**Non-traditional Research Output Cover Sheet**

Please complete the following form for submission of a Non-Traditional Research Output (Published Work, Recorded Work, Curated Exhibition, or Performance).

**Name of output:** *Title of works and exhibition/event/performance title if appropriate*

|  |
| --- |
| Netouchepas in “Self Portaits in the Age of COVID 19” exhibition at Gallery Lane Cove, online exhibition (Website and Instagram). |

**Authors:** *Please list all authors to be included in Publication*

|  |  |  |
| --- | --- | --- |
| **Author** | **Affiliation** | **% Contribution** |
| Fiona Chatteur | Torrens University, Australia | 100 |

*Include any further authors by inserting a new row*

**Publication location (venue) and Dates:** *please list all venues if multiple locations and all dates of exhibition/event/performance*

|  |  |
| --- | --- |
| **Location** | **Date** |
| <https://www.gallerylanecove.com.au/self-portrait3>  <https://www.instagram.com/gallerylanecove/>  Gallery Lane Cove Online Exhibition (Website + Instagram) | 18th May – 7th June 2020 |

*Include any further locations by inserting a new row*

**Other participants:** *for example Curator(s) and other Artist(s)*

|  |
| --- |
| Curators: Rachael Kiang, Jennifer Brady |

**Funding:** *Was the publication supported by funding if so please list funding body: For example: The performance was funded by Create NSW.*

|  |
| --- |
| n/a |

**List of Works or description of work;** *Please include the following information for all works in output*

|  |  |
| --- | --- |
| **Title** | Netouchepas |
| **Year** | 2020 |
| **Medium** | Digital illustration of montage of hand drawn and photographic work |
| **Dimensions/**  **Duration** | 210x297 mm |
| **Description of Work** | Digital illustration features images of hand-drawn graphite pencil self-portrait with digital blue mosaic photographic overlay representing COVID19 virus particles and face mask. The eyes of the drawing are prominent and exhibit sadness and loss. |

*Please copy and paste this table for list each new work*

Did your project require ethics approval? Yes

No

If yes, please provide Human Research Ethics Approval Number:

**Evidence:** *Please provide a description of the evidence that you are submitting. ie: printed invitation distributed by mail, website with web link and access date, printed catalogue:*

|  |
| --- |
| <https://www.gallerylanecove.com.au/self-portrait3> (accessed 18th June 2020)  <https://www.instagram.com/gallerylanecove/> (accessed 18th June 2020)  Evidence.pdf contains the evidence of curation and acceptance and online exhibition.   * The email acceptance for the curated exhibition. * Gmail - Starting TONIGHT\_ Self Portraits in the Age of COVID-19.pdf is the opening virtual invite. * Artist Schedule Instagram Exhibition is the schedule for posting artworks on Instagram and GalleryLaneCove website, including all artist’s names. * Self Portraits is the digital advertisement for the exhibition. * NeTouchePas\_NTROapplication\_3.pdf is the 250 word/image application for ERA |

**Additional Information:** *Please list any additional information you believe is relevant to the NTRO*

|  |
| --- |
| Self Portraits in the Age of Covid 19 was a curated online exhibition. Not all entries were accepted and included entries both nationally and internationally.  Reference:  Tomassoni, R., Treglia, E., & Gargano, M. (2016). The Self-Portraits of Van Gogh: A Psychological Analysis. *International Multidisciplinary Scientific Conference on Social Sciences & Arts SGEM*, 97–104. |

**Copyright and proprietary content in your NTRO:**

All Torrens Univ[ersity, authored or co-](file://utas.ad.internal/groups/DVC-SE/Library/Functional%20Documents/Discovery/ERA/NTRO%20creative%20works%20processes%202018/Open%20Access%20Policy%20(PDF%20576.2%20KB))authored, Excellence in Research for Australia (ERA) eligible research output types should be deposited in the our FIGSHARE repository, after approval by a Research Pa[nel Assessment.](https://eprints.utas.edu.au/) To make your NTRO publicly accessible in Figshare, the Library must first confirm that all owners of copyright content within your NTRO have given a permanent, royalty free, irrevocable, non-exclusive, worldwide licence to include the materials in your output.

In the table below, please identify; all copyright or proprietary material in your NTRO, details of the copyright owner, confirmation licence to include materials given and date received. If you need more entries, add to the table as required. Alternately, if you have completed a copyright log as part of the copyright management process, please attached it to this form.

|  |  |  |  |
| --- | --- | --- | --- |
| **Material Type**  (e.g.  image, recording performance, musical score, sound track, artwork, choreography) | **Name and contact details of original copyright owner** | **Owner has provided their licence to include**  **materials in your** **NTRO** | **Date licence given** |
| All material included is the original work of the submitting designer |  | Yes |  |

*Include any further locations by inserting a new row*

**NTRO Research Statement Guidelines for ERA entry**

For all non‐traditional research outputs a statement identifying the research component of the output must be provided as part of the submission. The statement must be no more than **2000 characters (around 250 words)** including spaces and cannot contain any embedded links.

# Research Background

* Provides the framework or background story to your research output and states the research aims and objectives.

May also address the following questions:

* *What is the field/s and/or theoretical context/s that the research engages?*
* *What are the origins of the project, including prior research done in this field by yourself and/or by others?*
* *What are the key themes addressed within that field?*
* *What is the research inquiry or question?*

# Research Contribution

* Research Contribution describes the new knowledge and how it was achieved.
* Demonstrates that the output advances or extends knowledge and/or is innovative.

*Answers how the research aims were achieved by:*

* *Describing the medium and the key strategies of the output,*
* *Describing the approach and state how it is different from others in the field,*
* *Describing how the work has enhanced or promoted new knowledge, new thinking or new practice in the field? This may include:*
  + *new or extended approaches to ideas, techniques, methodologies, processes or strategies*
  + *re-contextualisation*
  + *interdisciplinary collaboration etc*
* *How is this output innovative? How does the output:*
  + *challenged conventional theories or known practices?*
  + *include new ideas or concepts previously not incorporated into the field?*
  + *use or incorporate new combinations of media.*

# Research Significance

* Provides evidence of excellence.
* *What is important about this output? Who and why was it considered worthy?*
* *Where was the output presented, performed or published?*
* *Briefly describe how the venue, presentation or production was recognised by external peers (if not obvious), (if not obvious)*
* *Was the output funded and by whom?*
* *How was the output recognised? This includes:*
  + *other invitations to present work*
  + *review or critique in esteemed media Eg: televised on the 7.30 Report etc-*
  + *selection in prizes or awards when judged by a panel of peers*
  + *reports to external bodies circulated for public consultation and submissions.*

You can use RB, RC and RS instead of the Research Background, Research Contribution and Research Significance if you need to limit characters to fit the limit.

# Non-Traditional Research Output – Research Statement

Please complete your research statement for your Non-traditional Research Output in the box below. Please label the three required sections: Research Background (RB), Research Contribution (RC) and Research Significance (RS).

|  |
| --- |
| **Research Background**  “Netouchepas” is French for “don’t touch”. A reflection on emotions when dealing with social isolation during the lockdown period imposed by the COVID 19 pandemic. An expression of self as an attempt to know oneself during psychological hardship (Tomassoni, Treglia & Gargano, 2016). It seeks to answer the question “Is isolation and social distancing during the COVID 19 pandemic reflected in the interpretation of self?”  **Research Contribution**  This work looks at the face, the germs and representation of the COVID 19 virus itself. The covering of the lower portion of the image in blue represents the mask. A barrier to facial expression, blocking the mouth, suffocating the breath, barring touch. The inability to touch each other, to touch our faces, to touch surfaces in fear of catching the virus. The expression of self is shielded, smothered during the pandemic.  It explores facial expressions; how the eyes portray sadness, suffering and isolation, a world suffering from “skin hunger”. It portrays a longing, a sadness but also deep thinking. Reflections on loss and the multilayered effects of a lifetime on the face.  This illustration was in the first online-only exhibition of its kind exploring self-portraits during the 2020 COVID 19 epidemic.  **Research Significance**  This digital illustration was short-listed and selected as a part of the Gallery Lane Cove online exhibition “Self Portraits in the Age of COVID 19” 18th May – 7th June 2020. Curated by Director Rachael Kiang and Jennifer Brady. Published via Instagram and gallery website. |

**Nomination of Field of Research Code(s):**

|  |  |
| --- | --- |
| **2 digit FoR(s)** | **4 digit FoR(s)** |
|  |  |

**Declaration by you as the creator/ author:**

I warrant that the electronic version of my NTRO, as provided, does not infringe the copyright of any person. I give Torrens University (or its agents) a non-exclusive, irrevocable, royalty and fee free, worldwide and perpetual licence to reproduce and communicate the electronic version of my NTRO in all forms of media, now or hereafter known.

Signature:  Date: 25th June 2020

Please send your completed form to [fiona.chatteur@laureate.edu.au](mailto:fiona.chatteur@laureate.edu.au), Research Fellow, Design and Creative Technologies Research Centre.