighbour at the gate.

Or perhaps, the neighbour with no gate.

Someone we all know.

Someone at the gate.

Zali Morgan,
Whadjuk Balladong and Wilman Noongar
artist and curator

Acknowledging Country is one way of showing your respect for the Traditional Custodians of the lands, waters and sky where you live. If you do not already know, [find out](#) who the Traditional Custodians are of the Country on which you live and learn on.

Read more about Country and [watch Jude Barlow explain Acknowledgement and Welcome to Country](#) on the AIATSIS website.

What are some of the ways you already show respect to people and places in your life?

Acknowledgement of Country



Activity

- 1 Find a place to Acknowledge Country, this might be outside or by a window.
- 2 If you feel comfortable doing so, take off your shoes* and place your feet gently on the ground. Take a moment to feel the earth beneath you and ground yourself in this place.
- 3 Close your eyes or rest your gaze.
- 4 Focus on your breathing, by taking three slow, deep breaths.
- 5 As you breathe, shift your attention to what is around you on Country: connect to the sounds, scents and sensations. What do you hear, smell and feel in this place?
- 6 Slowly open your eyes or refocus your gaze.
- 7 Take a moment to Acknowledge the Country you are on and pay your sincere respects to the Elders of that Country.
- 8 Carry this respect close to you and tread lightly as you learn and move on Country.

*The Neighbour at the Gate highlights the contemporary and historical parallels and connections between First Nations and Asian Australian communities. Taking your shoes off in someone’s home is a sign of respect in many Asian Australian communities. By taking off your shoes and placing your feet on Country, this is a haptic way of interweaving two traditions of being respectful.

This resource was developed by FLENK Collective on the unceded lands of the Gadigal, Wangal and Cammeraygal Peoples. We pay our sincere respects to past and current Elders of these Nations.

The National Art School acknowledges the Gadigal People of the Eora nation, the traditional owners on whose lands, waters and skies the School is situated. We pay our respects to Gadigal elders, past and present, and celebrate the diversity, history and creativity of all Aboriginal and Torres Strait Islander peoples.

Cultural safety

It is important to ensure that you are actively creating culturally safer spaces. Cultural safety moves beyond concepts of cultural awareness or cultural sensitivity, and centres the critique and analysis of colonialism, power imbalances, unconscious bias, and institutional racism and discrimination.

Cultural safety requires actions that respect, recognise and specifically support the cultural identity of a person to appropriately and safely meet their rights, needs and expectations.

- | | |
|---|--|
| 1 Remind participants that they are welcome to share their responses only if they feel comfortable to do so. | 5 Respond promptly to any behaviour that could be considered prejudiced, biased or discriminatory. |
| 2 Never expect any individual – whether they are Aboriginal and Torres Strait Islander or not – to speak on behalf of their culture or communities. | 6 Give everyone the time and space to respond in their own way, without placing time limitations on them. |
| 3 Create a safer space for participants to check in about how they’re feeling before, during and after engaging with the education resource. | 7 Be critical and aware of language used when referring to Aboriginal and Torres Strait Islander Peoples and cultures. |
| 4 Educators are encouraged to participate in the activities and share, as a way of creating a safer space for students. | |

What we have in common: connections and language

Artists Jacky Cheng and Jenna Mayilema Lee's artworks draw on the idea of spaces and boundaries. They invite us to reflect on our own human connections.

Jacky Cheng's large-scale installation, *Imaginary Homelands* (2025), forms an entrance to the exhibition. Resembling the structure of a gate, it is constructed with layers of silk thread and waxed, recycled paper featuring a series of Chinese texts.

A key reference Cheng makes is to the paifang (牌坊), the traditional Chinese archway, which serves as a liminal space between the formed and the formless, the known and the unknown. The paifang is both a marker of place and a memorial, a site of transition that connects with the migrant experience of negotiating between cultural worlds.

For Jenna Mayilema Lee, spaces are fluid passageways for human connections that can't be bound by gates or restrictive boundaries. In her new work titled *Portal to the Bangarr – billabong* (2025), the bangarr or billabong – a small, permanent body of water ubiquitous across the Australian bush – represents the visible and the hidden.

The lotus plant – a central symbol in Lee's installation – has a long and valued tradition of use throughout southeast Asia, and its translocation to northern Australia took place many thousands of years before British colonisers invaded.

The plant reflects the connections between and within the artist's own cultural heritage and, on a broader scale, that of entire

Aboriginal communities who have had peaceful, economically important and culturally significant relationships with their southeast Asian neighbours for millennia.

Language is also considered and given equal status, embedded as it is in Lee's installation and again in the symbolic status of the lotus plant roots, which nourish, sustain and transmit cultural knowledge.

Projected onto the surface of the billabong, ripples invite the audience to engage in a moment of meditation, and to reflect upon the way our human connections and understanding of where we belong migrate from our individual identities ever outwards to our broader place in the world.

The accompanying video work, titled *gwoyarr-ma* (2023), explores the preparation and cooking of the lotus plant root, whilst reflecting on the process for First Nations people impacted by colonialism of having to re-learn and reclaim language – in this case, the artist's own language of Gulumerridjin (Larrakia). It captures the labour and reward of rediscovering a single word – gwoyarr-ma – and the process of letting it 'take root' within the speaker. Lee's installation subtly insists on the interwoven criticality of linguistic identity and protest, particularly for oral societies whose words contain knowledge amassed over millennia.



Jacky Cheng
Imaginary Homelands (detail), 2025
image courtesy and © the artist

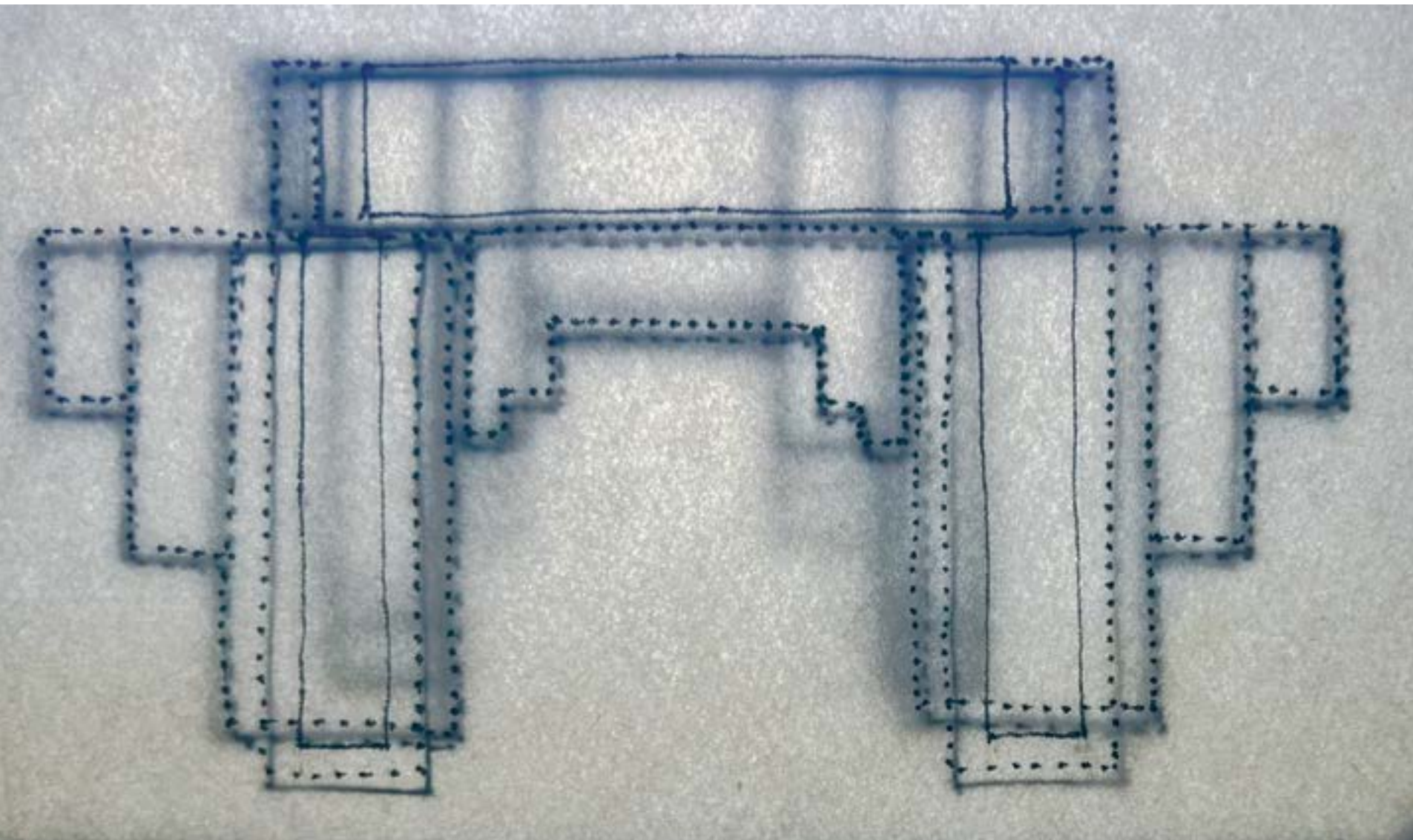


‘Walking through this gate speaks to how we build relationships, grow respect, and strengthen camaraderie. A social contract within our contemporary society and an act of resistance against forgetting’.

– Jacky Cheng

Jacky Cheng
Imaginary Homelands
(work in progress, detail), 2025
image courtesy and © the artist





Jacky Cheng
preliminary sketch of
Imaginary Homelands, 2025
image courtesy and © the artist



Jacky Cheng
Imaginary Homelands
(work in progress, detail), 2025
image courtesy and © the artist



Jacky Cheng
Imaginary Homelands, 2025, installation view.
 Image courtesy the artist and the National Art School
 © the artist, photograph: Peter Morgan



Jenna Mayilema Lee

Portal to the Bangarr (billabong) (studio test), 2025
image courtesy the artist and MARS Gallery,
Melbourne and © the artist



Jenna Mayilema Lee
Portal to the Bangarr (billabong) (detail), 2025
 image courtesy the artist and MARS Gallery,
 Melbourne and © the artist

**‘Each paper lotus holds a trace
of passage and a whisper of
memory, revealing that culture
survives not on the page, but
in the breath of language, in
the hands of family, and in the
land that knows our names.’**

– Jenna Mayilema Lee

Jenna Mayilema Lee
gwoyarr-ma (still, detail), 2023
image courtesy the artist and MARS
Gallery, Melbourne and © the artist





Jenna Mayilema Lee
Portal to the Bangarr (billabong) (detail), 2025,
 installation view. Image courtesy and © the artist,
 photograph: Peter Morgan





Look closer

- What is your first response when looking at the artworks?
- What do you think are some of the stories that the artists are telling?
- Think of places where you have experienced being inside and outside of gates and barriers.
- How have the gates and barriers influenced your experience in that place?



Talking points

- Considering the nature of boundaries and how they shape our relationships and connections with each other.
- Discuss commonalities and connection in family, community and culture.



Activity

Create a poster that illustrates personal connections and considers what you have in common with your family, cultures and the communities and the places you are connected to.

You will need:

- A2 or A3 paper
- A variety of drawing media that may include coloured pencils, markers, paint and paintbrushes

Part 1

1 Think about how you connect with your family and/or community through spaces.

- What are the spaces where you come together?
- How are these spaces shared and why are they important to you, your family and/or community?
- What do the spaces where you come together have in common? For example, they might all be associated with eating or perhaps they are outdoors.

2 Think about the cultural practices and experiences you share with your family or community when you come together.

- Where do these practices and experiences come from?
- What do you know about these cultural practices?
- How might they have been shaped or adapted over time, perhaps by your family and/or community?

3 Make a list of specific words, images, stories or objects that come to mind as you consider the ways you connect with your family and/or community. As you make your list, consider the feelings you have with each of the elements.

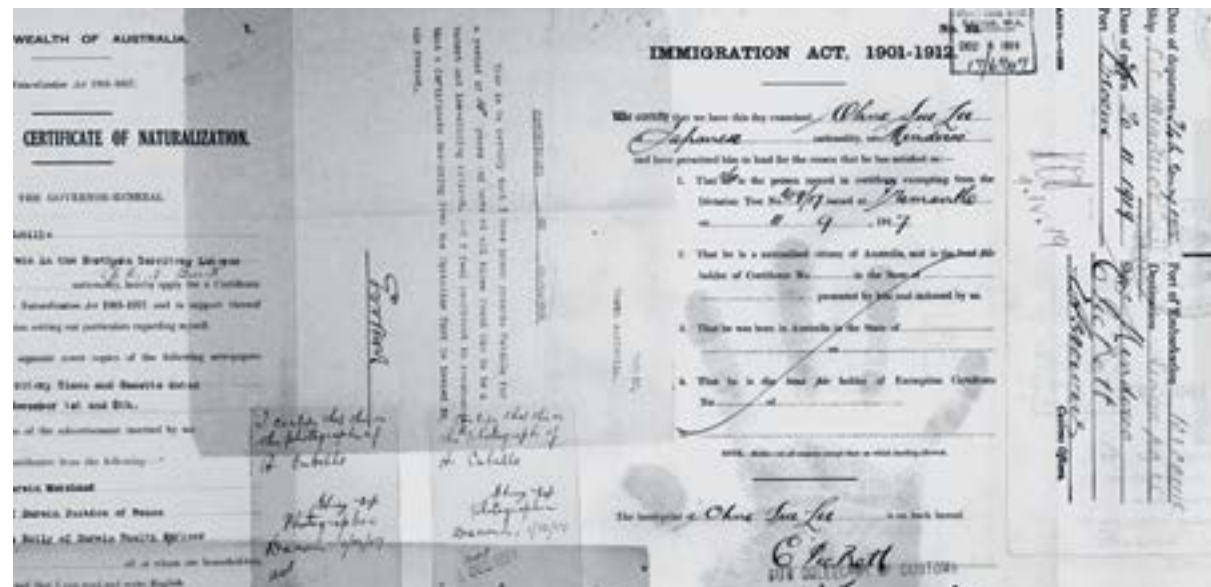
4 Look over your list, what are the words, images, stories or objects you are drawn to the most? Choose two or three elements to focus on.

Part 2

- 1 Using your list and the elements you are drawn to as a starting point, create an illustrated poster of personal connections you share with your family, culture and /or the communities and spaces you are connected to.
- 2 Play and experiment with different drawing media to create your poster.

- 3 Consider the imagery, words, stories and objects that might embody your connections.

Think about:
– size and scale or repetition
– lines, shapes, textures and forms
– colour and how it can reference culture and express emotions



Jenna Mayilema Lee
Portal to the Bangarr (billabong) (detail), 2025
image courtesy the artist and MARS Gallery,
Melbourne and © the artist



Reflection

Take some time to look at your poster. How do you feel to have created an artwork that represents a personal connection you have with your family and/or community?



Extend your learning

Take a moment to look at the artist statements in the exhibition. Artist statements are an opportunity for artists to share their ideas and processes. Create your own short artist statement sharing some of the stories and ideas that your poster embodies.



Early childhood provocation

Think about the ways that you gather with your family and/or communities:

- Where do you gather?
Describe the different spaces that you gather in.
- What do you do when you gather?
- Create a collaborative artwork that records some of the objects, images, stories and memories associated with the ways you gather with your family and/or communities. You might like to create a large drawing, painting or a collection of clay sculptures.

Communicating with care: telling our stories our way

Artists James Tylor and Elham Eshraghian-Haakansson create artworks that recollect and reconnect important cultural knowledges, memories and stories as a form of resistance and cultural preservation and persistence.

In his new artwork titled *Pardu* (2025), James Tylor reconstructs memories of First Nations histories and knowledge, ensuring their preservation for future generations.

Along with these photographic works, the artist has incorporated recordings of Indigenous bird calls connected to Aboriginal naming conventions, which frequently use onomatopoeia. Building upon these bird calls, Tylor has created a sound composition that incorporates traditional Kurna ceremonial instruments – wirri clubs, wilya leaves, and taparru possum skin drums. By intertwining bird sounds with cultural heritage, he continues the longstanding Indigenous tradition of embedding animal movements and sounds into song and dance, thus preserving and transmitting cultural knowledge across generations.

By fostering community connections – especially through the truth-telling inherent in art – he highlights continuity as the sustaining force of resistance.

Elham Eshraghian-Haakansson's new video work, titled *God of War* (2025), looks at the emotional landscapes of displacement, where history, identity, and the search for home are in constant flux.

Eshraghian-Haakansson uses moving image as a channel for ancestral memory, through the liminal space between the past and present. The work captures the invisible forces that shape belonging – forces that are deeply personal yet universally shared. In this work, storytelling is an act of resistance, a way to reclaim narratives erased by colonialism and displacement. It insists on the power of witness: to witness is to refuse erasure, to hold space for histories that demand remembrance.

James Tylor
Pardu (Kuinga), 2025
image courtesy the artist





‘In the Kaurna language from the Adelaide region, approximately 95% of local bird species have names derived from their calls. This practice, where humans adopt bird sounds into their language, helps preserve both the animal calls and the cultural language deeply connected to the land itself.’

– James Tylor



James Tylor
Pardu (Nguwaka)
 (work in progress), 2025
 image courtesy the artist



James Tylor
Kurna instruments used
to create sound work for
Pardu, 2025
image courtesy the artist



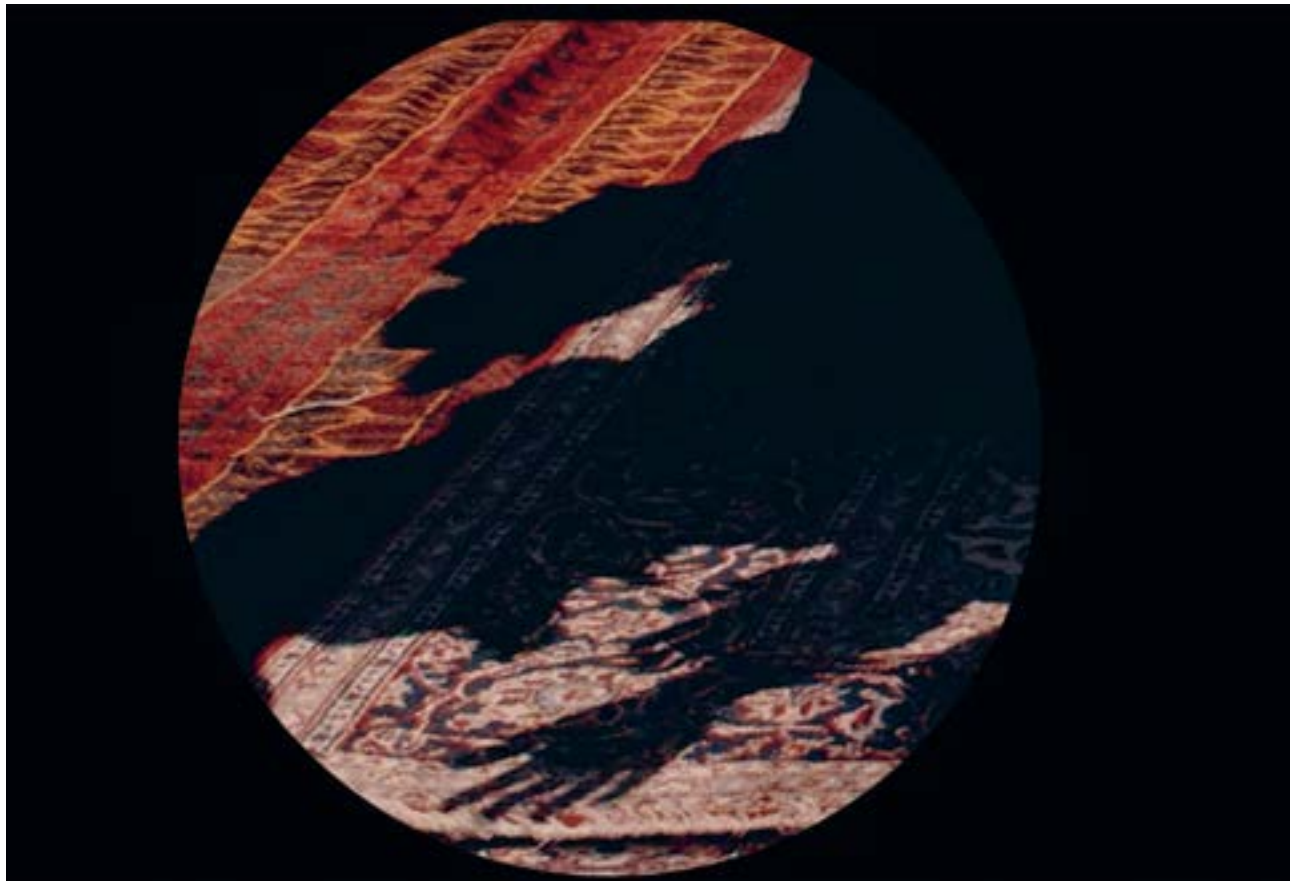


James Tylor
Pardu (detail), 2025, installation view.
 Image courtesy the artist and the National Art School
 © the artist, photograph: Peter Morgan





Elham Eshraghian-Haakansson
God of War (still, detail), 2025
image courtesy and © the artist



**‘Perhaps the only way for the
God of War to become the
God of Love is by recognising
the divine within us all.’**

– Elham Eshraghian-Haakansson



Elham Eshraghian-Haakansson
God of War (still, detail), 2025
image courtesy and © the artist



Elham Eshraghian-Haakansson
God of War, 2025, installation view.
 Image courtesy the artist and the National Art School
 © the artist, photograph: Peter Morgan



Look closer

- Take a moment to look at the artworks. What do you notice?
- What can you see or hear?
- How do these artworks make you feel?
- What are the stories that are told in your family, community and culture that keep important memories alive?
- Who are the people in your family, community and culture who ensure that these stories are shared? What role do you play in sharing these important stories?



Talking points

- Agency in telling your own story.
- Intuitive and feeling based practices of communication and connection.



Activity

In this activity you will be invited to consider the importance of having agency to tell your own story. You will have a chance to consider the relationships between your story and other people's stories through intuitive and feeling based practices of connection and communication.

You will need:

- A5 paper
- 5 objects
- a variety of drawing media that may include lead and coloured pencils, markers
- scissors

- 1 **Think of some objects that you have in your life that tell a story about who you are. They might tell a story about your family and culture or the way you see the world.**
- 2 **Choose at least five different objects that speak to you the most and you would be comfortable sharing with others.**
- 3 **Create a simple line drawing for each of your objects, with two drawings on one side of A5 paper. You will need three pieces of A5 paper for up to six drawings.**
- 4 **Cut out each drawing to create a collection of drawn objects.**
- 5 **In pairs, work silently to lay out all your drawn objects together.**
- 6 **Work intuitively and respectfully and from a place of feeling.**
- 7 **Without speaking, create an arrangement of your drawn objects. You might like to consider size, shape, feeling, associations and memories connected to the objects.**
- 8 **Continue to move and change your arrangement until you are both happy with the layout.**
- 9 **Take time to look at your arrangement and notice the connections and similarities between your objects. What are you curious about? What feels right and what doesn't?**
- 10 **Take a moment to discuss your responses with your partner.**
- 11 **Rearrange the drawn objects again based on what you have noticed through your reflection.**



Reflection

- What aspects (objects) of your story did you choose to draw and include in your arrangement? What aspects (objects) have you decided not to draw and have kept for yourself?
- Why is it important to have agency in telling your own story?
- What have you noticed about your own story when it comes into relationship with another person's story?



Extend your learning

1. Create an arrangement of drawings with a larger group of people.
2. How do you feel when your objects and stories come into relationship with more people's objects and stories? What changes? Take time to reflect and discuss as a group.



Early childhood provocation

1. Gather a collection of objects that you like to play and engage with from your room or garden.
2. Sit with another child or children and create an arrangement with the objects, without speaking.
3. How do you feel when you create with another person without speaking?
4. Objects come with their own stories, what new stories do these objects create when you bring them together?

In one sense, this collection of newly commissioned work from each artist acts as a counter-archive, a collection of materials and narratives that contain a repository of selected information critical to defining the story of these artists and their defined communities, under their own control.

Clothilde Bullen, Lead Curator
The Neighbour at the Gate

Collaborative agency: transforming existing spaces

Artists Dennis Golding and James Nguyen draw on cultural and community-based practices of transformation and collaboration that are steeped in the agency and resilience of their families, cultures and communities.

Dennis Golding's art confronts the complexities of claiming space in the face of institutional racism, while celebrating the strength and resilience of Aboriginal communities that continue to build joyful, vibrant spaces of agency.

His new installation, titled *Bingo* (2025), features etched bingo cards, evoking memories of bingo nights hosted by his grandmother and aunty in an abandoned terrace house on Eveleigh Street, Redfern. The women would transform the house into a social hub, fashioning homemade bingo cards from cardboard and powering the space with extension cords borrowed from neighbouring homes.

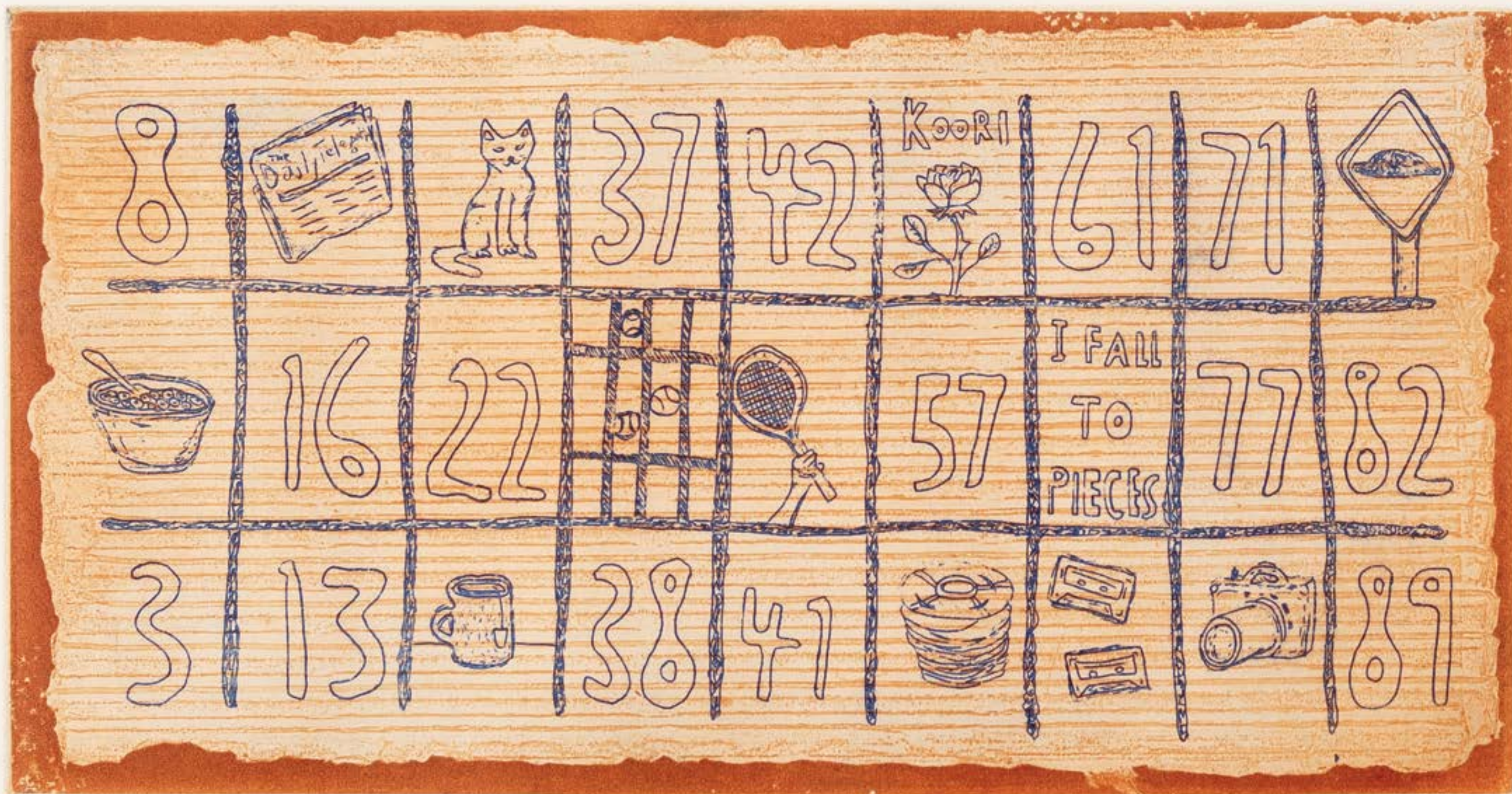
The installation recalls the terracotta bricks of the terrace houses that line the streets of Redfern, and particularly the Block, a significant site of Aboriginal activism and community building where Aboriginal people have resisted displacement and cultivated belonging.

James Nguyen's practice relies on the collaborative impact of conversation and open questions, often with friends and family – and in the case of this exhibition, the other artists and the Curatorium.

Homeopathies_where new trees still grow (2025) repurposes leftover clay from the Ceramics department of the National Art School to create numerous small-scale incense burners. When displayed en masse, they draw attention to a range of economic and environmental concerns centred on the importance of ritual and resilience; transforming the stairwell and elevator foyers of the National Art School Gallery into a breathing altar.

Agarwood incense held by handmade forms accumulate and multiply along each step and ledge. Burning to ash, the incense offering accrues over the course of the exhibition. Each burning is a ritual resonance of age-old practices over many parts of Asia that seek to dissolve the temporal and the eternal worlds, to momentarily fuse the corpus with the spirit.

The lighting of each incense stick allows every participant to pause, to pay respects to Ancestors and Spirits and gain the strength to open their hearts and minds.



Dennis Golding
Bingo (detail), 2025
image courtesy and © the artist



Within the brick walls I remember us feeling free. We'd join in laughter and smiles across the tables, momentarily free of our worries. I loved watching my Nan and Aunty make something out of nothing. However I don't think playing bingo was about winning, it was the feeling of freedom and connection in community.

– Dennis Golding



Dennis Golding
Bingo (detail), 2025
 image courtesy and © the artist



Dennis Golding
Bingo (work in progress, detail), 2025
 image courtesy and © the artist



Dennis Golding
Bingo (work in progress, detail), 2025
 image courtesy and © the artist



Dennis Golding
Bingo, 2025, installation view. Image courtesy
the artist and the National Art School © the artist,
photograph: Peter Morgan



James Nguyen
Homeopathies _where new trees grow
(studio test), 2025
image courtesy and © the artist



James Nguyen
Homeopathies_ where new trees grow
 (production image), 2025
 image courtesy and © the artist





‘War is not a faraway place or a long ago time. We exist in its lingering contaminations and hauntings. Is there a way to imagine forms of collective recovery, healing and quietude against the ever present threat of fear? How do we not become the violence suffered by those who came before us?’

– James Nguyen

James Nguyen
Homeopathies _where new trees grow
(production image), 2025
image courtesy and © the artist



James Nguyen
Homeopathies, where new trees grow
 (detail), 2025, installation view. Image courtesy
 the artist and the National Art School © the artist,
 photograph: Peter Morgan



Look closer

Take some time to look at all the elements in these two installations.

How do the materials and elements used by the artists help to tell their stories and communicate their intentions?

Think of community or shared spaces that you currently experience or have experienced in the past.

– How do you feel being in these spaces?

– Who is responsible for creating these shared spaces?

– Are they created communally or by an individual or small group of people?



Talking points

- Agency to create spaces that are joyful and connect us.
- Working collaboratively to transform/imagine new ways and spaces for learning.
- Consider how existing structures impact us differently.



Activity

In this activity, use your agency to imagine and collaboratively create your own learning spaces that are joyful and connect you with your friends and community.

Consider the ways your learning spaces are created and how they influence how you learn and how knowledge is received in different spaces.

Imagine a new space and structure for learning that responds to and considers your collective and individual needs and transforms the physical spaces in which you learn.

You will need:

- A3 paper or cardboard and loose paper
- Magazines for collage
- Scissors and glue sticks
- Coloured pencils, markers, or paints and paintbrushes

Part 1

1 Spend some time looking at your classroom, art studios, lecture theatre, assembly hall.

Consider the things that are in the room and the purpose or function that they serve.

For example, why are tables and chairs used for sitting and writing?

2 Come together and imagine how these things could be different.

For example, what are other ways you could sit and write?

What are some other ways you could use the tables and chairs? Do you need them at all?

3 Look at the room as a whole. What purpose and function does the room serve?

Is the room necessary all the time?

Are there different spaces within the room for different purposes? For example, a quiet space.

4 What are other spaces that you could learn in? What might they look like? What elements might they include?

For example: large open doors and windows, indoor plants and floor cushions, or even outdoors?

Part 2

- 1 **Come together in small groups of 3–4 people. Create a collaborative design for a new learning space through drawing, writing and/or collage.**
- 2 **Consider your own needs as well as those of the whole group to ensure that the space is suitable for everyone.**
- 3 **Come together and share your design with your peers. Consider how you can respond to their feedback to improve your design.**



Reflection

Lead curator Clothilde Bullen describes the collaborative process in which *The Neighbour at the Gate* was created:

‘Through a deliberately democratic and communal development process for this show, the artists and Curatorium have had opportunities to sit together and share, create, engage in conversation and build community. We have reflected upon notions of care, empathy and collective resilience.’

- How does working collectively influence your ideas and design?
- What have you learnt about the importance of working collaboratively?
- How has this activity influenced the way you see your learning spaces?



Extend your learning

Present your plan for your new learning space to your teacher and/or principal for their consideration.



Early childhood provocation

Come together as a group and spend time noticing the spaces where you gather and learn together.

- What are all the different things that make up this space?
- How is this space different from the rooms in your home?
- What are the things in your learning space that help you to feel comfortable and happy? Why?
- What are the things in the space that make you feel uncomfortable? Why?
- If you could change things in your learning space, what would they be?

Glossary

Agency
the capacity of an individual and communities to have choices and resources to determine their own futures.

Ancestral memory
the idea that past experiences, beliefs, and even memories can be passed down from ancestors to subsequent generations, potentially influencing their thoughts, behaviors, and even their physical and mental state.

Custodianship
the responsibility for taking care of or protecting something.

Decolonise
to free an institution, system, activity, etc. from the cultural or social effects of colonisation; to eliminate colonial influences or attitudes.

Diaspora
the dispersion or spread of a people from their original homeland.

Intuition
the ability to understand something instinctively, without the need for conscious reasoning.

Liminal
occupying a position at, or on both sides of, a boundary or threshold, relating to a transitional or initial stage of a process.

Methodologies
a system of methods used in a particular area of study or activity.

Onomatopoeia
the naming of a thing or action by a vocal imitation of the sound associated with it (such as buzz, hiss).

ReMatriation
restoring or returning a woman to power as the head of a family, group or organisation.

Resilience
the capacity to withstand or to recover quickly from difficulties; toughness.

Resistance
the refusal to accept or comply with something.

Translocation
Translocation, in the context of wildlife conservation, is the deliberate human-assisted movement of organisms from one area to another, often with the goal of improving their conservation status or restoring ecosystem function. Translocation can refer to several different things in biology, including the movement of organisms from one area to another (species translocation), the transfer of genetic material between chromosomes (chromosome translocation),

or the transport of substances within a plant (translocation in botany).

Ubiquitous
present, appearing or found everywhere.

Curriculum connections

General capabilities (Australian Curriculum)
Literacy, Critical and Creative Thinking, Personal and Social Capability, Ethical Understanding, Inter-cultural Understanding

Cross-curriculum priorities (Australian Curriculum)
Diversity and difference, Aboriginal and Torres Strait Islander Histories and Cultures

Curriculum connections (Australian Curriculum)
English, History, Visual Arts, HASS

Syllabus (NSW Curriculum)
Visual Art, Photographic and Digital Media, Design and Technology, English, History, Aboriginal Studies

Key Learning Areas (NSW Curriculum)
Technological and Applied Studies, STEM Education, Creative arts, English

Syllabus Links
The resources supports outcomes of the Australian and NSW Curriculum

AUSTRALIAN CURRICULUM

Visual Arts:
Year 7–8
AC9AVA8E01 AC9AVA8E02, AC9AVA8D01, AC9AVA8D02
Year 9–10
AC9AVA10E01, AC9AVA10E02, AC9AVA10D01, AC9AVA10D02

History:
Year 7
AC9HH7K04, AC9HH7K07,

Year 8
AC9HH8K14

Year 9
AC9HH9K06, AC9HH9S07, AC9HH9S07

Year10
AC9HH10K10, AC9HH10K11, AC9HH10K13, AC9HH10K14, AC9HH10S07

Geography:
Year 7
AC9HG7K07

Year 8
AC9HG8K03, AC9HG8K06, AC9HG8K09

Year 9
AC9HG9K02

Year 10
AC9HG10K01, AC9HG10K03

Media Arts:
Year 7–8
AC9AMA8E02

Year 9–10
AC9AMA10E02

NSW CURRICULUM LINKS

Visual Arts:
• Stage 4: 4.1, 4.2, 4.4, 4.5, 4.7, 4.9, 4.10
• Stage 5: 5.1, 5.2, 5.4, 5.5, 5.7, 5.8, 5.10

History:
• Stage 4: HT4-3, HT4-4 (Depth Study 6D)
• Stage 5: HT5-3, HT5-4

Geography:
• Stage 4: GE4-3, GE4-4, GE4-5
• Stage 5: GE5-2, GE5-3, GE5-5

Design & Technology:
• Stage 4: TE4-1DP, TE4-2DP
• Stage 5: DT5-1, DT5-2

This education kit was commissioned by the National Art School and produced by FLENK Collective for *The Neighbour at the Gate* exhibition. This is for education purposes, please support independent artists and arts workers by seeking permission to copy or distribute.

This education kit is proudly supported by the NSW Government through the Blockbusters Funding initiative.

