



ZOONOSES

TOURING EXHIBITION
BY DR NICOLA HOOPER

EDUCATION RESOURCE

ACKNOWLEDGEMENTS

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For information on the exhibition tour of
ZOONOSES and to view an interview with
Dr Nicola Hooper, go to the M&G QLD website
<http://magsq.com.au/touring-exhibitions/ZOONOSES>

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PROJECT PARTNERS



IMAGES

All artwork images in this Education Resource are courtesy of the artist. Photos: Dr Nicola Hooper and Chrys Zantis.

Front cover: Nicola Hooper; *Zoonotic wallpapers* (details), 2017–19.

Page 3: Nicola Hooper; *The Giant Flea*, 2017. Digital print of hand-coloured lithograph on rubber; fishing line and suspension springs, 130 x 140 x 2.5cm.

Page 4: ZOONOSES exhibition displayed at Caboolture Regional Art Gallery, 2019.

Page 6: Nicola Hooper; *Love Potion*, 2019. Hand-coloured lithograph, 79.4 x 62.9 x 5cm; *Methodology*, 2019. Hand-coloured lithographs, paper cut and stitched together with red thread, 78.5 x 21.2 x 10.2cm; and *Lady Wilde's Toxoplasmosis Wallpaper*, 2019. Digital print of hand-coloured lithograph, size variable.

Page 7: Nicola Hooper; *Zoonotic wallpapers* (details), 2017–19.

Page 9: Nicola Hooper in her studio by Chrys Zantis, 2022.

Page 10: Nicola Hooper; *Horse Fly study*, 2018. Watercolour drawing.

Page 11: Nicola Hooper; *Weapons of Mass Destruction I and II*, 2015. Hand-coloured lithograph, 60 x 60 x 2.2cm.

Nicola Hooper; *Ixodes Canis (tick/dog)*, 2018. 3D-printed tick combined with dog fur and glass specimen dome, 27 x 14.3cm.

Nicola Hooper; *Xenopsylla Rattus (flea/at)*, 2018. 3D-printed flea combined with rodent fur and glass specimen dome, 27 x 14.3cm.

Nicola Hooper; *Culicidae Macropus (mosquito/kangaroo)*, 2018. 3D-printed mosquito combined with kangaroo fur and glass specimen dome, 27 x 14.3cm.

Nicola Hooper; *Tabanidae Leporidae (horse fly/ abbit)*, 2018. 3D-printed fly combined with rabbit fur and glass specimen dome, 27 x 14.3cm.

Pages 12 & 28: Nicola Hooper; *Lady Wilde's Toxoplasmosis Wallpaper*, 2019. Digital print of hand-coloured lithograph, size variable.

Pages 13, 19 & 24: Nicola Hooper; *Tularaemia Zoonotic Wallpaper*,

2018. Digital print of hand-coloured lithograph, size variable.

Page 14: Nicola Hooper; *Rats with Wings Diptych*, 2015. Hand-coloured lithograph, 115 x 115 x 5cm.

Page 15: Nicola Hooper; *Kiss, Scratch, Bite*, 2016. Hand-coloured lithograph, 78.1 x 73.6 x 3.1cm.

Page 16: Nicola Hooper; *Kiss, Scratch, Bite Artist Book*, 2016. Digital print of hand-coloured lithograph with encaustic cover, 10.8 x 7.6 x 1cm. Nicola Hooper; *Tusche*, 2021, 20 x 20cm.

Page 17: Nicola Hooper; *James the Rat King Diptych*, 2016. Hand-coloured lithograph, 115 x 115 x 5cm. Nicola Hooper; *Run Rattus Rattus Run*, 2019. Single-channel video installation on wall contained in 2 x 2m frame. Print and digital animation, HD video with stereo sound, continuous loop digital animation. Animation by Dr Zeynep Akcay, Griffith Film School

Created using hand-coloured lithographs by Nicola Hooper.

Page 18: Nicola Hooper; *James the Rat King Pop-Up Book*, 2019. Hand-coloured lithographic artist book, 13.5 x 35.5 x 3cm (folded), 30cm diameter.

Page 20: Nicola Hooper; *Wallpaper Tile Study*, 2017. Lithograph and hand-coloured lithograph, 30 x 30cm.

Page 22: Nicola Hooper; *Lithographic Wallpaper Study*, 2016. Lithograph and watercolour, 30 x 45cm.

Page 23: Nicola Hooper; *Tick Studies*, 2018. Watercolour; and <https://pixabay.com/users/myriams-fotos-1627417/>

Page 25: Nicola Hooper; *Selection of Artist Books*, 2019.

Page 27: Nicola Hooper; *Sing-a-song-of Sixpence*, 2018. Hand-coloured lithographs on Arches, mulberry and washi paper with fimo and thread 26 x 45 x 30cm.

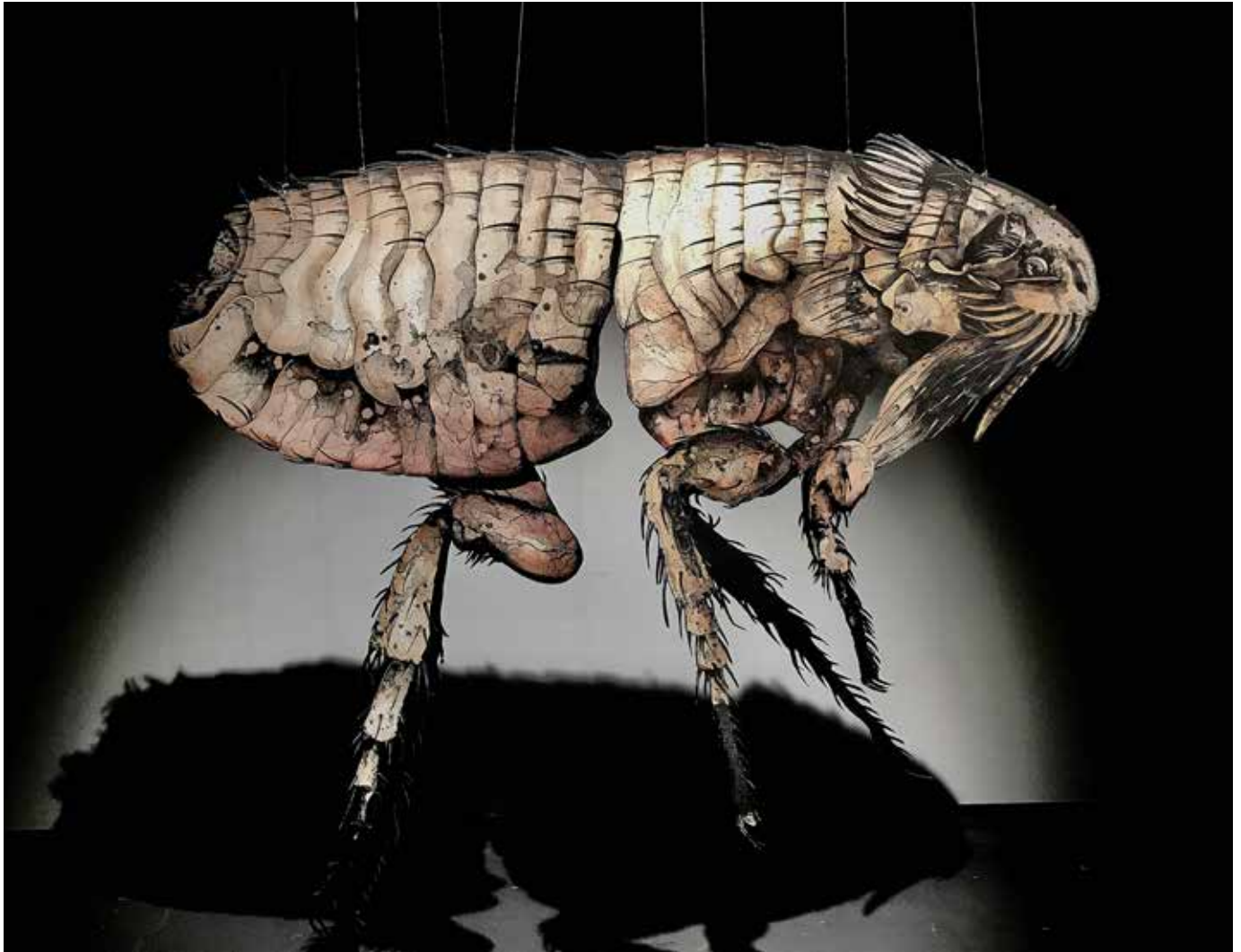
Page 31: Nicola Hooper; Logan Art Gallery and Grey Street Gallery exhibition installations. Cover of publication, *Bitten by Witch Fever: Wallpaper & Arsenic in the Victorian Home* by Lucinda Hawksley.

Page 32: Nicola Hooper; *Ross River Zoonotic Wallpaper*, 2018. Digital print of hand-coloured lithograph, size variable.

Pages 33, 34: Nicola Hooper; *Lithographic Drawings*, 2016-2022.



CONTENTS



- 4 TEACHERS' NOTES
- 7 GLOSSARY
- 9 ABOUT THE ARTIST
- 10 ZONOSSES – A VISUAL NARRATIVE, an essay by Dr Jess Berry
- 12 RESPONDING & MAKING ACTIVITIES
- 28 TELL ME MORE, additional information about topics pertaining to the exhibition
- 35 LIST OF EXHIBITION ARTWORKS

“ There are many animals, who though far from being large, are yet capable of raising ideas of the sublime, because they are considered as objects of terror. As serpents and poisonous animals of almost all kinds. And to things of great dimensions, if we annex an adventitious idea of terror, they become without comparison greater. ”

Edmund Burke 1757

Terror: A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful





TEACHERS' NOTES

This Education Resource will enable upper primary and lower secondary students to explore both the practical skills and the ideological principles embedded in the artworks in the *ZOONOSES* touring exhibition.

In this exhibition, Dr Nicola Hooper delves into the diverse fields of diseases, lithography and visual narratives, unifying them through unique artworks reminiscent of the Victorian Gothic Revival era.

Through Dr Nicola Hooper's artworks, students will have opportunities to explore aspects of zoonoses from the perspectives of science, sociology, literature and visual arts. By exploring diverse media, students will develop an understanding of the works displayed in this exhibition.

The *Responding & Making* activities will assist students in the acquisition of knowledge and skills to better understand the theoretical ideas of the artist's unique approach to this topic. She does this whilst incorporating a drawing style that celebrates that used in natural history and children's book illustration.

This Education Resource has been organised as follows:

- **Glossary**
- **About the Artist:** introduction to the artist and topic – background information for teachers and, perhaps, for students.
- **Zoonoses: A Visual Narrative** – an academic essay by Dr Jess Berry.
- **Responding & Making Activities:**
 - 1. Who are the Dirty Rotten Scoundrels?** – activities exploring virus and disease.
 - 2. Duplication as a Metaphor for Virus** – activities investigating patterns and printmaking.
 - 3. Tell Me a Tale of Zoonoses** – activities based upon visual narratives.
- **Tell Me More** – additional information on topics pertaining to this exhibition.



The glossary of terms included in this resource is relevant only to the ZONNOSES exhibition.

For general visual arts terms, please refer to the *Australian Curriculum: The Arts: Visual Arts*.

Throughout this document, glossary words appear in bold font for easy reference.

Through this Education Resource, students will experiment with a range of materials, media and technologies to design and create a range of artworks that explore and communicate ideas and responses. They will investigate visual narratives and use the language of visual arts to talk about what they see.

Teachers should select those activities which best suit their students' interests and abilities. Activities are often open-ended, creating stepping-stones to further teaching and learning.

In addition to this Education Resource, there are several sources which will enhance understanding and appreciation of Dr Nicola Hooper's work. The following are recommended for teachers and, in some cases, for students:

Zoonoses – animal diseases that can infect people (<https://www.dpi.nsw.gov.au/biosecurity/animal/humans>) Biosecurity information regarding zoonotic diseases, produced by the New South Wales Department of Primary Industries.

<https://australian.museum/learn/science/covid-19-zoonotic-diseases/> A comprehensive treatise on the transmission of zoonotic diseases and how humans help them to spread.

<https://who.int/news-room/fact-sheets/detail/zoonoses/> A short paper from the World Health Organization outlining facts about zoonoses. The paper also covers prevention and control methods, outlines the role of the W.H.O. in responding to outbreaks, and identifies those at risk.

<https://animalsaustralia.org/latest-news/zoonotic-disease-burden-australia/> This article considers the practice of keeping animals in poor conditions and the subsequent risk of breeding zoonotic diseases.

<https://www.nhm.ac.uk/events/animals-viruses-and-us.html> *Animals, Viruses and Us* is a 45-minute video from the [British] Natural History Museum.

<https://williammorrisociety.org/wp-content/uploads/2019/10/Printmaking-resource.pdf>

The William Morris Society has developed an online teaching resource with cross-curriculum lessons about investigating pattern. Included are explorations of wallpapers, printmaking and visual art skills and processes. Dr Nicola Hooper references William Morris, the British designer, poet and artist (among other noteworthy labels) in regard to his great achievements in the creation of unique handmade wallpapers. His influence on Dr Nicola Hooper's own pattern-making endeavours is obvious.

Arts and Crafts Movement: Origins, History, Aesthetics (<http://www.visual-arts-cork.com/history-of-art/arts-and-crafts.htm>)

A comprehensive treatise on the Art and Crafts Movement of the Victorian Gothic Revival era and the prominent role played by William Morris.

Bitten by Witch Fever, Wallpaper & Arsenic in the Victorian Home by Lucinda Hawksley | 9780500518380 | Booktopia

Bitten by Witch Fever: Wallpaper and Arsenic in the Victorian Home

"Beautiful to look at and compelling to read, *Bitten by Witch Fever* is a highly original and captivating volume that interleaves facsimile sections of alluring arsenic-laden wallpapers with thought-provoking narrative, tracing the arresting story of the use and effects of the toxic pigments ingrained in popular wallpapers of the nineteenth century."





Read more about the artist, in her own words:

<http://nicolahooper.com/> insta: @nicolahooperart

“My practice explores zoonoses and the resulting relationships between humans and animals, particularly focusing on our contradictory perceptions of animals in the context of fear of disease. My studio practice explores concepts surrounding zoonoses particularly in the narration of anecdotal news stories both visually and verbally through a fairy tale and historical rhyme context.”

Nicola Hooper; *Love Potion*, 2019. Hand-coloured lithograph, 79.4 x 62.9 x 5cm.

Nicola Hooper; *Methodology*, 2019. Hand-coloured lithographs, paper cut and stitched together with red thread, 78.5 x 21.2 x 10.2cm.

Nicola Hooper; *Lady Wilde's Toxoplasmosis Wallpaper*, 2019. Digital print of hand-coloured lithograph, size variable.





GLOSSARY

ANTHROPOMORPHISM

The attribution of human traits, emotions, or intentions to non-human entities.

Also: **ANTHROPOMORPHIC** (adjective)

Source: Anthropomorphism

ARSENIC

A naturally occurring chemical found in water, food and soil that is toxic when someone is exposed to a significant amount. It can also occur as a result of contamination from human activity.

Source: Arsenic | healthdirect

ARTIST BOOK

A book or book-like form made by an artist that functions as a unique work of art. It can be made using traditional printmaking methods and can be editioned.

ARTISTIC LICENCE

When an artist is accorded leeway in his or her interpretation of something and is not held strictly accountable for accuracy.

Source: What is Artistic License? (thoughtco.com)

COLLAGRAPH

A collagraph print is made from a plate (usually cardboard or wood) that has had different textural

elements stuck onto it like a collage, and then sealed, usually with varnish. The plate is printed like a relief or intaglio print onto paper; or it can be printed without ink to create an embossed impression.

CONCERTINA BOOK

A type of artist book that has pages folded into pleats (back and forth) to resemble a concertina or accordion. When opened, or stretched, the folded pages of the book give the viewer an expanded view.

DIPTYCH [pronounced 'dip-tick']

A piece of art created in two parts. It may be a painting, drawing, photograph, carving or any other flat artwork. The format of the pictures may be landscape or portrait and the two parts will usually be the same size. If an artist adds a third panel, it would be referred to as a triptych.

Source: What is a Diptych in the Art World? (liveabout.com)

FABLE

A story that features animals, plants or forces of nature which are anthropomorphised (given human qualities). A fable always ends with a moral.

Source: What is a fable? | TheSchoolRun



LITHOGRAPHY

A printing process that uses a flat stone or metal plate on which the image areas are worked using a greasy substance so that the ink will adhere to them, while the non-image areas are made ink-repellent. [Source: Lithography | Tate](#)

MASKING FLUID

A liquid latex-based product that is very effective at keeping small areas and thin lines white when painting on watercolour paper. The rubber prevents the paint from reaching the paper and is peeled off to expose the white paper left untouched. [Source: What is a masking fluid? \(treehozz.com\)](#)

METAPHOR

1. A figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (for example, "drowning in money").
2. An object, activity, or idea treated as a metaphor.

Also: **METAPHORICAL** (adjective)
[Source: Metaphor Definition & Meaning - Merriam-Webster](#)

MONOTYPE

A unique, one-of-a-kind print. Monotype prints are made by applying ink or painting an image directly onto a plate (glass, acetate, glazed tile or other smooth surface) and then transferring it onto paper by applying pressure. A second, lighter impression can be printed from the same painted plate. This is called a ghost print.

MOTIF

An important and noticeable element or feature that typically appears throughout the [art or literary] work. It can relate to the theme, or it can be the dominant or central idea itself.

[Source: Motif Definition & Meaning - Merriam-Webster](#)

PLATE

A surface used to create an image in printmaking; usually metal, wood, card or plastic.

RELIEF PRINT

A printmaking process where the unwanted areas of a block (usually wood or linoleum) are carved away. Ink is applied to the raised areas of the block (usually using a roller) and printed onto paper or fabric by applying pressure. Common types of relief printing are woodcut, wood engraving and linocut.

STEP AND REPEAT PROCESS

The process of creating a wallpaper effect by repeatedly printing the same image or design in a uniform pattern.

TROPE

A figure of speech through which speakers or writers intend to express meanings of words differently than their literal meanings. In other words, it is a metaphorical or figurative use of words in which writers shift from the literal meanings of words to their non-literal meanings. The trope, in fact, could be a phrase, a word, or an image used to create artistic effect. [Source: Trope - Examples and Definition of Trope \(literarydevices.net\)](#)

TUSCHE

A black liquid used for drawing in lithography and as a resist in etching and silk-screen work.

[Source: The Free Dictionary](#)

VIRUS

A submicroscopic infectious agent that replicates only inside the living cells of an organism.

[Source: Virus - Wikipedia](#)

VISUAL NARRATIVE

A type of story that is told primarily or entirely through visual media, such as photographs, illustrations or video.

[Source: What Is a Visual Narrative? \(languagehumanities.org\)](#)

ZOONOSIS

Any disease or infection that is naturally transmissible from animals to humans.

Also: **ZOONOSES** (plural) and **ZOONOTIC** adjective.

[Source: Zoonoses \(who.int\)](#)





ABOUT THE ARTIST

Dr Nicola Hooper is a Brisbane/Logan-based artist who lives and works on the lands of the Yuggera people in Logan, Queensland, Australia.

Nicola's practice explores **zoonoses** and the resulting relationship between humans and animals, particularly focusing upon our contradictory perceptions of animals in the context of fear of disease.

Nicola's studio practice explores concepts surrounding zoonoses, particularly in the narration of anecdotal news stories, both visually and verbally through a fairy tale and historical rhyme context.

With a background in design and illustration, **lithography** and drawing became integral to Nicola's studio practice whilst completing a Masters of Visual Arts (MAVA) and MAVA hon (1st class) at Queensland College of Art, Brisbane, Queensland. Nicola was awarded a Griffith University Postgraduate Research Scholarship to undertake a Doctor of Visual Arts which she completed in 2019, the year prior to the start of the world's current pandemic, COVID-19. Her studio-based research was titled *Zoonoses – A Visual Narrative*.

www.nicolahooper.com

[@nicolahooperart](https://www.instagram.com/nicolahooperart)



ZOONOSES

A Visual Narrative

Dr Jess Berry

Fairy tales, myths and rhymes are as old as humanity, originating in oral traditions. Their later dissemination mediated through manuscripts and print allowed these stories to traverse locations and generations. In some ways they might be thought of as the first cultural memes, replicating and transforming stories predicated on the human communication of shared experience, propagating like a virus, undergoing transformation through innovation and transmission across cultures and societies. As anthropologist and neuroscientist Melvin Konner argues:

The fairy tale, as a memetic genre that retains its roots in oral traditions, has formed distinct patterns of action, employing other media such as print, electronics, drawing, photography, movies, and digital technology to create counterworlds and gain distance from our world of reality so that we can know it as well as ourselves.¹

Artist Nicola Hooper engages with these elements of the fairytale—its virus like replication and its representation through illustrated prints—to explore themes of morality in our understanding of human/animal relationships as they relate to the spread of zoonotic disease. Traditional fairy tales, myths and rhymes have been dominated by anthropomorphised animals as both hero and villain protagonists in narratives of death and danger. As such they are the perfect vehicle to convey Hooper's investigation into how we humans both despise animals for their role in spreading disease across species, yet also revere them as they provide us with the means of vaccination through scientific testing and discovery.



Hooper brings to bear her significant technical skills to present a unique drawing style reminiscent of both natural history and children's book illustration. Her attention to detail is borne out of careful study of animal specimens in museum collections, fittingly applied to archival and current newspaper stories of zoonotic diseases that have had devastating effects on human life. Hooper cleverly adapts familiar stories, such as *Puss in Boots*, along with myths, fables and rhymes to present real-life tales of death and danger in ways that help us to better understand our changing environment. In doing so, she demonstrates how this narrative form continues to remain relevant to contemporary culture and society, and indeed art.

In this exhibition, the artist not only reinvents age-old parables to convey her zoonotic tales, she also extends the possibilities of print to sculpture and installation. Engaging with aesthetics associated with Victorian gothic revival interiors, Hooper's wallpaper installation alludes to a time when both fairy tales and art were concerned with the effects of the industrial revolution on the environment. The tales of Hans Christian Anderson, for example *The Fir Tree*, showed humans as abusers of the natural environment, commenting on the real threat to the English landscape. The artist and designer William Morris—famous for his decorative patterned wallpaper—similarly celebrated nature, plants and animals at a time when the ravages of factory smog plagued the health of society.



In engaging with these associations, and through the language of the tales themselves, Hooper asks us to reflect on our own complicit actions in the spread of zoonotic diseases; whereby our impact on the degradation of animals' natural habitats and our contribution to climate change is increasing the risk of diseases such as malaria, dengue fever and Hendra virus spreading to humans. In this way, through her meticulously rendered drawings and prints, Hooper makes clear current moral quandaries of humanity. Yet they also inspire the viewer with a sense of awe and wonder, just as traditional fairy tales intended.

1. Melvin Konner; *The Cultural Evolution of Fairy Tales*, available 12 September 2018: <http://assets.press.princeton.edu/chapters/s9676.pdf>

2. Victoria Tedeschi, 'How 19th Century fairy tales expressed anxieties about ecological devastation', *The Conversation*, available 12 September 2018: <https://theconversation.com/how-19th-century-fairy-tales-expressed-anxieties-about-ecological-devastation-73137>



Nicola Hooper, *Weapons of Mass Destruction I and II*, 2015. Hand-coloured lithograph, 60 x 60 x 2.2cm.



Ixodes Canis (tick/dog), 2018. 3D-printed tick combined with dog fur and specimen dome, 27 x 14.3cm.



Xenopsylla Rattus (flea/ rat), 2018. 3D-printed flea combined with rodent fur and specimen dome, 27 x 14.3cm.



Culicidae Macropus (mosquito/ kangaroo), 2018. 3D-printed mosquito combined with kangaroo fur and specimen dome, 27 x 14.3cm.



Tabanidae Leporidae (horse fly rabbit), 2018. 3D-printed fly combined with rabbit fur and specimen dome, 27 x 14.3cm.

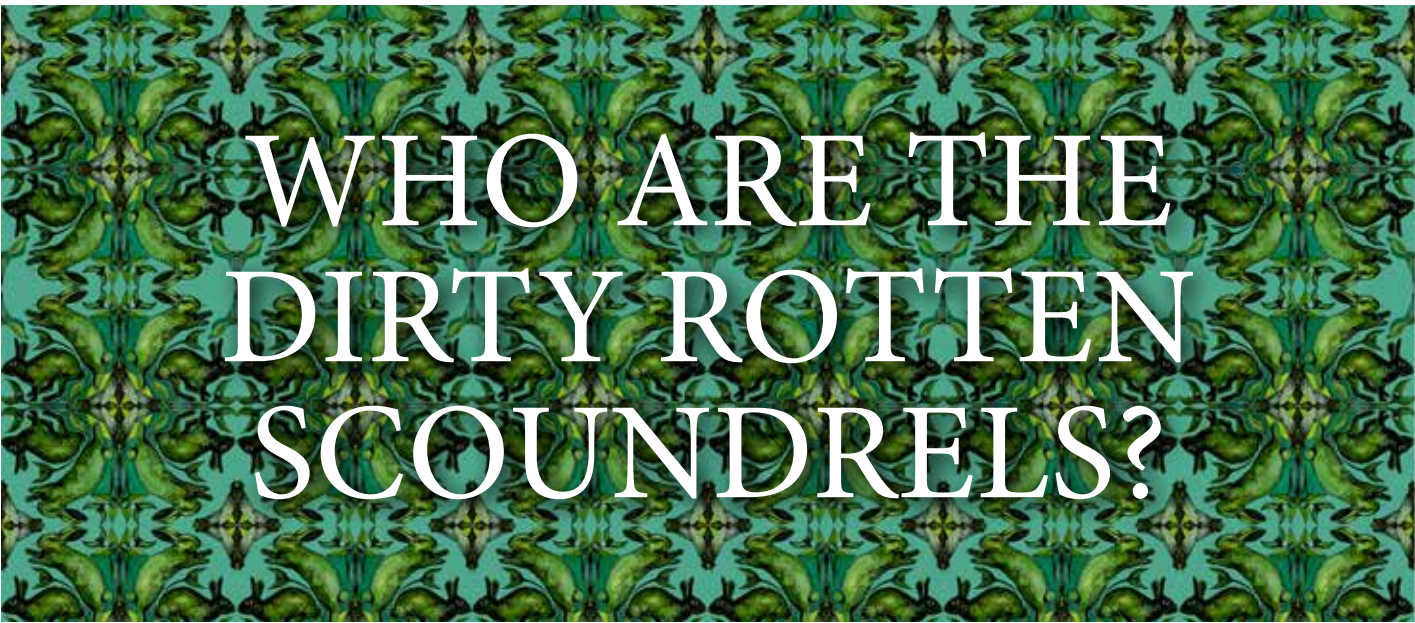




RESPONDING & MAKING

You can find more information for the activities with a symbol beside them in the *Tell Me More* section on page 28.

ZOONUSES



WHO ARE THE DIRTY ROTTEN SCOUNDRELS?

VIRUS AND ZOOONOTIC DISEASE RESPONDING & MAKING

- What do you already know about **zoonoses**?

After reading this excerpt, work in a small group to brainstorm a list of **zoonotic** diseases, without referring to other sources. After five minutes, compare your list with those made by other groups in your class.

“Most humans are in contact with animals in a way or another. A **zoonotic** disease is a disease or infection that can be transmitted naturally from vertebrate animals to humans or from humans to vertebrate animals. More than 60% of human pathogens are **zoonotic** in origin. This includes a wide variety of bacteria, **viruses**, fungi, protozoa, parasites, and other pathogens. Factors such as climate change, urbanisation, animal migration and trade, travel and tourism, vector biology, anthropogenic factors, and natural factors have greatly influenced the emergence, re-emergence, distribution, and patterns of **zoonoses**. As time goes on, there are more emerging and re-emerging **zoonotic** diseases.”

Source: Zoonotic Diseases: Etiology, Impact, and Control - PMC (nih.gov)

- Refer to Nicola Hooper's artworks to identify animals which may carry **zoonotic** diseases. Investigate how each one infects its human host.

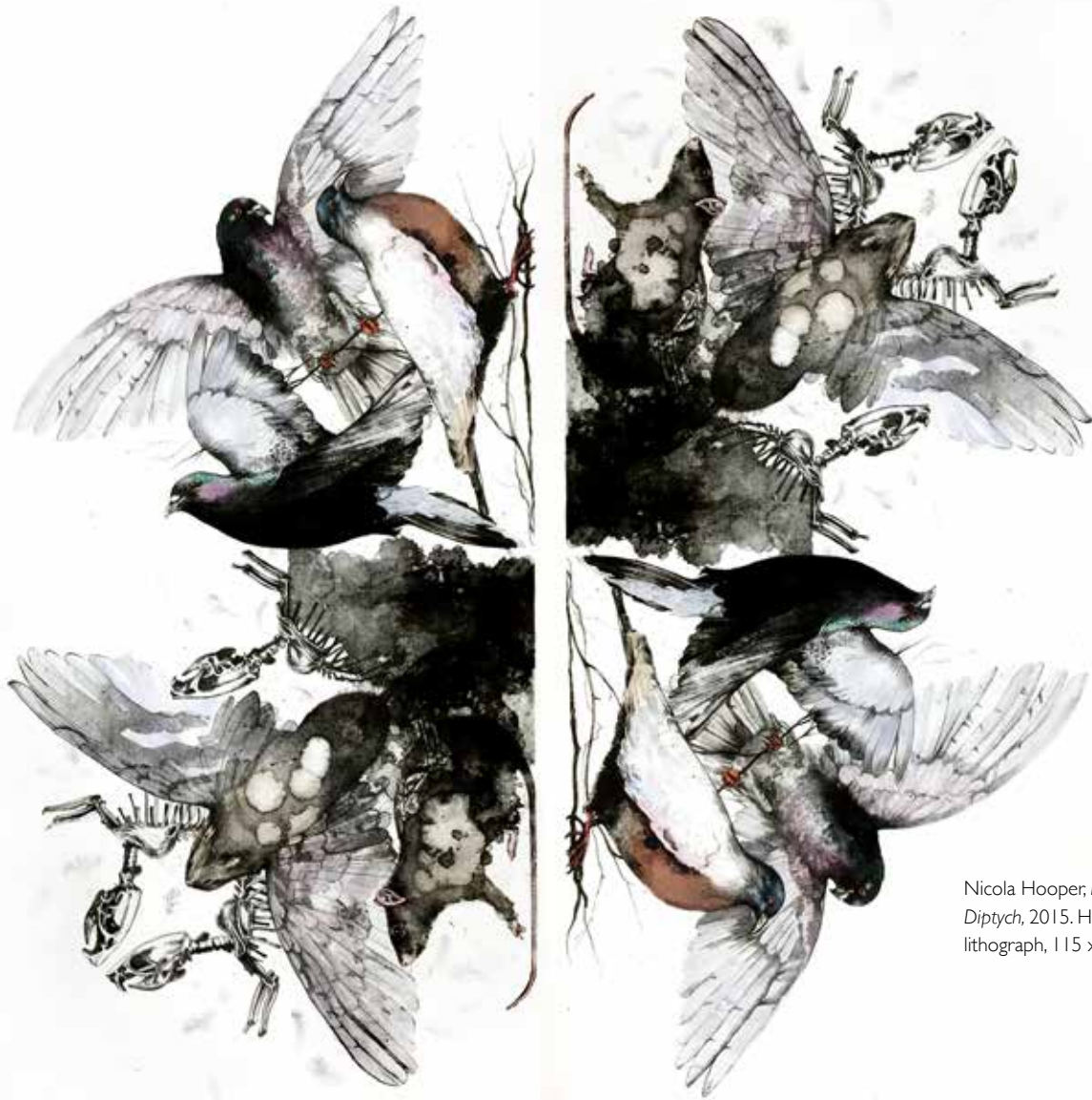
- Research: What is a **virus**? How does a **virus** spread? You may want to refer to online videos to see how a **virus** attacks its host. Write at least 150 words about your findings

- Search online for microscopic images of human **viruses**. Use these as inspiration for at least four original drawings of **viruses**.

- **Make a three-dimensional model of a virus, using repurposed materials:**

1. Start with a sphere; for example, a soft rubber ball, a ball of clay, a polystyrene ball.
2. Pierce the sphere with a long metal or bamboo skewer.
3. Push the other end of the skewer into a block of polystyrene, clay or dough to stand the sculpture upright.
4. Make the sphere look like a magnified view of a **virus** by attaching objects to it; for example, golf tees, beads, mapping pins.
5. Photograph your sculpture.
6. Using the photograph as a **motif**, create a digital wallpaper for one of your devices, using free online tools.





Nicola Hooper; *Rats with Wings Diptych*, 2015. Hand-coloured lithograph, 115 x 115 x 5cm.

- Group discussion: How do humans contribute to the spread of **zoonotic** diseases?
- Create a public awareness poster to highlight actions that may slow the spread of **zoonotic** diseases.
- To which artistic period has Nicola Hooper paid homage throughout the *ZOONOSES* exhibition? List the features of her artworks which have helped you to identify the era.
- Cut and paste copyright-free online images of the Victorian Gothic Revival era to create a pictorial collage depicting architecture, art and crafts. Why do you think Nicola Hooper has chosen to recreate this era through her *ZOONOSES* artworks?

TELL ME MORE

- **P29** Observe *Rats with Wings Diptych*, an artwork which portrays the extinct passenger pigeon, the carrier pigeon, the feral pigeon and rats.

With a classmate, talk about what you see in one quarter of the **diptych**. What do you see in the opposing corner? What do you think the artist is trying to convey to her audience? Identify where Nicola Hooper has used **artistic licence**.

- In this **diptych**, Nicola Hooper addresses the demonisation of animals in relation to people's fear of **zoonoses**. Do you support the view that these animals are wicked or threatening? Tell your classmates what you think about this view.

TELL ME MORE

- **P29** Nicola Hooper's **diptych** forms a circle. Suggest why the artist chose this format.



- Reflect on how you feel about the pigeon's dual role as carrier of both diseases and messages. Discuss.

TELL ME MORE

- **P29** Consider how you view the animals depicted in the hand-coloured **lithograph**, *Kiss, Scratch, Bite*. Make two lists, identifying both your positive perceptions and your negative perceptions of each animal.

TELL ME MORE

- **P29** Search for and read stories about carrier pigeons touted as heroes of World Wars I and II.

- Create a **visual narrative** for one of the stories about war-time carrier pigeons. Alternatively, retell the story to your classmates in an oral presentation.

- Make your own version of one of Nicola Hooper's animal drawings, paying homage to her artistic style.

- The artworks in the *ZOONOSES* exhibition raise awareness of how people view **zoonotic** creatures. Identify which animals you think of as "bad" and which you perceive as "good"? Consider what has influenced our thinking.

- Use the title "Despised or Revered?" as a prompt for creating a **diptych** of two opposing scenes. Colour then cut out the creatures on pages **P33-34** and arrange them on a background that you have fittingly illustrated.

- Write at least five phrases or sentences to record your first impressions of the hand-coloured lithograph, *Kiss, Scratch, Bite*. Display these for others to read.

- Some of Nicola Hooper's illustrations are reminiscent of those found in children's picture books. Recall a story book from your childhood where you might have seen a similar drawing style and/or character portrait. Are Nicola Hooper's depictions incongruent with the subject matter of the *ZOONOSES* exhibition or do you see an accord? Discuss your answer with your classmates.



Nicola Hooper;
Kiss, Scratch, Bite, 2016.
Hand-coloured lithograph,
78.1 x 73.6 x 3.1 cm.



- Nicola Hooper uses **tusche** to create a visual effect suggestive of disease. She uses this process because of the similarities between the mesh-like reticulations of printed **tusche** and the appearance of disease under a microscope. She adds water and turpentine to accentuate those effects. Look at the *ZOONOSES* artworks to identify where Nicola Hooper has used **tusche**.

- Identify four **zoonotic** animal hosts, imagining both their healthy and diseased states, in the style of the artwork *Kiss, Scratch, Bite*. Experiment with the four techniques right to create four **visual narratives** where each healthy animal gradually succumbs to disease. Be sure to select colours appropriate to the subject matter.

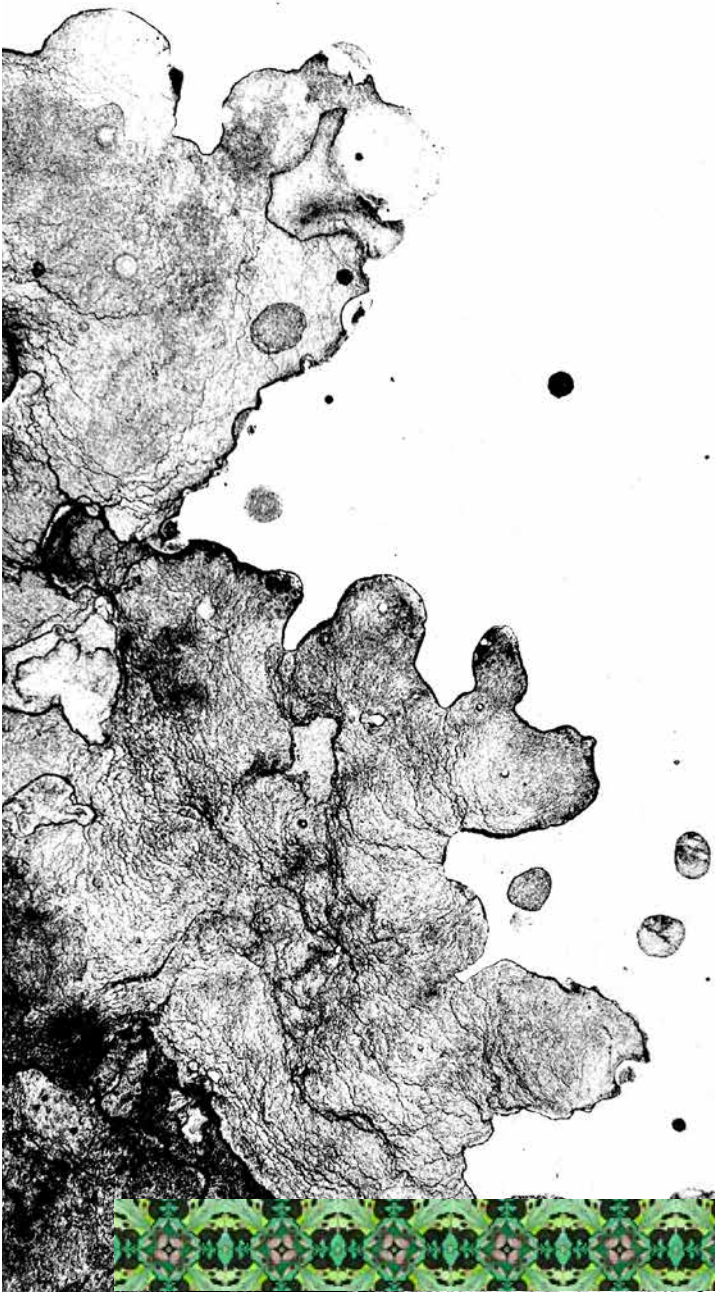
1. Use the technique of marbling with food colouring and cooking oil to create a swirled pattern on paper or light cardboard. When dry, draw your first **zoonotic** host onto the marbled pattern. For more detailed instructions, go to <https://www.artfulparent.com/marbling-with-oil/>

2. Create a crayon resist artwork by using a wax crayon or wax candle to draw your second **zoonotic** host, then brushing over a watercolour wash. **Go to Crayon Resist Watercolor Painting | Fazzino** for more information.

3. For your third **zoonotic** host, source a copyright-free online image. Suggested reference: <http://www.unsplash.com> or <http://www.pixabay.com>. Print the image, trim it and mount it onto cardboard. Dip a small sponge into acrylic paint. Use this to lightly press over sections of the animal to approximate the disease advancing on its host.

4. Make a salt painting on good quality paper. (Note: You may wish to use **masking fluid** in this process.) Mix a small quantity of black pigment ink or watercolour paint with water. Spray the paper with clean tap water, drip the black watery ink or watercolour mixture over the paper. Sprinkle with salt. When dry, gently brush off the salt. Draw your fourth animal emerging from the “**virus**”. Try experimenting with fine and coarsely-ground salt to create different effects.

- Into which genre might the **artist book** *Kiss, Scratch, Bite* fit? For which audience might Nicola Hooper have written this?



Nicola Hooper, *Kiss, Scratch, Bite* Artist Book, 2016. Digital print of hand-coloured lithograph with encaustic cover, 10.8 x 7.6 x 1 cm. Nicola Hooper, *Tusche*, 2021, 20 x 20 cm.





Nicola Hooper, *James the Rat King Diptych*, 2016.
Hand-coloured lithograph,
115 x 115 x 5cm.



Nicola Hooper, *Run Rattus Rattus Run*,
2019. Single-channel video installation on
wall contained in 2 x 2m frame. Print and
digital animation, HD video with stereo
sound, continuous loop digital animation.
Animation by Dr Zeynep Akcay, Griffith
Film School. Created using hand-coloured
lithographs by Nicola Hooper.



• **After observing the James the Rat King Diptych artwork and Run Rattus Rattus Run animation, make your own rats' nest from folded paper:**

1. Take a square of thin, soft paper, such as an origami square.
2. Fold it up to eight times diagonally, to form a triangle.
3. Draw an outline of a rat so that the nose is near the open ends of the folded paper and the tail is at the closed end. Do not taper the tail at the closed end because this is where all the unfolded rats join.
4. Cut around the outline, leaving the tail end intact.
5. Unfold the paper very carefully to avoid tearing the rats' tails.
6. Individualise each rat with drawing or colouring techniques. If you wish to pay tribute to Nicola Hooper's artworks, you could depict the onset of disease around the circle of rats.
7. Consider how to display your finished artwork.

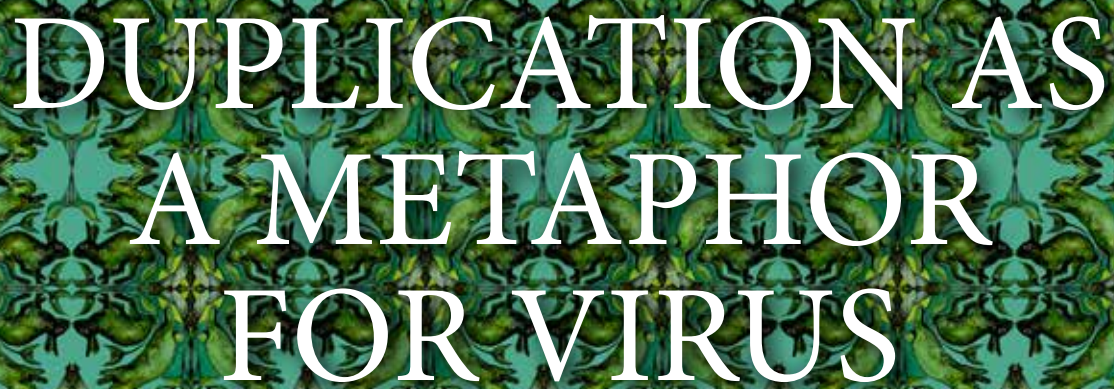


Nicola Hooper, *James the Rat King Pop-Up Book*, 2019. Hand-coloured lithographic artist book, 13.5 x 35.5 x 3cm (folded), 30cm diameter.

• **Make a three-dimensional tangle of rats by following these instructions:**

1. Select a sculpting medium such as pottery clay, plasticine, air-dry clay, Sculpey™ or Crayola's Model Magic™.
2. Find at least six rats' tails by repurposing shoelaces or cords or similar.
3. Using your choice of sculpting medium, create at least six life-sized rats, minus tails.
4. While the sculptures are still moist, attach the tails.
5. When your sculpting medium is semi-dry, use clay modelling tools (or spoons or toothpicks) to gouge away the medium from each of the rats to represent disease taking greater hold on each successive rat in the circle.
6. Consider how to display your finished artwork.





DUPLICATION AS A METAPHOR FOR VIRUS

PRINTMAKING AND SCALE RESPONDING & MAKING

- **Lithography** is an important aspect of the *ZOONOSES* exhibition. This printmaking medium has evolved from stone to aluminium **plate** to polyester **plate**, mirroring the constantly evolving journeys of **zoonotic** pathogens. Although access to **lithographic** equipment may not be available at your school, you may have already experimented with basic printmaking techniques. In a small group, brainstorm methods of reproducing the same image multiple times.

- Revisit the following printmaking methods or try them for the first time:

1. Stamping or block printing:

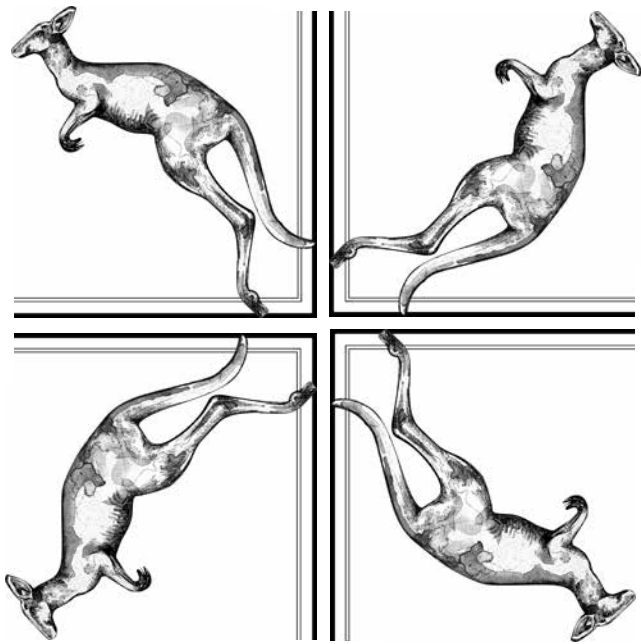
- ◆ Make your own stamp by carving a shape into soft material such as an eraser or a firm vegetable (potato, carrot, turnip, swede, parsnip). In tribute to Nicola Hooper's exhibition, carve a **zoonotic** animal or a **virus**. For a stamp-making tutorial, go to [Homemade Stamps for Kids - using common household items \(happyhooligans.ca\)](#) or [How to Carve Your Own Beautiful Stamps \(tutsplus.com\)](#).

- ◆ Select a plain t-shirt or pillow-case. Place a barrier of thick cardboard or newspaper between the front and back layers of fabric to prevent the paint soaking through.
- ◆ Brush fabric paint onto the raised areas of the stamp.
- ◆ Press the stamp onto the fabric randomly or in a repeated pattern. Use more paint as needed.
- ◆ Wash the stamp thoroughly and allow it to dry.
- ◆ Repeat this process with a different paint colour or with a different stamp.
- ◆ Follow the fabric paint instructions to set the paint.
- ◆ Wait a couple of days before washing the fabric to ensure that the paint is completely dry.

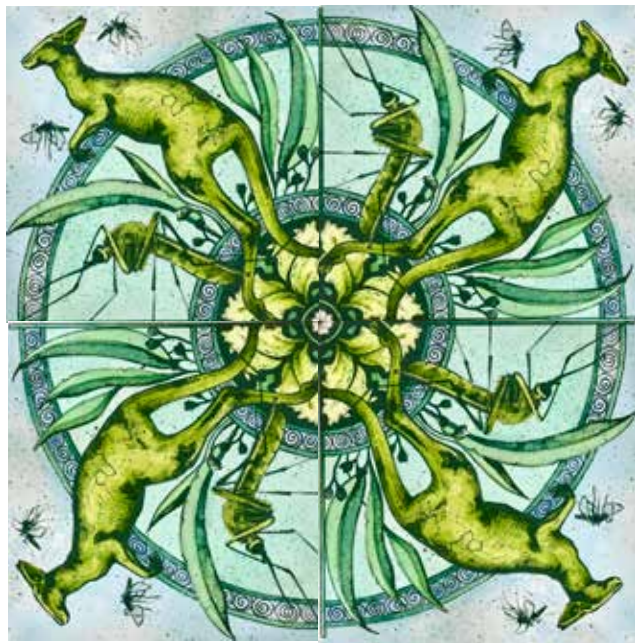
2. Stencilling:

- ◆ Select a stencil depicting one of the animals in the *ZOONOSES* exhibition. You can use a store-bought stencil or make one. For guidance on making your own stencil, go to [How to Make a Stencil: 12 Steps \(with Pictures\) - wikiHow](#).
- ◆ Tape your stencil to the top left corner of an A3 sheet of paper.
- ◆ Use a foam brush or piece of sponge to dab paint into the cut-out areas of the stencil.
- ◆ Carefully lift the stencil from the paper.





Nicola Hooper, *Wallpaper Tile Study*, 2017. Lithograph and hand-coloured lithograph, 30 x 30cm.



- ◆ Thoroughly wash and dry the stencil if using acetate or plastic. If using card, let it dry.
- ◆ Either flip the stencil over or turn it 90 degrees, butting it up against the print you have just made. Secure the stencil with tape.
- ◆ Dab the paint into the cut-out areas of the stencil.
- ◆ Continue to flip or turn until you have stencilled a 2 x 2 section of the paper.

- ◆ If you wish to paint a 2 x 2 block with an alternate colour, ensure that the stencil has been cleaned and is dry.
- ◆ Repeat the 2 x 2 blocks until the paper is fully stencilled.
- ◆ Consider how you might use this artwork in your home.

3. Make a relief print:

- ◆ Trim a clean polystyrene vegetable/meat tray to create a flat surface .
- ◆ Trim a sheet of paper to the same size as the polystyrene surface.
- ◆ Draw a representation of a **virus** or a **zoonotic** animal onto the paper. Note: A detailed drawing will be more difficult to print.
- ◆ Place the finished drawing over the polystyrene and secure with tape or paperclips.
- ◆ Trace the lines of your drawing to transfer the image onto the polystyrene. As you trace, press the pencil into the polystyrene to make grooves. Using a variety of pencils – blunt, sharp, thick or thin lead – will result in diverse line quality when printed.
- ◆ Remove your drawing to reveal the image on the polystyrene.
- ◆ Use a firm sponge roller to cover the polystyrene surface with paint.
- ◆ Lay a fresh sheet of paper over the top, then press lightly with a clean roller or the back of a spoon to transfer the paint from the polystyrene plate onto the paper.
- ◆ Carefully remove the printed paper and leave the print to dry.
- ◆ Thoroughly wash and dry the polystyrene surface.
- ◆ Change paint colour, then repeat the painting and printing process.
- ◆ Suggested reference: [Art Lesson Plan: Printmaking Foam Linoprint – Year 3/4 - Australian Curriculum Lessons](#)



4. Make a collagraph print of a virus:

- ◆ Use a section of cardboard as a base/**plate**.
- ◆ Gather a collection of low-relief textured items, such as shapes cut from a cardboard carton, toothpicks, paperclips, lengths of cord, thick leaves, sandpaper. Note: If an item has too much height, it will not print well.
- ◆ Arrange your items to loosely depict a representation of a **virus**, overlapping some items to create depth and interest.
- ◆ When satisfied with our arrangement, glue each piece onto the **plate** and allow to dry.
- ◆ Cover the items and the **plate** with a sheet of aluminium foil, folding the edges under to seal the collaged **plate**.
- ◆ With your fingers, press around each of the underlying shapes to raise them from the flat section of the base.
- ◆ Use a paintbrush or foam brush to cover the foil with acrylic or tempura paint.
- ◆ Centre a sheet of paper over the artwork, then lower it onto the plate carefully.
- ◆ Gently rub and press the paper onto the painted foil.
- ◆ Remove the paper slowly to reveal the print.
- ◆ Make at least three more prints to assess the durability of the paint.
- ◆ Place the prints on a drying rack or hang the prints to dry.
- ◆ Remove the aluminium foil and discard. Replace with a fresh sheet of foil and press down to reveal the underlying shapes again.
- ◆ For the next print series, paint sections of the foil with assorted colours.
- ◆ If the paint has started to dry out by the time you are ready to pull a print, lightly moisten the paint with a light spray of water.
- ◆ Pull at least four prints from the coloured foil.

◆ Access a detailed lesson plan at: [Print Making Collographs - A Fun Art Lesson Plan for Years 3/4 on Picasso and Gilbert - Australian Curriculum Lessons](#)

5. Make a monotype print:

- ◆ Paint or ink an outline of a rat onto a smooth printing surface made of Perspex, glass, acrylic or ceramic tile.
- ◆ Before the paint/ink dries, place a sheet of paper over the painted surface and gently rub to transfer the image onto the paper.
- ◆ Carefully lift the paper and place on a drying rack or hang the print to dry.
- ◆ Place the next sheet of paper onto the printing surface, rub gently to transfer the image, then lift the paper and place on a drying rack or hang the print to dry.
- ◆ Continue making prints until there is no longer any paint/ink on the printing surface or until it has dried.
- ◆ Clean the printing surface thoroughly.
- ◆ When dry, observe the prints in the order of production. You will have created what are known as "ghost prints". Owing to the diminishing amount of paint/ink on sequential prints, each image is lighter with each printing and therefore no two are the same. You may even have been lucky enough to create a **visual narrative** about the decline of a diseased rat. Consider how you might display these prints if you were to hold a public exhibition.
- ◆ Get illustrated instructions for this task at [Monotype Printmaking in Seven Steps \(liveabout.com\)](#).
- In a group, discuss the following: Which of the above printmaking methods, if any, enabled the reproduction of multiple images? Which method, if any, permitted variations in colour, orientation and size without compromising the integrity of the original image? Which was the most enjoyable to do?



- Search copyright-free online images for “patterned wallpaper for home”. Patterned wallpapers have a **motif**, logo, design or symbol arranged in a repeated pattern across the wall. Select one patterned wallpaper from the online images and write down which elements of the design appeal to you. Keep these notes for the next activity. Go to [Repeat Patterns Lesson 1 \(artyfactory.com\)](#) for an easy tutorial on how to create a repeated pattern for wallpaper, textile or tile. Design, illustrate and colour a wallpaper sample for your bedroom, using a repeated pattern. Include your preferred design elements from the previous activity.

- Unlike a wallpaper for a laptop or PC, the wallpapers in the ZONOSSES exhibition are unique. In her artwork *Ode to Morris Zoonotic Wallpaper*, Nicola Hooper references the traditional textile designs of William Morris (1834–1896). To appreciate the influence of William Morris on Nicola Hooper’s art, read about his accomplishments during the Victorian era. Recommended reading: [William Morris Art, Bio, Ideas | TheArtStory](#).

- Look at images of William Morris’s textile designs at [William Morris - 18 artworks - painting \(wikiart.org\)](#). Select the one you like best and tell a friend why you have chosen it.

- Why do you suppose that Nicola Hooper has looked to Victorian Gothic Revival era wallpapers to convey her ideas about **zoonoses**?

and repeat to create a wallpaper sample. Try flipping or turning your drawing, mimicking the technique employed by Nicola Hooper. Use your finished wallpaper sample for something practical, such as gift wrap or a book covering.

- Look closely at the subjects of Nicola Hooper’s wallpaper **lithographs**. Identify the **zoonotic** animals in these artworks. Select two of the animals as a starting point for your own **zoonotic** wallpaper design. You may illustrate them yourself or seek templates online. Draw the two animals in a setting which serves as **visual narrative** about their relationship; for example, a mosquito and human linked by malarial disease or a bat and a horse linked by the Hendra **Virus**. Consider how the design will fit together as a continuous pattern. When making your wallpaper sample, be sure to use the **step and repeat** method to reference the duplication of a **virus** within the body.



Nicola Hooper, *Lithographic Wallpaper Studies*, 2016. Lithograph and watercolour.



TELL ME MORE

- **P3I** Investigate the deadly connection between **arsenic**, rats and Victorian Gothic Revival era wallpapers. Write a paragraph on your findings

- A Nicola Hooper wallpaper begins with individually hand-coloured **lithographs**. She scans each one, then uses the **step and repeat process** to create the wallpaper. The artist sees a connection between this process and the multiplication of **virus** cells in a body, thus creating a visual **metaphor**. Scan one of your four **virus** drawings (from an earlier activity), then **step**



- Examine Nicola Hooper's *Giant* series of artworks – the mosquito, tick, flea and housefly. Consider the actual size of these creatures. Suggest why she has enlarged these minibeasts so dramatically.



Nicola Hooper, *Tick Studies*, 2018. Watercolour.

- Investigate which **zoonotic** diseases are passed on by mosquitoes, ticks, fleas and houseflies
- Consider the process used by Nicola Hooper to create these giant artworks. Write an instructional guide for a child, with or without pictures, on how to recreate one of Nicola Hooper's giants.
- Nicola Hooper examines the use of scale as a **metaphor** while researching tiny **zoonotic** hosts such as mosquitoes, fleas, ticks and microscopic parasites. The artist feels that this **trope** is effective in relaying the extreme differences in scale between a culpable host versus the size of potential **zoonotic** catastrophe. With your classmates, talk about the artist's use of this visual **metaphor**.
- Nicola Hooper plays with scale with her miniscule **zoonotic** creatures. Is it to have them appear more frightening and foreboding? Or to make her artwork more accessible for exploration by her audiences? With your group, write a list of arguments for and against using scale as a presentation technique in visual art.
- Use a magnifying glass or the macro zoom tool on a smart phone to zoom in on a mosquito, fly, flea, tick

or any tiny creature. On an A3 sheet of paper, draw the creature to fit the page. Pay particular attention to detailing its features; for example, body hairs. Upon completion of your drawing, reflect upon the effect of its increased size. Is it more pleasing to your eye or does it look much more frightening? Display your drawing alongside those of your classmates.

• Make a Tick Flick Book:

1. Select a copyright-free image of a tick from the internet; for example, www.pixabay.com. Choose a clear image without a fussy background, such as



Source:
<https://pixabay.com/users/myriams-fotos-1627417/>

2. Save the image in a word document and make several copies of the image.
3. Using online editing tools, decrease or increase the size of each image to create a series of images that depict the tick as actual size through to A5 size.
4. Position each image on a separate page, anchored to the bottom right-hand corner.
5. Select the A5 page setting on your printer.
6. Arrange the printed pages in order of image size, then staple down the left-hand side to make the booklet.
7. Flick the corner of the pages to create an illusion that the tick is growing larger.
 - Seek online images of the Ebola **Virus** under a microscope. Recreate this image as three artworks, using scale as a **metaphor** for the deadly capabilities of this microscopic **virus**. Choose the same medium for all three depictions. Make the first image miniscule, then increase the scale for the second and again for the third. Consider how to display your finished artwork.





TELL ME A TALE OF ZOO NOSES

FAIRY TALES, MYTHS & RHYMES AND ARTIST BOOKS RESPONDING & MAKING

- With your classmates, read and discuss the essay *Zoonoses: A Visual Narrative* by Dr Jess Berry, on pages 10 and 11 of this Education Resource.
- Artist Nicola Hooper often retells nursery rhymes, **fables** or fairy tales with a **zoonotic** twist. She uses rhymes and fairy tale iconology while incorporating a drawing style often used in natural history and children's book illustrations. Reflect upon how Nicola Hooper demonstrates a connection between **viruses** and fairy tales, myths and rhymes in the **ZOO NOSES** exhibition.
- What is your favourite fairy tale? Consider why you prefer it to other fairy tales. Which elements of that tale interest you most? Share your views in an oral discussion with a classmate.
- Historically, what has been the role of fairy tales, myths and rhymes? Do they have a role in society today? If yes, what is that role?

- Consider the evolution of sharing fairy tales, myths and rhymes with others. How were the earliest ones shared? What was the next stage of development? By what means are fairy tales, myths and rhymes circulated now? Think creatively to imagine ways in which they might be disseminated amongst future generations.
- Consider, comment, compare, and/or contrast the following poems:

I Think Mice are Rather Nice

By Rose Fyleman

I think mice
Are rather nice.
Their tails are long
Their faces small,
They haven't any chins at all.
Their ears are pink,
Their teeth are white,
They run about the house at night.
They nibble things they shouldn't touch
And no-one seems to like them much.
But I think mice
Are nice.

Source: Mice by Rose Fyleman - Famous poems, famous poets.
- All Poetry

The Catcher

By Iain Pinn

I once knew a rat catcher
That could catch you any rat
He didn't mind what size they were,
Be them short, or long, or fat.

And once he'd snared the vile vermin,
He'd smirk a smile so wry,
Then take the rancid rodent home
To have himself a ratty pie.

But in the end, fate ambushed him,
When down a sewer he did fall,
Where every rat slipped from the dark
And gorged the catcher, warts and all.

Source: <https://twitter.com/iainpinnstatus/1156102001673027585?lang=en>

- Refer to the above poems to complete the following:

1. Discuss with your classmates: Who or what is "The Catcher" from the title of the second poem? What do you think each poet aimed to express? How has each poet conveyed mood?

2. Illustrate each poem.

3. Rewrite each poem from the perspective of a different person or animal.

- Investigate the historical aspects of the rhyme *Ring a Ring 'o Roses*. Assume that you are the first person to discover this information. Write an exposé to inform the public about the true story behind this nursery rhyme. If you wish, film your story in the style of a news or current affairs television program such as *60 Minutes*.

- Nicola Hooper uses **lithography** in many of the ZOO NOSES artworks, including her **artist books**. Look at each displayed book to scrutinise the printed images and to examine how Nicola Hooper has constructed the book itself.

- The **artist books** about mosquito-borne **zoonoses** have their covers dipped in a mixture of beeswax and citronella oil. Speculate as to Nicola Hooper's motivation for treating the book covers this way.

- Make a **concertina book** of at least six pages. In your **concertina book**, illustrate and compose rhymes or prose for at least three of the following **zoonotic** creatures:

**bat budgerigar cat crow duck flea horse
horsefly mosquito pigeon rabbit rat**

The text on each page should reflect our thoughts about the animal's worth; for example:

Not Cool For School

Don't be a fool,
Bats aren't cool.
If you see one at your school,
Just stay away,
Don't sit or play
Beneath the trees where fruit bats rule.



A selection of Nicola Hooper's pocket-sized artist books.



OR

Mozzie Mama

She'll suck your blood to make her eggs
Then leave you scratching arms and legs.
Itch that scratch. Scratch that itch.
Doesn't really matter which is which.

Now you have a virus! She's fl own away.
Back to bite you another day.
Itch that scratch. Scratch that itch.
Doesn't really matter which is which.

A virus for you and babies for mama
Swat that mozzie! Mmm ... that's karma!
Itch that scratch. Scratch that itch.
Doesn't really matter which is which.

- What do you think of rabbits? Do you like them or dislike them? Reflect on why you feel this way.
- How does *The Tale of Peter Rabbit* make you feel about rabbits? If you are unfamiliar with the story, watch [The Tale of Peter Rabbit by Beatrix Potter - YouTube](#). How has the author evoked the emotion/s you feel?
- Make a list of the feelings that Mrs Rabbit might have towards her son, Peter; or, if you prefer, draw the relevant emojis.
- What were Mr McGregor's feelings towards Peter? Why? Was he justified? Illustrate Peter Rabbit as seen through the eyes of the farmer.
- In a small group, share your reactions to Nicola Hooper's **lithograph** *Little Peter Rabbit*. What do you think the artist wants to convey to her audience? Does this artwork alter the way you feel about rabbits?

- If Mr McGregor caught rabbits to bake in a pie, what health risks might he face? Identify the **zoonotic** connection between rabbits and humans.

- Many fairy tales, myths and rhymes include elements of **anthropomorphism**. If you are unfamiliar with this word, list several sources you might use to discover what it means.

- Disney films often feature **anthropomorphic** characters. Work in a group to list as many of these as you can in three minutes.

- **Anthropomorphism** appears as a literary device in each of the following books: *Alice's Adventures in Wonderland*; *The Wonderful Wizard of Oz*; *Winnie-the-Pooh*; *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*; and *Harry Potter and the Chamber of Secrets*. Illustrate at least one of the **anthropomorphic** characters from one of these books. Label your illustration to identify which human attributes the character possesses.

- View Nicola Hooper's *Methodology* artwork, closely observing the construction technique. Using this artwork as a guide, make a mobile of the characters from one of the **anthropomorphic** tales listed in the previous activity.

- Plan an artwork based on an original **anthropomorphic** creature. Show your planning ideas and/or sketches, identify your chosen medium and materials and decide how to display your work.

- Nicola Hooper's artworks explore **zoonotic** outbreaks known in Australia, such as the **Hendra Virus**, **Bubonic Plague**, **Ross River Fever**, **Barmah Forest Virus**, **Japanese Encephalitis**, **malaria**, **Zika Virus** and **Lyssa Bat Virus**. Select one for a research topic. Refer to at least three reliable sources of information. Publish your findings as an information booklet, a fact sheet or a community awareness poster. Be sure to use your own wording to avoid being guilty of plagiarism.



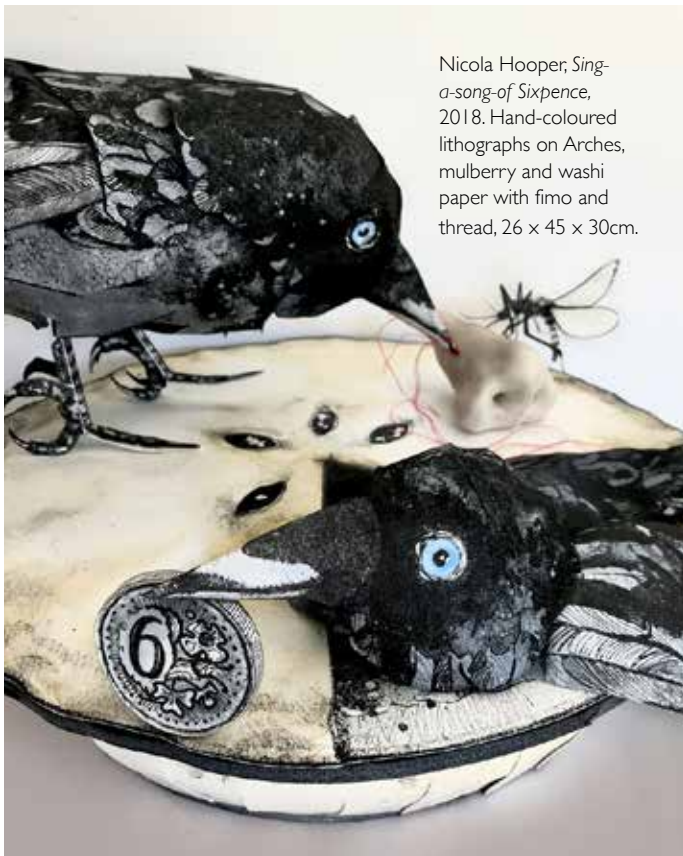
- Which animal carries the **zoonosis** you chose to research? Make a model of the animal, depicting it as an evil character. Make a second model of the same animal, depicting it as a good character. Consider how to display your models.

Sing a song of sixpence,
A pocket full of rye,
Four and twenty blackbirds
Baked in a pie.

When the pie was opened
The birds began to sing—
Wasn't that a dainty dish
To set before the king?

Source: Sing a Song of Sixpence by Mother Goose | Poetry Foundation

- Write at least one original verse to follow this traditional rhyme. Give your verse a **zoonotic** twist by narrating how the blackbirds transmitted a **zoonosis** to the king.



Nicola Hooper, *Sing-a-song-of Sixpence*, 2018. Hand-coloured lithographs on Arches, mulberry and washi paper with fimo and thread, 26 x 45 x 30cm.

- Design the front page of a newspaper, such as the ones below, with an article written by a **zoonotic** creature. The article should reflect the creature's perspective on how human activity threatens its daily life and perhaps its very existence. Give your article a short, punchy headline to grab the reader's attention.

ZOONOSESNEWS
MAGS QLD VOL1 ISSUE 1 ZOONOSES by Dr Nicola Hooper Mar 22, 2022

DECIMATED!

Humans destroy colony, One roosting tree gone. Humans now living beside bat roosts.

by JACINTA SMITH

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ZOONOSESNEWS
MAGS QLD VOL1 ISSUE 1 ZOONOSES by Dr Nicola Hooper Mar 22, 2022

FLEE THE FLEAS

Stowaway rats call for justice after death toll climbs - murdered by plague infected fleas

by JACINTA SMITH

Faciens en des dolut doluptam velit, alist, eribus ndusam, volorescis et officabor si ditaturest etur re vid quibus, sum hil inimusda conse nimi, sitionecto et re nosseque et cossit expelic ienderiat aspit, conse nossed quibus vendi consecu lpariore eram inis ecesperum restrum andaect orpora cus eture ipsamus es autem. Tas modio beratibus disi a quatem hari qui am est, quam, vollarum et ea que proreru ptatur aut et estrum volore, adit, suntiur? Qui dus et licium debis eum fuga. Et occatem nosseque perum nem. Qui berum nis re nestiunt la volupta tibustrum hillore si voluptassi iundam, essimus. Genda di te non et doloria sum et unt fugitatur, alis ni aperrovitia consedis dis duntiae. Et disciur apite por simus, si velibusame prate in pore delecicis quaest dem verum aboriac-pedit ommolup tataturit, a dolendi squamus pedit aut fuga. Ut repererovit que natusant odis exerchil idunt essim necusdae. Iquae re que dolupid eture sed ut altinimint faccullabor as ilisquodis accestissi dolupta temquamusdae molore volecero quamet aliquid elenis atur? At est, officia epremin ditas res audit, sin cor accucsi tatquo deri ipsam earum ipidestem nusciatatur autatecero molectota que eatqui blaborem explabo rerenidi doluptis quam imil modignime preuis maiorep udandis eum qui rem ut facero consent. Cores sum est omnient lace-

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**TELL
ME
MORE**

ZOONOSES

This provides additional information relating to the activities with a symbol beside them in the *Responding & Making* section starting on page 12.

and demonisation and idealisation associated with the pigeon's dual role as carrier of both disease and messages.

TELL ME MORE

P15 Search for and read stories about carrier pigeons touted as heroes of World Wars I and II.

The carrier and passenger pigeons have an interesting history. During World Wars I and II, carrier pigeons were used as military messengers, and several were awarded medals for bravery. The now-extinct passenger pigeon was the most abundant bird in recorded history, with between three to five billion estimated in the United States in the mid-1800s. However, they were an inexpensive delicacy and were treated with sometimes breath-taking cruelty before being literally eaten to extinction. For example, a single passenger pigeon was caught and, with its eyes stitched closed and feet bound to a tree branch, it would flap its wings and cry out, audibly distressed. Since pigeons are flock animals its calls would attract the others from the flock and they would then be shot.

TELL ME MORE

P15 Consider how you view the animals depicted in the hand-coloured lithograph, *Kiss, Scratch, Bite*. Make two lists, identifying both your positive perceptions and your negative perceptions of each animal.

Kiss, Scratch, Bite is a hand-coloured **lithograph** and accompanying **artist book**, which explore our positive and negative perceptions of a number of animal hosts. The bat and rabbit are represented on both sides of the image, referencing their negative role as hosts to **zoonotic** diseases along with their positive roles: bats as pollinators, rabbits as domestic animals, and both as animals used for scientific testing that assists humans. All the animals represented are **zoonotic** hosts but conflictingly they are drawn in a style and character familiar in children's books, with the **tusche** used to visually represent their association to disease.

TELL ME MORE

P14 Observe *Rats with Wings Diptych*, an artwork which portrays the extinct passenger pigeon, the carrier pigeon, the feral pigeon and rats. With a classmate, talk about what you see in one quarter of the diptych. What do you see in the opposing corner? What do you think the artist is trying to convey to her audience? Identify where Nicola Hooper has used artistic licence.

The *Rats with Wings Diptych* seeks to depict humanity's abhorrent record in the treatment of some animals. Nicola Hooper uses **lithography tusche** to replicate **virus** and disease in her works, addressing the demonisation of animals in relation to the fear of **zoonoses**. This is done principally through the method of **lithography**. She uses this process because of the similarities between the reticulations of printed **tusche** and the appearance of disease under the microscope. She adds water and turpentine to accentuate those effects. Examples of this can be seen in a number of her works including *Rats with Wings* and *Kiss, Scratch, Bite*. Often her animals appear to be almost swallowed up by the **virus**.

TELL ME MORE

P14 Nicola Hooper's diptych (*Rats with Wings Diptych*) forms a circle. Suggest why the artist chose this format.

Pigeons act as host to the **zoonotic** disease Psittacosis and the zoonotic faecal fungal diseases Histoplasmosis and Cryptococcosis. *Rats with Wings Diptych* explores concepts



VIRUS AND DISEASE

TELL
ME
MORE

Nicola Hooper's work addresses **zoonoses** such as the Bubonic plague, Ross River Fever, Japanese Encephalitis, Tularaemia, Giardia, Toxoplasmosis, and a number of other **viruses**.

<https://www.nhm.ac.uk/events/animalsvirusesand-us.html>. This link will take you to the Natural History Museum video *Animals, Viruses and Us*.

Historically, a great number of deadly diseases have emerged from animal hosts. Veterinarian Mark Walters stresses the risk to human health resulting from the spread and cause of **zoonotic** diseases in the introduction to his book, *Seven Modern Plagues and How We Are Causing Them*:

An enormous reservoir of potentially disease-causing viruses resides in wild animals, with many of these microbes remaining undetected until they suddenly appear on the human horizon.¹

Many factors are responsible for this increasing risk of potential **zoonotic** pandemics including environmental issues, such as the spread of disease associated with global warming. As temperatures increase, conditions will arise that allow for the spread of mosquitoes, and hotter weather is shortening larvae incubation times.²

More mosquitoes are being bred and then breed more in turn, resulting in the spread of mosquito-borne **zoonoses** such as the recent outbreak of Japanese Encephalitis on the East Coast of Australia, along with Malaria, Dengue Fever, Murray Valley Encephalitis, Zika **Virus**, West Nile **Virus**, Ross River Fever, and several others. As such, it is important to recognise the role of humans in creating conditions that escalate and increase the impact of **zoonotic** diseases.

It is unequivocal that humans have played an integral role in the spread of **zoonoses** through many methods. Scientist Peter Daszak, executive

director of the Consortium for Conservation Medicine in Palisades, New York, confirms humans' culpability in the spread of new diseases:

Show me almost any new infectious disease, and I'll show you an environmental change brought about by humans that either caused or exacerbated it.³

For example, it has become apparent in Australia that some of our most maligned animals such as bats and rats are hosts to many **zoonotic** diseases partially because of their widespread existence, and partially because they are social creatures who live in communities. Bats are extremely sensitive to stress events, particularly through the destruction of habitats, the spread of urbanisation and global warming. This rises as human population numbers increase, and people are living in closer proximity to these hosts.⁴ The resulting overcrowding leads animals to become stressed.⁵ With stress comes compromised immune systems and susceptibility to disease.

Frequent international travel also plays an important role in the spread of disease as seen with COVID-19. World Health Organization (WHO) scientific advisor and head of the Viroscience Department of the Erasmus Medical Center in Rotterdam, Professor Marion Koopmans states:

"the frequency at which zoonotic diseases were appearing was becoming much more rapid. . . The intensity of animal and human contact is becoming much greater as the world develops. This makes it more likely new diseases will emerge but also modern travel and trade make it much more likely they will spread."⁶

1. Mark Jerome Walters, *Seven Modern Plagues and How We Are Causing Them* (Washington: Island Press, 2014), xxii.

2. Molly M. Ginty, "Climate Change Bites: As Temperatures Rise, Mosquitoes and Ticks Thrive. And So Do the Diseases They Carry," NRDC, <https://www.nrdc.org/stories/climate-change-bites>.

3. Peter Daszak as quoted in Walters, *Seven Modern Plagues*, xvii.

4. Karin Schneeberger and Christian C. Voigt, "Zoonotic Viruses and Conservation of Bats," in *Bats in the Anthropocene: Conservation of Bats in a Changing World*, ed. Christian C. Voigt and Tigga Kingston, 263–92.

5. Nancy Bazilchuk, "Climate Change Boosts Lethal Hendra Virus," *Scientific American*, <https://www.scientificamerican.com/article/climate-change-boosts-lethal-hendra-virus/>.

6. Nuki and Shaikh, "Scientists Put on Alert for Deadly New Pathogen".



WALLPAPER

TELL ME MORE

Printmaking, duplication as a metaphor for virus

Rats' relationship with disease and their presence in the home meant that during the end of the nineteenth century almost every Victorian household kept **arsenic** for the control of rats. The wallpapers created for the *ZOONOSES* exhibition reference this method of poisoning as well as William Morris's green **arsenic** wallpapers.

Morris's beautiful, ornately patterned wallpaper was highly fashionable at that time and had recently become more affordable for the working class. Paris green and Scheele's green—the most vibrant of colours—were both created by using **arsenic**. This wallpaper was often used in terraced houses, many of which suffered from rising damp. The damp reacted with the **arsenic** content of the wallpaper and tiny particles flaked off.

These particles were inhaled and, over time, several people died. People knew of the **arsenic** in the wallpaper; they knew that it killed rats, but it seems that most ignored the association, believing that it was only harmful if tasted or licked.¹ This perception might be seen as analogous with the same ignorance and social anxiety that exists today in regards to attitudes towards **zoonosis** and certain **zoonotic** hosts.²

The wallpapers are integral to the exhibition and are customised for each venue. They are created by drawing a panel design, ensuring that the elements join in a seamless pattern. The **step and repeat process** replicates that of multiplying **virus** cells in the body. Lucinda Hawksley's book *Bitten by Witch Fever* provides an additional source of information about the **arsenic** wallpapers in Victorian homes.



Images from Logan Art Gallery and Grey Street Gallery exhibition installations.



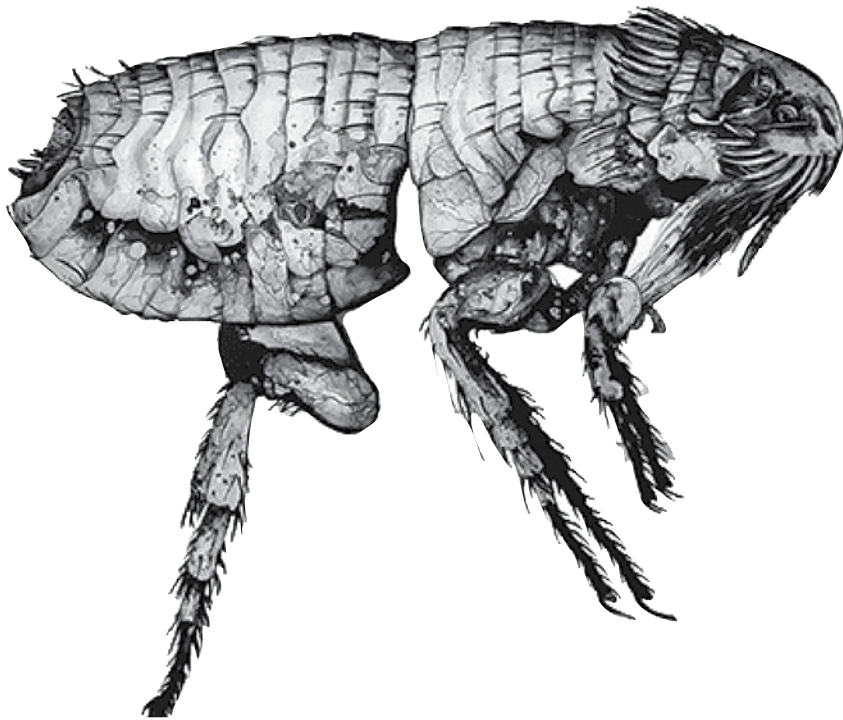
1. Lucinda Hawksley, *Bitten by Witch Fever: Wallpaper & Arsenic in the Victorian Home* (London: Thames & Hudson, 2016), 90–91.
2. J. M. Rijks, F. Cito, A. A. Cunningham, A. T. Rantsios, and A. Giovannini. "Disease Risk Assessments Involving Companion Animals: An Overview for 15 Selected Pathogens Taking a European Perspective", *Journal of Comparative Pathology* 155 (1 Suppl 1), July 2016, s75–97, doi: 10.1016/j.jcpa.2015.08.003.

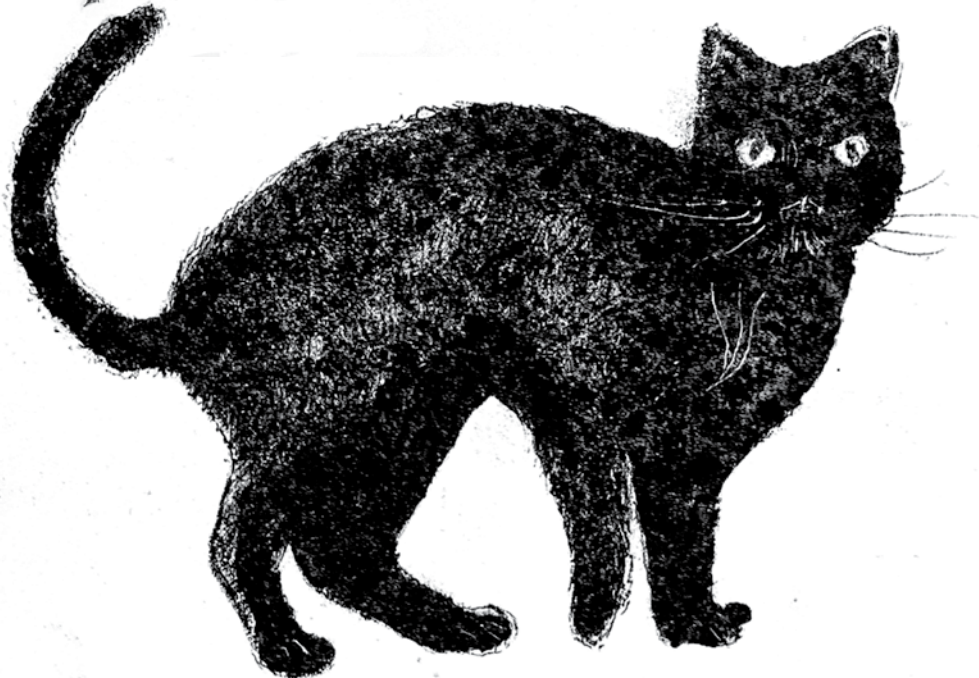
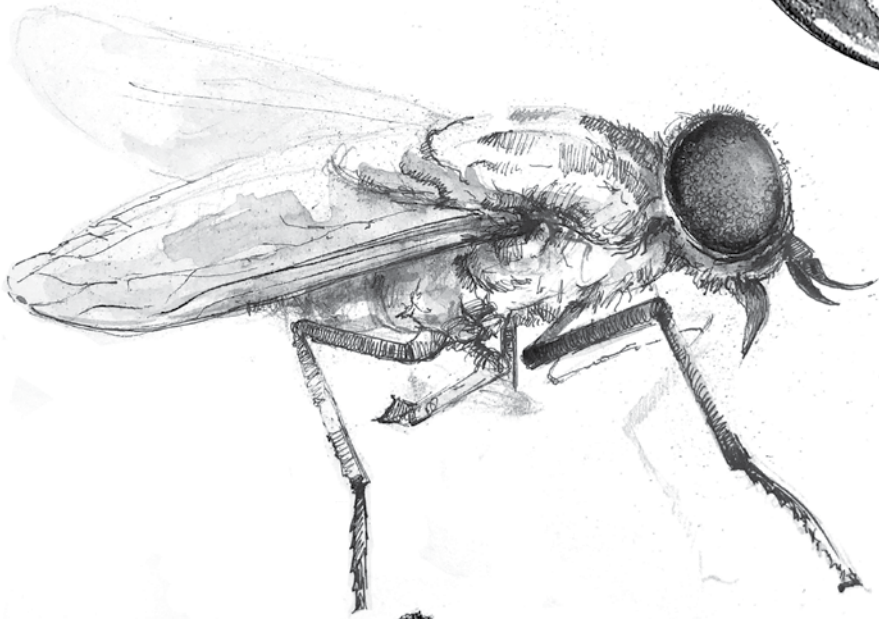
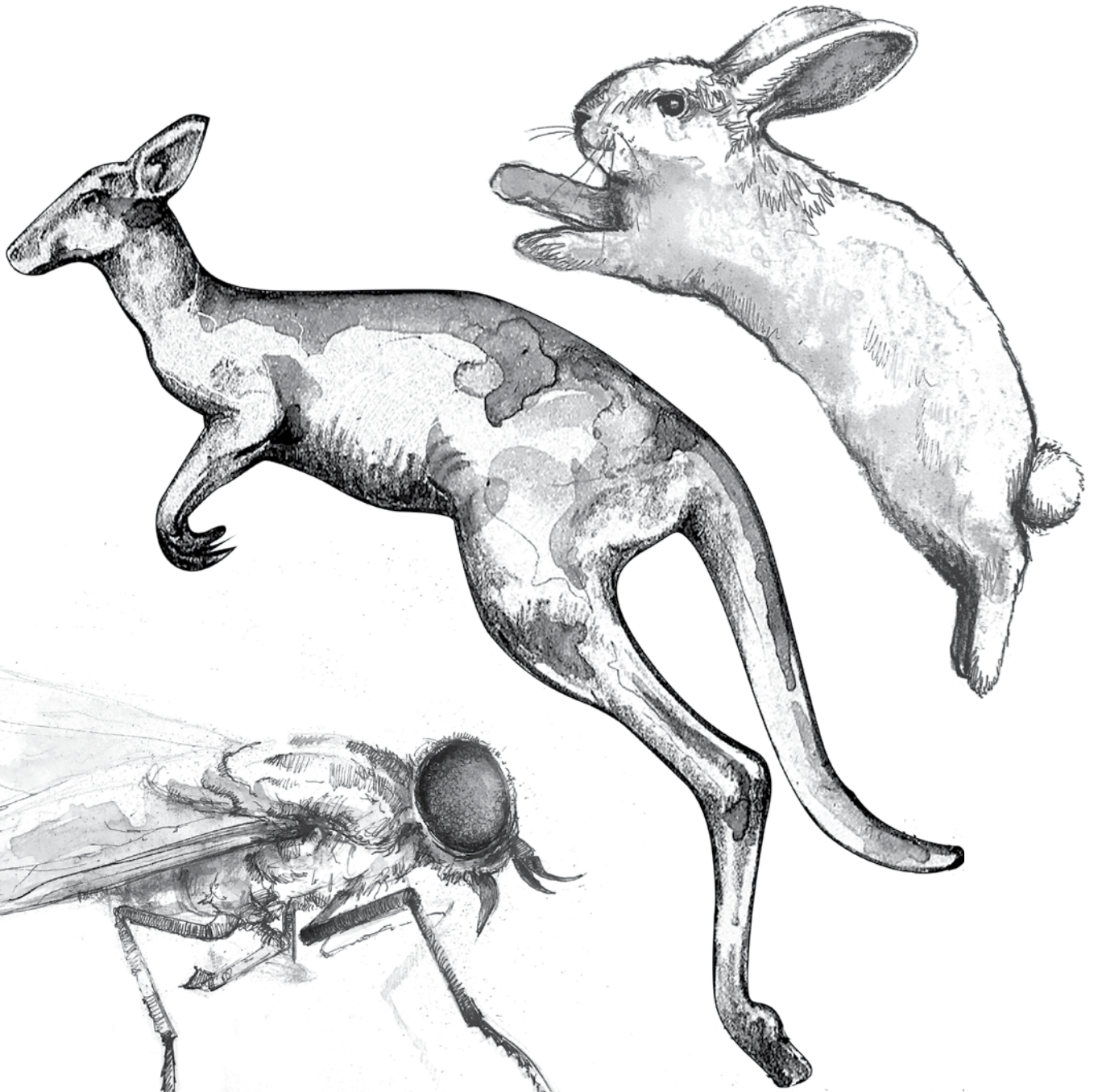




DESPISED OR REVERED?

Creatures for students to colour and cut out. Refer to the *Responding & Making* activity on page 15





ZOONOSES EXHIBITION ARTWORKS

Nicola Hooper; *The Giant Horse Fly*, 2018. Digital print of hand-coloured lithograph on rubber; fishing line, suspension springs and printed Perspex wings, 120 x 100cm.

Nicola Hooper; *The Giant Tick*, 2018. Digital print of hand-coloured lithograph on rubber; fishing line and suspension springs, 100 x 100 x 2.5cm.

Nicola Hooper; *The Giant Mosquito*, 2017. Digital print of hand-coloured lithograph on rubber; fishing line, suspension springs and printed Perspex wings, 300 x 80cm.

Nicola Hooper; *The Giant Flea*, 2017. Digital print of hand-coloured lithograph on rubber; fishing line and suspension springs, 130 x 140 x 2.5cm.

Nicola Hooper; *Ode to Morris Zoonotic Wallpaper*, 2017. Digital print of hand-coloured lithograph, size variable.

Nicola Hooper; *Ross River Zoonotic Wallpaper*, 2018. Digital print of hand-coloured lithograph, size variable.

Nicola Hooper; *Tularaemia Zoonotic Wallpaper*, 2018. Digital print of hand-coloured lithograph, size variable.

Nicola Hooper; *Lady Wilde's Toxoplasmosis Wallpaper*, 2019. Digital print of hand-coloured lithograph, size variable.

Nicola Hooper; *Weapons of Mass Destruction I*, 2015. Hand-coloured lithograph, 60 x 60 x 2.2cm.

Nicola Hooper; *Weapons of Mass Destruction II*, 2015. Hand-coloured lithograph, 60 x 60 x 2.2cm.

Nicola Hooper; *Puss in Boots*, 2018. Hand-coloured lithograph on Arches Aquarello paper, 75 x 65 x 5cm.

Nicola Hooper; *Rats and Fleas across the Tasman Sea*, 2018. Hand-coloured paper cut lithographs, 62.5 x 62.5 x 2.6cm.

Nicola Hooper; *Kiss, Scratch, Bite*, 2016. Hand-coloured lithograph, 78.1 x 73.6 x 3.1cm.

Nicola Hooper; *Kiss, Scratch, Bite Artist Book*, 2016. Digital print of hand-coloured lithograph with encaustic cover; 10.8 x 7.6 x 1cm.

Nicola Hooper; *Rats with Wings Diptych*, 2015. Hand-coloured lithograph, 115 x 115 x 5cm.

Nicola Hooper; *Rats with Wings Artist Book*, 2016. Digital print of hand-coloured lithograph with encaustic cover; 10.8 x 7 x 1cm.

Nicola Hooper; *James the Rat King Diptych*, 2016. Hand-coloured lithograph, 115 x 115 x 5cm.

Nicola Hooper; *James the Rat King Pop-Up Book*, 2019. Hand-coloured lithographic artist book, 13.5 x 35.5 x 3cm (folded), 30cm diameter.

Nicola Hooper; *Giardia Budgies*, 2016. Hand-coloured lithograph, 104.4 x 104.4 x 3cm.

Nicola Hooper; *WNV Crows Diptych*, 2016. Hand-coloured lithograph, 105 x 105 x 3cm.

Nicola Hooper; *The Apple and the Crook Crows Citronella Artist Book*, 2018. Digital print of hand-coloured lithograph with citronella encaustic cover; 10.8 x 7.6 x 1cm.

Nicola Hooper; *Dicky Ducks Diptych*, 2016. Hand-coloured lithograph, 104.8 x 104.8 x 3cm.

Nicola Hooper; *Ross @ the River Citronella Artist Book*, 2016. Two-colour combined ink and citronella oil lithograph with citronella encaustic cover; 21.2 x 16.8 x 1cm.

Nicola Hooper; *Murray @ the Valley Citronella Artist Book*, 2017. Hand-coloured lithograph printed with citronella oil with citronella encaustic cover; 25.9 x 13.3 x 2.2cm.

Nicola Hooper; *Sing-a-song-of Sixpence*, 2018. Hand-coloured lithographs on Arches, mulberry and washi paper with fimo and thread 26 x 45 x 30cm.

Nicola Hooper; *Love Potion*, 2019. Hand-coloured lithograph, 79.4 x 62.9 x 5cm.

Nicola Hooper; *Nora's Fate*, 2019. Hand-coloured lithograph, 79.4 x 62.9 x 5cm.

Nicola Hooper; *Methodology*, 2019. Hand-coloured lithographs, paper cut and stitched together with red thread, 78.5 x 21.2 x 10.2cm.

Nicola Hooper; *Concerning Cats and Toxoplasmosis Artist Book*, 2021. Hand-coloured lithographic and digital print artist book, 21.5 x 21.5 x 2.5cm.

Nicola Hooper; *Little Peter Rabbit*, 2018. Hand-coloured lithograph, 114 x 86.5 x 4.7cm.

Nicola Hooper; *Peter Rabbit and Tularaemia Artist Book*, 2019. Digital print of hand-coloured lithograph with encaustic cover; 10.8 x 7.8 x 1cm.

Nicola Hooper; *Rat 'O' Rat*, 2022. Porcelain, waxed wash paper, rusted metal, timber and horse hair; 56 x 22 x 30cm (body), 30 x 16 x 1.5cm (tail).

Nicola Hooper; *Run Rattus Rattus Run*, 2019. Single-channel video installation on wall contained in 2 x 2m frame. Print and digital animation, HD video with stereo sound, continuous loop digital animation. Animation by Dr Zeynep Akcay, Griffith Film School. Created using hand-coloured lithographs by Nicola Hooper.

Nicola Hooper; *Peter's Horse Fly*, 2018. Watercolour drawing, 25 x 25 x 5cm.

Nicola Hooper; *Ixodes Canis (tick/dog)*, 2018. 3D-printed tick combined with dog fur and glass specimen dome, 27 x 14.3cm.

Nicola Hooper; *Tabanidae Leporidae (horse fly/rabbit)*, 2018. 3D-printed fly combined with rabbit fur and glass specimen dome, 27 x 14.3cm.

Nicola Hooper; *Xenopsylla Rattus (flea/rat)*, 2018. 3D-printed flea combined with rodent fur and glass specimen dome, 27 x 14.3cm.

Nicola Hooper; *Culicidae Macropus (mosquito/kangaroo)*, 2018. 3D-printed mosquito combined with kangaroo fur and glass specimen dome, 27 x 14.3cm.

