

## EDUCATION RESOURCE

Sangeeta Sandrasegar: *It's Like That*  
23 March - 28 April 2018



*It's Like That* is a consideration on the flexibility and relationships between the Copy, Allegory Translation, Time, Space and Thought. Dispelling the notion that the copy is not an original, 'an artefact without archeology', this new project follows the way in which the lives and afterlives of the 'original' emerges, evolves and mutates through time and space. The project tracks the artistic process through a mediation on thought and memory, taking the extracted pages of a diary and year planner as the material basis upon which time itself is both planned, allocated and spent. Through their punctuation, these pages become both a testament of the passing of time and reflect the passing of light through them as objects, simultaneously recording and erasing transcripts of thought.

Sangeeta Sandrasegar was born in Brisbane of Malaysian and Australian parents, and spent her childhood growing up between both countries. Her exploration of India and Australia, as personal sites of both homecoming and ancestry, and as nations with related colonial histories, propels her current projects.

Image: Sangeeta Sandrasegar, *It's Like That*, 2017, pierced paper work, 40 x 29cm.

### CURRICULUM

#### Visual Arts Levels 7 - 8

**Explore and Express:** Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks

**Question:** Why do you think Sangeeta Sandrasegar has chosen to pin-prick paper in her works, is this significant or not to the artist's ideas and concepts? Do her chosen materials give you an understanding of her artwork's ideas and concepts?

**Suggestion:** As you walk around the gallery space, think about how the work is displayed. How does this display enhance or detract from the artist's work and the ideas and concepts she is exploring? Is there an order or theme visible?

**Activity:** Sangeeta is interested in questioning the idea that a copy is not as good/valuable or interesting as an original. In your classroom choose a famous artwork you find interesting and copy it using tools (not pencils, pens or paints) to make an impression paper. You can be as accurate or inaccurate as you like. Think about whether your work becomes a copy of a famous painting or has it turned into something else?

**Respond and Interpret:** Identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples

**Question:** The artist is interested in the idea of hybridity. What do you think this could mean and how is this represented through specific elements and features in the artist's work?

**Suggestion:** As you explore the exhibition try to connect the artworks visual elements, (colour, line, tone, texture, shape & form etc.) with other artworks, artefacts, objects and images you have seen outside the gallery. What visual connections can you make?

**Activity:** Creating an artwork can often mean selecting an idea or ideas that you are interested in or passionate about and looking at how others have explored these same ideas. These ideas/concepts do not have to be complex but can instead be simple but connected with your life experience in some way. In this activity you are going to create a concept map. The concept map will take one idea/concept and explore multiple artists' interpretations of the same or similar concept/idea or visual features. The artworks chosen should be from a variety of cultural, historical and contemporary times.

#### Visual Arts Levels 9 - 10

**Explore and Express:** Explore the visual arts practices and styles as inspiration to develop a personal style, explore, express ideas, concepts and themes in art works

**Question:** Why do you think the artist has chosen to use pin-pricks in her work, is this choice of technique significant or not? And does her chosen material offer greater conceptual insights into her work?

Suggestion: As you walk around the gallery space, think about how the artist's work has been displayed and the relationship between artists and curators. How does this display enhance or detract from the artist's work and the ideas and concepts she is exploring? Is there an order or theme visible?

Activity: In her exhibition statement the artist writes that she is interested in "dispelling the notion that the copy is not an original, an 'artefact without archeology' this new project follows the way in which the lives and afterlives of the 'original' emerges, evolves and mutates through time and space." What do you think this could mean? In order to explore this idea in your classroom, choose a famous artwork you find interesting and copy it using tools (not pencils, pens or paints) to make an impression paper. You can be as accurate or inaccurate as you like. Once complete ask yourself what your artwork has become (original/copy) and what role do the materials used played in this process?

**Respond and Interpret:** Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints

Question: A recurring theme and interest in the artist's work is the idea of and theories related to hybridity. What do you think this term could mean and how is it illustrated in the artist's work?

Suggestion: As you explore the exhibition try to connect the artwork's visual elements, (colour, line, tone, texture, shape & form etc.) and principles (scale, proportion, space, contrast etc.) with other artworks, artefacts, objects and images you have seen outside the gallery. What visual connections can you make with the artworks inside the gallery and the outside world?

Activity: Creating an artwork can often mean selecting an idea or ideas that you are intrigued by or passionate about and researching how others have explored these same ideas. These ideas/concepts do not have to be complex but can instead be simple but connected with your life experience in some way. In this activity you are going to create a concept map. The concept map will take one idea/concept and explore other artists' interpretations of the same or similar concept/idea or visual feature. The artworks chosen should be from a variety of cultural, historical and contemporary contexts. The activity aims to allow the exploration of differing viewpoints from seemingly familiar topics.

#### VCE Studio Art

**Unit 2. 2, Ideas and Styles in Artwork:** Students develop an understanding of the use of other artists' works in the making of new artworks, which may include the ideas and issues associated with appropriation such as copyright and artists' moral rights.

**Unit 3.3, Artists and Studio Practices:** In this area of study students focus on professional studio practices in relation to particular art forms. Students investigate the ways in which artists have interpreted subject matter, influences, historical and cultural contexts, and communicated ideas and meaning in their artworks.

Question: The artist Sangeeta Sandrasegar in part describes her exhibition as a, "consideration on the flexibility and relationships between the Copy, Allegory, Translation, Time, Space and Thought." How do you think this interest in 'the copy' is explored in her artwork?

Suggestion, Unit 2.2: As you move around the exhibition think about and discuss how the artist has used sources of inspiration in her work. Also think about and discuss the historical and cultural context in which the artist is working and inspired by.

Suggestion, Unit 3.3: As you move around the exhibition think about and discuss how the artist has used specific materials, techniques and processes to visually express her ideas. Also think about and discuss the historical and cultural context in which the artist is working.

Activity: A key outcome for Unit 2 and 3 of Studio Arts is the ability to research and draw connections between at least two artists and their artworks. In this activity you will continue to consolidate this process. Using a Sangeeta Sandrasegar artwork as a base you will choose another artist and artwork to compare her with. Your research will focus on comparing the historical and cultural contexts in which the artists were working and the artworks themselves. You will do this through an investigation of how personal influences have affected both artists practices and the ways these influences are communicated in their work. The activity could take a visual form as you annotate each artwork and draw connections between the two.

#### VCE Art

**Unit 2. 1, Contemporary Artworks and Culture:** In this area of study students focus on the ways in which art reflects and communicates the values, beliefs and traditions of the societies for and in which it was created. Particular emphasis is placed on the influence of contemporary materials, techniques, ideas and approaches to making and presenting artworks.

Question: The artist Sangeeta Sandrasegar in part describes her exhibition as a, "consideration on the flexibility and relationships between the Copy, Allegory, Translation, Time, Space and Thought." What do you think this means? And how do you think the materials she uses represent this?

Suggestion: As you move around the exhibition think about and discuss how the artist has used specific materials, techniques and processes to visually express her ideas. Also think about and discuss the historical and cultural context in which the artist is working.

Activity: Art 'reflects and communicates the values, beliefs and traditions' of the world 'for and in which it was created'. This activity asks you to consider Sangeeta's work in this light. Choose a Sangeeta Sandrasegar artwork, it can be one from the current exhibition or one you have found in your research, print it out in colour and annotate it. Your annotation should focus on the 'materials, techniques, ideas and approaches to making present' in Sangeeta's artwork.

### Glossary

**Allegory** - A story, poem or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.

**Appropriation** - The deliberate reworking of images and styles from works of art, promotional imagery or alike.

**Artefact** - Something made or shaped by humans for their use, such as a stone tool, a metal sword, a plastic toy.

**Colonialism** - The political phenomenon, whereby European nations conquered and exploited the peoples in other parts of the world. Often used generally, and in a derogatory manner, referring to a policy of control by one country over another group or area

**Pin Pricks** – the process of making small hole/s in paper using a needle or similar.

**Copy** - A thing made to be similar or identical to another.

**Hybridity**- In a social or cultural context, refers to the concept of individual or group self-identity or creative activity deriving from the interaction of two or more different societies or cultures.

**Identity**- A person's conception and expression of their individuality or association with a group. Identity can refer to a person's sense of belonging to a culture, a group or to a state or nation, a region or globally.

**Perspective/Viewpoints**- A person's perspective is their point of view, the position from which they see and understand events going on around them.