



# DISH

## LEARNING RESOURCE



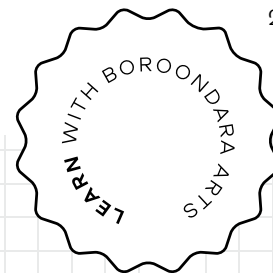
Image: Mechelle Bounpraseuth, 'Bánh mì', 2022, glazed earthenware, 12 x 19 x 14cm, image courtesy of the artist and Chalk Horse.

### More Information:

For more information about the Learn with Boroondara Arts program, education resources and activities, please contact us:

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**‘DISH’ is a major exhibition indulging in the beauty and complexity of food.**

Beyond mere sustenance, food binds us to family, friends, and culture, shaping our identities, preserving traditions, and igniting memory. An essential source of nourishment and a fundamental influence on our routines and decisions, food represents more than just the everyday. The artists featured in ‘DISH’ delve into the ways food allows us to share stories, explore creativity, and feel connectedness. An examination of human connection to the world, this exhibition explores how we harness natural resources and how we engage with each other.

A dynamic celebration featuring contemporary crafts, sculpture, printmaking and stories, ‘DISH’ invites us to consider our layered relationships with food. This exhibition provides a range of thought-provoking contexts which offer opportunities to explore the concept of culture, identity, and how food brings people together.

This learning guide is aimed at supporting students and teachers to engage in discussion and activities before, during and after a visit to ‘DISH’.

Through images and information about the artists and artworks, students are encouraged to participate in discussion and research to enhance their understanding of key themes around the exhibition.

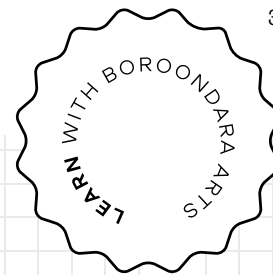
This resource includes:

1. Preparation for teachers
2. Learnings and the Victorian Curriculum
3. Curriculum Links: Levels 3-6 Learning Areas and Capabilities
4. Discussion points and activities relating to some of the featured artists and artworks



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### 1. PREPARATION FOR TEACHERS

#### Structuring your Tour:

This document includes a description of a selection of artworks in the exhibition, questions to ask your students, followed by information which can help you inform their responses and conclude the conversation when your class is ready to move on.

There are four artworks featured in the 'DISH' learning resource. Allocate up to 15 minutes to discuss with your class and adjust as required.

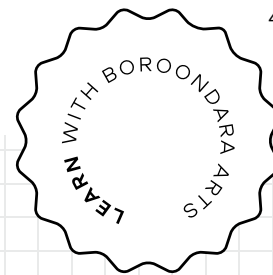
The curatorial team have provided recommendations for which artworks to focus on depending on how much time you have allocated to view 'DISH' with your class:

Tour Length	Recommended Structure
35 - 55 minutes	<ol style="list-style-type: none"><li>1. Walk through the exhibition with your class and allow students time to contemplate the exhibition independently (5 - 10 minutes)</li><li>2. ChiliPhilly (10 - 15 minutes)</li><li>3. Mechelle Bounpraseuth (10 - 15 minutes)</li><li>4. Elizabeth Willing (10 - 15 minutes)</li></ol>



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### 2. LEARNINGS AND THE VICTORIAN CURRICULUM

This guide is designed to navigate the artworks in 'DISH'. It has direct connections to the Victorian Curriculum F-10: Levels 3 - 6

There are four components to this tour which involve:

- Visual Arts
- Critical and Creative Thinking, and
- English (Speaking and Listening)
- Intercultural Capability

#### LEVELS 3 AND 4

[victoriancurriculum.vcaa.vic.edu.au/level3](http://victoriancurriculum.vcaa.vic.edu.au/level3)

[victoriancurriculum.vcaa.vic.edu.au/level4](http://victoriancurriculum.vcaa.vic.edu.au/level4)

##### Visual Arts

In Levels 3 and 4, students explore how and why artists, craftspeople and designers realise their ideas through different art forms. They enhance their perceptual skills by observing the world around them and expressing these observations through different practical applications of art making. Through observational, imaginative, and sensory investigations, students become more knowledgeable and discerning about their practices as a visual artist.

##### Critical and Creative Thinking

In Levels 3 and 4, the curriculum focuses on developing the knowledge, skills and understanding to improve and monitor thinking. Students learn and consider the advantages of different thinking techniques. Students learn there are

different ways to respond to problems, visualise thinking and think more effectively.

##### English

In Levels 3 and 4, students communicate with peers and teachers from other classes and schools in a range of face-to-face and online/virtual environments.

##### Intercultural Capability

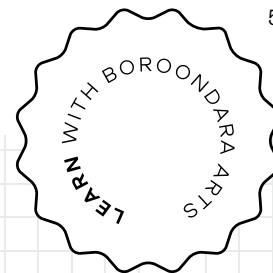
In Levels 3 and 4, the curriculum focuses on developing the knowledge, skills and understandings to enable students to learn about culture relevant to their social world of family, home, school, friends and neighbourhood. This includes cultural practices such as choice of food, clothing or housing, cultural celebrations and language.

The curriculum provides the opportunity for students to compare different cultures. They use their experiences of family, school, and wider community to reflect on cultural diversity within Australia.



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### 2. LEARNINGS AND THE VICTORIAN CURRICULUM (CONT)

#### LEVELS 5 AND 6

[victoriancurriculum.vcaa.vic.edu.au/level5](http://victoriancurriculum.vcaa.vic.edu.au/level5)

[victoriancurriculum.vcaa.vic.edu.au/level6](http://victoriancurriculum.vcaa.vic.edu.au/level6)

#### Visual Arts

In Levels 5 and 6, students explore how and why artists, craftspeople and designers realise their ideas through different visual forms, practices, and processes. They develop conceptual and expressive skills.

#### Critical and Creative Thinking

In Levels 5 and 6, the curriculum focuses on developing the knowledge, skills and understanding to test the strength of thinking. Students develop their capacity to deliberately manage their thinking. Students explore common errors that can occur in thinking.

#### English

In Levels 5 and 6, students communicate with peers and teachers from other classes and schools, community members, and individuals and groups, in a range of face-to-face and online/virtual environments.

Students engage with a variety of texts for enjoyment. They listen to, read, view,

interpret and evaluate spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These include various types of media texts including newspapers, film and digital texts, junior and early adolescent novels, poetry, non-fiction, and dramatic performances.

#### Intercultural Capability

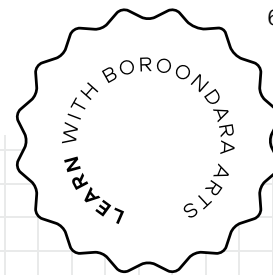
In Levels 5 and 6, the curriculum focuses on developing the knowledge, skills and understandings to enable students to learn about diverse cultural practices and beliefs and how they compare with their own. This includes religious beliefs, traditional celebrations, family relationships, gender roles, daily routines, leisure activities and language.

The curriculum provides the opportunity for students to explore aspects of their life that are culturally determined. Students further develop their awareness of cultural diversity and reflect on intercultural experiences and how this influences their own personal attitudes and beliefs.



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### 3. CURRICULUM LINKS: LEVELS 3-6 LEARNING AREAS AND CAPABILITIES

#### VISUAL ARTS

##### Levels 3 and 4

- Identify and discuss how ideas are expressed in artworks from a range of places, times, and cultures, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR028)

##### Levels 5 and 6

- Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR032)

#### CRITICAL AND CREATIVE THINKING

##### Levels 3 and 4

- Construct and use open and closed questions for different purposes (VCCCTQ010)
- Examine and use the structure of a basic argument, with an aim, reasons, and conclusion to present a point of view (VCCCTR013)

##### Levels 5 and 6

- Examine how different kinds of questions can be used to identify and clarify information, ideas and possibilities (VCCCTQ021)
- Investigate common reasoning errors including contradiction and inconsistency, and the influence of context (VCCCTR024)

- Examine the difference between valid and sound arguments and between inductive and deductive reasoning, and their degrees of certainty (VCCCTR027)

#### ENGLISH

##### Levels 3 and 4

- Learn extended and technical vocabulary and ways of expressing opinion including modal verbs and adverbs (VCELA273)
- Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations and use interaction skills, including active listening and clear, coherent communications (VCELY275)

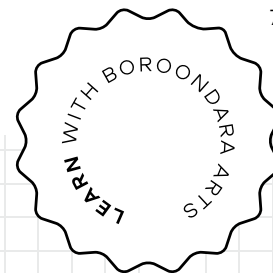
##### Levels 5 and 6

- Describe what they have learnt about themselves and others from intercultural experiences including a critical perspective on and respect for their own and other's cultures (VICCCB006)
- Participate in and contribute to discussions, clarifying and interrogating ideas, developing, and supporting arguments, sharing and evaluating information, experiences and opinions, and use interaction skills, varying conventions of spoken interactions according to group size, formality of interaction and needs and expertise of the audience (VCELY366)



# DISH

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### 3. CURRICULUM LINKS: LEVELS 3-6 LEARNING AREAS AND CAPABILITIES (CONT)

#### INTERCULTURAL CAPABILITIES

##### Levels 3 and 4

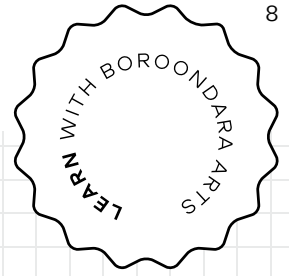
- Compare their own and others cultural practices, showing how these may influence the ways people relate to each other (VCICCB005)
- Describe what they have learnt about themselves and others from intercultural experiences including a critical perspective on and respect for their own and other's cultures (VCICCB006)
- Explain the role of cultural traditions in the development of personal, group and national identities (VCICCD007)
- Identify how understandings between culturally diverse groups can be encouraged and achieved (VCICCD008)
- Explain how intercultural experiences can influence beliefs and behaviours, including developing a critical perspective on and respect for their own and other's cultures (VCICCB010)
- Identify barriers to and means of reaching understandings within and between culturally diverse groups (VCICCD011)
- Examine and discuss the variety of ways in which people understand and appreciate differing cultural values and perspectives, and the things which promote or inhibit effective engagement with diverse cultural groups (VCICCD012)

##### Levels 5 and 6

- Analyse how aspects of their own and others lifestyle, behaviour, attitudes, and beliefs can be culturally influenced (VCICCB009)







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### 4. DISCUSSION POINTS AND ACTIVITIES RELATING TO THE FEATURED ARTIST AND ARTWORKS

With your class, stand in front of ChiliPhilly, 'Watermelon Hat' (2015).



Phil Ferguson, better known as ChiliPhilly, is known globally as a crochet sensation. From 2014 as a way to meet new people, they have lit up the world with their artistic, wearable crochet pieces and fun little dance performances. This has taken them to exhibit around the world.

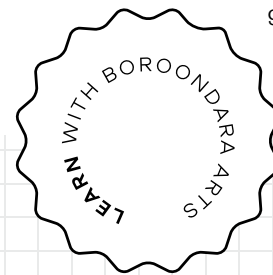
Each of the wearable artworks in 'DISH' are of a specific food. The theme of food was chosen after the artist moved to Melbourne, the food capital of Australia. For them, the themes of food and costume encompassed the idea to connect with Melbourne's community and social life.





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## ASK YOUR CLASS:

**Look at all these funky costumes! Do you recognise what they are and what they are made of?**

ChiliPhilly uses wool to crochet hats and clothes that look like food. It can take hours or days to make a single piece. On display is a watermelon, popcorn, taco, ice cream, and chip packet. Yum!

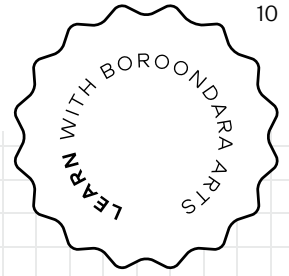
**Why do you think the artist makes costumes of food?**

At the end of the day, food is delicious! It's makes people happy to snack on something yummy. Food brings joy, and is a common interest that brings people together. The artist moved to Melbourne and wanted to make new friends, and food was a great way to do that. It's a lot of fun to cook with friends or go out to eat together.

**If you could pick your favourite food to make into a hat, what would it be and why?**

What is your favourite meal or snack? Maybe you eat it all the time, or maybe only on special occasions. Think about whether it's special to you in some way. Whether someone makes it for you, or it's bought from the shops, think about what it would look like if you wore it on your head!





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With your class, stand in front of Mechelle Bounpraseuth, 'Maggi is not Soy Pot' (2022).



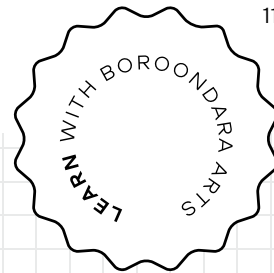
Mechelle Bounpraseuth is an artist whose practice includes drawing, video, zines and ceramics.

Bounpraseuth creates works such as 'Maggi is not Soy Pot' to understand and process the loss of cultural heritage, inherited trauma, childhood memories, and as a way to navigate her own identity. The subject of her artworks are mainly domestic objects and scenarios that depict memories or events found in the past, and how these objects can become "a marker for a point in my life, and a symbol which represents what my childhood was."

Food, for Mechelle, represents the love and support of her parents, often expressed through the ever-humble act of providing food and sustenance growing up.

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**ASK YOUR CLASS:****Look at Mechelle's work. What do you see?**

The artist has made a sculpture of a sauce bottle commonly used in Asian cuisine. The artist has South Asian heritage and her parents used this sauce in their cooking when Mechelle was growing up. What you see in front of you is a much larger version than what you would buy at the supermarket.

**Why do you think the artist has made the sauce bottle so big?**

The artist made the sauce bottle larger to make it look like a monument. A monument is a type of structure that is created to remember something or someone important, like big sculptures in parks of people riding horses. A lot of

monuments are on a large base to raise up the main part of the sculpture. In this artwork, the sauce bottle is raised up by a milk crate.

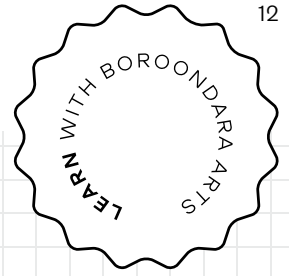
**Why do you think the artist would want to make something you can buy from the supermarket into a monument?**

Sometimes what makes the most impact on our lives aren't just big events, but smaller moments that happen every day. This sauce bottle was a staple item in the artist's pantry growing up, and it was used to make delicious meals. One way Mechelle's parents showed their love was through food, cooking dishes that nourished her and connected her to her South Asian culture. She remembers and loves the food she grew up with and has created sculptures to honour that.



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With your class, stand in front of Elizabeth Willing's 'Linen' series (2021-22).

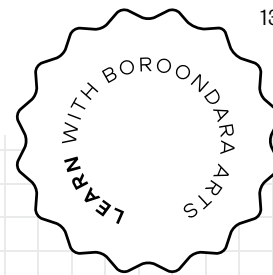


Elizabeth Willing creates prints of food and natural materials, including potatoes and plants and, with a personal archive of colourful test prints, has formed a body of work titled 'Linen', six of which featuring in 'DISH'. The 'Linen' have symbolic references, through pattern and process, to reflect on the performance of eating.

The term hospitality shares a double meaning for Willing. Hospitality can be internal, referring to the body playing host to the consumption and digestion of food, medicine and nutrition. Hospitality can also be external, meaning the relationship between host and guest is wired with social obligation and service. The labour involved in producing the 'Linen', using platters, bowls and glasses as templates to cut printed fabric, arrange them like table settings, and graft them with minute hand stitches, all speak to the social obligations that exist around consuming food.

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**ASK YOUR CLASS:**

**Look closely at the works in this series. What do these works look like? What patterns do you see and how do you think they have been made?**

The works resemble place settings or place mats. Throughout the series, there are patterns of pears, beans, lips, flowers, and other fruits and vegetables. The artist uses food and other natural materials like potatoes and plants to create these patterns. She also uses platters, bowls, and glasses to create the shapes of fabric she cuts and sews together. Altogether, the works are made with food and the tableware we use to eat it.

**Think about table settings. Does your dining set up at home look different to dining tables at restaurants? How so?**

At home you may just have your plate and a set of cutlery, but at some restaurants you might use different plates, cutlery, and glasses for different courses. You may have heard of dining etiquette, like using different knives, forks or spoons for different courses or foods. Historically, this is partly because different utensils

make it easier to eat certain foods, but often it's about what is expected of you in certain environments. There is an expectation to understand the rules and fit in.

**Do you think these rules around eating at the table are useful?**

That depends! There are some rules that some people care about that others might not; and some rules or expectations associated with cultural traditions. For example, some people think it is rude to lean your elbows on the table. However, some expectations help us enjoy ourselves and connect with each other around the table. For instance, if you went to dinner at your friend's house, you wouldn't drink out of your shoe! That might make people around you uncomfortable. It's interesting to think about what kind of things we do or expect others to do when it comes to eating together. What are some things you can think of that are polite to do at a dinner party?

