



TARRAWARRA MUSEUM OF ART

Francis Alÿs in collaboration with Julien Devaux, Rafael Ortega, Alejandro Morales and Félix Blume, *Paradox of Praxis 5: Sometimes we dream as we live & sometimes we live as we dream*, Ciudad Juárez, México 2013
installation view, TarraWarra International 2019:
The Tangible Trace
TarraWarra Museum of Art, 2019
Photo: Andrew Curtis
Courtesy of the artist and David Zwirner

Teacher's Notes

TarraWarra International 2019: *The Tangible Trace*

Curated by Victoria Lynn
TarraWarra Museum of Art
8 June – 1 September, 2019

Curriculum Links

This Education Resource is designed to compliment the exhibition **TarraWarra International 2019: *The Tangible Trace***, and focus student visits to TarraWarra Museum of Art. It can provide stimulus for discussion in the classroom with material that can be adapted for all levels and abilities.

The Education Resource for **TarraWarra International 2019: *The Tangible Trace*** includes teacher's notes, short artist biographies, images for discussion and three sections which provide an opportunity to link to the Victorian Curriculum for year 7-10, VCE Art and Studio Arts.

The exhibition **TarraWarra International 2019: *The Tangible Trace*** supports the Victorian Government education initiatives, Explore and Express Ideas, Visual Arts Practices, Present and Perform, and Respond and Interpret, as well as general capabilities including Critical and Creative Thinking, Ethical, Intercultural, and Personal and Social Capabilities.

TarraWarra International 2019: *The Tangible Trace* supports the VCE Art and Studio Arts curriculum with a focus on Introducing the Analytical Frameworks, Discussing Art, and Art Industry Contexts.

Introduction

The artworks in *The Tangible Trace* use the metaphor of the trace to invoke sensations that can be seen, felt, experienced and even touched in our real environments. Francis Alÿs, Carlos Capelán, Simryn Gill, Shilpa Gupta, Hiwa K and Sangeeta Sandrasegar explore the concept of trace through tangible fragments—natural materials, pressings, mappings, markings, journeys and gestures. Here, the trace is both an absent presence and a present absence and evokes the complex ways in which the artists engage with the world around them.

For each of the artists, place and situation are entangled. The artists apprehend their surroundings as a living body of knowledge, tracing and retracing their relationships to the world in new and unexpected ways. In their artworks, the trace can be considered as both a residue of a past situation, and part of the formation of a new memory or action.

Featuring new commissions and recent artworks by leading Australia and international contemporary artists, *The Tangible Trace* connects art with life and invites the viewer to question what it means to belong in our turbulent and ever shifting world.

Artist Biographies

Francis Alÿs

Born in 1959 in Antwerp, Belgium, Francis Alÿs originally trained as an architect. He moved to Mexico City in 1986, where he continues to live and work, and it was the confrontation with issues of urbanisation and social unrest in his new country of adoption that inspired his decision to become a visual artist.

Carlos Capelán

Born in 1948 in Montevideo, Uruguay, Carlos Capelán is a resident of different places at the same time (Sweden, Costa Rica, Norway, Santiago de Compostela or Montevideo), with long, regular stays in diverse countries. Capelán belongs to what has been denominated 'post-conceptualist artists', working with idea structures and insisting on the material and formal diversity of their approaches. His work operates from the language of representation and tends to allude to category systems and identity questions, whether they are cultural, social or, even, of the artist himself and 'his' art.

Simryn Gill

Simryn Gill was born in Singapore in 1959 and currently lives and works in Sydney. Her working methods include making collections, photographing, drawing, writing, making and modifying objects. She works with simple materials, often collected from her vicinity or generally available. Her processes can be similarly direct and ordinary. Her works often combine subtle crafting and repetitive labour.

Shilpa Gupta

Shilpa Gupta was born in 1976 in Mumbai, India where she currently lives and works. She studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997. Her media ranges across manipulated found objects, photography, video, interactive computer-based installation, and performance. Gupta's work engages with the defining power of social and psychological borders on public life. Her work makes visible the aporias and incommensurabilities in the emerging national public sphere in India, which include gender and class barriers, religious differences, the power of repressive state apparatuses, and the seductions of social homogeneity and deceptive ideas of public consensus enabled by emerging mediascapes.

Hiwa K

Hiwa K was born in Kurdistan-Northern Iraq in 1975. His informal studies in his home town of Sulaymaniyah were focused on European literature and philosophy, learnt from available books translated into Arabic. After

moving to Europe in 2002, Hiwa K studied music as a pupil of the Flamenco master Paco Peña in Rotterdam, and subsequently settled in Germany.

His works escape normative aesthetics but give a possibility of another vibration to vernacular forms, oral histories, modes of encounter and political situations. The repository of his references consists of stories told by family members and friends, found situations as well as everyday forms that are the products of pragmatics and necessity. He continuously critiques the art education system and the professionalisation of art practice, as well as the myth of the individual artist. Many of his works have a strong collective and participatory dimension, and express the concept of obtaining knowledge from everyday experience rather than doctrine.

Sangeeta Sandrasegar

Sangeeta Sandrasegar was born in 1977 in Brisbane to Malaysian and Australian parents, and she spent her childhood growing up between both countries. In 1987 her family settled in Melbourne where she currently lives and works. Sandrasegar works from a research-based practice, building narratives in works that explore postcolonial and hybridity theory, her life in Australia and the relationship between migrant communities and homelands. Sandrasegar's practice has consistently engaged with shadow as a formal and symbolic motif in developing these themes. The artist manipulates shadow in all forms to create images and effects that are ephemeral and powerful. Sandrasegar's diverse application of the silhouette gives a voice to the identities of people caught on the margins of society. These fluctuating shadows and ephemeral visual effects subtly address the ambiguous status of individuals caught in complex social structures. Sandrasegar's representation of contemporary narratives considers the beauty and brutality of the contemporary world. She weaves together theory and artistic motifs inspired by various cultures and her work demonstrates that political statements can be made within the realm of visual poetics.



Sangeeta Sandrasegar, *What falls from view* 2019
installation view, TarraWarra International 2019: The Tangible Trace
TarraWarra Museum of Art, 2019
Photo: Andrew Curtis
Courtesy of the artist