

do it (homework)

a case study

Do it (homework) was a 10-week creative learning program for secondary Visual Arts students, delivered by Kaldor Public Art Projects, in association with our 36th project, *do it (australia)*, May–August 2020. The program was designed in response to the COVID-19 lockdown, and aimed to introduce conceptual art practices and to connect students with practising Australian artists.

| | |
|------------------------|---|
| Participating artists | Lauren Brincat Dale Harding Amrita Hepi |
| Participating schools | Denison College, Bathurst High Campus Glen Innes High School Karabar High School Macquarie Fields High School Marsden High School Nepean Creative & Performing Arts High School St Clair High School Sydney Boys High School |
| Participating teachers | Heather Davidson Belinda Douglass Juanita Fitzpatrick Sueanne Matthews Jennifer May Doris Rainsford Abigail Sparks Dorothea Wilkin |
| Contributors | Antonia Fredman, Education and Public Programs Manager Lleah Smith, Assistant Manager, Education John Kaldor, Director |

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For more information, please visit doit.kaldorartprojects.org.au/learning

Kaldor Public Art Projects acknowledges the traditional custodians of all the lands on which this program has taken place.

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Foreword

John Kaldor

Throughout human history, art and education have been synonymous – we have developed and learned through art.

In Australia, the cultures of our Aboriginal communities have relied for over 50,000 years on art to tell stories of creation, and to educate young people on their traditions and way of life.

Now, as we face a time of change and uncertainty, art plays an essential role in defining our place on earth, expressing our anxieties, hopes, and above all our aspirations. Art opens our eyes and our imaginations to the spirit of creativity.

The COVID-19 pandemic has brought enormous challenges for artists and art organisations such as our own. In March 2020, I approached Hans Ulrich Obrist, an international curator and longtime friend, for inspiration. We came up with the idea of presenting a new version of the long-running exhibition *do it*, as a way of sparking creativity for artists and audiences alike. Our 36th project, *do it (australia)*, was presented online throughout May 2020, as part of *do it (around the world)*, in partnership with Serpentine Galleries, London, Independent Curators International, New York, and Google Arts & Culture. The project featured newly commissioned instructions from 18 Australian artists and creative practitioners, and was a fantastic success.

Our education team developed *do it (homework)* in order to open these opportunities for students and teachers, while schools were in lockdown. Although the program used digital technology to reach students across NSW, including regional and remote areas, it allowed students to step away from their screens, to collaborate and explore their creativity.

We were fortunate to have three wonderful Australian artists join us as part of the program, Lauren Brincat, Dale Harding and Amrita Hepi, who were very committed to engaging with young people. I would like to take this

opportunity to thank the artists for their contribution and their enthusiasm.

The response from students has been outstanding. It has been a delight to see the way in which students share and interpret the work of their fellow students in other schools, across many different locations.

I would like to thank all the students and teachers from participating schools for dedicating their time and energy, in such unusual circumstances: Denison College, Bathurst High Campus; Glen Innes High School; Karabar High School; Macquarie Fields High School; Marsden High School; Nepean Creative & Performing Arts High School; St Clair High School; and Sydney Boys High School.

At Kaldor Public Art Projects, education has become increasingly important over the past years – not only to highlight our projects, but to foster a culture of creativity and imagination. For their dedication to achieving these goals, I offer my heartfelt thanks and admiration to our Education Manager, Antonia Fredman, and Assistant Manager, Lleah Smith.

I would like to finish on a personal note. My first encounter with art was as a 12-year old Hungarian refugee, living stateless in Paris, where my mother gave me the best education possible. Not knowing how long we would be stranded in the city, my mother wanted me to see all the great museums that she had visited as a young woman. Together, we visited them all – the Louvre, the Museum of Modern Art, the Rodin Museum, and more. In a turbulent and uncertain world, it gave me a sense of security and a love of art. After some months, we were fortunate to emigrate to Australia, but the appreciation of art stayed with me all my life.

Our education programs mean a lot to me personally. To reach out to the young and introduce them to the world of art, in its various contemporary forms, will open their eyes to a different world. If we are successful, it will change their lives, as it changed mine.

Introduction

School rules, parental guidelines, driving tests, video tutorials, navigating complex and shifting social norms. While developing *do it (homework)*, we were compelled to reflect on the many ways in which rules and instructions govern the lives of young people.

The COVID-19 pandemic has brought radical and unprecedented changes – among them, a host of new guidelines and regulations for our daily lives. In April 2020, our colleagues at Kaldor Public Art Projects – John Kaldor, Emily Sullivan and Monique Leslie Watkins – began a conversation with curator Hans Ulrich Obrist about a new online version of the long-running exhibition *do it*, as a response to the global lockdown. For the Kaldor Public Art Projects education team, this presented an opportunity for students to not only connect with artists, but to share their perspectives, to make their own rules and instructions. It was a chance for students to set the homework – be it creative, philosophical, political or playful.

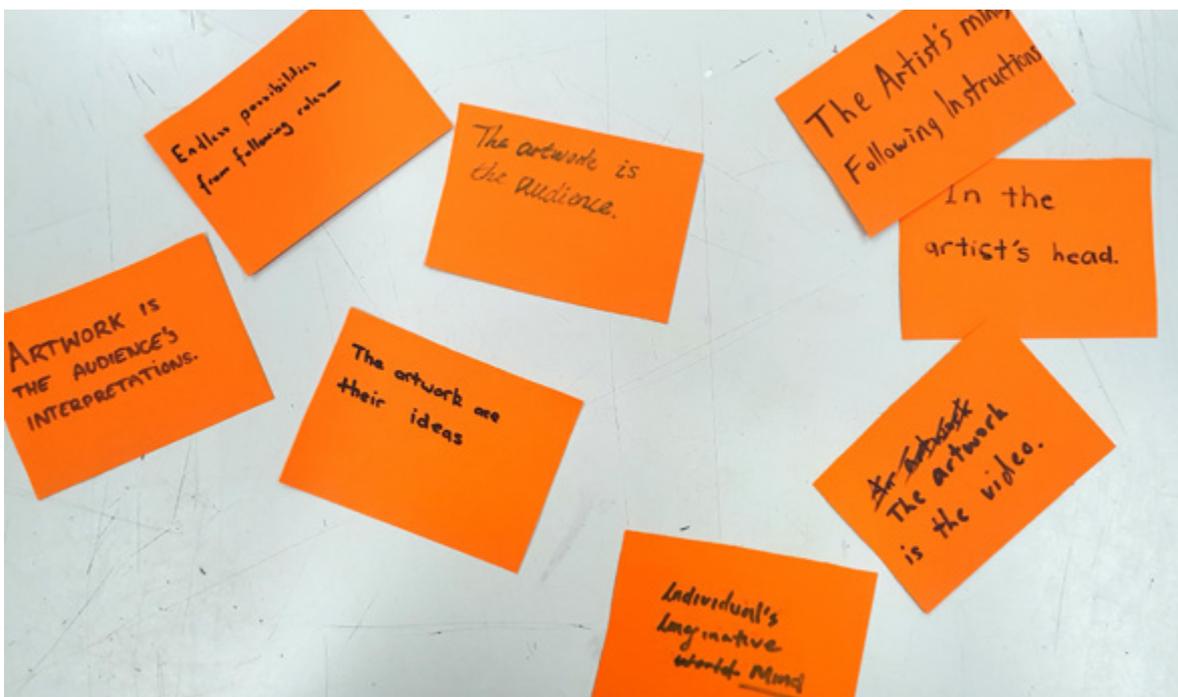
We devised *do it (homework)* as a new program for secondary students, not only to encourage deeper engagement with Project 36: *do it (australia)*, but with the aim of fostering collaboration and a sense of community during this period of social isolation. The program offered a hands-on introduction to conceptual art practices, and allowed students to connect with the wonderful Australian artists Lauren Brincat, Dale Harding and Amrita Hepi.

From May–August 2020, students from eight diverse schools across NSW took part in the program. Students were guided by the Kaldor Public Art Projects Education team, Antonia Fredman and Leah Smith, and by their classroom teachers, as they worked collaboratively to create instruction-based artworks. Through exchanging artworks with a partner school, students actively engaged as both artists and audience.

The purpose of this publication is twofold. It serves as a full record of student works, and a documentation of their thoughtful responses to often-challenging instructions and provocations. The professional format of an exhibition catalogue allows students the opportunity to see their work published and valued in the context of wider arts practice.

The publication also aims to serve as a case study for arts and education professionals in new models of distance learning. While *do it (homework)* emerged in rapid response to the COVID-19 lockdown, without the luxury of lengthy or meticulous pre-planning, we believe that the program offers valuable lessons for the design of online creative learning programs. By embracing the challenges of distance learning, *do it (homework)* allowed us to bring the artist's practice into the classroom, and to create a platform for meaningful dialogue and exchange between artists, students and teachers.

Teachers who are interested to make use of the program, and to adapt it for their own classrooms, are encouraged to download the activities and workshop plans available at:
doit.kaldorartprojects.org.au/learning



Students from Sydney Boys High School respond to *do it (homework)* learning activities, June 2020. Photo: Jennifer May.

Kaldor Public Art Projects

Kaldor Public Art Projects is the first and longest-running public art organisation in the world. For over 50 years, we have created groundbreaking projects in public spaces, with such influential artists as Christo and Jeanne-Claude, Gilbert & George, Charlotte Moorman and Nam June Paik, Jeff Koons, John Baldessari, Marina Abramović and Jonathan Jones. Our projects have challenged local perceptions and opened new avenues of engagement with contemporary art.

What makes our projects unique is that they are temporary. They are defined less by material objects than by the relationships formed between artists, sites, collaborators and audiences. Through forging collaborations with artists and students, and presenting immersive and participatory experiences, our projects have effectively brought artists – and the artistic process – closer to local audiences.

Education became a formal part of our mission in 2005, with the launch of the *MOVE* series, which brought the video work of Australian artists into schools. Produced in partnership with the NSW Department of Education, these resources were taken up by 1800 schools across Australia and widely recognised as a model for innovative teaching strategies in creative arts education.

In recent years, we have renewed our commitment to education and learning as a priority across all our organisation's activities. Through our 2018 symposium, *All Schools Should be Art Schools*, we advocated for the vital importance of art education, and affirmed our belief that art education fosters creativity, collaboration, problem-solving, and individual agency, enabling young people to develop as critical and engaged participants in society.

Our learning programs are driven by the aim of connecting artists with students and teachers, bringing the artist's practice

into the classroom. Through student-led projects, we encourage students to see themselves as potential or emerging artists, and as part of a wider arts community. Drawing on our history of temporary projects, we emphasise the value of the artistic process and of exploring diverse working methods and approaches. We create opportunities for students to learn by doing, to learn through collaboration and exchange, to express their values and concerns, to embrace experimentation and risk, and to expand their understanding of the possibilities of art. We believe that students develop confidence through directing their own learning, and participating at their own pace.

Our pilot school engagement program, Your Public Art Project 2019, proved a successful model for tailored, student-led projects. Developed in partnership with participating teachers and The Arts Unit, NSW Department of Education, this program saw students from five schools across NSW transform their local communities by working collaboratively to create their own public artworks.

Kaldor Public Art Projects is committed to collaboration as a method of working. Our projects are developed through collaboration between artists, technicians, arts professionals, students and educators, forming communities with ties and networks that last for decades.

We believe that learning happens in collaboration – as a dynamic exchange of knowledge, skills, resources and ideas.

While *do it (homework)* emerged as a response to COVID-19, the program was informed by Kaldor Public Art Projects' rich history and ongoing commitment to education. As we plan for an uncertain future, we will continue to provide quality programs and resources, and to advocate for the vital importance of creative learning in schools.



Workshops led by artist Agatha Gothe-Snape, All Schools Should be Art Schools symposium on art education, UNSW Art & Design, October 2018. Photo: Anna Kucera.



Workshops led by artist Agatha Gothe-Snape, All Schools Should be Art Schools symposium on art education, UNSW Art & Design, October 2018. Photo: Anna Kucera.



Students from Bourke Public School and community leader Scott Parnaby with Kaldor Public Art Projects' Lleah Smith at launch event, Art Gallery of NSW, as part of Your Public Art Project, 2019. Photo: Michael Waite.



Students from Bourke Public School on Country with elder Uncle Allan as part of Your Public Art Project, 2019. Photo: Good Chat Productions.



Students from Dulwich High School of Visual Arts & Design lead a climate action rally as part of Your Public Art Project, 2019. Photo: PEAK Creative.

**do it
(australia)**

As with many organisations in 2020, in Australia and abroad, Kaldor Public Art Projects was confronted by schools and institutions closing their doors, and opportunities for artists, curators, students and educators vanishing into thin air. In the circumstances, we had little choice but to defer our scheduled major program, Your Public Art Project 2020, and respond to the rapidly shifting context of COVID-19.

The 36th Kaldor Public Art Project, *do it (australia)*, was devised as a means to spark audience engagement and creativity during the global lockdown period, as part of the *do it (around the world)* program, in partnership with Serpentine Galleries, London, Independent Curators International, New York, and Google Arts & Culture.

The project was a new incarnation of *do it*, the longest-running and most far-reaching artist-led project in the world. Initiated by Hans Ulrich Obrist in 1993, *do it* asks artists to create simple instructions that generate an artwork, whether an object, a performance, an intervention, or something else entirely. It has grown from 12 to over 400 sets of artists' instructions and has been shown in more than 150 art spaces in over 15 countries.

do it is based on a series of instructions written by artists – an eclectic mix of ideas that range from the active to the absurd and the philosophical. *do it* encourages activities away from the screen, inviting audiences to respond to the artist's call, follow their lead, enter their world and realise an artwork on their behalf.

From May–June 2020, Kaldor Public Art Projects presented *do it (australia)* as the organisation's 36th project, and first digital art project. New works were commissioned by 18 artists and creative practitioners – Rafael Bonachela, Lauren Brincat, Megan Cope, Brian Fuata, Dale Harding, Saskia Havekes, Amrita Hepi, Julia Jacklin, Jonathan Jones, Janet Laurence, Ian Milliss, Tracey Moffatt, Glenn Murcutt, Gerald Murnane, nova Milne, Khaled Sabsabi, Latai Taumoepeau and Thom van Dooren. The artists' written instructions, along with accompanying

texts and videos, were unveiled on the Kaldor Public Art Projects website and Instagram.

do it (australia) represented a point of departure for Kaldor Public Art Projects, as the organisation sought new modes of engagement during COVID-19. The project invited audiences across the world to participate by interpreting the artists' instructions, and to share those interpretations through their own social media networks. Anyone, anywhere.

Kaldor Public Art Project 36: *do it (australia)* was co-curated by Swiss curator Hans Ulrich Obrist and John Kaldor, supported by Emily Sullivan (Curator) and Monique Leslie Watkins.

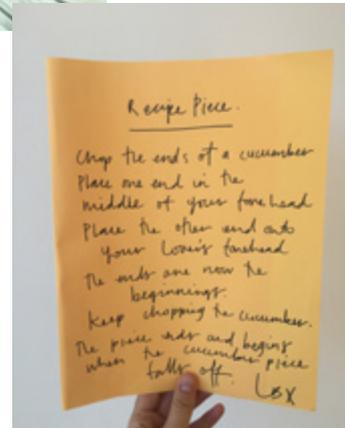


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4



*The do it project in Australia is an invitation to artists to provide a set of simple instructions that generate an artwork: whether a thing, a performance, an intervention or anything else.
Hans Ulrich Obrist, do it*

5



1. Nakita Dorward interprets instruction by Saskia Havekes, 2. Student from Sydney Boys High School interprets *Recipe Piece* by Lauren Brincat, 3. *Recipe Piece* by Lauren Brincat, 4. Simone Gooch interprets instruction by Saskia Havekes, 5. Laura Jones and friends interpret instruction by Saskia Havekes

**do it
(homework)**

Participating artists

Our projects and learning experiences are driven by the aim of bringing artists closer to audiences. We believe that artists have a unique way of seeing, experiencing and reflecting on the world. Through our education programs, we facilitate direct connections between students and artists, enabling learners to be exposed to innovative ways of thinking and making.

For *do it (homework)*, we invited three of the artists who contributed to *do it (australia)* – Lauren Brincat, Dale Harding and Amrita Hepi – to connect with students, to share their perspectives, and offer valuable guidance and feedback.

Brincat, Harding and Hepi represent a broad range of backgrounds, disciplines and approaches to art-making, but share a commitment to collaborative and participatory working methods. Each of these three artists maintains a strong interest in engaging with young people, and supporting them to develop their own creative identity and sense of critical awareness. The diverse artist selection was a real strength of the program, as it provided multiple ways for students to navigate unfamiliar territory.

Through *do it (homework)*, Brincat, Harding and Hepi had the opportunity to explore how artworks, and specifically *do it* instructions, might be created for a target audience. The artists were each commissioned to create a new instruction, expressly written for a student audience, and invited to reflect on how rules govern the lives of young people.

The artists not only created an instruction for students, but also had the wonderful opportunity to select a student instruction as a prompt for their own creative response. The outcomes are reflected in the subsequent pages.

Lauren Brincat

b.1980

Starting with a score, Lauren Brincat's practice explores non-verbal modes of expression through narratives or ideas. Distancing us from logical, language-based understanding, Brincat's work opens the door to multiple perspectives and interpretations. Dancing between sound sculpture and performance installation, her most recent works challenge the way we hear, see and think about feminist performance.

During lockdown her kitchen has become her studio where she writes, dances and makes challah for the neighbourhood.

Dale Harding

b.1982

Dale Harding is interested in generative practices and constructive modes of resistance that are intended to contribute to the cultural continuums of Aboriginal diaspora. Harding's research seeks to prioritise, embed and consolidate inherited oral, social and visual sensibilities of Bidjara, Garingbal and Ghungalu peoples. By prioritising visual languages that predate his contemporary art practice, Harding seeks to extend the cultural forms and practices of his personal and ancestral lineages.

Amrita Hepi

b.1989

Amrita Hepi (Bundjulong/Ngāpuhi territories) is an artist working with dance and choreography through video, the social function of performance spaces, installation and objects. Utilising hybridity and the extension of choreographic or performative practices, Hepi creates work that considers the body's relationship to personal histories and the archive. Her practice engages in a wide range of themes including the ouroboros, the "itness" of a thing, violence, magpies, magic, touch, doom, spectacle, the idea of "make-believe" and the uncanny.



Amrita Hepi. Photo: David Collins.



Dale Harding, 2020. Photo Merindah Donnelly.
Courtesy of the artist and Milani Gallery, Brisbane.



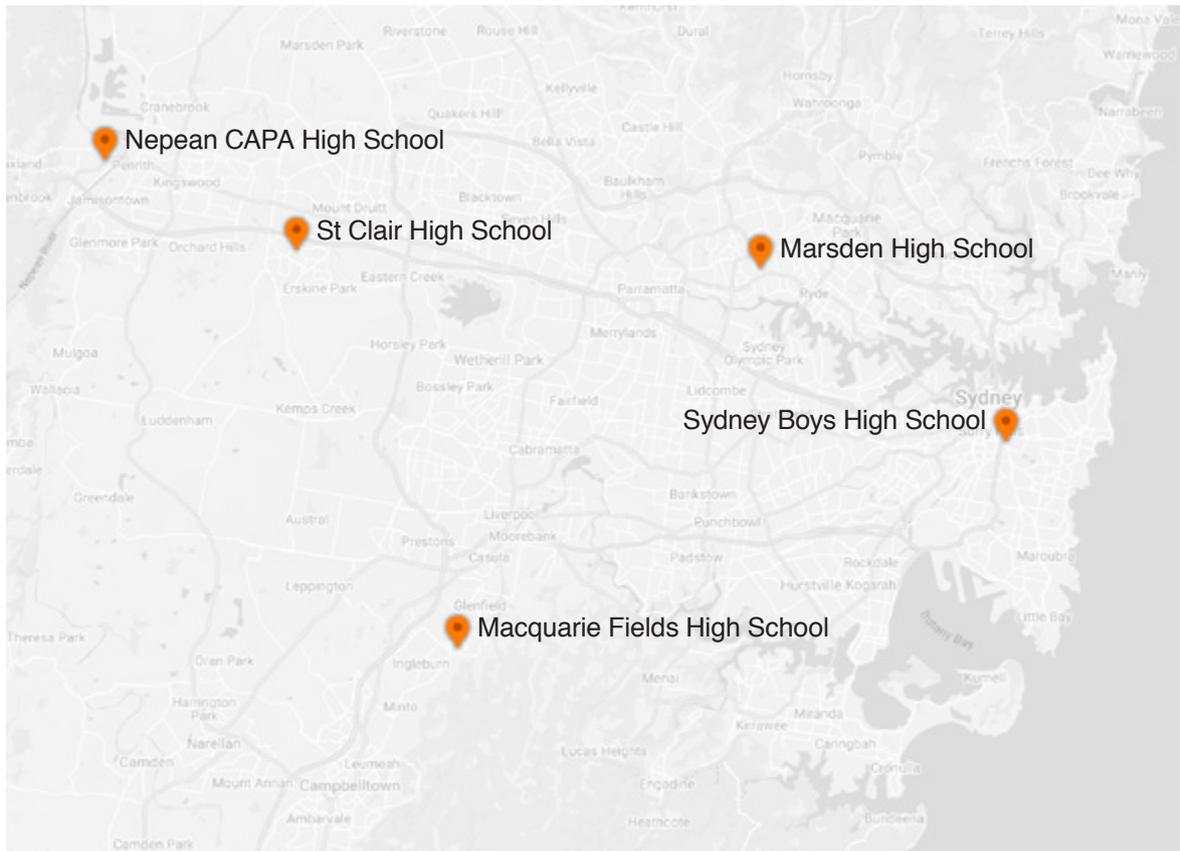
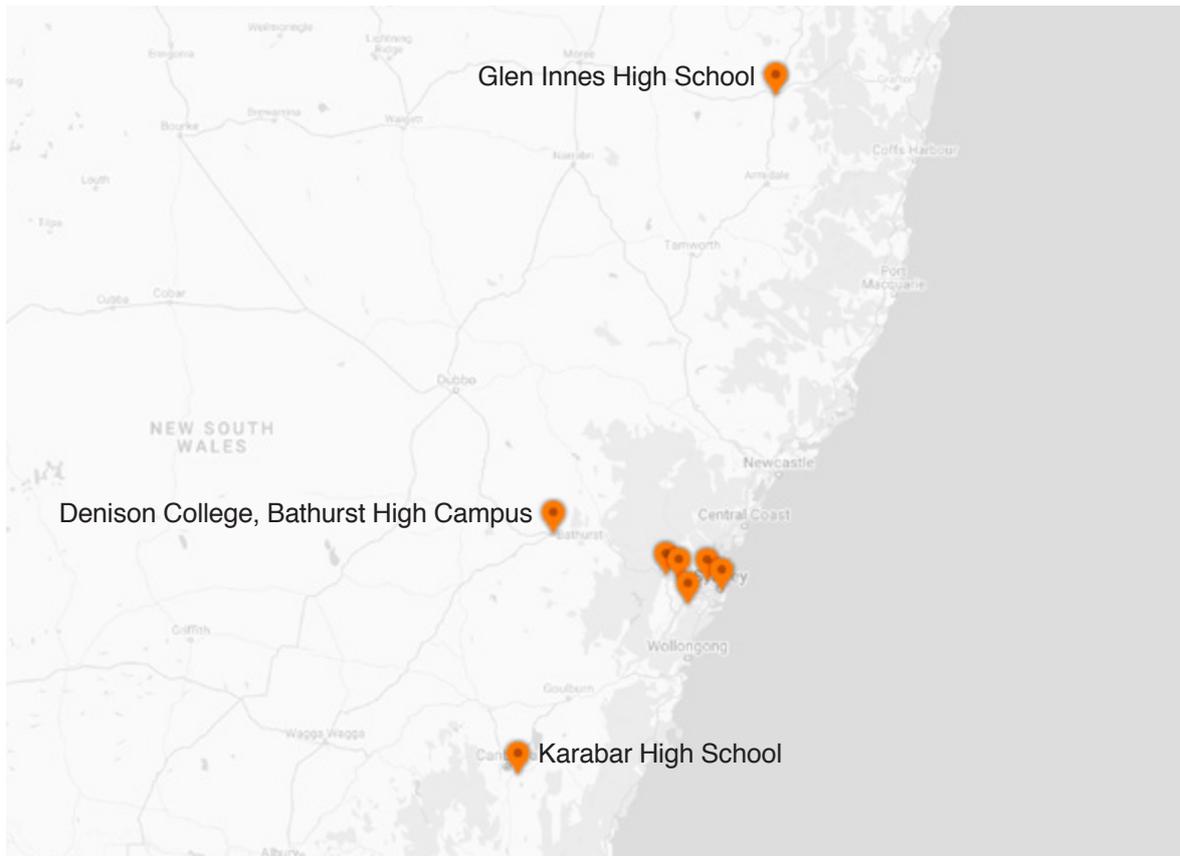
Lauren Brincat. Photo: Felicity Jenkins.

Participating Schools

do it (homework) built upon school partnerships initiated in late 2019, in the lead-up to our proposed major education program for 2020. While we were compelled to defer those plans indefinitely, we felt it important to sustain our school relationships, and to find new ways to support schools during the lockdown period. We reached out to our secondary school partners with the first invitations to participate in *do it (homework)*, before launching a wider social media call-out, inviting secondary Visual Arts teachers across NSW to take part. As with previous programs, the assistance of VADEA (Visual Arts & Design Educators' Association) NSW proved invaluable in allowing us to connect with passionate and committed Visual Arts teachers.

The participating schools represented a diverse spread of geographical, cultural and academic backgrounds, from across Sydney city, Western Sydney and regional NSW areas:

- Denison College, Bathurst High Campus
- Glen Innes High School
- Karabar High School
- Macquarie Fields High School
- Marsden High School, West Ryde
- Nepean Creative & Performing Arts High School
- St Clair High School
- Sydney Boys High School.



Top: Map of participating schools in *do it (homework)*, regional NSW
Bottom: Map of participating schools in *do it (homework)*, greater Sydney

Program overview

do it (homework) was designed as a 10-week program for Stage 5 (Year 9–10) Visual Arts students, with the aim of fostering collaboration during COVID-19. Developed alongside Kaldor Public Art Project 36: *do it (australia)*, the program introduced key themes in conceptual art, and enabled students to connect with Australian artists Lauren Brincat, Dale Harding and Amrita Hepi.

A total of 238 young people participated in the program, from eight schools across NSW. During May–August 2020, the students worked collaboratively to create their own instruction-based artworks, guided by the Kaldor Public Art Projects education team, Antonia Fredman and Lleah Smith, in close partnership with classroom teachers. Through live online sessions, students heard invaluable advice from the participating artists. The closing phase of the program allowed students to exchange their artworks with a partner school, in order to develop an understanding of the role of the audience, and to foster a sense of community.

Despite the constraints of the lockdown, *do it (homework)* allowed Kaldor Public Art Projects to explore new methods of online delivery, and to navigate new pathways into active learning. The program provided a valuable platform for young people to connect with “real” artists and with peers across the state.

Background

do it (homework) responded to an urgent need for quality online programs and resources, at a time of disruption and uncertainty for schools. We commenced planning while schools remained in lockdown, so it was essential that the new program be flexible enough to adapt to virtual or classroom delivery. Online meeting platforms, such as Zoom, offered the potential to broaden access to the program, particularly to regional and remote areas of NSW.

With the rapid transition to this new program, our research and planning phase was drastically condensed. Even so, research identified that online delivery is more successful when students are able to directly interact with teachers, facilitators and peers, and actively engage in collaborative tasks.

The program was further informed by evaluation of our recent education programs, notably Your Public Art Project, 2019, and Kaldor Studio, 2019-2020.

Your Public Art Project, 2019, was a pilot school engagement program, developed in partnership with the NSW Department of Education, which invited primary and secondary students to reimagine public spaces within their communities, and to work collaboratively to develop their own public artwork.

The program was widely received as a success, and offered valuable lessons for our team on the importance of:

- Involving schools across diverse geographical and socio-economic areas
- Open-ended formats, offering a framework for students to express their own ideas
- Fostering collaboration between students
- Providing an exchange between different schools
- Connecting students and teachers with the art world beyond the classroom

Kaldor Studio was an innovative artist-led learning space, presented from September 2019 – February 2020 at the Art Gallery of NSW, as part of *Making Art Public: 50 Years of Kaldor Public Art Projects*. Over 5 months, the space welcomed diverse audiences to learn and engage with Australian artists David Capra, Lucas Ihlein and Nadia Odlum. For our education team, this dynamic and evolving program revealed the value of:

- Fostering direct engagement with artists
- Showcasing diverse creative practices and working methods
- Demystifying the artistic process

We drew directly from these experiences in the development of *do it (homework)*, with a particular emphasis on fostering connections between artists and students, and offering a framework for students to express what matters to them.

The first step was a virtual meeting with each participating teacher, in order to determine their requirements and expectations of the program, and with the aim of building a foundation of mutual understanding and trust.

Our consultation with teachers identified their major concerns and priorities:

- Connect students with practising Australian artists
- Introduce the art world beyond the classroom
- Enable students to feel that they are part of an artistic community
- Build a sense of community through exchange with peers at other schools
- Incorporate hands-on artmaking
- Engage with conceptual art practices
- Improve digital skills
- Scaffolded activities and clear instructions, particularly for students with high literacy needs

Given that outside facilitators could not be present in the classroom during this period, we knew that the engagement of teachers would be fundamental to the program's success. These early conversations significantly shaped the design of *do it (homework)*, and directed the focus of each program component. Tackling instructional art in the classroom – often for the first time – was seen as a welcome challenge for teachers, and they expressed excitement to see their students take on these experimental methods of working.

Activities and workshops

A series of three online learning activities, designed by Antonia Fredman and Leah Smith, served as an introduction to conceptual and instruction-based art practice. Students were encouraged to explore the endless possibilities of language and text as artistic material, and to play with the open-ended format of *do it* as a way to reconsider the role of the audience. The process was new and challenging for most participating students, and prompted them to expand their view of what art can be.

In the first of two online workshops, facilitated via Zoom by Antonia and Leah, students were invited to slow down and reflect on what matters to them as individuals, and how to share those ideas with an audience. During the second workshop, students took part in an exchange of skills and knowledge with their peers, as a first step in working together as an ‘artists’ collective’. Building on these ideas, and guided by their teachers, students worked in their ‘collectives’ to create instruction-based artworks in the spirit of *do it*.

Connecting with artists

Through a series of Zoom meetings, students enthusiastically interacted with artists Lauren Brincat, Dale Harding and Amrita Hepi. The introductory Q&A sessions allowed students to unpack each artist’s practice, while the feedback sessions were an opportunity for students to receive detailed and constructive advice.

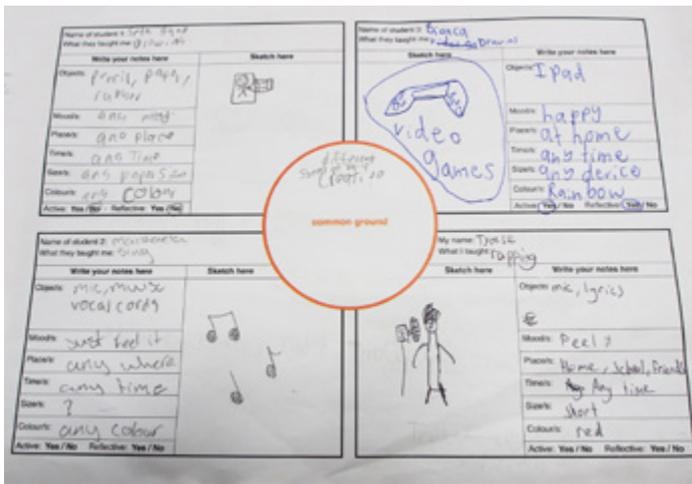
The feedback and editing process was a particularly exciting part of the program. Students had the chance to submit their draft instructions for feedback from their ‘assigned’ artist, and to experience first-hand how professional artists approach the process of refining ideas. Brincat, Harding and Hepi each emphasised that feedback is not confined to the classroom, but forms an integral part of the creative process, which was an unexpected and valuable takeaway for the students.

The artists' generosity, curiosity and deep investment in *do it (homework)* enriched the program immensely. Participating students shared their delight in meeting a "real" artist, and that enthusiasm was paralleled by the artists' keenness to engage and participate in new and unexpected ways.

Finally, each of the artists was invited to select one student instruction to interpret and to share with the students. This proved to be an important step in the program, in creating a valuable opportunity for sharing and reciprocal exchange.



Artist Q&A with Lauren Brincat, as part of *do it (homework)*, June 2020.



1. Visual Arts Process Diary by students from St Clair High School, 2. Students from Denison College interpret instruction by Saskia Havekes, 3. Students from Sydney Boys High School participate in *do it (homework)*, 4. Students from Glen Innes High School interpret instruction by Janet Laurence

Artist commissions

Brincat, Harding and Hepi were each commissioned to create a new instruction, expressly written for a schools audience, in which they were encouraged to consider how rules and instructions inform the everyday lives of young people. The instructions created by the artists were reflective of our current times, embracing themes such as protest, community, cultural identity, and historical awareness and responsibility. These exciting new artworks have been shared on the *do it (australia)* learning webpage, and in the following chapter.

We invited three participating schools to respond to these instructions – Glen Innes High School students had the opportunity to interpret Lauren Brincat’s instruction, while Sydney Boys High School interpreted Dale Harding’s work, and Macquarie Fields High School responded to the work of Amrita Hepi. The artists and the Kaldor team were astonished by the thoughtful and often collaborative responses to the artists’ instructions, which demonstrated a deep understanding of the process and spirit of *do it*.

Student instructions

The collaborative instructions created by students reveal an incredible diversity of values and interests. Although the idea of instruction-based art was new, students embraced the challenge of setting their own ‘homework’, and their work offers a sweeping range of prompts for action, performance, mindful contemplation or creativity for their peers.

Many students responded to their experiences of social isolation, and to what brought them comfort, motivation, a sense of balance and wellbeing, or joy during this time. Their work reflects on the minutiae of their daily lives and immediate surroundings, and invites their audiences to pay renewed

attention to everyday habits, such as walking, smiling or cooking, or to notice the quality of the “golden light”. Some of the instructions are irreverent and cheeky, or coded with contemporary teenage slang and cultural references. Most reveal a concern with shared experience and the value of friendship, and a profound desire for social connectedness and empathy.

School exchange

Throughout July and August, each school exchanged their instructions with an assigned ‘partner’ school, enabling students to engage with the work of their peers across NSW. All students had the chance to see their artwork shared and interpreted by their fellow students. This exchange process allowed students to gain insight into the active role of the audience in generating an artwork, and the varied – and often surprising – responses to the same prompt.

The outcomes of the *do it (homework)* program can be seen in the following pages, in a full catalogue of works by participating artists, students and teachers.

Outcomes

Artist Commissions

do it (homework)

Brincat, Lauren
Talking Hands (2020)

Talk with your hands

Applaud

Dance

Knead

Protest! Protest!

Listen, in/out

in/out

Find your creases

Head

Life

Heart

Join the lines with those around you

My hands, your hands, same hands



Students from Glen Innes High School interpret *Talking Hands* by Lauren Brincat. Photos: Abigail Spears.



Students from Glen Innes High School interpret *Talking Hands* by Lauren Brincat. Photos: Abigail Spears.



Students from Glen Innes High School interpret *Talking Hands* by Lauren Brincat. Photos: Abigail Spears.

do it (homework)

Harding, Dale
(2020)

Practice your culture throughout breakfast.
Be your cultural self when doing your dishes.

Be your cultural self without an audience.



1



2



3

Students from Sydney Boys High School interpret instruction by Dale Harding.
1-2. Geoffrey, 3. Andrew

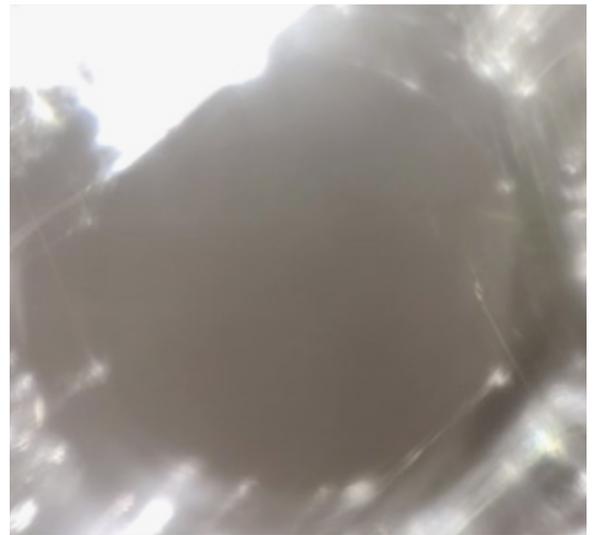
Dale Harding Instructions Reflection

Tuesday, August 4, 2020 9:31 AM

I was at first unsure how to approach Dale Harding's instructions, to "practise my cultural self." Eventually, for Dale Harding's instructions, I chose to represent my culture as my habits in the morning. What are the first thoughts you associate with breakfast? My response represents the influence western culture has on the world and its people, regardless of ethnicity, race and religion. The lack of particularly interesting detail, in the video is symbolic of the continual cycle of everyday life and how social norms regarding breakfast in western society, have reduced the scope of the idea of "breakfast". As such, my response was a photo of my cereal and a video of me washing the dishes, both activities and breakfast foods so well-known universally, that their value and meaning is often taken for granted. Therefore, my response addresses how the spread of western culture has reduced its social value, thus making it seem somewhat mundane.

1

2



3



Students from Sydney Boys High School interpret instruction by Dale Harding.
1. Joshua, 2. Rylan, 3. Joshua



1



2



Students and teacher Jennifer May from Sydney Boys High School interpret instruction by Dale Harding. 1. Jennifer May, 2. Johnny

do it (homework)

Hepi, Amrita

Monumental piece (2020)

Design an ephemeral monument for the future,
from the things you know today.

Think about its end as much as its beginning.

1



2



3



4



5



6

Students from Macquarie Fields interpret *Monumental piece* by Amrita Hepi. 1. *Reminiscing the Hugs we Had* by Ipsha, Jaquelen, Jade and Samrin, 2. *In Remembrance of the COVID-19 Heroes* by Jaquelen, 3. *In Remembrance of Quarantine* by Natalia, Amelia and Tia, 4. *Tribute to the loss of our land* by Amelia, 5. *In Remembrance of Quarantine* by Sneha, Amelia and Natalia, 6. *What You Realise and Not* by Siqi



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2



3



Students from Macquarie Fields interpret *Monumental piece* by Amrita Hepi.
1. *Palestine's Expulsion* by Sneha, 2. *Hardships of social distancing* by Sundours and Jesse,
3. *Mauritius Spill* by Neetu

1



2



3

4



Students from Macquarie Fields interpret *Monumental piece* by Amrita Hepi.
1. *Monument* by Tracey, 2. *In Remembrance of Opportunities to Address Climate Change* by teacher Heather Davidson, 3. *The Barn and the Toxic Waste* by Ahanaf, 4. *Left in the Dark* by Sneha

Outcomes

Student Instructions

Izayah*Balance instructions (2020)*

Denison College Bathurst High Campus

Get a ball and place it on your head.
Balance the ball on your head and close your eyes.
Count to 30.
Let the ball roll off.
Repeat the steps until you feel as balanced as you can be.

Ava, Naomi, Mae, Molly & Charli*Timeline of a Falling Leaf (2020)*

Denison College Bathurst High Campus

1. Hold a leaf above your head
2. Let go
3. Observe and reflect on it's descent through space and time
4. What emotion does this evoke?

Imogen & Thomas*Pasta (2020)*

Denison College Bathurst High Campus

Step 1: Boil the water, get a saucepan
Step 2: Wait for the water to get hot and then light the gas
for the pasta to cook
Step 3: Wait till the water is bubbling then put the pasta in
Step 4: Stir the pasta
Step 5: When it's ready drain out the water
Step 6: Make a pasta drawing

Paige, Dylan, Lachlan & Christina*Somewhere Comfortable* (2020)

Denison College Bathurst High Campus

1. Find an object
2. Find somewhere comfortable
3. Place the object somewhere on your body, while you're comfortable
4. Close your eyes for as long as you need
5. Express how you feel

Mitchell, Madison & Ruby*Moulding* (2020)

Denison College Bathurst High Campus

Find a moulding material
Feel it cool in your hands as you create whatever comes to mind
Pay attention to the temperature and the texture
Feel the valleys, peaks and crevices
Think about the emotions you feel are you happy
sad or something in between let the emotion be
released into the material

Eve, Alicia, Jay & Anna*GO WILD!* (2020)

Denison College Bathurst High Campus

1. Think of something you love.
2. Write it all down. This is just for you so don't worry about it making sense. GO WILD!!
3. We want you to think about why this makes you happy.

1



2

Some where comfortable

I felt somewhat in touch with myself, however, my subconscious kept getting distracted and self conscious I really tried but I couldn't take myself seriously. I had a calculator on my shoulder.

Go WILD!

Resha wearing clout sunglasses with an apple and mandarin resting politely on her head



I mean...
ICONIC!

I really really love stupid, irreverent humor. It is one of my ways of escapism from the world. Everything is always taken so seriously and doing something as dumb as this makes me forget about the bad things happening in the world.

Students from Nepean Creative & Performing Arts High School interpret instructions by Denison College, Bathurst High Campus.

1. *Timeline of a Falling Leaf*, 2. *Some where Comfortable* and *GO WILD!*

Charli, Jada, Teagan, Hannah & Xiaquita*Equality (2020)*

Nepean Creative and Performing Arts High School

Step 1: Close your eyes.

Step 2: Take deep breaths, calmly and begin to relax.

Step 3: Find your inner peace, spread your hands beside you.

Step 4: Release your anger and negativity through your hands.

Step 5: Slowly raise your hands up, reaching for the sky.

Step 6: Return your hands back down, releasing stress.

Step 7: Take 5 seconds to inhale deeply and gently exhale
leaving you feeling restored**Mikayla***Subconscious Activity (2020)*

Nepean Creative and Performing Arts High School

Grab a piece of paper and pick 3 coloured markers.
Place all materials on a flat surface
and with one of the markers
in hand, close your eyes and scribble
for 10 seconds.

Do the same with the other 2 colours.

Once done open your eyes and
using a black pen draw objects,
animals or people using the scribbles as a guide.**Alise***Night Sky (2020)*

Nepean Creative and Performing Arts High School

On a peaceful night, take a stroll

Take a seat in a peaceful spot

Alone and warm in the dark night

Staring into the moon's eyes

Take in the sounds, trees, feeling
the air upon you

Appreciate the beauty

Count the stars then close your eyes

Stay there for an hour

When it's over return home

Fall asleep to a new day

Matilda, Kara & Giorgia*Do the 3 dance (2020)*

Nepean Creative and Performing Arts High School

1. put your arms around and about
2. bring your hands together, and rub them with vigour
3. bring your arms above your head to shelter yourself
4. repeat it all in order

Pow, Pim, Lily & Ivy*Difference and dispute (is common) (2020)*

Nepean Creative and Performing Arts High School

1. Close your eyes (in an outdoor space, e.g. on the street)
2. Imagine a world that only consisted of people exactly like you, look and think like you.
3. See these people doing every action you do on a regular day.
4. If everyone had the exact thoughts and knowledge; would you trust that knowledge to survive?
5. See them drop and disappear into the ground one by one.
6. Open your eyes before you disappear.
7. Appreciate the things you have around you. Appreciate the diversity of the animals, the objects and the people. Because you and no one else is perfect.

Hailee, Elissa & Peyton*Renegade instructions (2020)*

Nepean Creative and Performing Arts High School

Stand in a room alone, take a deep breath in,
yell as loud as you can
"Bom Ba Ka pa ka pa pa" wait 5 seconds,
twirl in a circle 5 times,
shimmy while saying "woo woo woo woo"
Stomp in sync like a soldier (left, right, left)
for 5 seconds then scream BOOM BOOM BOOM

|
lay down



1



2

3



Students from Denison College, Bathurst High Campus, interpret instructions by Nepean Creative & Performing Arts High School.
1. *Difference and dispute (is common)*, 2. *Equality*, 3. *Do the 3 dance*

Abi Sparks, teacher
Breath (2020)
 Glen Innes High School

Think of 1 billion
 burnt animals

make each one a breath

keep breathing

Tia, Monica & Regan
Comfort zone (2020)
 Glen Innes High School

Find a group of 4
 Stand in a square with shoulders touching
 Think of a problem you want advice on.
 On a scale of 1–10 show on your fingers the urgency
 of your problem (1 the least, 10 the most)
 The person with the lowest number will share their issue first
 Everyone in the square will share advice going in
 clockwise around the square.
 Continue to share your problem until everyone has
 shared and given advice.

Montana, Tiahna, Tegan & Amber
PROMISE 1 (2020)
 Glen Innes High School

find a white cup
 draw your best self on the bottom
 look in and greet yourself
 fill the cup with fresh water
 hydrate your happiness
 promise to always
 fill your
 cup

Montana, Tiahna, Tegan & Amber
PROMISE 2 (2020)
 Glen Innes High School

find a white cup
 draw your worst self on the outside
 consider all those insecurities
 now smash the cup
 pick up the pieces
 promise to always
 break through
 your own
 barriers

Catherine & Izzy*Remember (2020)*

Glen Innes High School

Find a Buddy

Sit back-to-back with your buddy

Remember every detail of a person you love, think about their eyes, nose mouth and everything on their face. Think about the shapes and sizes of these features.

Explain the person you love to your buddy while they draw.

Look at the drawing of your loved one

Rip the drawing apart

Think of the same loved one again and say to yourself

"Remember every detail of the person you love, you don't know when it will be your last"

Repeat as necessary.

Catherine*Thank The Tree (2020)*

Glen Innes High School

Find a tree that looks kind

Ask for a leaf

Tell that leaf something you are angry about

Put all of your anger onto the leaf

Return the leaf into the tree

Make sure it is amongst the other leaves

Walk away backwards

Watch the leaf disappear along with your anger

Breathe the air as it is pure

Thank the tree for hiding your anger

Amayah & Heze*Share a laugh (2020)*

Glen Innes High School

Ask someone you know to remember something funny that has happened to them

Feel their laughter

Ask them to share the story

laugh as loud as you can

Keep laughing



2

1



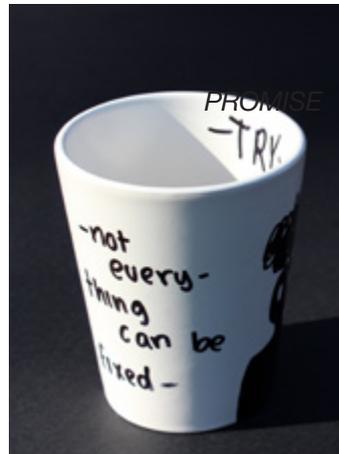
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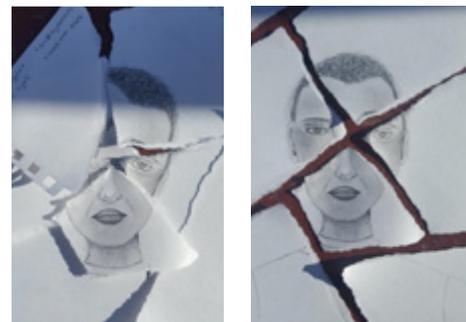


5



7

6



Students from Macquarie Fields High School interpret instructions by Glen Innes High School.
 1. Nowshin and Astrid, *PROMISE 1*, 2. Nowshin, *PROMISE 2*, 3. *Thank The Tree*, 4. Amelia, *Share a laugh*, 5. *PROMISE 2*, 6. Sabriyah, *Remember*, 7. *PROMISE 2*

Ahanaf*Object (2020)*

Macquarie Fields High School

1. Pick any number of objects.
2. Throw it on paper and sketch it and where it lands.
3. Keep doing it until you think it is finished.

Nikki, Sabriyah & Saima*Bliss (2020)*

Macquarie Fields High School

Bind yourself:

Your favourite person, your favourite food -
 Warm fragrances, spices, love flowing through your senses.
 Give in to the euphoria of your favourite music.

Pause.

drown yourself in comfort -

Draw.

Ally, Amirah & Nikita*Thoughts (2020)*

Macquarie Fields High School

1. Go to a quiet place
2. Count down from zero
3. Remember the first thing that came into your head
4. Be true, no matter what the thought was
5. In any way shape or form document that thought.

Amelia & Tracey*Contentment (2020)*

Macquarie Fields High School

Close the door and open the curtains
 It should be just before the sun sets,
 let the golden light fill your room
 Find a relaxing place in your room to draw
 and allow yourself to let go of what is weighing you down
 Right now it is just you, a pencil, and a piece of paper
 (and whatever else you would like to use)
 Serenity, feel-good, weightlessness
 Put on your headphones, play your favourite song
 Draw freely, capture what the song means to you
 You can even just skibble if you like
 Listen with contentment and let the song spill onto the paper

Astrid, Navia, Nowshin & Elina*Our instructions (2020)*

Macquarie Fields High School

- Step 1: find/go to an open area with lots of nature and greenery
 Step 2: meditate, do yoga, whatever makes you feel relaxed
 Step 3: leave the area after you feel relaxed and remember the first thing you thought about while relaxing
 Step 4: produce the thought in an art work (painting, drawing etc)
 Step 5: ask a friend or family member what the artwork is or looks like, how similar were your thoughts and theirs?

Charlotte, Anushka & Sharayu*Instructions (2020)*

Macquarie Fields High School

Get a piece of paper and draw a 3-5 panel comic about something that you enjoy doing.
 It can be a hobby or anything that you like.
 You can do this individually or in groups of your choice.
 Use a unique colour palette of a colour that you think suits the hobby.
 You can choose to add dialogue (optional).
 Think outside the box!

EXTENSION

you can also do this digitally if you want to push yourself

Apps you can use, include:

Medibang Paint

Ibis Paint xl

Clipstudio

Siqi*In the Cards (2020)*

Macquarie Fields High School

You will need a deck of cards to follow this instruction.

Select one of the cards in the deck (not the joker).

Consider there are three more similar cards in the deck.

Now flip the deck around so the number sides are facing you, take out and count the number of the cards out one by one until you see the second card.

Repeat the last method until you have all the four cards out.

Now calculate the number by subtracting the second and third number that you counted by the first number.

If the sum is positive you count the cards from the top until you get the one that you need, if the sum is negative then do it from the bottom.

Once you have the card, compare it to the original four cards that you have.

1/2

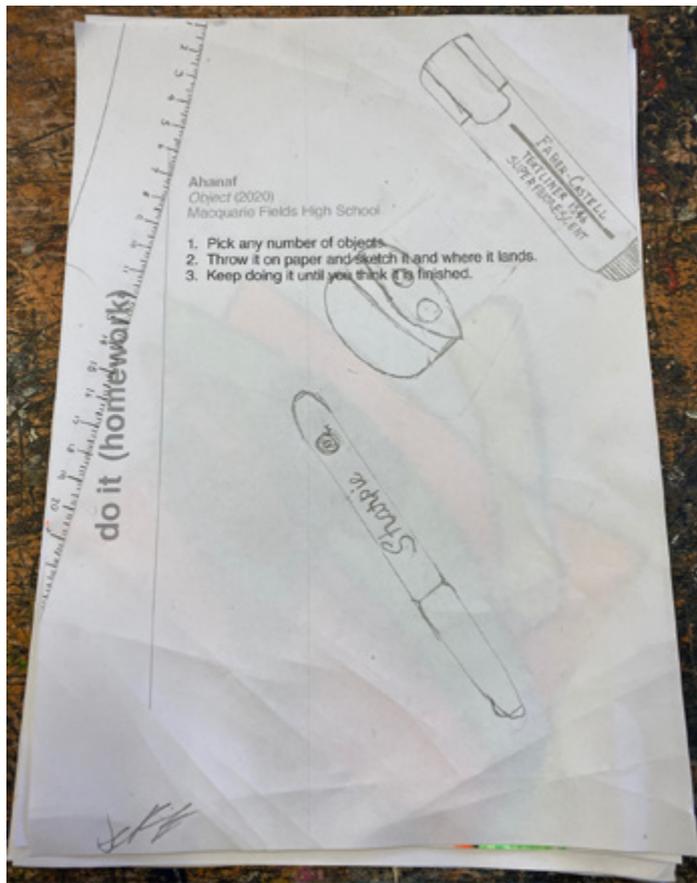
Siqi...

No matter how you choose a card from the deck, there will always be two results.
 You will have a card which has a same pattern as one of the four cards, or you will get a joker.

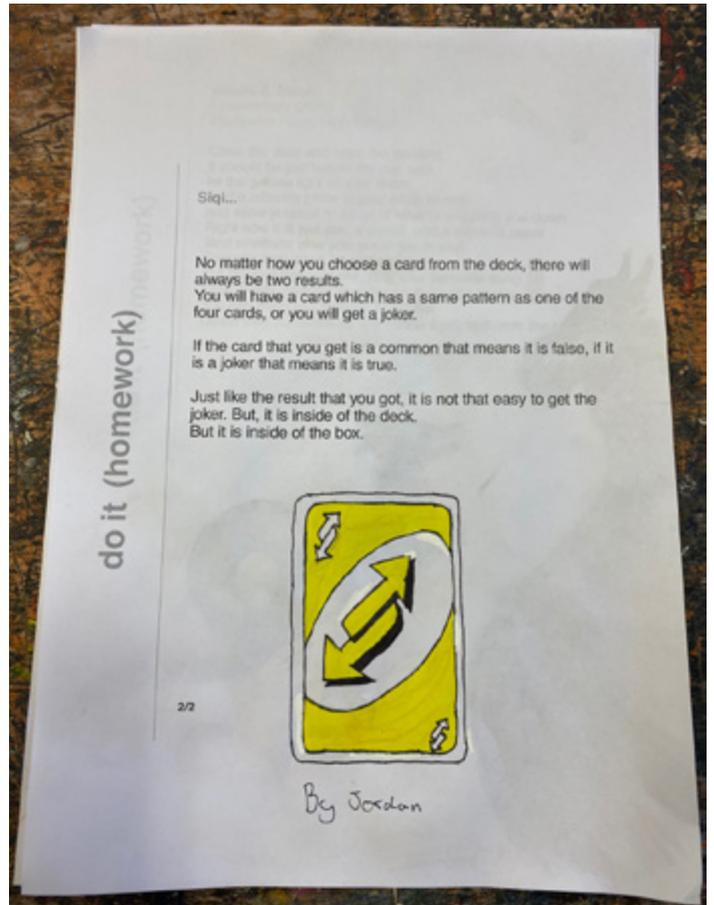
If the card that you get is a common that means it is false, if it is a joker that means it is true.

Just like the result that you got, it is not that easy to get the joker. But, it is inside of the deck.
 But it is inside of the box.

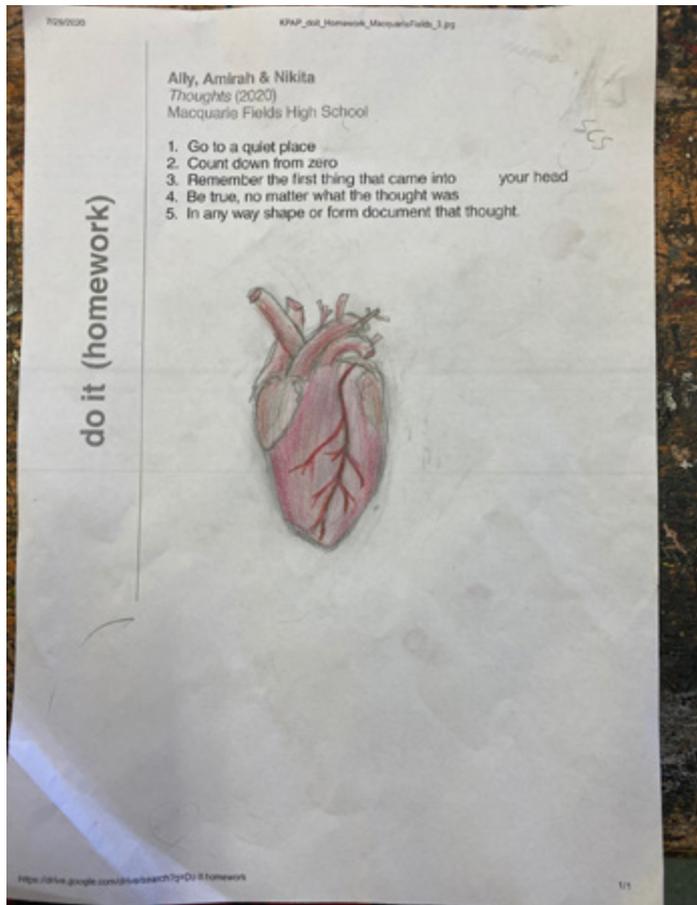
2/2



1



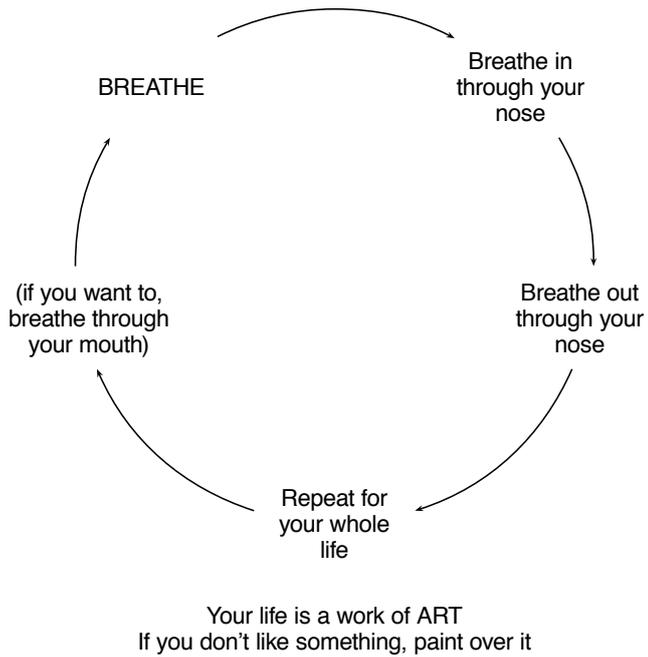
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3

Students from Glen Innes High School interpret instructions by Macquarie Fields High School. 1. Object, 2. In the Cards, 3. Thoughts

Jarrold, Maya & Tyler
Your life is a work of art (2020)
 Karabar High School



Brianna, Peter & Reanna
Not straight forward (2020)
 Karabar High School

- Gather 3 flowers
- Shuffle a deck of cards
- Smile

Wynter, Liana & Grace
(To) draw a cat (2020)
 Karabar High School

- (To) draw a cat
- Take a photo of something with a curved surface
- Write down a dream you had

Rohan & Aidan
Be consciously creative (2020)
 Karabar High School

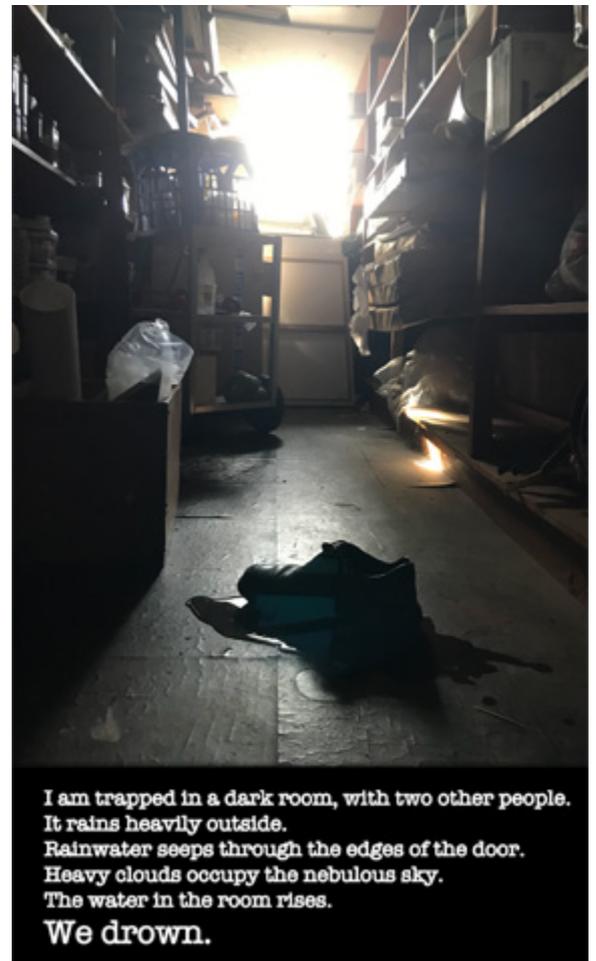
- Step 1: Draw a squiggle on whatever is to your left
- Step 2: Look at the squiggle and, over time, decide what you are going to do with it
- Step 3: Do what you decided with the squiggle without erasing any of the original squiggle
- Step 4: Add colour

1



2

3



I am trapped in a dark room, with two other people.
It rains heavily outside.
Rainwater seeps through the edges of the door.
Heavy clouds occupy the nebulous sky.
The water in the room rises.
We drown.

Students from Sydney Boys High School interpret instructions from Karabar High School.
1. Andrew, (To) draw a cat, 2. Joshua, (To) draw a cat, 3. Johnathan, Not straight forward

Andrew, Eric, Jonathan & Johnathan

Recreation (2020)

Sydney Boys High School

1. Study an object.
2. Look away from the object.
3. Recreate your impressions of the object.

Johnny, Joshua, Rylan & Geoffrey

Become a puppet (2020)

Sydney Boys High School

An unseen force guides you
This force manifests as your fears
Free yourself from this force

1



2



Students from Karabar High School interpret instructions by Sydney Boys High School.
1. Reanna, *Recreation*, 2. Brianna, *Become a puppet*

Jasper, Romisa, Olivia, Kevin, Ann & Darya*KFC - do it (2020)*

Marsden High School

- Person 1: Wears a skirt and does an activity of choice.
- Person 2: Relaxes in a chair with cucumbers on their eyes, while eating chips
(Make sure they're vibin')
- Person 3: Cools down oneself via some sort of fan or object while eating a food of choice.
- Person 4: Absolutely vibing in the background with headphones in while bopping.
- Person 5: Aggressively doing push ups + more if wanted.

Connie, Georgia, Gabbi, Ezra & Hannah*be with Jah (2020)*

Marsden High School

You have to be calm and vibey before you begin.
You then have to visualize yourself being with Jah.
Then you stick out your tongue and tilt your head and look up.
When you have done all the instructions you are peacefully with Jah.

Peter & Bryon*Chinese Landscape Rock (2020)*

Marsden High School

- Step 1: Get a brush, black ink and a piece of paper to draw on.
- Step 2: You can draw a rock from your imagination or observation.
- Step 3: Using the side of the brush with some ink on it, draw a natural rock shape.
- Step 4: Using a lighter shade of ink, colour it in.
- Step 5: Wait to let it dry.
- Step 6: Use the tip of the brush with a darker shade to do the outline.

Ben, Daniel & Taylan*Eat spicy twisties like a beast! (2020)*

Marsden High School

1. Buy a pack of flaming hot twisties.
2. Open the packet of hot twisties.
3. Grab a single flaming hot twistie out of the packet.
4. Put the twistie in your mouth.
5. Chew the twistie.
6. Swallow the twistie.
7. Start a twistie convention.
8. And that is how you eat hot twisties like a beast!!!

Will, Caleb, Jason & Jacob*Sketch Your Mind (2020)*

Marsden High School

Take a piece of paper, a pencil and a rubber

Notice the first thing you think of when you sit down
(whatever comes to you)

Stay on that thought for two minutes before you start drawing,
just visualising

Let yourself fail

Remember that you have a rubber

Stop when you think it is complete

repeat the next day

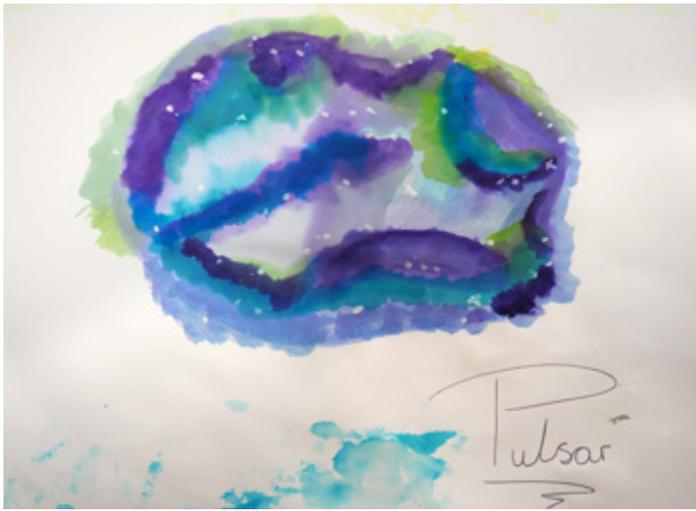
the day after

as many days as you want as long as it is not on the same one

Jake*Space - Information about the Pulsar (2020)*

Marsden High School

A Pulsar lives for 52 million years
It is small but dense
It looks blue for humans
For a dog it looks black or white
For a cat it looks black or white



1



2

3



4

Students from St Clair High School interpret instructions by Marsden High School.
1. Space - Information about the Pulsar, 2. Sketch your mind, 3. Space - Information about the Pulsar,
4. Chinese Landscape Rock

Shaylee, Concetta, Peni & Samantha*Interpret Music (2020)*

St Clair High School

Listen to your favourite song(s) from your favourite playlist and draw how you think it would look like. Draw sound waves or even the artist of the song

OR

Listen to your favourite song while singing, walking, playing sport or drawing.
How do you feel?
What were your thoughts when doing these activities?

Paige, Darya, Hannah, Christine & Vance*The Wishing Tree (2020)*

St Clair High School

Each person acquires their favourite colour pen/pencil and writes a wish that they would like to come true on a piece of paper. The wish can be anything from your own desire to someone else's. Once the wish is written, puncture a hole in it. Finally, you are to pick your favourite tree and use a piece of thread/twine and tie the wish to one of its branches.

Bianca, Seth, Mackaela & Tyrese*Chalk Drawings (2020)*

St Clair High School

Find a concrete surface or driveway.
Draw anything that comes to mind.
For example you could draw a flower with white chalk and colour it in,
Draw with a piece of white chalk until it runs out.

Darya Talabani*La Vie En Blanc (Life in White)* (2020)

St Clair High School

Ingredients

Find an object for each
an object that represents

- Strength
 - Delicacy
 - Wealth
 - Beauty
 - Love
-

Stones

White roses

Method

Find an open plain place
Set each of the objects in any pattern
or position in the open place
Place the stones and flowers
in a trail leading from one object to another

Christine De Laza*Meditation* (2020)

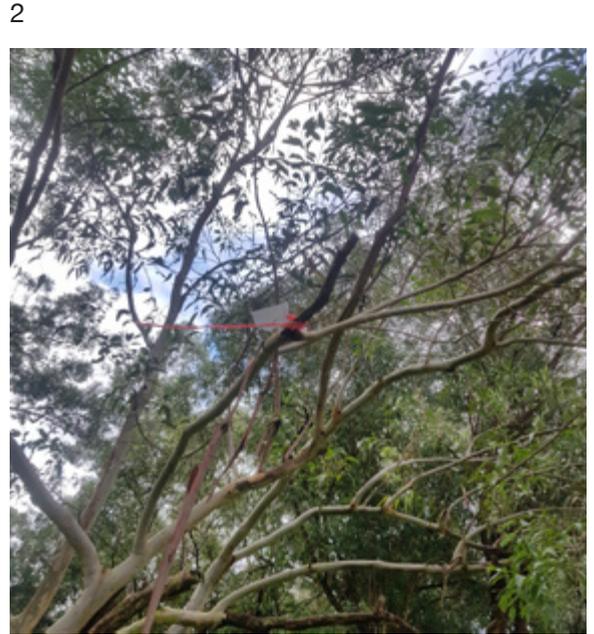
St Clair High School

- | | |
|--------------|--------------|
| • Sewing | • Soft |
| • Brings joy | • Complex |
| • Yellow | • Satisfying |
| | • Together |
-

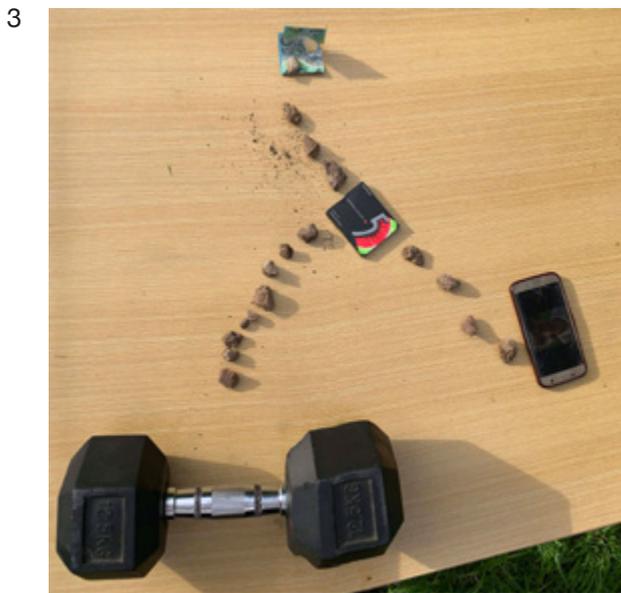
Create an item that brings someone else happiness



1



2



3



4



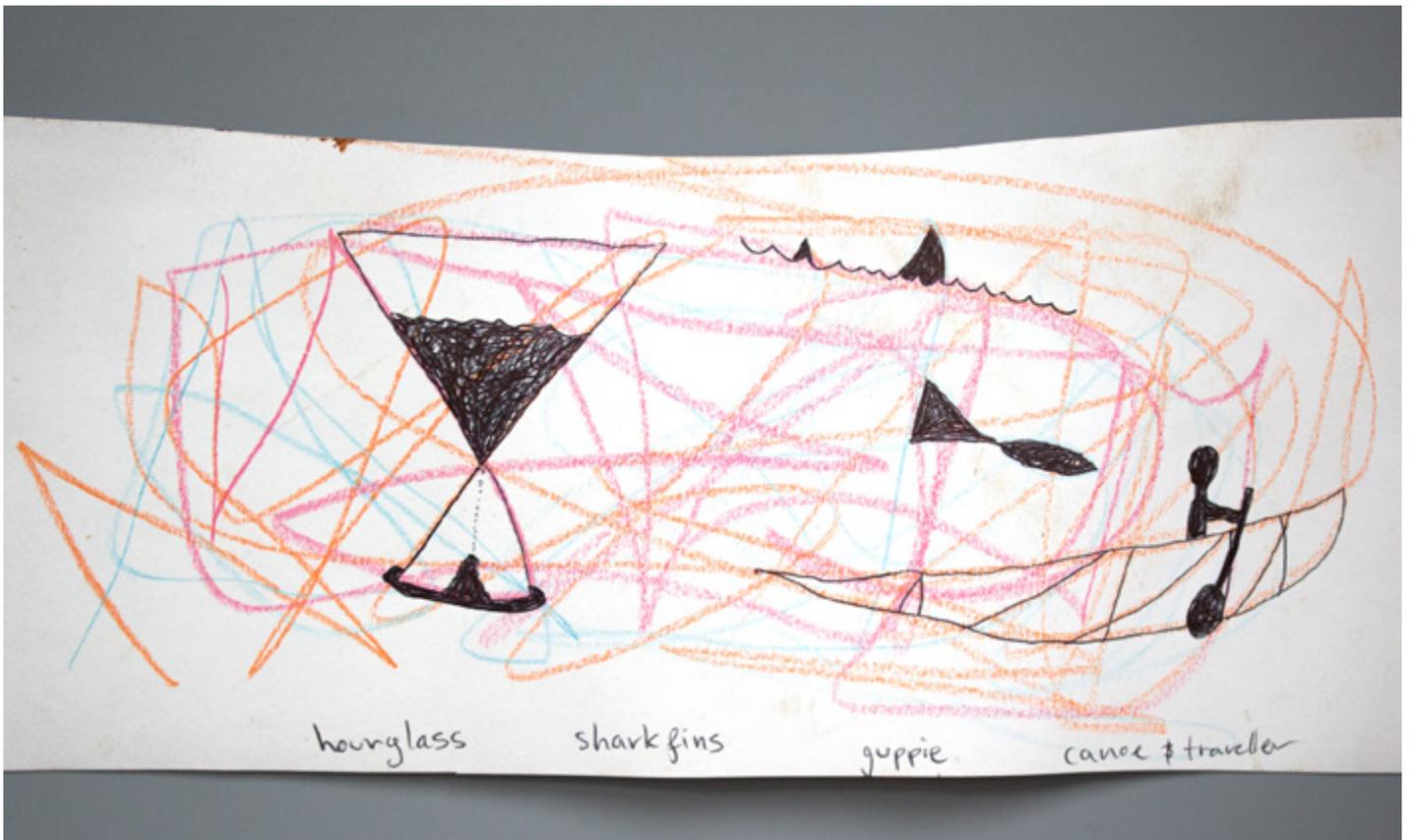
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6

Students from Marsden High School interpret instructions by St Clair High School.
1. Jasper, *Chalk Drawings*, 2. Jasper and Kevin, *The Wishing Tree*, 3. Ben and Jacob, *La Vie En Blanc (Life in White)*, 4. William, *La Vie En Blanc (Life in White)*, 5–6. Taylan, *Chalk Drawings*

Outcomes

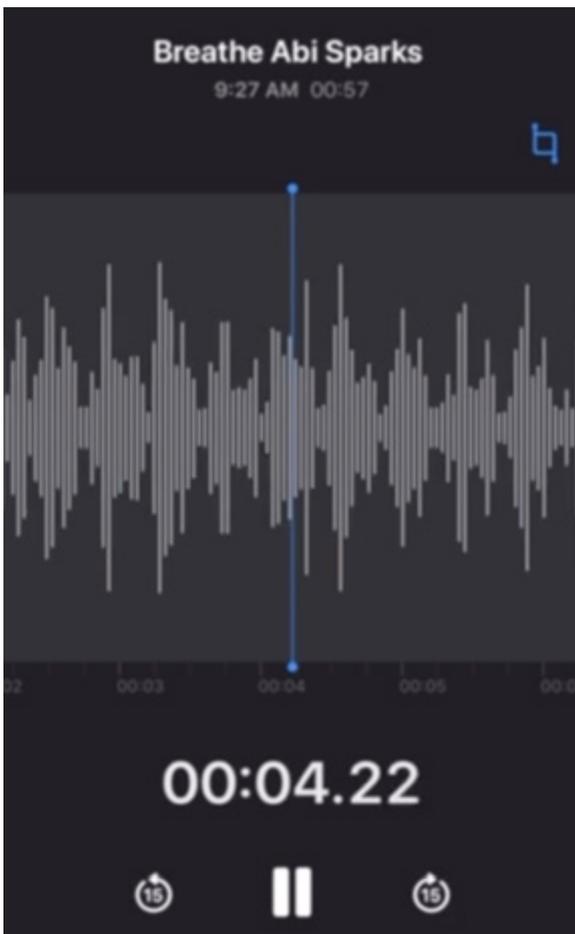
Artist Interpretations



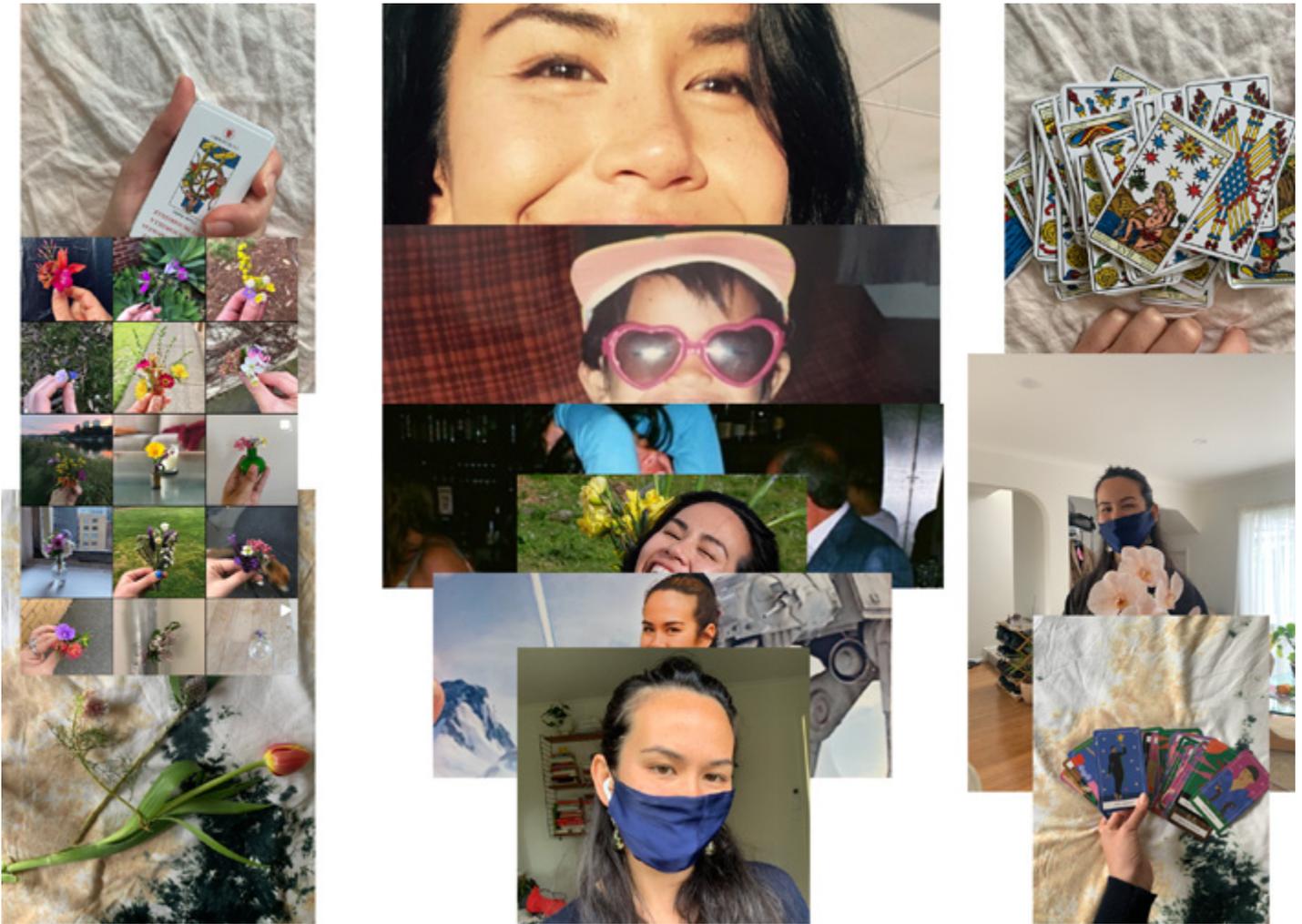
Dale Harding interprets *Subconscious Activity* by Mikayla, Nepean Creative & Performing Arts High School.

“This was enjoyable at the end of a good day in the studio.

Now that I know this instruction, it is part of my tool kit into future day’s end or similar.”



Lauren Brincat interprets *Breath* by teacher Abi Sparks, Glen Innes High School.



Amrita Hepi interprets *Not straight forward* by Brianna, Peter and Reanna, Karabar High School.

Reflections

As our first online learning program, *do it (homework)* presented significant challenges. We commenced planning during the lockdown, without clear timelines for reopening, with just a few weeks to bring artists and teachers on-board, and to pull the entire program together. Fortunately, Kaldor Public Art Projects is in the enviable position, as a small and agile organisation, of being able to respond quickly in changing circumstances. We were supremely fortunate to work with dedicated artists and teachers, who were willing to embrace these challenges, to overlook the minor technical glitches and to work together to deliver the best outcomes for students.

Despite the singularity of the circumstances, *do it (homework)* provided valuable – and at times, unexpected – insights into the practice and benefits of delivering online creative learning programs. As educators, we see enormous value in critically reflecting on these experiences, and on feedback from participants, in order to challenge our own ideas and assumptions, and to continually monitor and improve the programs that we provide.

Connecting artists, students and teachers

My primary takeaways from the program are that students can be shy, and that I was a visitor into their worlds – so follow-up contact / accessible language / video visibility encouraged openness of sharing.

The exchange was particularly intimate during this shared COVID experience.

[The] students [...] did such a good job. Sometimes I get pessimistic about the hamster wheel of art ~ but things like this make me snap out of it.

Participating artists, *do it (homework)* 2020

Feedback from all participants reinforced that intensive creative learning programs hold significant benefits for artists, students and teachers alike.

The artists Lauren Brincat, Dale Harding and Amrita Hepi stressed the importance of these encounters in their professional lives, which allow them new insight and motivation. The references to “sharing” and “what was given back” reveal that these artists value programs as an opportunity for reciprocal learning and dialogue, rather than a one-way lecture.

Reflecting on this experience, we would argue that creative learning programs should offer a platform for meaningful exchange between artists, arts professionals, students and teachers. By inviting artists into the classroom, albeit virtually, we can provide students with access to new perspectives and knowledge, and new possibilities for connection. Artists are obviously central to this experience. However, successful programs require artists who are deeply engaged in the process, respect the incursions into classrooms as a shared space, and have an authentic interest in learning alongside young people. In turn, these artists need a framework of support, and a fee that reflects the value of education work!

Creating connections for [students] outside of school is really important as it helps them feel like a career in art is a real possibility.

[I have learned] how excited my students were to build connections with practicing artists — one student commented that she didn't think she would ever meet a real artist.

Participating teachers, *do it (homework)* 2020

While schools would have benefited from more time, the virtual Q&A sessions proved a successful format for connecting

students with artists on a personal level, and particularly for demystifying the role of the artist. Students revealed a fascination not only with the creative process, but with the pragmatic aspects of taking on a career as an artist. *How did you know that it was the right career for you? How do you get paid??* The artists' honest and well-considered responses allowed students to see diverse methods of working, along with a number of viable education and career pathways in the arts.

Engaging teachers

My primary takeaways from the program are [...] that teachers care, and perhaps some might like their own opportunity to engage; that these conceptual processes are democratising.

Participating artist, *do it (homework)* 2020

do it (homework) affirmed that teacher engagement is crucial to the success of our education programs. Participating teachers were willing to adapt to changing circumstances, to tackle something new and experimental, and to rally their students to do the same. From the Kaldor perspective, it proved critical to remain in regular email and phone contact, even at the risk of information overload.

One unexpected delight was seeing the work of teachers, who sent in their own responses to the artists' *do it* instructions, and seemed invigorated by the opportunity for creative expression.

Expanding definitions of art

[I was surprised by] how difficult conceptual art is for students and how risk-averse they are when faced with an unknown.

Participating teacher, *do it (homework)* 2020

As arts professionals, we need to be on guard against insularity, and remind ourselves that contemporary art can be challenging, and even confrontational for our audiences. Students need guidance, time to grapple with ideas at their own pace, and agency to express their confusion, frustration or irreverence.

Experiencing do it gave me insight into what [constitutes] an artwork. Previously, the art forms I had associated with nature of art were more conventional (e.g. music, texts, sculpture, etc.) so was not accustomed to instructions as a form of art.

My perception and understanding was widened. I now understand how fun and unique instructions as artworks can be to each person.

Making and responding to instructional art helped me understand the importance of the audience in an artwork's meaning and value and that the audience can play a more involved role in producing an artwork.

Participating students, *do it (homework)* 2020

do it (homework) provided a robust framework for introducing students to conceptual art practice, and encouraging them to expand their definition of what artists and artmaking can be. Most student feedback related to their broadened understanding of artistic practice, and of the active role of the audience in both creating and interpreting artworks.

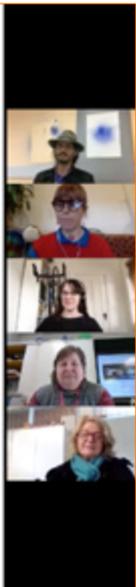
The program effectively highlighted the privileged position of arts organisations such as Kaldor Public Art Projects, and our capacity to support schools by bringing contemporary artists and practices directly to the classroom. By creating opportunities for active learning, we encourage students to tackle experimental processes for themselves, and foster deeper understanding.

Dale Harding, *Wall Composition in Reckitt's Blue* (detail) 2017.

Reckitt's Blue laundry powder, charcoal and Grevillea robusta resin, incision into wall

Commissioned 2017 with funds from anonymous donors through the Queensland Art Gallery | Gallery of Modern Art Foundation

Collection: Queensland Art Gallery | Gallery of Modern Art



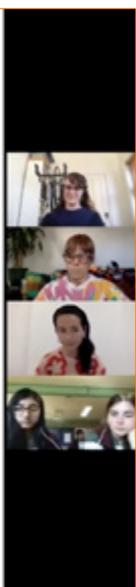
Interpretations of *do it (australia)*. Lauren Brincat, *Recipe Piece*, 2020.

@laurenbrincatstudio #doitaustralia



Kaldor Public Art Project 36: *do it (australia)*, Amrita Hepi, *Precedent piece*, 2020.

Presented at doit.kaldorartprojects.org.au



Artist Q&A sessions with Dale Harding, Lauren Brincat and Amrita Hepi, as part of *do it (homework)*, June 2020.

Feedback is challenging, but valuable

The student responses were excellent and many of them took on my feedback in a positive manner.

Participating artist, *do it (homework)* 2020

[The artists'] feedback on the students' instructions was amazing.

Participating teacher, *do it (homework)* 2020

As part of the program, students received detailed feedback on their work from their 'assigned' artist. While this was challenging for some, most students took the time to reflect on and refine their work. Teachers welcomed this opportunity to provide students with an insight into professional creative practice.

Brincat, Harding and Hepi each discussed the ways in which they actively seek feedback from trusted friends and colleagues, as an integral part of their practice. This habit is often instilled through the 'studio model' of teaching at art schools, but can be difficult to implement within the tighter constraints of secondary school timetables and curricula.

Acknowledging that feedback needs to be delivered with sensitivity to individual student needs, and to be supported by classroom teachers, we believe that this step is crucial in encouraging students to extend and challenge themselves, and to develop the skills of critical and reflective thinking in preparation for the future.

Connecting with other schools

I can see the benefits of seeing students develop as they connect with artists and other schools. It is a rich and valuable experience for them.

Participating teacher, *do it (homework)* 2020

As with previous learning programs, we found that students were fascinated with the progress of their peers in other schools. Students and teachers valued the opportunity to exchange work with schools across NSW, to actively engage as both artists and audience, and to see diverse responses to the same creative prompts. Teachers indicated that they would like to see these school partnerships built in from the earliest phases of the program, so that students can develop a sense of community with their peers, and teachers themselves can share ideas and approaches.

Virtual delivery is just different

While I think that conversation was more difficult as it is less able to flow naturally in an online meeting format, it did mean that our students were able to continue to build connections beyond the school. It also meant that students who were absent from school [...] were able to join in from home.

Was great being able to meet the artists and facilitators online. This [was] an exciting feature.

Participating teachers, *do it (homework)* 2020

From the outset, we were excited by the capacity of online technology to reach schools across metropolitan, regional and remote areas. We anticipated technical glitches, but underestimated some challenges of presenting online. In particular, it proved difficult to engage in flowing conversations, particularly with large class groups sharing a single screen.

Ultimately, we have to acknowledge that virtual delivery is not the same thing as face-to-face delivery via a screen. Teaching strategies and timelines need to be adjusted to make the most of these media. Despite our misgivings about a one-way, lecture-style delivery, we found this an effective way to

deliver information remotely. At the same time, we tried to balance this mode of delivery with opportunities for students to hear from diverse speakers, to reflect quietly, collaborate in small groups, submit their own questions, share their work, and to get outside and actively interpret the work of artists and their peers.

For all the immediacy of digital media, online programs arguably require longer timeframes, as students need time to reflect and consolidate their learning, and to present their ideas for discussion. We believe that this process of sharing and feeding back on student work is crucial in fostering deep and intimate engagement, despite the barrier of the screen. Through *do it (homework)*, we found that it was possible to generate a dialogue with students, but over an extended time period, and in structured phases, rather than during a single classroom conversation.

For Kaldor Public Art Projects, *do it (homework)* provided an invaluable opportunity to test a new model for remote creative learning. Our methods of online delivery are still a 'work in progress', as we strive for a balance between many different, but equally important, modes of learning.

Digital technology offers the exciting potential of bridging vast distances, and giving access to creative learning programs which may not otherwise be possible. While we look forward to harnessing these opportunities, we do so with a critical eye on the broader outcomes. We acknowledge that digital technology is a powerful tool, but it is only one tool among many. We will continue to seek avenues for students to creatively express their ideas and direct their own learning. We aim to continue working with our partners to offer new, challenging and participatory experiences, to foster collaboration, and to bring artists – and the artistic process – closer to audiences and into the classroom.

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